

Rogers

Box 2, Folder 1

THE WHITE HOUSE
WASHINGTON

Date 1/10/72

TO: TOM WHITEHEAD

FROM: PETER M. FLANIGAN

X For your information

 For action

Attachment -- CONFIDENTIAL
EYES ONLY

PERSONAL AND CONFIDENTIAL

January 5, 1972

RECEIVED

JAN 6 11 50 AM '72

TO: Peter M. Flanigan
Assistant to the President

Before leaving town, Congressman Springer wanted to get this information to you and asked that I relay it by telephone. Since I have not been successful in reaching you since Monday and since Mr. Springer felt this was of some urgency, herewith is his conversation with Frank Schooley.

He talked with Frank Schooley by telephone over the weekend and said to him that there was not a chance to get any appropriation of any kind out of the Committee or passed in the Congress at this time if they were going to continue news, news commentary and news analysis by professional broadcasters. He cited as one example the very unfavorable article in the DAILY NEWS last week which attacked the \$85,000 salary paid Sander Vanocur as compared with \$62,500 of the Chief Justice of the United States Supreme Court.

He explained in considerable detail that it would take a bi-partisan effort in order to get any appropriation passed and unless we could get that, it would appear there would be no appropriation for CPB in the coming year.

He (WLS) asked if he (FS) fully understood the impact of what he (WLS) was saying and he (FS) said he did.

FS said that before the Board met, Frank Pace was to meet with Clay Whitehead at the White House to see if anything could be worked out. I (WLS) would suggest that you be sure Whitehead does not in any way retreat from your letter to me of December 27. FS has the message and I am sure understands what has to be done.

In accordance with the last sentence of your letter, neither you nor any White House involvement was contained in my (WLS) conversation with FS. I made it clear that the responsibility was our Committee and if anything came out of the Committee, the responsibility of the House.

Helen M. Dubino
Executive Assistant

JAN 1 1976

MEMORANDUM FOR

Mr. Flanigan

I recommend the following with respect to public television:

1. CPB budget request of \$35 million for FY73 with quiet Administration support of the Pastore/Magnuson bill already introduced to extend CPB authorization at the current \$35 million for one year only.
2. An increase in the Educational Facilities Act support from HEW to the local stations, from \$11 million in FY72 to the maximum authorized \$15 million in FY73.
3. A strong statement from you to our friends on the Board that, until CPB has demonstrated a more responsible attitude toward funding of controversial programming and toward highly centralized networking operations, the Administration will be unwilling to support long range funding or significant increases in CPB funds.
4. Continuation of my public position (a) that CPB is trying too hard to emulate the commercial networks, (b) that long range funding or significant increases in funding cannot be forthcoming from either the Administration or the Congress until CPB, PBS, and the local stations collectively re-assess their roles and correct some of their deficiencies, and (c) that we are working with them to try to resolve our differences and find a constructive approach to providing Federal funds. (Until the election, this would be a consistent position but low key to keep it from becoming a very visible issue.)

Tom Moore feels very strongly that anything below \$45 million for CPB in FY73 will make it difficult for us to continue making progress on the public affairs front within the public television community. I would have more leverage in dealing with these people if I could show \$45 million as evidence of our good faith, and I told Tom Moore that I would recommend that amount for that reason. But I think CPB is in enough disfavor now that the President can take a tough stance so long as he does not appear negative, and, all things considered, I feel my recommendations are best from his standpoint.

The modest increase which I suggest in funding for educational facilities will demonstrate a positive attitude toward public television and provide some relief to those local stations that are in the most severe trouble. It will make it easier for me to retain local station support for many of our objectives despite the failure to increase CPB funds.



Clay T. Whitehead

cc:
DO Records
DO Chron
Mr. Whitehead - 2 ✓
Dr. Mansur
Mr. Scalia

AScalia:slr:1/13/72

OFFICE OF TELECOMMUNICATIONS POLICY
WASHINGTON

1/24/72

1/24/72

*Bill not
to send*

To: Peter Flanigan

From: Tom Whitehead

As discussed.

DRAFT
CTWhitehead:jm
1/24/72

MEMORANDUM FOR THE PRESIDENT

FROM: PETER FLANIGAN

The Board of the Corporation for Public Broadcasting met January 21 and 22 and adopted a policy statement that the Corporation will not fund, nor will it allow its funds to be used for the networking of news, news analysis, or political commentary. The Board will not, however, adopt a similar policy prohibition against public affairs programming dealing with controversial political issues. The Board will use almost all the added \$10 million to increase support for local stations as we have been urging and will not increase the level of funding for centralized program production.

There is a difference within the Board as to whether the Board or the CPB staff should have the final word on the commitment of funds to specific program series. One group, led by Jack Valenti and Joe Beirne, believes it is improper for the Board to make such a determination. Another group feels strongly that the Board must exercise such authority. In February, the Executive Committee of the Board will meet to consider procedures for funding approval and the specific dollar amounts allowed for the various programs; the full Board will meet in March to consider their proposals.

Tom Whitehead has made it clear to Pace and Macy that the extra \$10 million for CPB in the FY73 budget is based on the willingness of the Board to redirect its activities and that further increases are dependent on the willingness of the Board to make some of the changes we think are important. We are making some progress with the Board, but in view of the slow movement and reluctance, Whitehead will have to continue the pressure both in public and in private. Also, we will have to change the Board in April and replace Pace and Macy as quickly as possible, as all of us earlier agreed. Whitehead also has been working closely with the Hill where we are getting considerable support. However, House Democrats threaten to make a partisan issue of the Administration's posture towards public television.

The progress to date will have no immediate effect. All of the offensive programs are funded through the end of this fiscal year, and even some of those that are dropped can be expected to be funded through foundations and syndicated outside the public broadcasting network. Changing the Board and the management will be necessary to continued progress, but we have made a good beginning.

Corporation for Public Broadcasting

January 25, 1972

TO: Dr. Clay T. Whitehead

FROM: John W. Macy, Jr.

I am attaching the statement and the resolution of the Corporation for Public Broadcasting Board at its meeting last weekend per our phone conversation yesterday.

John W. Macy, Jr.

STATEMENT BY THE BOARD OF DIRECTORS
CORPORATION FOR PUBLIC BROADCASTING
January 22, 1972

At the conclusion of its two-day meeting in Washington on January 22, the Board of Directors of the Corporation for Public Broadcasting expressed gratitude with the action of President Nixon in requesting an increase of \$10 million for CPB in the fiscal year 1973 budget.

The President's budget message, to be delivered to Congress on Monday, called for \$40 million plus \$5 million to match an equivalent amount of non-federal funds for CPB operations in the fiscal year commencing July 1. If Congress accepts the President's request and the matching funds are secured, the Corporation will be in a position to invest \$50 million in the rapidly growing public television and radio system. During the current year CPB will be expending \$40 million in these activities.

The Board decided that, in the event the amount in the President's budget was authorized and appropriated the increased funds would be primarily committed to an increase in community service grants to local public television and radio stations. From its first meetings in 1968 the Board has sought to strengthen and expand the services of local stations through grants of this type which augment public and private funds raised by the stations in their communities. A goal of 30% of CPB funds for this purpose at the earliest possible date has been a goal for the past year. This increase in funds would permit the fulfillment of this goal during fiscal year 1973.

In addition, the Corporation Board would emphasize increased support for educational development and for the Children's Television Workshop, creators of "Sesame Street" and "The Electric Company," with these augmented funds. The broader use of the media in education has been a prime objective of the Corporation. Currently CPB staff is engaged in concentrated planning and research on an adult learning project to meet educational needs of adults who were unable to complete high school.

Public television's emphasis on children's programming has been evidenced in its past support of production and distribution of the CTW programs, "Mister Rogers' Neighborhood" and the recently introduced program, "Zoom." The increased allotment to CTW would more adequately represent public television's share in this creative enterprise.

The Board reiterated its commitment to long-range financing while planning the distribution of support from the enlarged budget request and urged continuing aggressive efforts with Administration and Congressional representatives to achieve that objective.

After reviewing the staff salary situation in the Corporation the Board concluded that CPB should generally relate its pay scales to those authorized for comparable positions in the federal government. In addition, the Board decided that CPB grant funds could not be used to pay salaries more than \$36,000 a year without prior approval of the CPB Board.

In another action of key importance to public broadcasting, the Board directed management to examine and define the respective areas of authority and responsibility for the various organizations in the public broadcasting industry. The organizational relationships referred to are those among the Corporation and the stations, the program producers, and the distribution agencies, as well as others. Included in the study will be a review of the decision-making processes in public broadcasting, particularly those procedures designed to assure the balance, objectivity and fairness in programs presented to the American people, a mandate bestowed on the Corporation by the Act of Congress which established it.

A further request by the Board was for management to ascertain whether Congress should be requested to amend the Public Broadcasting Act of 1967 in a manner designed to bestow authority to those organizations bearing the responsibility for public broadcasting decisions.

The Board also met with spokesmen for the lay leaders of public broadcasting stations and with representatives of the Boards of National Public Radio and National Educational Radio.

Mr. Ralph Rogers, chairman of the Board of KERA, Dallas, reported on a meeting last Wednesday attended by chairmen of 11 community stations. He said that the group offered to help the Corporation in any way possible to assure adequate financing for public broadcasting nationally.

The NPR and NER representatives discussed the growth of non-commercial radio and the relationship between the Corporation and public radio groups. Chief spokesman for the group was Bernard Mayes, chairman of the Board of NPR and manager of KQED-FM, San Francisco.

CORPORATION FOR PUBLIC BROADCASTING

At its meeting on January 21, 1972 the Board of Directors of the Corporation for Public Broadcasting passed the following resolution:

1. Organizational relationships -- propose a definition of CPB's relationships to the stations, the production centers and the national distribution agencies, as well as other organizations and groupings in public broadcasting.
2. Program decision-making process -- suggest policies and procedures which will provide a more active evaluation of programs at the beginning of the production cycle prior to financial commitment, again prior to distribution, and for a total series and season. A continuing assessment of program quality should be provided at the time of transmission. Additionally, given the financial stringencies of the moment, national program priorities should be indicated by categories and types.
3. Public affairs -- devise a plan which will assure that all public affairs programs are balanced, objective and fair. In this regard, the Board agreed that programs involving partisan political commentary shall not be funded.

Rogers

Box 2, folder 2



TOMORROW ENTERTAINMENT INC.

A subsidiary of Tomorrow Entertainment Group, Inc.

THOMAS W. MOORE, President

February 9, 1972

Mr. Clay T. Whitehead
Director Tele-Communications Policy
Executive Office of the President
Washington, D. C. 20504

CONFIDENTIAL

Dear Tom:

This is some background information on the program by program status. I am sending a copy to Jack Wrather.

Best regards.

Sincerely,

Thomas W. Moore

Attach.

Corporation for Public Broadcasting
Status Report
TV Activities
(\$000 omitted)
November 19, 1971

Programs For Television

National Production Centers
or Workshops

Total
Amount

Children's TV Workshop
Family Communications, Inc.

\$2,000
878

2,878

Station Production Centers

WNET New York
WGHI Boston
KCET Los Angeles
KQED San Francisco
WQED Pittsburgh
GWETA Washington, D. C.
(includes NFACT)
WTTW Chicago
SECA Columbia, S. C.

4,228
1,721
1,360
705
60

1,615
104
725

10,518

Educational Projects

ALPS
Drug Education (WQED)
Environmental Education (WTTW)

200
450
396

1,046

Other Station Production

200

Program Development

228

	<u>Total Amount</u>
<u>Other</u>	
Three Producers (Harris)	150
Film Centers	225
	<u>375</u>
TOTAL PRODUCTION	<u>\$15,275</u>
PBS Interconnection	8,181
Arts Council Joint Project	100
National Center for Experiments in Television	200
NCET (Rockefeller Foundation)	100
Community Service Grants	4,675
Development Support	4
Meetings & Conferences	55
Training, Internships, Fellowships & Workshops	250
Library/Archives	175
Program Promotion, PBS	400
GRAND TOTAL	<u><u>\$29,385</u></u>

Corporation for Pub' Broadcasting
 Analysis by Production Center
 TV Activities
 (\$000 omitted)
 November 19, 1971

	National Prod. Centers	Station Prod. Centers	Educ. Projects	Other Prods.	Program Developm.	Film Center & Three Prong	Total
CTW	\$2,000	\$	\$	\$	\$	\$	\$2,000
FCI	878 (A)						878 (A)
WNET		4,228					4,228
WGBH		1,721			33		1,754
KCET		1,360					1,360
KQED		705			44		749
WQED		60	450				510
GHETA		1,615					1,615
WTTW		104	396				500
SECA		725					725
Alps			200				200
Other				200	151	375	726
Total Production	\$2,878	\$10,518	\$1,046	\$200	\$228	\$375	\$15,245

(A) This amount includes \$350,000 of WQED Facilities

CPB PROJECT INFORMATION - FY 71

NAME WGBH Boston

TOTAL CPB BUDGET FUNDS

Project Number	Title	Length	No. of Programs	Type of Program	Audience	CPB Funds	Other Funds	Source of Other Funds	Notes
	ABRAM SACHAR	1/4 hr.	1	Pilot	Adult	43,416			
	ADAMS			Scripts					
	FRENCH CHEF	1/4 hr.	39	Series	Adult	190,000			Passed from Polaro.
	EVENING AT POPS	1 hr.	13	performance-series	musical Adult	250,000	250,000	Ford	
	ADVOCATES EAST	1 hr.	20	public affairs Series	Adult	500,000	250,000	Ford	
	FLICK OUT	1/4 hr.	18	cultural Series	Adult ?	500,000	250,000	Ford	Total: 190,000
	NADER RPRT	1/4 hr.	8	public affairs Series	Adult				Total: 218,000
	J. SHEPARD'S AMERICA	1/4 hr.	13	cultural Series	Adult				Total: 325,000
	MASTERPIECE THEATER	1 hr.	39	performance-series	non-musical Adult	500,000			Passed from Mobil
	SAFER CITIES PHASE I			Research & Devel.	public affairs	15,000			
	ZOOM			Pilot	children's	30,097			

CPB PROJECT INFORMATION - FY

NAME		NET New York		TOTAL CPB BUDGET FUNDS					
Project Number	Title	Length	No. of Programs	Type of Program	Audience	CPB Funds	Other Funds	Source of Other Funds	Notes
	Black Jour. Training School			Public Affairs Training		33,500			
	Civilization	1 hr.	13	series cultural	adult	65,000	300,000	- Xerox	
	Earth Day	6 1/2 hr.	1	special public affairs	general	20,000			
	Masquerade	1/2 hr.	1	children's pilot	children	22,100			
	Screening Foreign Films			Shipping & screening of foreign films		6,000			
	Nutrition Programs	1 hr.	2	public affairs special	adult	125,000			
	NET Basic Support Grant:								
		5 hrs.	per week			\$2,500,000			
1.	Features	1 hr.	26	series - public affairs	general			NET code: \$1,550,000	
2.	Performances	1 hr.	24	series - cultural	general			NET code: \$1,550,000	
3.	Wednesday Night	2 hrs.	20	cultural	general			NET code: \$1,250,000	
4.	Drama		25	performance-non musical				NET code: \$1,250,000	
5.	Children's Programs		10	specials	children	\$250,000		NET code: \$1,250,000	

CPB PROJECT INFORMATION - FY 71

NAME WETA, Washington, D. C.

TOTAL CPB BUDGET FUNDS

Project Number	Title	Length	No. of Programs	Type of Program	Audience	CPB Funds	Other Funds	Source of Other Funds	Notes
	SESAME ST. AT WHITE HOUSE (Sp.)	1/4 hr.	1	Special children's	Children	6,500			
	ANTI-WAR DEMO	4 hr.	1	Special public affairs	Adult	9,925		CBS & Other	
	SENATE HEARINGS CHINA	1 hr.	4	Special Evening Public Affairs	Adult	41,132			
	FCC-CATV HEARINGS	2 hr. 4 hr. 90 min.	4 4 1	Public Affairs	Adult	29,500			
	WHITE HOUSE BRIEFING YOUTH CONF.	1 hr.	1	Public Affairs Special	General	15,000			
	NEWSROOM	1 hr.	5 per wk.	Public Affairs Series	Adult	50,000	1,150,000	Ford	Total: 1,200,000
	WASH WEEK IN REVIEW	1/4 hr.	52	Public Affairs Series	Adult	131,040			
	THE IMAGE MAKERS	1/4 hr.	1	Public Affairs Pilot	Adult	5,000			
	30 MIN WITH E. DREW	1/4 hr.	21	Public Affairs Series	Adult	79,605	79,605	Ford	Total: 159,211

CPB PROJECT INFORMATION - FY 71

NAME		TOTAL CPB BUDGET FUNDS							
Project Number	Title	Length	No. of Programs	Type of Program	Audience	CPB Funds	Other Funds	Source of Other Funds	Notes
	WQED Pittsburgh								
	DCCUDRAMA	60/90	3	Series performance	Adult	200,000			
	DRUG ED. PROJ. (PBS DIST.)			public affairs	non-musical & public affairs	50,000			
	DRUG ED. SER.	SEE BELOW		public affairs series					
	DRUG. ED. LOCAL AWARDS				General	450,000	250,000	Astor Foundation	
						50,000			\$500 to 100 stu
	TURNED ON CRISIS	1 hr.	8						
	BECAUSE WE CARE	1/2 hr.	6						
	NOBODY BUT YOURSELF	20 min.	6						

DRUG ED SERIES

WNET New York

Program Projects for FY 72

Title	Length	No. of Programs	CPB Cost	Other Funds	Total Cost	CPB Cost per hour	Total Cost per hour
Basic Grant			\$3,640,000 36%	\$6,360,000 64%	\$10,000,000 100%		
<u>Broadcasts</u>							
Great American Dream Machine	1 hr.	20	cultural 720,000	1,280,000	2,000,000	36,000	100,000
This Week	1/2 hr.	35	public affairs 380,000	640,000	1,020,000	20,571	57,143
(News Specials) Special Projects	1 hr.	1.5	public affairs 90,000	160,000	250,000		
Black Journal	1/2 hr.	35	public affairs 210,000	384,000	594,000	12,343	34,286
Drama	90 min. 1 hr.	3	performance-non-musical 432,000	768,000	1,200,000		
Performance Specials	1-1/2 hr. (1 hr. February)	12	performance-non-musical 184,000	256,000	440,000		
Public Affairs Specials	1-1/2 hr.	4	public affairs 210,000	384,000	594,000		
Soul	1 hr.	15	performance-musical 162,000	288,000	450,000	10,800	30,000
Apollo children's Childrens Programs children's	1 hr.	20	270,000	480,000	750,000	13,500	37,500
St. Sippi/Odyssey	1/1 hr.	1/2	126,000	224,000	350,000		
WWE Opera	1-1/2	3	36,000	64,000	100,000		
Other (Administration & Overhead)			157,000	203,000	360,000	Cultural Performance-musical	
			669,600	1,174,400	1,844,000		

KCET Los Angeles

Program Projects for FY 72

Title	Length	No. of Programs	CPB Cost	Other Funds	Total Cost	CPB Cost per hour	Total Cost per hour
Film Odyssey			performance-non-musical \$410,000	from Xerox	\$410,000	\$8,633	\$8,633
	1-1/2 hr.	13	47.5 hrs.				
	2 hr.	11					
	2-1/2 hr.	1					
	3-1/2 hr.	1					
Advocates	1	19	public affairs \$569,000	\$290,000	\$840,000	\$29,473	\$44,210
Echoquivari	1/2hr.	9	performance-musical \$34,000	\$16,000	\$50,000	\$7,555	\$11,111
Hollywood TV Theatre (Searched)	2 hr.	1	performance-non-musical \$126,000	\$63,000	\$189,000	\$63,000	\$64,500
PROPOSED:							
World Symphony Orchestra	1-1/2 hr.	1	performance-musical \$17,450		\$17,450	\$11,633	\$11,633
So Soy Chicano	1 hr.	1	public affairs \$20,616	\$13,744	\$34,360	\$20,616	\$34,360
Promotion			\$50,000	\$25,000	\$75,000		
		TOTAL:	\$1,218,066				

KQED San Francisco

Program Projects for FY 72

Title	Length	No. of Programs	CPB Cost	Other Funds	Total Cost	CPB Cost per Hour	Total Cost per Hour
<u>Half-Hour Films</u>							
Black Children's Art and Poetry	1/2 hr.	children's 1	\$17,805	\$12,195	\$30,000	\$35,610	\$60,000
Film Stories	1/2 hr.	cultural 2	\$35,000	\$25,000	\$60,000	\$35,000	\$60,000
Competition	1/2 hr.	cultural 3	\$62,929	\$43,100	\$106,029	\$41,952	\$70,886
Private Lives	1/2 hr.	cultural 3	\$49,954	\$34,146	\$84,000	\$33,236	\$56,000
Geofing Off	1/2 hr.	cultural 3	\$42,956	\$29,421	\$72,377	\$28,637	\$48,251
Dayout Young	1/2 hr.	cultural 4	\$75,814	\$51,926	\$127,740	\$37,937	\$63,870
Mission Mediarts	1/2 hr.	cultural 1	\$17,805	\$12,195	\$30,000	\$35,610	\$60,000
Ron Dallums Special	1/2 hr.	1	\$17,205	\$12,195	\$30,000	\$35,610	\$60,000
TOTAL:							
Half-Hour Films:		18	\$ 319,968	\$ 220,176	\$540,146		

WETA Washington, D.C.

Program Projects for FY 72

Title	Length	No. of Programs	CPE Cost	Other Funds	Total Cost	CPE Cost per hour	Total Cost per hour
Senate Foreign Relations Committee	1 hr.	public affairs 2	11,983		11,983	5,991	5,991
National Public Affairs Center	(See below)	public affairs 1,600,000	1,600,000	1,382,454	2,982,454		
Nixon China Announcement	1/4 hr.	public affairs 1	3,734		3,734	7,468	7,468
TOTAL			<u>1,615,717</u>	1,382,454	2,998,171		
NPACT							
Washington Week In Review	1/4 hr.	public affairs 52	75,087	63,963	139,050	2,697	5,312
30 Minutes With	1/4 hr.	public affairs 35	104,274	88,826	193,100	5,955	11,034
Political Series	1 1/2 hr. 1/2 hr.	public affairs 26	626,691	584,959	1,271,650	47,358	87,673
Special Events		public affairs 39 minimum	513,078	437,067	950,145		
Administration			107,470	111,039	218,509		
Equipment Purchases			59,400	50,000	110,000		
Convention Planning			54,000	40,000	100,000		
TOTAL NPACT			1,600,000	1,382,454	2,982,454		

Other Station Production
and Program Development

Program Projects for FY 72

Title	Length	No. of Programs	CPB Cost	Other Funds	Total Cost	CPB Cost per hour	Total Cost per hour
Other stations Bar Harbor WHEB Maine	1/2 hr.	2	performance-musical \$20,000		\$20,000	\$20,000	\$20,000
New England Christmas Phase I-WHEB Maine			cultural 15,000	Additional CPB funds-\$13,000	\$28,000		
Christmas at Boys Town Nebraska ETV	1/2 hr.	1	performance-musical 10,000		10,000	20,000	20,000
Vietnam: The Longer View-Nebraska ETV	1 hr.	1	public affairs 20,000		20,000	20,000	20,000
Noise Pollution WSJK Tennessee	1-1/2 hr.	1	public affairs 17,500		17,500	11,700	11,700
Southwest Teletexas			R & D 66,300		66,300		
New Hampshire Children			50,000		50,000		
sub-total Other stations			\$198,800				
<u>Program Development</u>							
Bicentennial Conference			7,000		7,000		
Planned:							
_____	1 hr.	1	20,000				
Puerto Rican pilot	1/2 hr.	1	public affairs 20,000		20,000	20,000	20,000

Other Station Production
and Program Development (con't) Program Projects for FY 72

Title	Length	No. of Programs	CPS Cost	Other Funds	Total Cost	CPS Cost per hour	Total Cost per hour
Program Development (con't)							
American-Film-Experts KSTP			400,000				
WHEB Maryland Journey to Eldorado	1 hr.	performance-non-musical 1	9,000		9,000	9,000	9,000
AAS Science Special		public affairs	5,000	amount unknown			
SECA Conservation Special	1 hr.	public affairs 1	25,000		25,000	25,000	25,000
New England Christmas Phase II		cultural	13,000		13,000		
Children of the World			38,000				
Safer Cities-Phase III			16,680				
Uncommitted			18,520				
Sub-total - Program Development			152,200				
Other							
Three Prong (Harris)			150,000				
Film Centers			225,000				
Total Other Station Production and Program Development			527,000				

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

OFFICE OF THE DIRECTOR

February 22, 1972

MEMORANDUM

To: The Director

From: Brian Lamb

Subject: Appointments to the FCC and the CPB

As of June 30, 1972, Commissioner Robert Bartley's term expires at the FCC. Peter Flanigan has made a commitment to Senators John Pastore and Howard Baker that the next appointment will be a black Democrat or independent. In addition, it is Pastore's understanding that confirmation hearings will not be held for Richard Wiley until the announcement of the black appointment is made public. At that time hearings will be held on both men. There is also a possibility that an additional appointment will be necessary to fill the seat presently held by Nicholas Johnson.

To my knowledge there are two principal black candidates for the FCC at this time:

- 1) Ted Ledbetter is being sponsored by Senator Ed Brooke of Massachusetts and has had substantial endorsement from the black community including the NAACP and the Urban League. He is an engineer, spent three years at Yale, is the Director of Urban Communications Group, and is a part-time consultant to OTP.
- ② 2) Judge Ben Hooks is sponsored by Senator Howard Baker. He is from Memphis, Tennessee, a lawyer, a retired State-appointed judge, civil rights leader, and minister. He is getting heavy support from AT&T and some support from NAB. Senator Baker feels very strongly about this appointment and

has talked by telephone to Peter Flanigan and John Mitchell about Judge Hooks. Ward White told me this morning that Baker is considering asking for an appointment with the President to discuss this and other matters.

There are several other candidates who have been mentioned from time to time--Revius Ortique from New Orleans, Bill Sharp from OEO, and Stanley Sanders--but none is considered serious at this time.

CPB

In March the President will have five appointments to make to the CPB Board of Directors. Senator Pastore has asked that Mr. Michael A. Gammino, Jr., President Columbus National Bank, Providence, Rhode Island, be reappointed to the Board. If his wish is granted, there will be four vacancies created by the expiration of the terms of the following people: Joseph A. Beirne--Democrat, Oveta Culp Hobby--Independent, Joseph D. Hughes--Republican, and Zelma George--Republican.

The following are suggested names for appointments to the Board:

Democrats

- (B) * Eli Callaway
President
Burlington Industries
Georgia
(T. Moore)
- * Thomas M. Divine
Chattanooga, Tennessee
Retired President of King College
Kingsport, Tennessee
Tennessee Electric Power Company--15 years
Assistant Vice-President & Director of Public Relations
for Eastman Kodak--Kingsport, Tennessee
Chief fund raiser for King College--1 year
(Senators Howard Baker and Bill Brock)

- * Robert Schenkkan
Station Manager
KLRN
Austin, Texas

Republicans

- * Richmond D. Crinkley
Presently Director of Programs of the Folger Shakespeare
Library
Member of WETA-TV Board
Contributor to National Review magazine

- * Congressman William Springer
Scheduled to retire from Congress in January 1973.

- * Bill Daniels
Owner--cable television, Utah Stars, and various other
sporting enterprises
Denver, Colorado

- * George Putnam
Commentator
KTLA Television
Los Angeles, California

- * Ward Quaal
Vice-President and General Manager
WGN Continental Broadcasting
Chicago, Illinois

- * Reavis Winkler
Vice-President for Public Affairs
Metromedia Inc.
Los Angeles, California

Independents

- * Reid Irvine
Executive Secretary of Accuracy in the Media
Lawyer with Federal Reserve Board (Al Snyder)

- * Charles Vaughn
Station Manager, WCET
Cincinnati, Ohio (Bud Brown)

FEB 24 1972

MEMORANDUM FOR

Mr. Fred Meier
The White House

Attached is the information I have been able to get to date on Richard Aronson, Warren Wade, Bill Springer, Bill Dennis, and My Callahan. I believe we should check on all of them for potential qualifications for the Board of Directors of the Corporation for Public Broadcasting. I am doing some checks on the same as to their dealings with rights to the air policy issues facing the Corporation, and we should touch base on soon as you have done your political checks. I also have talked to Steve Hall.

signed
TCM

Clay T. Whitehead

Attachments

cc: Mr. Whitehead

CTWhitehead:ed 2/24/72

February 22, 1972

MEMORANDUM TO MR. WHITEHEAD

FROM: Henry Goldberg

SUBJECT: ACLU Report on Public Television

Attached is a copy of the ACLU's report on public TV, which was released last Sunday. Since Nino and I talked to the author of the report (Fred Powledge) about OTP's position, we received advance copies.

Powledge's main thesis is that public television is a "disaster in the making" caused largely by "a cynical exercise in White House manipulation of a communications medium that threatens to reduce the medium to even worse than commercial television's diet" (p.52). To facilitate this manipulation, the White House keeps CPB on a starvation diet, since even the increase in funds proposed for FY 1973, " would leave national public affairs programming in an advanced state of poverty; [and] it once again would postpone permanent financing and would continue to leave the medium at the mercy of the politicians." (p.48) Powledge sees a clear connection between a delay in permanent financing and a reduction in national public affairs, since the White House will oppose such financing until public TV steers clear of national issues.

Taking a pro-NET and anti-PBS stance, the ACLU report implies that the Administration is being aided in its scheme by local stations, which exercise censorship power through PBS.

All in all the report is typically polemical and anti-Administration, but it doesn't add much that is new. The heart of the attack on OTP and the White House may be found on pp 41-47. Beyond this, the only things of interest are the interviews Powledge did with such notables as James Day, Hartford Gunn, Robert Schenkkan, and Antonin Scalia.

cc: DO Records
DO Chron
GC Subj
GC Chron

HGoldberg/ec/22Feb72

Tom,

Here's an addition
to Bowdler's ACU
report on public TV.

Clark

ACLU News

American Civil Liberties Union

156 Fifth Avenue / New York, N.Y. 10010 / 212-675-5990 / After hours: 212-989-7702, 212-982-2066

For Press Information Contact Claire Cooper

Edward J. Ennis, Chairman, Board of Directors / Ramsey Clark, Chairman, National Advisory Council / Aryeh Neier, Executive Director

NOTE TO EDITORS

We have previously sent you an ACLU Report on "Public Television: A Question of Survival" by Fred Powledge. The report was sent for release on February 20.

Since the time the report was mailed to you last week, there have been additional developments which should be included in the story of public television. Those developments are summarized in the enclosed brief addendum that has been prepared by Mr. Powledge.

##

Public Television: A Question of Survival

by

Fred Powledge

ADDENDUM: February 17, 1972

The ACLU's February, 1972, report on "Public Television: A Question of Survival" made the point that public broadcasting was in severe danger of starvation. There were examples of attempted intimidation of broadcasters on the part of the White House; and, more sadly, there were examples of the medium's willingness to cave in under the pressures of that intimidation.

Unfortunately, the trend toward self-imposed collapse has continued. As the ACLU report was coming off the mimeograph machines, there was further evidence that those directing the future of public broadcasting were of no mind to take anything that could be called a risk. Where before the national system had demonstrated its concern over running controversial public affairs documentaries--most notably ones dealing with banks and with the Federal Bureau of Investigation--now the shadow of fear extended to cover political satire and modern dance.

To be sure, the modern dance program (choreographed by Alvin Nikolais and jointly produced by the British Broadcasting Corporation and National Educational Television) involved frontal nudity. The Public Broadcasting Service returned the tape of the material to NET in mid-February, 1972, after holding it for several months. PBS said it was neither

-more-

accepting nor rejecting the tape--a statement which, in the current context of things, could only be interpreted as a rejection.

In the fall of 1971, however, when the program was in the works and before its existence was generally known, a high PBS executive had spoken of it in complimentary terms and was citing it as evidence that the system was not afraid of potential controversy. There were only two problems, said the executive: One involved waiting until the BBC had shown the film first, so that its impact on U.S. audiences might be lessened. The other involved providing an alternate program for PBS members who might not want to show the nudity.

As it turned out in February, however, PBS apparently did not want to distribute the program at all. WNET-TV in New York went ahead with plans to show it in the New York area.

The satirical program, originally titled "The Politics of Woody Allen," was scheduled for showing on the PBS network on February 21. But PBS, upon viewing the completed tape of the show, decided that the program fell into the dangerously controversial category.

Allen portrayed a White House adviser who, according to those who have seen the tape, bore a satirical resemblance to Dr. Henry Kissinger. Allen proceeded to poke a great deal of fun at politicians, primarily President Nixon. There was a joke concerning George Wallace and the Ku Klux Klan; another one involving Allen's comic figure asking Pat Nixon for a date; and another in which Allen referred to "left-wing, homosexual, Jewish" tendencies of The New York Times.

PBS did not schedule the program on a take-it-or-leave-it basis, but rather said it would send it to its member stations so they could make their own decisions as to whether to show it. The feeling at PBS, explained an information officer, was that the service did not want to lead stations into running a program that might "place their licenses in jeopardy." (Of course, most stations that might have wanted to run the show would be scared off by that last statement.)

PBS's four major objections to the Allen show, as stated in a letter to NET, were that it appeared to be in violation of the equal-time provision of the Federal Communications Act; that PBS lawyers felt the program contained "personal attacks on The New York Times, on Mr. and Mrs. Nixon, on Kissinger, on (former attorney general) Mitchell and others"; that it was in poor taste generally, and that it violated the fairness doctrine. Hartford Gunn, the PBS president, called it "a 30-minute attack on a single candidate." It might have been permissible, he said, had the program been scheduled for some months previously, but "not now, just a couple of weeks before a major political primary."

Soon after NET heard of PBS's position on the show, it withdrew the program for "further review and study" by its lawyers. Only one station--again NET's own WNET-TV in New York--showed interest in running the show and in offering equal time to politicians attacked in it and to those qualifying under the equal time rule. As of February 17, NET producers and lawyers were re-wording the show. Some were optimistic that it would

eventually run nationally, but in a substantially revised form.

It was unclear, in all the controversy, why NET lawyers had not conducted their review and study before the program went to PBS for distribution. One reliable source provided this answer: The Allen show was regarded as entertainment, and NET's lawyers, stung by previous conflicts with PBS, were all busy watching the production center's public affairs programs for indications of too much controversy.

In the midst of all this, there were increasing signs that the Corporation for Public Broadcasting, PBS's parent body and an agency whose board members are directly appointed by the President, was becoming so scared of the politicians that it wanted to take away from PBS the power to decide what programs do and do not get on the air.

In late January, 1972, the Corporation board met and directed its management, according to a written record of the meeting, to "examine and define the respective areas of authority and responsibility for the various organizations in the public broadcasting industry."

"The organizational relationships referred to," said the board, "are those among the Corporation and the stations, the program producers, the distributing agencies, as well as others. Included in the study will be a review of the decision-making process in public broadcasting, particularly those procedures designed to assure the balance, objectivity and fairness in programs presented to the American people, a mandate bestowed on the Corporation by the act of Congress which established it.

"A further request by the board was for management to ascertain whether Congress should be requested to amend the Public Broadcasting Act of 1967 in a manner designed to bestow authority to those organizations bearing the responsibility for public broadcasting decisions."

Perhaps in an earlier phase of public broadcasting's life, such talk of organizational relationships, authority, responsibility and decision-making processes could have been dismissed as ordinary components of an orderly evolution. In the context of what has happened lately to public broadcasting in America, however, it could only be regarded as another sign that the question of public television's survival was a serious one indeed.

##

Rogers

Box 2, Folder 3

HOLD FOR RELEASE, 7 a.m., 1972
Wednesday, March 1, 1972

SPEECH OF
HARTFORD N. GUNN, JR.
PRESIDENT
PUBLIC BROADCASTING SERVICE
BEFORE
THE WESTERN EDUCATIONAL SOCIETY FOR TELECOMMUNICATIONS
March 1, 1972
SAN FRANCISCO, CALIFORNIA

HOLD FOR RELEASE , 7 a.m., EST, WEDNESDAY, March 1, 1972!

PUBLIC TELEVISION AND PUBLIC AFFAIRS

Quote: "I think by far the most important bill in our whole code is that for the diffusion of knowledge among the people. No other sure foundation can be devised for the preservation of freedom and happiness..." - Thomas Jefferson writing back to America from Paris in 1786.
(Thomas Jefferson, edited by Adrienne Koch, p.35)

Quote: "Despite specific examples of excellence, (commercial) network news and public affairs departments did not have a particularly happy year. Budgets, staffs and prime time devoted to journalism had shrunk to near invisibility - only 2% of all half-hour periods on commercial television networks in prime time."
(The Alfred I. DuPont, Columbia University, Survey of Broadcast Journalism, 1970-71, p.13)

Quote: "There is a real question as to whether public television...should be carrying public affairs and news commentary...the commercial networks, by and large, do, I think quite a good job in that area. Public television is designed to be an alternative to provide programming that isn't available on commercial television..."
(Dr. Clay T. Whitehead, Director of the President's Office of Telecommunications Policy, to American listeners of National Public Radio; Washington, D. C., January 12, 1972,

For those of us who have tried to think seriously about communications and education - (the dissemination of knowledge, if you will, its importance to a free society and how best to achieve it) - the statements just quoted are of great concern. If it were not for the significant pressures upon us, I'd let these quotations stand for your own reflection and judgment.

However, I don't think in our present situation that is good enough. The questioning is too sharp and the financial situation too serious. So, with your indulgence, I would like to review the questions being asked of public television and give you my answers for whatever value you wish to give them.

Let me say right-off raising questions about public affairs programming on public television - or about any other area of our activity - is appropriate for stations, citizens and all branches of the government. Questions, comments and criticism are always most welcome. What is not welcome, or appropriate, is for those in positions of real power to attempt to influence a public medium on the basis of their own personal biases. We all have our biases and our prejudices. But, by inappropriate attempts to influence our medium, I mean attempts to apply financial pressure to achieve objectives which are alien to the basic purposes for which public broadcasting was established in this country.

We have been told - "There is a real question as to whether public television should be carrying public affairs and news commentary."

I would like to try to answer that question.

Why, indeed, does public television and the Public Broadcasting Service do public affairs programming?

First, because the Federal Communications Commission and the Communication Act requires that the "public interest" be served. The courts and the Commission have interpreted this to mean, in part, providing the public "access to social, political, aesthetic ideas and other experiences." (Red Lion Broadcasting Co. v. FCC, 395 U.S. at 396, 1969) They have stated that "speech concerning public affairs is more than self-expression, it is the essence of self government." (Ibid.)

Lest someone think we can fulfill our obligation in the public affairs area through concentrating on purely local issues, the FCC has defined public affairs in its license renewal application as programs and program formats "concerning local, national and international affairs." (395 U. S. at 394)[Emphasis added] For many, if not most of the public television stations, this obligation can only be met in practice through the importation of programs from other stations and producers through a service such as PBS.

In the first place, therefore, we do public affairs programming because we are required to.

But that is not all. We also do public affairs because it was the express intent of the Carnegie Commission, as well as the Congress of the United States. As the report of the Senate Commerce Committee noted, public television should provide "in-depth coverage and analysis which will lead to a better informed and enlightened public." (Senate Report #222, 90th Congress, 1st Session, pp.607)

Indeed, President Johnson in signing the Public Broadcasting Act on November 7, 1967 said:

"At its best, public television would help make our nation a replica of the old Greek marketplace where public affairs took place in view of all the citizens."

But, perhaps even more importantly - we do public affairs - (not just because we are required to, or because we feel obligated to meet the intentions of those who created the public television system) - we do public affairs programming because we feel a moral commitment to use the communications tools of our time for the education and enlightenment of our people.

In short, we in public television do public affairs programming because we are required to, because we have been asked to and because as responsible citizens and professionals we want to.

Now, let's look at some of the other questions which have been raised recently about public affairs on public television. We are asked whether we should "be doing the same kinds of news coverage, the same kinds of news commentary." Of course, the implication is that we are merely copying commercial television - doing none of the same.

Certainly, no one in public television can - or should - deny that we have been - and still are - struggling with the question of precisely what our role in public affairs programming should be. Certainly, the commercial news organizations can and do perform certain public affairs services extremely well. But does anyone really believe the commercial networks have achieved such a standard of excellence - either in terms of quality, or in terms of the time they can afford to devote to public affairs - that they have totally pre-empted the field of public affairs programming on American television?

Have ABC, CBS and NBC said all there is to say in public affairs? I know I would not claim that for PBS and I doubt anyone in commercial television would claim that for themselves.

While we have a long way to go before we achieve our full potential in public affairs programming, I, for one, am not ashamed of the record. Indeed, I am proud of what we have accomplished in only 2 years.

Here are some examples:

A PUBLIC AFFAIR/ELECTION '72 is the only prime time program devoted to informing viewers about our country's political institutions and processes on a regularly scheduled basis. I believe, and hope, this is a series of greater importance in the long run than any mere recital of the actions or issues of individual candidates.

THIS WEEK with Bill Moyers is the only prime time program on national television which regularly devotes 30 minutes on a single public issue.

THE ADVOCATES is the only one-hour national debate on issues of significance to all Americans with the only opportunity for the public to record its desires. (And, since THE ADVOCATES went on the air, over a half-million Americans have responded by writing in their votes. How's that for the so-called passive American television viewer!

WORLD PRESS, WALL STREET WEEK, GREAT AMERICAN DREAM MACHINE - there are no equivalents or near equivalents on commercial television.

Or take BLACK JOURNAL - this is the only national program giving the black perspective on the events and issues that concern black citizens and one of only two national programs that are produced by and for blacks. By the way, both programs are on PBS.

Or take the interviews of presidential candidates, cabinet officers, administration officials, congressmen - the present and would-be "movers and shakers" of our government - on 30 MINUTES WITH with Elizabeth Drew. Again, the only regularly scheduled national program in prime time which attempts to do this.

Or, FIRING LINE, with a leading conservative spokesman in a 60-minute prime time interview and debate.

Add to this such other programs as THE TURNED ON CRISIS on drug abuse for in-school and general audiences - special events such as the only live coverage of the historic U. N. vote on the admission of the People's Republic of China, and many others.

And speaking of China - public broadcasting sent to China with President Nixon the only correspondent who knows the Chinese leaders personally and, of even greater importance, a correspondent who speaks Chinese - the key to understanding China and its people. I am talking about Theodore White, of course, a distinguished journalist and author, who covered the President's trip for NPACT. Sadly, however, public television and the American people had to await his return before receiving his commentary, insight and perceptions. The reason - public television could not afford the \$300,000 the commercial networks asked for use of the ground station in China and the Pacific satellite.

In many of these programs, issues and individuals have been presented that would not have been available through any other television network or channel. In those cases where the issues of the personalities involved have been the same as those that the commercial television networks or channels were covering, often the amount of time we could devote to the issue has added a unique and vital dimension to the quantity of information available to the American public.

Again, I do not want to sound as if I believe we can sit back and rest on our "public affairs laurels." I do not think that. In fact, I think it would be considerably more constructive and relevant if today we were discussing how we could improve our public affairs programming - rather than talking about whether we should be doing it at all.

But the questions have been raised. We have been challenged. And I believe it is the obligation and responsibility of all of us in public television to respond.

We have been asked if we are doing public affairs programming at the expense of educational programming - if, in fact, we are merely reaching out for large national audiences.

Well, if we are presenting informational material which is useful to broad - and large - segments of our population - (and I sure hope we are) - I am delighted.

But are we slighting our educational obligations?

As we all know, there is more to educational programming than formal instruction. Most of our public television schedules are devoted to instruction during the day. The evening hours, when adults are available, are given over to largely non-formal instruction for the simple reason that that is the way most adults prefer to take in their information - to say nothing of the fact that many topics about which a good citizen should be informed do not lend themselves to formal presentation.

In short, I believe the implication that we are emphasizing public affairs programming at the expense of educational programming is a spurious and ridiculous proposition.

In any case, the argument is totally without meaning because public affairs programming, by its very nature, is educational. Public affairs programming deals with contemporary issues, politics and events. These are the very ingredients of tomorrow's history books as well as today's political and social sciences.

I submit that it is impossible, indeed dishonest, in an educational context to preclude the discussion of today's issues. It makes a mockery of the educational process to close off the free and open examination of contemporary thought.

It has also been said that if we in public television persist in doing public affairs programs, we will "outrage the public."

To be precise, a new young Socrates - who suddenly has arrived upon the scene - admonishes us to remember that - "No citizen who feels strongly about one or another side of a matter of current public controversy enjoys watching the other side presented; but, he enjoys it a good deal less when it is presented at his expense." (Clay T. Whitehead, Subcommittee Hearing on Constitutional Rights of the Senate Committee on the Judiciary, S.1311, Freedom of the Press, February 2, 1972, p. 869) The citizen, therefore, will complain to his elected representatives and the "inevitable" result is that you have politicized and distorted "an enterprise which should be above faction and above controversy." (Ibid.)

My first reaction to this kind of statement was that it was a bit insulting to the American people - because our entire system was built on a free exchange of ideas in which all sides have a chance to express their views.

And often in our system, this free exchange is paid for by the American citizen. Certainly, Americans have been willing to subsidize debates in Congress - sometimes no side of which he agreed with - without suggesting the Congress be shut down.

My second reaction is that what they're really suggesting is that to eliminate the threat of government interference, we should eliminate public affairs programming. Frankly, that is like telling the newspapers the best way to stop government threats of censorship is to stop publishing.

Are we as Americans - public broadcasters, Congressmen, the Administration, all of us - so intellectually bankrupt that we can't devise a federally-funded national system of communication devoted to the public interest in all its aspects - free of inappropriate and dangerous influences?

We have a commercial television system that, with its acknowledged shortcomings, provides a level of service in those areas of its primary interests that is second to none.

Can we not as responsible representatives of the people design a complementary public non-commercial system to do what commercial television cannot do, or can do only occasionally?

Can't we have a public television system that is not limited arbitrarily, or by fiat, in its concern for human enlightenment or the human condition?

Must public television become a crippled supplicant, blind to the concerns of the people, begging year to year at the door of the people's servants?

The issue here is not a question of:

- program balance - public affairs versus cultural versus instructional programming - for we need and can have all three;
- or local versus nationally produced programming for we need and can have both;
- or duplication of commercial television for we have not;
- or of any violation of Carnegie, Congressional or Station intent or desire - for there has been no violation;
- or great public outrage over our public affairs programs for there has been none.

Rather, the issues here are twofold:

Shall public television - one of the best tools we have for public information and education - shall public television either by accident or design be blinded to the issues and events that shape our lives?

And, if public television is thus blinded, which of our country's institutions will be next?

No public affairs on commercial television?

No public affairs in the press?

No debate and instruction in public affairs in our educational institutions?

Thank you.

3/3/72
10:30 a.m.

11:00

Mrs. Cox, Tom Moore's secretary, called and said the meeting between Mr. Whitbeck, Tom Moore, and Jack Wzathers will be held at 10:30 a.m., Friday, 3/3/72, at Jack Wzather's office, 375 Park Avenue, New York, 23rd floor.

Mrs. Cox: (212) 750-3612

3

Tuesday 3/7/72

MTG. A
3/9/72
10:00

9:00 Mr. Whithead will meet with John Macy at 10:00 on Thursday, March 9.

3

3

Wednesday 3/3/72

MEETING
3/10/72
10:15 or 10:30

2:30 Frank Pace will meet with you at 10:15 or 10:30
on Friday 3/10.

EYES ONLY

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

OFFICE OF THE DIRECTOR

March 27, 1972

MEMORANDUM

To: Tom

From: Brian

Subject: Current Status of Public Broadcasting Legislation

On Friday afternoon I discussed with Max Friedersdorf of the White House Congressional Liaison Office, plans for dealing with needed changes in public broadcasting legislation. We reached several conclusions:

- 1) We should attempt to change the public broadcasting legislation as it came out of the House Interstate and Foreign Commerce Committee in two ways:
 - a) Introduce an amendment that deals with the salary question as it regards both executives and performers in public broadcasting. He feels the limitation on performers should be no higher than \$42,500.
 - b) Introduce an amendment that would cut back funding to one year.
- 2) Have Howard Baker talk to Senators Magnuson and Pastore regarding one year funding.

At Friedersdorf's request, this Office (Nino) is preparing minority views for the House Interstate and Foreign Commerce Committee which will reflect the need to deal with the salary question and one year funding. In addition, we are expected to prepare an amendment that can be used on the House floor which would reduce salary levels to \$42,500.

EYES ONLY

EYES ONLY

-2-

The House Committee Report is due to be submitted to the Rules Committee the first or second day after the recess which ends on April 10. Sometime during that week it is possible that public broadcasting legislation will be taken up on the House floor. Soon after the House disposes of this matter, the Senate is expected to hold hearings. My best guess at the moment is that Senate hearings will be held sometime at the end of April or first of May.

EYES ONLY

Thursday 3/30/72

CPD

JO

Clark MacGregor called in response to our memo of 2/24 re Bill Springer. He has just finished a long talk with Springer. For a number of reasons, Springer feels that even though he is extremely interested, he feels that he cannot manifest that interest or say "yes" until November 8.

Mr. MacGregor has some other matters that are sensitive and he hesitates to put them in a memo. Concerning your memo, he concurs that Springer is tough, loyal, and interesting. His reactions are all strongly positive, as are Springers'. Springer has some questions he wants to raise, but in any event, he cannot respond to an invitation until November 8 and does not think the invitation should be issued to him if that is our decision until shortly before November 8.

We have given Brian a copy of this.

1400-2000

FEB 24 1972

MEMORANDUM FOR

Mr. Clark MacGregor
The White House

I believe you are generally familiar with the President's feelings about public television and our strategy towards the Corporation for Public Broadcasting. We have five appointments to make next month, and I am working with Fred Malek to arrive at an acceptable list of nominees. Pastore has asked that Mr. Garmino be reappointed and has made it pretty clear that this is the price of confirmation for our other appointees.

We are hopeful that, with our new appointees, the Board will elect a new Chairman to replace Frank Pace. I can think of no one better than Bill Springer. Bill is tough and loyal and interested. Before we proceed any further on that front though, I would like your reactions to the idea, including whether it would be desirable for him to resign his seat this summer to accept the appointment if that looks desirable.

Signed
TOM

Clay T. Whitehead

cc: Mr. Whitehead
~~Mr. Lamb~~
Mr. Scalia

CTWhitehead:ed 2/24/72

Tuesday 4/11/72

6:00 Jon Rose called to talk to you.

Indicated that Mr. Flanigan said to get Ted Braun off the Postal Board and onto the CFB Board.

Asked Jon if Mr. Flanigan had met with Senator Scott re Joe Hughes (see attached).

Jon said he did and that Mr. Flanigan and Mr. Minchley were in a meeting at that moment and maybe something could be cleared up on that and he could also discuss that with you.

Wednesday 4/19/72

MEETING
4/20/72

2:00 When Mr. Whitehead goes to NYC on Thursday, April 20, he will have an 11:00 meeting with Tom Moore.

Ed Bleier will join Mr. Whitehead and Herman Land at 2:30 for the meeting. It will be at the GM Building.

Thursday 4/20/72

BREAK
4/21/72
8:00 a.m

1:40

Mr. Whitcomb and Brinn will have breakfast with Neal Freeman tomorrow morning (Friday, 4/21) at 8:00 at the Watergate.

Monday 4/24/72

MEETING
4/25/72
11:00

1:00

Mr. Whitehead scheduled a meeting with Henry Loomis at 11:00 tomorrow, April 25. He will come here.

DRAFT
CTWhithead:jm
4/25/72

MEMORANDUM FOR THE PRESIDENT

From: Mr. Flanigan

Subject: Progress Report on Public Broadcasting

We have been active in the public broadcasting field to accomplish three objectives:

(1) Objectivity in their journalistic coverage of politically controversial public affairs.

(2) The long-run elimination of the use of Federal funds for controversial political public affairs programming.

(3) A reduction of the influence of the Corporation for Public Broadcasting in the public broadcast system by decentralizing some of the power to the local stations.

Our progress on these three objectives is reported below.

(1) Anti-Administration bias, while not eliminated, has been relatively bland, in large part because of public attention focused on the known bias of Sander Vanocur. Our only short-run lever here is the spotlight of public attention on the widely acknowledged liberal bias of most public television commentators, and we will assure that spotlight is kept on them for the rest of this year.

(2) We have had very little success in convincing anyone in public broadcasting (even our friends) that coverage of politically controversial public affairs should be eliminated in the long run. Some of our friends on the CPB Board recently made an effort to reduce the amount of the Corporation's funds allocated for this purpose for the next fiscal year. Although their only success was a reduction in support for the National Public Affairs Center for Television (which funds Sander Vanocur) from \$1.6 million to \$1.2 million, this has been interpreted in the press as a definite slap at Sander Vanocur and the heavy emphasis of CPB on public affairs programming.

(3) The influence of the local stations is being more and more felt at CPB, and this has been largely beneficial. However, it is clear that so long as the Board of Directors of CPB is unchanged, so long as John Macy is President, we will continue to have a heavy amount of centralization and a heavy amount of public affairs programming.

Our principal efforts for the remainder of this year are:

(1) Encouraging of continued attention to the objectivity of PBS programming.

(2) A strong and emotional fight on the House floor over funding for the Corporation to limit funding to one year and keep funding at the current level of \$35 million or at least no more than the \$45 million requested in your budget.

(3) Appointment of new Directors to the Board of CPB who are strongly committed to our principles and who will work to reduce public affairs programming.

(4) Replacement of John Macy and Frank Pace after our new appointments to the Board are confirmed by the Senate.

While we would like to report more substantial forward progress, we can at least report that the public attention focused by Tom Whitehead and the work on the CPB Board by Jack Wrather and Tom Moore have effectively stopped the progress of Macy and others in their efforts. Taking over control of the Board and replacing the management is the only way to achieve our longer run goals, and we are working very strongly to that end.

ADMINISTRATIVELY CONFIDENTIAL

April 27, 1972

MEMORANDUM FOR: THE PRESIDENT
FROM: PETER J. FLANNERY
SUBJECT: Progress Report on Public Broadcasting

We have been working in the public broadcasting field to accomplish three objectives:

Short run:

- (1) Objectivity in their journalistic coverage of politically controversial public affairs.

Long run:

- (2) The elimination of the use of Federal funds for public affairs programming.
- (3) A reduction of the influence of the Corporation for Public Broadcasting in the public broadcast system by decentralizing some of the power to the local stations.

Our progress on these three objectives is reported below.

(1) Anti-Administration bias, while certainly not eliminated, has diminished in large part because of public attention focused on the known bias of Sander Vanocur. Our only short-run lever here is the spotlight of public attention on the widely acknowledged liberal bias of most public television commentators, and we will assure that spotlight is kept on them for the rest of this year. In this effort our Congressional supporters have also been helpful.

In another, somewhat related area we have succeeded in cutting the CPB contribution to the NET budget from \$3.2 million to \$222 million next year. NET has been a major producer of liberal-bias programming in the past.

ADMINISTRATIVELY CONFIDENTIAL

- 2 -

(2) We have had very little success in convincing most of those involved in public broadcasting (including several of our friends) that coverage of public affairs should be eliminated in the long run. Some of our appointees on the CPB Board recently made an effort to reduce the amount of the Corporation's funds allocated for this purpose for the next fiscal year. Their only success was a reduction in support for the National Public Affairs Center for Television (which funds public affairs programming) from \$1.6 million to \$1.2 million, and this has been interpreted in the press as a definite slap at Sandra Venocur and the heavy emphasis placed on public affairs programming.

(3) The influence of the local stations is being more and more felt at CPB, and this has been largely beneficial. However, it is clear that so long as the Board of Directors of CPB is unchanged and so long as John Macy is President, we will continue to have a heavy amount of centralization and a heavy amount of public affairs programming.

While I wish the progress were more substantial, at least the public attention focused by Tom Whitehead and the work on the CPB Board by Jack W. rather and Tom Moore have slowed Macy and others in their efforts. Taking over control of the Board and replacing the management is the only way to achieve our long run goals. We will recommend to you shortly new appointments to the Board that will provide a majority of members who believe Public Broadcasting should be limited to cultural and educational subjects, and should have no public affairs programming at all. Once they are confirmed we would expect to replace both President Macy and Chairman Pace, and to put the new program policy in place.

Thursday 4/27/72

5:05

Tom Moore called and left the following information:

The planning budget for NET at the beginning of 1972 was \$4 million. It was reduced during the year to \$3.6 million because all institutional appropriations were reduced.

The planning budget for this year is \$3 million.

TOMORROW ENTERTAINMENT INC.

April 27, 1972

Mr. Clay T. Whitehead
Director
Tele-Communications Policy
Executive Office of the President
Washington, D. C. 20504

Dear Tom:

I am enclosing a lengthy document which includes the information which you are seeking, if you are able to extract it. It is the copy which I used at the Board, thus all the marginal notes. Let me know if there is any further information I can get you.

Best regards.

Sincerely,

Thomas W. Moore

Attach.

		SEC. CL.	ORIGIN	CONTROL NO.	
DATE OF DOC	DATE REC'D	DATE OUT	SUSPENSE DATE	CROSS REFERENCE OR POINT OF FILING	
TO FROM SUBJ.				ROUTING	DATE SENT
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TOMORROW ENTERTAINMENT, INC.

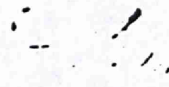
April 27, 1972

Mr. Clay T. Whitehead
Director Tele-Communications
Executive Office of the President
Washington D. C. 20504

Dear Tom:

This is the recommendation of the program advisory committee to regulate the programming and staff which will be acted upon at the next Board meeting. Control would be established that would prevent the problems that sprang up when the staff developed the programming on their own, and presented it as a total package before the program committee became involved.

Sincerely,


Thomas W. Moore

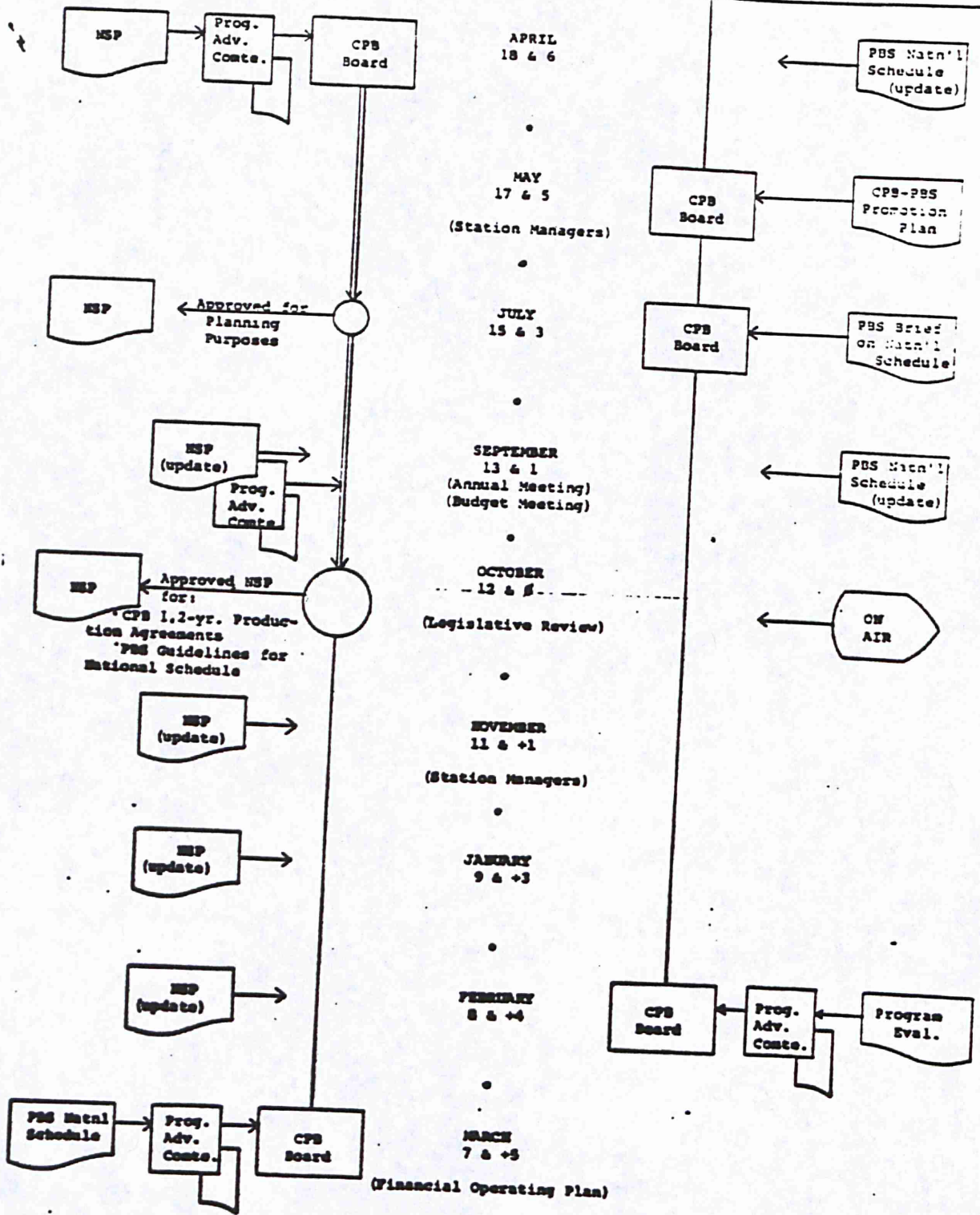
Dictated- but not read.

Enc.

Put this in the [unclear] a [unclear]

- 18 Management presents National Service Profile to Program Advisory Committee and Board.
NSP is developed in coordination with PBS. The profile to indicate how much national service is planned? What kind of programming is encouraged?
NSP keyed to Financial Plan for "continued service" and "system needs" (Hi-Lo).
(See Matrix, attached)
- 18-15 Board receives system and public comment on NSP.
- 15 Board action on NSP acceptability for planning.
- 15-13 NSP Summary included as appendix in Board Briefing Book -- noting changes or refinement in plan.
- 12 Board action on NSP acceptability for CPB initiation of production agreements and PBS guidelines for development of national schedule.
- 8 PBS National Schedule presented to Program Advisory Committee and Board.
- 5-8 PBS National Schedule Summary included as appendix in Board Briefing Book -- noting changes or refinement in schedule.
- 6 Management presents CPB-PBS plan for promotion of national schedule.
- 5 Highlights of the upcoming schedule presented to the Board.
- +4 Program and schedule evaluations presented to Program Advisory Committee and the Board.

NSP=National Service Profile



April 28, 1972

Honorable Robert H. Michel
House of Representatives
Washington, D.C. 20515

Dear Mr. Michel:

You have asked for the views of the Administration with respect to appropriations for the Corporation for Public Broadcasting for fiscal 1973.

We have introduced in both the House and Senate legislation authorizing an expenditure of \$40 million for the Corporation during the next fiscal year. This is an increase of approximately 30 percent over the present year, and in our view it is needed to continue the sound progress of public television. A larger amount is not supportable for two reasons: First is the fact that the overall budget cannot sustain it. More than a 30 percent increase for these useful but nonessential services is obviously not justified in a year of severe budget pressures.

Second, drastically increased funding should not be poured into the public broadcasting system until appropriate structures have been established to eliminate its clear tendency towards centralization and towards creation of a Federally funded "fourth network," contrary to the intent of the Public Broadcasting Act. In our view, this tendency would be greatly strengthened by giving the Corporation drastically increased funds during the next year.

We appreciate the opportunity of providing our views to your Subcommittee. If we can be of any further assistance, please let us know.

Sincerely,

Clay T. Whitehead

SCALIA:mbc
cc:DO Records
DO Chron
Lamb
Whitehead 26

Rogers

Box 2, Folder 4

Tom:
See page 2
Tom H.



NEWSLETTER

PREPARED FOR MEMBERS OF THE NATIONAL ASSOCIATION OF EDUCATIONAL BROADCASTERS

May 10, 1972

In this issue

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Washington Briefing

The Public Broadcasting Act of 1972 (HR13918) was processed out of the House Rules Committee late Wednesday (May 3) and sent on for a full house vote. Floor action may come early this week.

There's still nothing new on the Senate side. Assuming expeditious House action on HR13918 the Senate should have time to schedule and hold hearings on financing legislation later this month, hopefully leaving time for a House-Senate conference if required and ultimate passage of a bill prior to Congress' adjournment in the latter part of June or in early July.

* * *

In testimony before the House Appropriations Subcommittee on Labor, Health, Education and Welfare May 1, NAEB President William G. Harley urged the subcommittee to appropriate the full amounts authorized for the Corporation for Public Broadcasting and the Educational Broadcasting Facilities Program in HR13918, assuming the measure is passed.

Mr. Harley called the EBFP "extraordinarily successful" and noted this excerpt from the House Commerce Committee's report on HR13918: "The effectiveness of the program is shown by the fact that, for every dollar granted by the federal government for noncommercial educational broadcasting facilities, \$11 in state, local, and private funds has been expended."

Recent surveys conducted by Representative Clarence Brown (R-Ohio) and National Educational Radio. Mr. Harley noted, indicate that current ETV facilities needs total almost \$52 million and radio facilities more than \$10 million.

"Despite the success of this program in establishing and improving educational radio and television stations," Mr. Harley told the subcommittee, "the program is still falling short of meeting the current need. Not only are many stations failing to fulfill their potential for reaching audiences because of lower power and inadequate antennas, but, because of the lack of program origination and recording facilities, stations often cannot respond to the full range of programming requirements to serve their communities."

Endorsing the Corporation for Public Broadcasting "as a means of providing direct operational support as well as other essential national program and related services," Mr. Harley observed that CPB has recently devised procedures whereby budgeting and planning will receive substantial input from station representatives, and said: "We believe these new provisos will bring the corporation into a close and effective relationship with the stations and communities it was designed to serve."

PERSONNEL

Administration

John Montgomery, executive director of the Iowa Educational Broadcasting Network and executive consultant in instruction to the NAEB, named "Iowa Educator of the Year" by the Des Moines chapter of Phi Delta Kappa, professional fraternity for educational leaders.

Tony Moe, chairman of the Educational Communications board, State of Wisconsin, Madison, named executive director. Mr. Moe who was previously president of Horizons Broadcasting Corporation in Madison succeeds the late Lee E. Franks (NEWSLETTER, April 10).

Howard W. Town, manager of product planning, Video Productions Division, Ampex Corporation, joins WTTW WXXW Chicago, as director of engineering and operations. **Robert H. Sanders**, press information manager with Playboy Enterprises Inc., Chicago, joins WTTW WXXW as director of information and promotion.

F. Calvin Louderback, assistant vice president of the New Jersey Manufacturers Association, appointed to New Jersey Public Broadcasting Authority, succeeding **John McDonald**.

David H. Foster, executive vice president, legal and regulatory relations, Data Transmission Company (Datran), named president of the National Cable Television Association. **William J. Bresnan**, vice president of the TelePrompster Corporation, elected national chairman of NCTA; **Amos Hostetter**, executive vice president of Continental Cablevision, elected national vice chairman. Newly elected NCTA officers are **Gene Schneider**, president of LVO Cable, treasurer; and **W.R. Brazeal**, executive vice president and general manager of Community Tele-Communications Inc., secretary. **Thomas J. Madden**, former staff writer with *Broadcasting Magazine*, joins NCTA's public relations staff.

Barry Jay Cronin, chairman of the Division of Communications at Graham Junior College, Boston, appointed dean of School of Communications.

Gene Bunge, producer-director at WTTW Chicago, joins Nebraska Educational Television Network, Lincoln, as director of cultural affairs. **James R. Craig**, manager of instructional services for the Iowa Educational Broadcasting Network, joins NETN as network senior producer for the SUN (State University of Nebraska) special higher education project.

Suzanne R. Seybold joins WYES New Orleans as director of public information, succeeding **Yvonne S. Menest**, named director of a special project for the station.

(Continued on page 4)

Vol. 37 No. 9

Director of Information Services: Ed Pfister
Editor: Tim McLean

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* * *

Six ETV representatives: Frank Barreca, KUAF Tucson; Lloyd Kaiser, WQFD Pittsburgh; Frederick Breitenfeld, Maryland Center for Public Broadcasting; James L. Loper, KCFT Los Angeles; O. Leonate Press, Kentucky Authority for ETV; and Jack McBride, KTFE Alliance, Neb., met for the first time with CPB officials at a recent CPB budget briefing. Six radio station representatives are expected to be named shortly, probably at the upcoming Public Radio Conference, May 15-18.

Covering the '72 Election: The Ways and Means

Fiscal considerations, predictably, are having a major impact on the style and scope of '72 presidential election coverage, both at the national and the local station level in public broadcasting.

Faced with a \$400,000 cut from its \$1.6 billion CPB grant, the National Public Affairs Center for Television finds its plans to provide on-the-scene coverage of the Democratic and Republican national conventions effectively blocked. As a result, its reportage will most likely be limited to feature-type presentations.

Local educational/public broadcasting stations are generally taking an enthusiastic, ambitious and often imaginative approach to election coverage at the local level, but their efforts are frequently hampered by (1) limited funds, and (2) difficulties in getting candidates committed for interviews and appearances.

A sampler of what some stations are doing:

- At the Maryland Center for Public Broadcasting, Owings Mill, an attempt is being made to bring every available presidential candidate to the center for a viewers' call-in session, part of a three-hour special before a live audience targeted for mid-May. However, Bill Hallstead, director of development and community services, reports: "Our commitment is solid, but getting commitments from the candidates is another story." He gives 50-50 odds for the special coming off.

- WITF Hershey, Pa., as a first step in its election coverage, aired a discussion of registration procedures aimed at getting voters in the 18-21 age bracket to the polls in November. Topics included qualifications, the independent voter, registrar locations, mail and absentee voting, political party enrollment, and the operation of voting machines.

- WMVS/WMVT Milwaukee has inaugurated a "Politiscope" series to provide extensive coverage of both the presidential and local '72 elections. Among the series' coups to date have been interviews with

Democratic candidate George McGovern (during which he accurately predicted he would win the Wisconsin primary), and John Lindsay, Eugene McCarthy, Henry Jackson, Hubert Humphrey, Shirley Chisholm, Edmund Muskie, and George Wallace. The half-hour interviews were in color.

• WPBT North Miami, Fla. began lining up presidential candidates for interviews last December. By the March 14 Florida primary, the station's free time offer had been taken up by candidates Humphrey, Lindsay, and Chisholm. McGovern booked time and then cancelled out twice. According to Keith Davidson, WPBT News director, "viewer reaction to the candidates who appeared was spirited, to say the least. Humphrey seemed to enjoy his direct jousting with the public so much that he bought time on a commercial station a couple of weeks later, using the same format (and slotted right opposite my own program. Such is the price of success)." The station's new mobile VTR remote unit will be importantly involved in daily local programs from the Miami Beach convention hall.

• WOUB Athens, Ohio provided continuous coverage of the Ohio primary election results, utilizing over 60 regular and special reporters, from 8:30 a.m. until 11:00 p.m. On-the-spot coverage from the Statehouse, polling places and candidates' headquarters was augmented by filmed reports.

• WQED Pittsburgh began Pennsylvania primary coverage with a 90-minute election-day special and continued with election returns through the following night. The four western Pennsylvania coordinators for the Democratic presidential candidates—Humphrey, McGovern, Muskie, and Wallace—joined the station's "Newsroom" staff for questioning about the candidates' positions and personalities.

• KPBS San Diego since last November has been producing a monthly half-hour series called "Convention Update." Purpose of the program is to inform viewers of plans and preparations for the Republican party's national convention in (Republican officials have just announced the convention will be in Miami Beach). The series has thus far touched on such topics as economic impact, financing, the potential for violence and disruptive activity, housing, the logistics of providing communications and other facilities, and "unofficial" groups organizing for the convention. Plans call for continuing the series through August, with special programs possible as the convention draws closer.

• The New Hampshire Network's public affairs unit began early last fall to gird itself for "the broadest possible coverage" of the state primary election, considered one of the key primary contests. Three extensively-publicized telephone surveys of the

electorate preceded a series of person-to-person interviews with candidates and a confrontation among all five of the Democratic candidates which was aired live, then carried by the Eastern Educational Network and PBS. NHN's coverage, which culminated with a 90-minute election eve special, received widespread national attention and recognition.

Brown Survey: Final Tally

Of the 105 ETV managers responding to a survey conducted by Congressman Clarence J. Brown (R-Ohio), half said they would prefer a formula written into law instead of discretionary authority vested in a federal agency as a means of distributing federal funds to local stations for operational support.

Only 13 percent opted for the second alternative. However, 31 percent wrote in that they would like to see not less than 30 percent of the Corporation for Public Broadcasting's funds go directly to the stations the provision found in HR13918.

All the managers agreed they could use more federal money.

Asked to priority rank the kinds of programming they would fund if they received additional federal monies, the managers put local public affairs at the top of the list, followed by instructional programs (not for classroom use), and cultural programs.

Asked how much they could effectively use for facilities, operations and programming, the managers cited these (average) amounts, respectively: \$493,000; \$122,000; and \$123,000. Average grants received last year in those areas were respectively \$87,000; \$13,500; and \$24,800.

Other survey results:

—Forty-one percent responding to the question, "Has your station ever felt an attempt to exert influence on its programming decisions or operations from sources of financial support?" answered "yes." Generally, the managers said that any undue pressure or attempt at control would be rejected.

—National public affairs, cultural programs and children's programs should be CPB's top three programming priorities, the managers indicated.

—If they received significantly increased funds this year, the managers said they would spend the money on facilities, programming, and operations, in that order.

NAEB Takes Brief for Satellite Access to FCC

Freedom of access to domestic satellites is vital to the continued expansion of educational telecommunica-

tions. NAEB has told the Federal Communications Commission.

The FCC is engaged in a proceeding set to determine the regulatory underpinnings and scope of proposed domestic communication satellite facilities in this country.

In its comments, NAEB made these four principal points

(1) A domestic satellite system "would afford unique opportunities for further enhancement of . . . educational broadcast service" and evolving telecommunications techniques for storing and retrieving information.

(2) Unrestricted entry into domestic satellite communications should be rejected; rather, *some form of limited open entry should be adopted to guarantee full participation by public broadcasting and educational interests.*

(3) *Minimum service for public broadcasting should be free of charge or involve preferential rates.*

(4) Users of a domestic satellite system such as local commercial and public broadcasters *should have the option of owning or sharing receive-only earth stations, subject to reasonable access by other local entities desiring such services.*

EBFP Procedures.

Timetable for FY '73

Ray Stanley, head of the Educational Broadcasting Facilities Program, advises that *the same basic guidelines and priorities set forth in Program Bulletin #6 (dated September 15, 1971) will apply to the FY 1973 program.*

An earlier cut-off date for applications—probably September 15—constitutes the major change for the upcoming fiscal year. The earlier date would allow the granting of some matching funds before the end of the calendar year.

As with the FY '72 program, institutions with applications being held over for possible funding next year must either indicate to EBFP that they desire the application to stand as is, or submit amendments to the application on file. Also, institutions that have been notified of discrepancies of other deficiencies in their pending applications must remedy shortcomings by the cut-off date established.

Sample grant applications are obtainable on loan either from National Educational Radio or Educational Television Stations to aid stations in completing paperwork. *Complete packets of information, including all required forms, are available from The Director, Educational Broadcasting Facilities Program, Division of Educational Technology, U.S. Office of Education, Washington, D.C. 20202.*

(Continued from page 2)

Billy Foxx, newsman and news editor with WHTA Philadelphia, joins WRIT-FM there as station manager.

Mark Damen, program manager for WULF Gainesville, Fla., named "Broadcast Preceptor," honorary designation conferred by the faculty of the Broadcast Communication Arts Department of San Francisco State College.

Ed L. Kautman, director of media services of the University of Virginia, Charlottesville, joins WVPT-TV Harrisonburg, Va., as director of instructional services.

David Wilson, operations supervisor with WVAZ-TV Morgantown, W. Va., joins WFLY-TV Albion, N. Y., as director of school services. He succeeds Ethel McCormick, who retires.

Harry M. Brawley, executive secretary of the West Virginia Educational Broadcasting Authority, Charleston, to retire in the fall of 1972.

Hazen J. Schumacher Jr., director of the University of Michigan Television Center, Ann Arbor, named acting director of broadcasting effective September 1, succeeding Garnet R. Garrison, who returns to full-time teaching (NEWSLETTER, April 10).

Programming

Samuel H. Johnson, program officer with the 5-year-old Commission, Washington, joins WFLY-TV there as public affairs manager.

Ken Stevens, with KWSU Pullman, Wash., joins WVPT-TV Harrisonburg, Va., as production manager.

Terry J. Donohue, production unit manager for National Educational Television, joins National Teleproduction Corporation as director of operations.

Darwin Payne, assistant professor of journalism at Southern Methodist University, Dallas, joins KERA-TV there as executive producer and on-air host of "Newsroom." He succeeds James C. Lehrer, now public affairs coordinator for the Public Broadcasting Service (NEWSLETTER, March 27).

Andrew B. Ferguson Jr., studio producer for "The Electric Company," named producer of the "Children's Television Workshop" series, succeeding Samuel Y. Gibbon, now executive producer of series.

Madge Bruner named music director of WJCT-FM Jacksonville.

FYI

Navajo Radio On the Air
Minority Affairs director Lionel Monagas and associate director Arthur Cromwell Jr. attended grand opening ceremonies and festivities at KTDB-FM Ramah, N.M., the first American Indian-controlled broadcasting station in the United States. KTDB is licensed to the Ramah Navajo School Board Inc. and is a member of NAEB's radio division, National Educational Radio.

Peabody for Mississippi
In addition to WQED Pittsburgh and WHA-FM Madison, Wis., educational broadcasting winners in this year's George Foster Peabody Broadcasting Awards (NEWSLETTER, April 10) included the Mississippi Authority for Educational Television and its executive director, William R. Smith Jr., who were recognized for "exciting and significant contributions to education, not only in Mississippi but throughout the nation."

Mistated

In the April 10 NEWSLETTER, Educational Broadcasting Facilities Program grant recipients listed in the television activation category included the cities of "Alliance, Neb.," and "Cambridge, Mass." Alliance and Cambridge are both located in Ohio.

POSITIONS AVAILABLE

To all NAEB members: In order to contact any of these positions, you must be registered with the NAEB Personnel Service. For more information, contact Sharon Greenwell, Coordinator, Personnel Services.

STATION MANAGEMENT

May 1 *Station Manager* for full-time public radio station affiliated with midwestern university. To supervise professional and student staff. Requires M.A. + 5 years' experience with commercial or educational station. Salary \$11-13,000 for twelve months. Available July 1, 1972. Equal Opportunity Employer.

PROGRAM/PRODUCTION MANAGEMENT

May 2 *Music Director* for 15 kw stereo station broadcasting classical, jazz, folk and rock. Must have professional music background, know records and record companies, able to create classical programs as well as supervise others producing jazz, rock, and folk music shows. Seeking a mature air personality for hosting daily classical show. Will supervise technical staff in live broadcasts and recording sessions of all types of music. B.A. or equivalent required.

PRODUCTION/DIRECTION

May 3 *Producer-Director* for southeastern university. To develop, plan, produce and direct ITV materials, as well as PTV programming for statewide network. Film background helpful. M.A. + experience required. Available July 1972.

May 4 *Producer-Director* for ETV production center, southeast location. Must have at least two years experience in all phases of television production and knowledge of SOT shooting and editing. Writing and on-air talent highly desirable. B.A. preferred. Available immediately.

May 5 *Film Producer* for northwestern university. Must be able to shoot and edit film, edit sound and develop scripts for documentary production. Available July.

May 6 *Reporter-Producer* for midwestern public radio station. Recent college graduate with background in broadcast journalism preferred. Must have experience in news, public affairs and community services. Able to run board occasionally. Salary \$8000. Available June 1.

May 7 *Producer-Director* for ITV programs at midwestern university. Responsibilities include work with faculty and students in developing ITV presentations, teaching television production and continuity writing, as well as supervising limited TV operations over CCTV system. Teaching load is five hours fall semester, eight hours spring semester. Masters in Radio-TV or emphasis in Radio-TV or ITV at the graduate level, as well as previous instructional production experience required. Salary \$7,400-\$7,700 for nine months.

ACADEMIC APPOINTMENTS

May 8 *Faculty Appointment* for expanding broadcast journalism department at California State College. To teach radio-TV news, public affairs and public information. Will also plan, conduct and supervise student laboratory and activity work. Experience in both teaching and broadcast production

work highly desirable. Ph.D. preferred but will consider candidates holding masters plus some work toward doctorate. Rank and salary according to qualifications. Available Fall 1972.

May 9 *Assistant/Associate Professor/Coordinator* for midwestern university. To serve as liaison for university radio-TV speech department, oversee educational FM station, as well as teach courses in television and film production and social aspects of film. Ph.D. or near desired. Salary negotiable. Available September 1972.

May 10 *Instructor* for northeastern university within department of Communication and Theatre. Will teach undergraduate courses in Broadcasting, Interpersonal Communication and Effective Communication. Position available for one year. Salary \$9000, with possibility of additional summer work. Ph.D. preferred, M.A. required. Must be competent in Mass Communications and Communication Behavior.

May 10 *Graduate Assistants* for midwestern college. Two positions available. One position as Public Affairs Coordinator. Responsibilities include coordination and production of local programming, and special public affairs programs. Will also supervise small staff of undergraduates. Available June 1. One position as Program Coordinator. Responsibilities include overall coordination and supervision of the stations programming schedule, assignment of board operations, coordination and production of stations program guide and supervision of most of the operational staff. Available September 1. NO ACADEMIC RANK for either position.

May 11 *Faculty Appointment* at public community college in midwest, new and expanding media program. Three years of direct experience in the production of super 8mm and 16mm film, television and audio required as well as one year secondary or college teaching. Graduate degree or equivalent preferred. Salary \$8,900-\$21,000 depending on qualifications. Available Fall 1972.

ITV/R: UTILIZATION/ADMINISTRATION

May 11 *Director of Instructional Media* for northeastern school district. Will be responsible for planning, implementing and supervising a coordinated instructional media program. Must work with both standard school audio-visuals, and an extensive telecommunications center on the secondary level. Able to develop both into a coordinated service unit for district. Candidate should hold at least a Masters degree in Instructional Media or equivalent field. Prefers teaching certification on secondary or college level. Available Fall 1972.

ENGINEERING

May 12 *Installation/Maintenance Engineer* for southeastern station. To help install and maintain new color TV and FM equipment. First phone and installation/maintenance experience required. Available now.

PERSONNEL AVAILABLE

- A. MAINTENANCE SUPERVISOR, seeking position following completion of contract in Middle East. Fourteen years' experience in broadcast engineering, (maintenance, and installation). Experience in training of personnel. Location open. Available immediately.
- B. PRODUCTION ASSISTANT seeks position in ETV PRODUCTION/DIRECTION. Two years' experience in all phases of commercial and educational broadcasting. B.A. in Speech. Prefers Midwest, but location open.
- C. PRODUCER-DIRECTOR, more than three years experience in all phases of color television seeks creative opportunity to produce and direct quality ITV and/or PTV broadcast programs. B.A. degree, some graduate work. Several years radio experience. Prefers East or Midwest but location open. Available late spring.
- D. COLLEGE GRADUATE, M.S. in Programming/Production seeks position with ETV station. Two years experience in all phases of PTV and ITV production. Two years experience radio-tv-film production at major university. Location open. Available July 1.
- E. JOURNALIST, M.A. in Communications, broadcast television training seeks position in BROADCAST EDUCATION, NEWS, PUBLIC AFFAIRS or PROGRAMMING. Background includes media coordination on two national political campaigns. Prefers East or West but location open.
- F. INSTRUCTOR, PHOTOGRAPHER/DIRECTOR seeks combination TEACHING and Production position. Extensive still and motion picture capabilities. Experience teaching film, tv production and photography at secondary and college levels. Background includes ITV Production. M.A. with specialization in ITV and Film Production. Location open. Samples films and VTR and portfolio available.
- G. RECENT GRADUATE, with B.A. in Theatre and Film, seeks position in ETV. Familiar with camera, audio and lighting. Experience in adapting and staging. Location open. Available now.
- H. PRODUCER-DIRECTOR seeks position in PTV or college communications Department. Two years experience in CCTV, two and one-half years in commercial tv. Competent in color, B&W, studio and remote work, as well as still and motion picture photography. M.S. in Broadcasting and Film. Location open. Available now. Samples available.
- I. COLLEGE GRADUATE, diversified background, seeks opportunity to translate seven years experience in Poverty Program, Peace Corps, Government and Education into new career through INTERNSHIP position, with progressive PTV station-production center. Some experience in TV and Film Production. Proficiency in 35mm still photography. Writing, researching ability. Location open. Available now.
- J. Award-winning PRODUCER-DIRECTOR seeks challenging position in teaching, PRODUCTION and/or ADMINISTRATION. Twelve years professional experience in commercial and public radio and recording. Three years in university administration, also teaching production and mass media criticism. Strong background in public affairs and film history. M.S. in communications plus twenty two graduate hours. Prefers New England or East Coast location.
- K. TV OPERATIONS MANAGER/INSTRUCTOR with strong FM background seeks position in Public Radio, PTV or ITV. Prefers some teaching assignments. Three years experience includes strong radio-tv production background as well as college teaching. Location open. Available June 1.

ROBERT H. MICHEL
18TH DISTRICT, ILLINOIS

APPROPRIATIONS COMMITTEE

SUBCOMMITTEES:
LABOR, HEALTH, EDUCATION, AND WELFARE
AGRICULTURE

Congress of the United States
House of Representatives
Washington, D.C. 20515

WASHINGTON OFFICE:
2112 RAYBURN BUILDING
(202) 225-6201

DISTRICT OFFICE:
1007 FIRST NATIONAL BANK BUILDING
PEORIA, ILLINOIS
(309) 673-6358

ADMINISTRATIVE ASSISTANT
RALPH VINOVIK

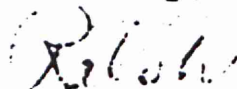
May 11, 1972

Mr. Brian P. Lamb
Assistant to the Director
Office of Telecommunications Policy
Executive Office of the President
Washington, D.C. 20504

Dear Brian:

The attached is what came back from the National Association of Educational Broadcasters in response to the questions we submitted to them.

Sincerely,



Ralph Vinovich
Administrative Assistant

RV:ls
Encl.

May 10, 1972

Reactions to Congressman Michel's Questions
Regarding Public Broadcasting

Chalmers H. Marquis - NAEB

1. The public television and radio stations list as a top priority the distribution to them of major national programs of all sorts. It is not a network in the commercial sense of the word; more appropriately, it is an interconnected distribution service. In any event, the stations themselves, via the NPR and PBS boards of directors, control what is sent out. Thus it is both a station recommendation, and a station controlled process and thus must reflect the stations' needs and interests.

About the only thing which the commercial networks and PBS have in common is a limited amount of real-time interconnection. Almost all other aspects - production of programs by the network, affiliated stations, payments to stations for the carriage of programs, competitive network practices to garner large audiences are not done by PBS.

The prime-time real-time interconnection came first in the list of priority activities of PBS. Even if the stations had wished to develop PBS solely as an interconnection for the purpose of sending programs down the line to be taped and used at such time as the station might wish, with no real time component, such a modus operandi would have been impossible for most of the stations which lack the recorders, personnel and funds necessary for such taping, storage and retrieval activities. The real-time prime-time activity therefore made it possible for many stations to go to color immediately and to carry national programming which otherwise would not have been available to them.

PBS is beginning to expand its "second service" of alternative programming and other preview and intercommunication services, but even now that "second service" is of little use to many stations; the significant under-funding of the Facilities Act keeps many of our stations as second class electronic citizens compared to their commercial counterparts.

2. The stations support the 30% of CPB's revenue as a beginning point for operations or community service grants to them from CPB's budget. They have made it clear that as these dollars increase, so must the share to the stations, although the stations have not insisted on a formula in the legislation itself. Station proposed amendments did

provide a limit of 50% of this however, so it is not an unlimited goal. New procedures determined by the CPB Board and the stations, as we testified to in our written testimony to the Subcommittee, now involve the station representatives with CPB in determining the share and allocation of funds in these stations grants, and in all other budget planning of CPB as well.

3. According to "One Week of Educational Television," which analyzes a sample week of noncommercial television programming in the spring of 1970 (March 9-15, 1970, published by the National Instructional Television Center, Bloomington, Indiana), indicates that an average of 11% of public television programming, and 27.2% of instructional television programming is of local origin.

4. Stations generally acknowledge they should do more local programming, but express the problem that it takes substantially increased resources to do so and in fact this is the major application to which they would put the new funds from the expanded CPB funds we here recommend.

5. The answer to this question is a resounding yes. The necessary differences of opinion, the pull and the haul inherent in developing a new system of relationships, have been exaggerated by those not always friendly to public broadcasting. Although it is true that some of the disagreements have been real and difficult to resolve, they have been real because they are opinions held by people who care about the system and where it is going, and difficult because the issues are complex. But all-in-all the stations are most supportive of the activities of the CPB.

6. Yes. The Congress has expressed its conviction in this also. Both the House and Senate reports on the Public Broadcasting Act of 1967 emphasized the "value to a democracy of a citizenry that is kept fully and fairly informed as to the important issues of our times." (H. R. Report No. 57290, 90th Congress 1st Session, Page 10 (1967)) and the role of noncommercial educational broadcasting as "a vital public affairs medium - bringing indepth many aspects of community and political life; ... a means of examining and solving the social and economic problems of American life today." (Senate Report No. 91-167, 91st Congress, First Session, Page 7 (1969)).

7. & 8. The new NPACT appears to be developing as a major national production resource which will benefit the stations. It has recently been reorganized to come under the jurisdiction of Station WETA, a move strongly endorsed by the stations. Stations' general acceptance of the NPACT programs is indicated by their high rate of broadcasting them. Presumably stations will be continuously assessing and evaluating NPACT's performance. It has been producing programs for only a short time, however, and it would be premature to make overall judgments at this time.

9. It's interesting that this question has raised so much heat and so little light. Compared with commercial salaries for the same kind of work, obviously these are of a much lower scale. Talent salaries always seem unacceptable to those who are not paid as talent in the sense of being a presenter in one or another communication medium. But, during the course of this argument, even some of those who agreed that these are not unreasonable salaries for such experienced practitioners as they were able to "buy," have wondered whether or not they could not have gone into the PTV field and hired PTV talent at a far lower figure. The answer to that is that the expertise simply does not exist as yet in the PTV field; consequently, it was necessary to go into the "market place."

10. There is no simplistic tabulated order of preference answer to this question. The special needs of local communities, the nature of special local talents and projects, the march of events through which we live, and the social and cultural tides which draw us now this way, now that, all create a constantly changing mix to which a station must be able to respond. However, again borrowing from the same report used in the answer to Question 3 above, one can take a look at public TV programming in a typical week in 1970 (ITV separate):

<u>Program Category</u>	<u>Percentage of Public Television Hours</u>
News and Analyses	12.5%
Public Affairs	15.2
Cultural	16.8
Childrens'	31.2
Skills	9.5
Entertainment	10.4
Other	4.4

The "other" category contains programming that the respondents could not comfortably fit into the title categories and is for the most part continuing education programming not considered instructional (that is, were not in-school or for-credit programs). The "entertainment" category consists of drama and sports broadcasts but was in the largest part variety formats such as the programs "Soul" and "The Show."

Representative Clarence Brown surveyed the public TV stations as to their program priority preferences with any new funds they would receive, to which we referred to in our previous testimony. His findings, similar to our own in public radio, indicate these station preferences:

Brown Survey Question 10

"Please rank in 1, 2, 3 order the kinds of programs on which your station would spend any additional funds it received.

- A. 8 National news
- B. 8 National public affairs
- C. 4 Local news
- D. 1 Local public affairs
- E. 3 Cultural programs
- F. 6 Children's programs
- G. 7 Professional training
- H. 5 Instructional programs for classrooms
- I. 2 Instructional programs not for classrooms
- J. _____ Other (specify) minority group affairs; regional material

Brown Survey Question 11

Please rank in 1, 2, 3 order the kinds of programs on which CPB should spend its funds and efforts.

- A. 7 National news
- B. 1 National public affairs
- C. 7 Local news
- D. 5 Local public affairs
- E. 2 Cultural programs
- F. 3 Children's programs
- G. 7 Professional training
- H. 6 Instructional programs for classrooms
- I. 4 Instructional programs not for classrooms
- J. _____ Other (specify) minority affairs; experimental formats; regional material "

11. Instructional presentations on public radio and TV are normally the function of local educational authority. Increasingly over the years stations have turned to such national agencies as National Instructional Television Center, the Children's Television Workshop, and Great Plains National and Instructional Television Library for presentations that have been put together with more than local dollars and thus may be superior to local efforts in certain respects. CPB has from time to time funded a number of projects relating to instruction - such as the "Turned On Crisis," "Electric Company," "Sesame Street," and such research and operational support as it has funded provided through the NAFEB Instructional Services Department. CPB presumably has been studying what other activities it can get into for a long time and some months ago announced the ALPS Project in which a number of our staff and board personnel have participated. The local nature of education in the United States makes movement in this area a bit slower than in other kinds of programming, but CPB appears to be moving increasingly in this direction, which we support.

12. Of the \$65 million for fiscal '73 stations would receive directly in community service grants at least 30% or \$19.5 million, plus such other program and activity grants as CPB extends to the stations, presumably at least that much more. (Details of CPB's proposed budget are in the House Report and CPB's testimony to the House Communications Subcommittee.)

13. As discussed above, the stations do believe the percentage of dollars that CPB provides for station community service grants ought to increase as its appropriations increase and has recently instituted a negotiating process by which this will occur.

14. As the Corporation's funds rise above \$100,000,000 the proportion going to the stations as community service grants would reach and probably surpass by a few percentage points 50%. However, here again careful study must be made of the relative priorities in the light of station need for services other than operating funds alone.

15. No. Presumably any agency which is provided \$200 million for national programming over the last 15 years has had an effect on the system to which it has given the stations. But we regard that effect to have been enormously beneficial to the American people. There have

been literally thousands of grants given to literally hundreds of recipients, of course, such that the effect is by no means singular.

A priority goal of the educational/public broadcasting system is for diversity of fund sources so that none would be a dominant influence in the field. Although the Ford Foundation has contributed a great deal more than the federal government has to public broadcasting over the years, the Ford Foundation has stated publicly that it wishes to withdraw its support in the years ahead as the federal funds are increased to take the place of the Ford dollars. We would hope that the Ford Foundation would always continue some support of public broadcasting, but presumably in a much smaller proportion than federal funds in the years ahead.

16. Yes. Advertising has proven to be an effective means to alert interested citizens in programs that will benefit them. Most people depend on various forms of advertising to find out about such programs. It is by far the cheapest way per viewer to alert them to highlights of public broadcasting. Advertising is a basic communications device in the United States, for business, television and politicians. Were it not effective it would not be used. On the other hand, programs without audiences are a total waste of federal and other public dollars. It was the intent of Congress that the Public Broadcasting Act would increase the diversity of programs and hence the range of program choices available to citizens. Thus it's only common sense to advertise in order to make sure the dollars spent on the programs are being effectively utilized.

QUESTIONS FOR CONGRESSMAN BOB MICHEL REGARDING TESTIMONY OF NAEB

- 1) How do you feel about charges that have been made that the Corporation for Public Broadcasting and Public Broadcasting Service (PBS) are building a fourth network?
- 2) Do you feel the local stations are receiving a large enough percentage of Federal money from the Corporation for Public Broadcasting?
- 3) On the average how much local programming are public television stations doing throughout the country?
- 4) Can and should they do more local programming?
- 5) Are the local station managers happy with the job being done by the Corporation for Public Broadcasting?
- 6) Recently there has been a lot of controversy in the press about news and public affairs on public television. Do you feel that Federal money should be used for national news and public affairs programming?
- 7) What is your opinion of the new National Public Affairs Center for Television?
- 8) Are the local stations pleased with NPACT's performance to date?
- 9) How do you feel about the salaries being paid to certain performers on public television; for example, Bill Moyers--\$75,000 a year, Robert McNeil--\$65,000 a year, and Sander Vanocur--\$85,000 a year? Do we need to pay these kinds of salaries to have a good public broadcasting system?
- 10) List for me in order of preference the types of programming you feel should be done by public broadcasting.
- 11) How much instructional programming is being done by CPB?
- 12) If the Corporation for Public Broadcasting was to receive \$65 million in fiscal year 1973, how much of that should the stations receive?
- 13) As the amount of money increases from year to year, should the percentage of money going to the stations increase?

- 14) What in your opinion would be an effective balance?
- 15) Does it bother you that the Ford Foundation, which has given over \$200 million to public television, has so much influence over the programming that is done both nationally and locally?
- 16) Should Federal money be used by CPB and PBS (Public Broadcasting Service) to advertise in newspapers and on television?

TOMORROW ENTERTAINMENT INC

May 11, 1972

Mr. Clay T. Whitehead
Director Tele-Communications Policy
Executive Office of the President
Washington, D. C. 20504

Dear Tom:

Attached is the material that almost brought about a reconsideration, but I believe the issue is dead, and that Frank Pace will have responded to the effect no consideration is possible.

I had a call from Henry Loomis, and we are planning to lunch next week.

Best regards.

Sincerely,



Thomas W. Moore

Attach.



NATIONAL
PUBLIC AFFAIRS
CENTER
FOR TELEVISION

1625 K STREET, N.W., WASHINGTON, D.C. 20006 • (202) 393-3450 • 393-3324

April 28, 1972

Mr. Frank Pace
Chairman of the Board
Corporation for Public
Broadcasting
1345 Avenue of the Americas
New York, New York 10019

Dear Frank:

I have been asked by the Executive Committee of the NPACT Board to convey to you and the members of the CPB Board our appreciation for your Board's strong reaffirmation of the important role of public affairs programming in public television at its meeting of April 17. We are certain that this commitment on your part to continue to fund programming on vital public issues and events will be greatly appreciated by the American people.

We would also like to express our appreciation to the CPB Board for its continued funding of NPACT at a time when we know that available funds for public television programming are less than adequate. We also share your concern for diversification in public affairs programming. In the interests of diversity, NPACT has undertaken much of its programming in joint efforts with local public television stations throughout the country.

I would, however, like to share with you and your Board some concerns we have about the \$400,000 reduction in CPB's funding of NPACT for the coming fiscal year. I am enclosing two documents which discuss the budgetary implication of the NPACT funding reduction from the point of view of both NPACT and GWETA, the licensee of the local Washington, D. C. public television station with which NPACT will merge at the end of this year. As Chairman of the Boards of both NPACT and GWETA, I asked Jim Karayn and Don Taverner, the presidents of these organizations, to summarize what this action would mean to their operations. These documents are the result. I think you will find within them an insight into the unique economics of public broadcasting.

The sum of their memoranda is that the amount taken out of the NPACT budget by CPB is a large and potentially damaging loss to both NPACT and GWETA. It is sufficiently large to severely limit NPACT's capability to produce public affairs programming of high quality and to continue the dual role for which it was created, to serve as the primary professional in-house journalistic resource for national public television and as a means of strengthening the public affairs efforts of local stations. In addition, it will create major hardships for the effective utilization of the new Washington production facilities recently purchased by GWETA to achieve the joint NPACT-GWETA goal of having Washington become a flagship center for both national and local public television, and for the effective joint administration of NPACT and GWETA.

These points are sufficiently established in the two documents and need no further emphasis from me at this time. However, I would welcome the opportunity for further discussion with you, your Board or members of the CPB staff.

Meanwhile, I urge that all of us unite to do everything in our power to obtain substantially increased funding for public television. This, as you well know, is public television's single most important problem at this point. Once this problem is solved, we feel that there will be no further bar to achieving the mutually compatible goals of full and adequate funding for NPACT's national in-house public affairs production capability and diversification of other public affairs programming both through and outside NPACT.

With warmest regards.

Sincerely yours,



Sidney Z. James
Chairman of the Board

Enclosures

cc: CPB Board Members
John Macy
NPACT Board Members
Jim Karayn
Don Taverner



NATIONAL
PUBLIC AFFAIRS
CENTER
FOR TELEVISION

1625 K STREET, N.W. WASHINGTON, D.C. 20006 · (202) 393-3150 · 393-3824

April 24, 1972

MEMORANDUM

TO: Sidney L. James
FROM: Jim Karayn
RE: Effects of 25% Cut in CPB Funding for NPACT

The CPB Board, at its April 17 meeting, made several positive moves in endorsing the continuation of public affairs programming in public television. Its action, however, in cutting the level of CPB's funding to NPACT by \$400,000 for the next fiscal year will have, in my view, unfortunate repercussions for NPACT and Washington public television.

To analyze these repercussions we must look at the reasons behind the formation of NPACT, what it has been able to accomplish in only nine months since its creation, and the adverse effects of such a cut not only upon NPACT, but also upon Washington's ability to support strong local as well as national programming. In the ultimate analysis, of course, the greatest harm will be to drastically curtail NPACT's effective leverage to do the quality and type of programming it was created to provide to the public television audience.

The Philosophy Behind NPACT's Creation:

One of the principal reasons behind NPACT's creation was a candid recognition by our funders and by PBS that, in order for public television to effectively and efficiently produce high quality national public affairs programs -- particularly long-term weekly series and special events -- a certain minimum critical level of in-house editorial and production capability was necessary.

As often pointed out, NPACT is not the only producer of public affairs programs for public television, but it is the primary one. NPACT was formed last summer to bring a new and different type of public affairs capability to public television. It was clearly recognized by both CPE and Ford that, although the PTV system could diversify public affairs production of individual documentaries and some series, creation of a single production center, devoted exclusively to public affairs production, was a critical need.

Such a center was needed to develop public television's capacity to give the public television audience access to distinctive, journalistically sound programming on many important national events and issues that could not be developed through outside production sources or existing capability at local television stations. It was recognized that such a center would develop a strong in-house journalistic staff and permanent research and production support to give public television a skilled and consistent journalistic

capability that could not be obtained by using outside documentary producers on an ad hoc, free-lance basis.

Without maintaining a stable journalistic staff in a major production center such as NPACT, public television not only cannot react quickly to provide its audience with access to important national developments and issues, but it also has no effective means of assuring the consistency of journalism standards exercised by public affairs producers. This is recognized by the commercial networks. While utilizing outside production sources for much of their entertainment and other non-news programming, the networks have always controlled their news and public affairs in-house.

There was also a recognition that a substantial investment in NPACT as the major in-house PTV public affairs source would lead to far more economical production of national public affairs programs, by avoiding duplication in administrative, editorial and production staffs devoted to public affairs at a variety of production centers, which public television could not then, and cannot now, afford.

What NPACT Has Built Since Its Creation:

Thus, with encouragement from CPB and Ford, NPACT made a substantial investment in the recruitment and training of a compact but highly professional editorial, production and research staff, plus a library and editing and other production equipment. It committed itself to a merger with GWETA, and the maximum possible support of its new Washington

production facility at Logos.

NPACT has now gained substantial production momentum, after recruiting of its 50 person staff and developing efficient working relationships between them. Many staff members at the producer, director and research level came from local public television stations, and many others came from commercial television, bringing new skills and talents to public television. This cadre of professionals will attract other professionals to public television, a need strongly foreseen by the Carnegie Commission Report.

NPACT Has Reduced Program Costs of Public Affairs Programming:

Through this significant investment of time, effort, and money, NPACT has now achieved the critical minimum fixed base for economical and efficient production of public affairs programs. These fixed costs are virtually entirely centered in NPACT's staff of program production personnel; NPACT has created extremely little administrative staff or overhead.

In the six months since NPACT began its first programs, we have gradually learned how to most efficiently utilize the resources of both GWETA and local public television stations throughout the country to produce high quality programming that is both less costly than commercial network programming in public affairs and often far more informative and interesting. For example, NPACT was able to recently present a distinctive, highly acclaimed 90-minute program on the Wisconsin primary to the public television audience for

far less than the amounts spent by the commercial networks for each of their half-hour programs on this subject. This could not have been achieved without NPACT's established in-house capacity and its readiness to produce a program on such an event on short notice.

Nevertheless, in order to economically utilize this valuable investment in fixed costs and overhead, which NPACT cannot effectively reduce and still retain a viable in-house public affairs production capacity, this investment must be amortized over a very significant number of public affairs programs. For example, the fixed staff and overhead costs of our special events and special projects unit will be \$420,000 for the coming fiscal year. The table below shows that the per-program cost (for normal hour to 90-minute shows) of special events coverage will almost double if we cut planned programs in this area from 15 to 7, which would be one possible method of absorbing part of the CPB cut:

Special Events

- (1) If 15 programs are produced between July 1972 and June 1973:

Fixed Cost	\$420,000	
Production Cost	208,000	
<u>Total Cost Per Program</u> (1 hour to 90 minutes)		<u>\$41,900</u>

- (2) If 7 programs are produced between July 1972 and June 1973:

Fixed Cost	\$420,000	
Production Cost	\$143,500	
<u>Total Cost Per Program</u> (1 hour to 90 minutes)		<u>\$80,500</u>

The answer cannot be to cut fixed costs for this unit, since virtually the same fixed capability is needed to respond to special events no matter how many or few programs are offered in a given year -- only the flexible incremental production funds to do additional programs can be reduced. This, as shown above, dramatically increases the per-program cost of each program to public television.

NPACT's Contribution to the Diversification of Public Affairs Capability in the Public Television System:

It has not yet been adequately recognized that NPACT, by creating a single major source for national public affairs, has actually increased the amount of national public affairs programming being done through local public television stations throughout the country. Many of our programs, particularly in our special events coverage and "A PUBLIC AFFAIR/Election '72," have been produced in association with a wide range of local public television stations.

Our programs covering the Florida and Wisconsin primaries, for example, were joint efforts with the Miami and Milwaukee public television stations, and technical facilities from four other stations -- Madison, Hershey, Boston, and New York -- were also used for the Wisconsin primary show. This week we were again on a "co-production" basis with WGBH in Boston for our coverage of the Massachusetts primary, and also used the Cleveland station's remote facilities. The California primary will be similarly covered in joint association with local stations.

Through this effort, NPACT has not only utilized the production facilities of local stations, but has also used their editorial staff, strengthening their journalistic efforts and challenging them to produce for national public affairs consumption at a level far beyond that they had ever previously attempted. In every case, these stations have risen to the challenge.

In addition, we have used working journalists and film crews from and the facilities of local public television stations in producing "A PUBLIC AFFAIR/Election '72." Every fourth program in this series was established as an "Assessment" program, in order to bring to Washington local public television reporters for regional feedback on campaign issues. In three "Assessment" programs to date, reporters from the Dallas, Pittsburgh, Jacksonville, San Francisco, Madison, and Muncie, Indiana stations, most of whom had never appeared on a national public television program, have been on "A PUBLIC AFFAIR."

This co-production with local public television stations, of course, also provides a financial pass-through of NPACT funds to the local level for use of their technical facilities and editorial staff, providing more stations with a "piece of the action" in national public affairs programming than ever before. For example, in our coverage of the Wisconsin primary, even excluding our facilities payments to WETA, we paid \$25,000, half of NPACT's total production cost

for the program, to the other five public television stations whose services we utilized.

With a cutback in funds for next year, our continued ability to disseminate national public affairs funds to local stations throughout the country, through joint production efforts outside Washington, will be sharply curtailed. Thus, ironically, in an effort to diversify national public affairs production, CPB may well in fact unwittingly create the opposite effect.

The Psychological Effects of the Cut:

In only six months of programming, NPACT has gained dramatically in favorable public response. Just in the last few weeks our Florida primary coverage was hailed by a Miami Herald critic as a "new dimension of reporting," and a Chicago Sun Times article gave equivalent praise to our coverage of the Wisconsin primary, calling Sander Vanocur and Robert MacNeil "peerless interviewers." Broadcasting Magazine last week devoted two full pages to "A PUBLIC AFFAIR/Election '72," noting its enthusiastic critical reception and quoting high praise from many PTV station managers and program directors. Our three-hour prime time presentation of the Senate Foreign Relations Committee hearings last week was likewise hailed as a "remarkable" effort by the Washington Post, and, according to initial reports, received some of the highest New York viewer ratings ever for a single PTV telecast, despite the lack of any advance publicity.

Even the CPB National Advisory Committee, which represents a highly diverse cross-section of viewpoints on national issues, last week gave great commendation to NPACT for its recent programming, particularly in the special events coverage that must suffer the most from this budget cutback.

In the midst of this rising critical and public acclaim, CPB's budgetary cutback cannot help but have a dampening psychological effect on NPACT's effectiveness. No matter what we may do to attempt to mitigate its consequences, this cut has been perceived, as the Washington Post put it, as a "slap" at NPACT and its mission in national public affairs. This has naturally had an adverse effect on our staff morale and upon our relationships with our counterparts in commercial broadcasting and the print press. This will also discourage professional journalists from entering public television, reducing its ability to maintain high professional standards in this area.

Economic Effects of the Cut:

1. NPACT Will Be Unable to Carry Out Its Intended Role in Public Affairs Programming

As noted above, NPACT was created to give public television a fixed journalistic capability and to provide flexibility in bringing major national public affairs projects to the public television audience, and, to this end, NPACT was required to make substantial investments in fixed staff research capability, technical equipment, and overhead.

Given these fixed, baseline costs, even from the outset NFACT was under-financed.

All who joined in the creation of NFACT agreed that a major journalistic center, with the capability to do substantial new series and flexible special events coverage annually, could not possibly operate with less than a \$3 million annual budget. NFACT was therefore originally budgeted for its first year at \$3.2 million, and there was discussion about substantially increasing this amount in our second year of operation. Last fall our budget was cut by \$200,000, putting us at the absolute minimum economic base line to maintain this critical journalistic "readiness" capability and flexibility. Now, with an additional cut of \$400,000 for next year, our ability to perform our intended service to the public television audience is severely threatened.

Although this \$400,000 cut may appear to represent only 13% of our total \$3 million budget for last year, its true effect on our above baseline programming flexibility is closer to a 44% cut. In order to maintain both journalistic readiness, through a fixed investment in staff and overhead, and to meet our financial commitments to the restructuring of our operations in the merger with GWETA, we will be required to expend baseline costs of approximately \$2.1 million next year. This includes our continuing investment of approximately \$1.5 million in a small professional staff,

result in increased efficiencies and economies in the operations of the two entities, at least in the initial year of combined operation there is certain to be an overall increase in costs due to the transfer of personnel and creation of an effective administrative staff for the joint organization. We have both pointed out that, unlike the NET-FBC merger, where both entities had long histories, large staffs and budgets, and layers of bureaucracy, there is insufficient duplication of functions or excess personnel in either NPACT or GWETA to effect any immediate cost savings.

Don and I have discussed the potential need for NPACT to make as much as a \$300,000 contribution to GWETA in the first year of joint operation to assist in transferring certain administrative, legal, auditing and other activities to GWETA and to enable GWETA to hire a few additional administrative personnel to assure the efficient coordination of the activities of the national and local arms of the parent corporation. This budget cut severely jeopardizes NPACT's ability to make any such contribution next year.

4. NPACT Must Be Able to Fill Out Its Staff and Retain the Many Talented Public Affairs Production Personnel It Has Brought to Public Television

As noted before, in order to maintain a viable readiness factor in Washington, NPACT must maintain a certain minimum level of permanent staffing. NPACT has therefore built a dedicated and compact professional staff of approximately 50 persons, with total staff strength planned at

between 55-60 persons, in order to efficiently produce three weekly series and substantial special events and special project coverage. We still believe this is the minimum critical size for our unit, particularly since our staff members, brought together after considerable time and effort, each already fulfills many functions that would be spread among several persons in commercial television.

We still have critical vacancies, such as a Director of Programming and additional producers, that must be filled next year, increasing our overall personnel costs. With this budget cut, in order to fill these vacancies we would be forced to make cuts in lower level research and support positions that are at least equally important to the effective functioning of a public affairs production center. This cut will therefore jeopardize our ability to continue as a magnet for new young talent from local public television stations and from commercial television that we have recruited and trained in professional national public television journalism.

5. NPACT's Programming Cannot Be Reduced Without Significantly Affecting Public Television's Coverage of National Events

The most serious effect, of course, is how this cut will reduce our programming. Theoretically, it would appear that we could take equal cuts in all our program production. But, unlike children's programming or drama, public affairs programming on national events and issues cannot just be turned off in the summer and on again in the fall. The journalism function must be continual and consistent if

it is to be at all meaningful, since national events and issues are ever-changing and always critical to the PTW audience.

Even under our original budget submission to CPB and Ford, our already scaled-down plans, proposing only 15 programs outside our regular series in the special events and special projects area -- spread over a 52-week period -- meant that many nationally important events could not be covered. Obviously, if we again cut this number of programs in half to absorb the cut, we cannot begin to provide public television with representative coverage of the anticipated important national events of the coming year, such as the Inauguration, State of the Union, and other Presidential addresses, important Congressional hearings, U. N. debates, and Presidential trips abroad, which we have covered distinctively for public television during the current year.

A programming reduction of this magnitude further increases the already mentioned under-utilization of GWETA facilities. Public television is then in the position of purchasing at a high cost a first-class production facility in Washington that cannot be maximally utilized for public television programming.

Conclusion:

We have already shown that NPACT can produce distinctive, nonduplicative, and journalistically fair public affairs programming of high quality at a fraction of the cost expended by the commercial networks in this area. Yet such

programming, just like high quality children's programming, opera, or drama, does not come cheaply.

We can continue to do the almost impossible with our limited resources; we cannot work complete magic with even more diluted funds. Either staff or programming plans, or both, would have to be significantly curtailed next year. The former route would take us below the minimum critical capacity needed to continue to produce a diversity of series and special events. The latter route would lead to (1) a severe under-utilization of our own fixed capacity, (2) an even greater under-utilization of GWETA's production capacity -- with consequent financial loss to GWETA and a weakening of its potential local and national role, (3) a larger per-program cost to CPB for public affairs programs, and (4) a loss to the public television audience of access to coverage of many nationally important events and issues.

Although all of the above points are important, I think that perhaps the most critical one is that a budget cut will severely retard the planned development of Washington as a stronger base for both national and local public television programming, a result that CPB and Ford have both worked so hard and spent so much time, effort and money, and raised expectations, to achieve. Don Taverner and I agree that this cut pushes NPACT's funding below what we regard as the minimum critical level that will allow NPACT and GWETA to move jointly forward with the creation of a vital Washington public televi-

sion operation that can adequately and economically service both local and national needs.

WETA/CHANNEL 28 Office Communications

TO: Sidney L. James

April 25, 1972

FROM: Donald V. Taverner *DV*

RE: The CPB cut in funding for NPACT and its effect on WETA and GWETA.

I have read with interest Jim Karayn's memo on the Effects of the 25% Cut in CPB Funding for NPACT. Since Jim has done an excellent job of presenting the NPACT situation and the effect of the funding cut on the Center, I shall not attempt to duplicate the many facets of his presentation. Jim has presented them well.

While Jim has made reference to the effect of such a cut on WETA and the merged GWETA-NPACT, I wish to present a pragmatic over-view of the potential effect of this funding cut on both WETA and the merged organizations.

The financial situation at WETA:

Both the CPB and The Ford Foundation declared in the beginning of consideration of a merger of NPACT and GWETA that a primary intent was to organize and strengthen national public affairs production and programming and to strengthen and stabilize a difficult financial situation at WETA. As Jim has stated, the recent cut in the CPB grant for NPACT does, in all reality, jeopardize both phases of this intent.

When I joined WETA in September (1971), I found a back log and current deficit of \$900,000. Three actions have played a part in stabilizing and correcting this financial situation.

First, in anticipation of the merger of NPACT and GWETA, and to meet a very real immediate financial crisis, the CPB made a short term loan of \$100,000 to WETA, and also

supplied, in advance, a station support grant of \$50,000. This enabled the station to stay afloat, until shortly thereafter The Ford Foundation made a grant of \$820,000 to WETA. The Ford Foundation grant enabled WETA to stabilize its budget and to use a portion of the funds as a subsidy for operations during the remainder of the 1971-'72 fiscal year. While this is not sound base funding it did enable the station to move forward for the remainder of the year in a realistic financial fashion.

Second, it was established that, in order to support the necessary program production of NPACT, WETA would have to have a guarantee for the fiscal year of \$600,000 for production purposes from NPACT. This, too, played an important role in stabilizing the station's finances.

Third, and perhaps most important, The Ford Foundation, in anticipation of the merger of GWETA and NPACT, and to provide for the necessary move of WETA's facilities to a new Arlington site, provided GWETA with a grant of \$663,000, and a 5 year, no-interest loan of \$1,050,000. GWETA accepted this grant, and more particularly, the substantial loan on full understanding and assumption that within the NPACT support would be sufficient funds to provide an annual production guarantee of not less than \$600,000, and sufficient funds from within the NPACT budget to make possible the joined administration of the two organizations under the merger.

The recent CPB reduction of \$400,000 in the coming fiscal year's budget for NPACT threatens either, or both, the \$600,000 production guarantee and the necessary funds to bring about an efficient and viable administrative structure for the merged corporation. It would appear that these factors were not taken into consideration when the CPB Board decided to reduce the budget of NPACT by \$400,000.

The financial implication of the GWETA-NPACT Merger--

While, over a period of time, the merger of NPACT and GWETA will bring about administrative cost savings, initially there must be "start up funds" to bring about the proper

administration of the joined organizations. It is planned to, where sensible, join the administrative staffs of WETA and NPACT. Some of the administrative personnel from NPACT will be leaving that division to become part of the corporate administrative structure of the merged GWETA. There are no funds at WETA to pay for such merged administrative personnel or their office support.

Moreover, there are differences in personnel treatment between NPACT and WETA which to some degree, must be adjusted for fair and efficient operation. For example, while NPACT has a retirement program for its personnel, WETA has never been able to afford one nor can it now afford -- a retirement program for its personnel.

While it is expected that such administrative functions as public relations will be transferred to the administrative structure of GWETA, it is also expected that both NPACT and WETA will require personnel in each division to assist the key public relations director.

These requirements may also apply to other areas of administration. Again, I point out there are no funds at WETA to absorb such new and additional costs.

While a study is currently being made by a consultant on the economics of the merger with particular attention to new or additional costs involved, this study is not sufficiently developed to give us a real picture. However, my educated guess would indicate it will require possibly some \$300,000 of NPACT monies.

When one adds the anticipated \$300,000 of administrative transfers to the required \$600,000 in production guarantee, this results in a total of at least \$900,000 from the NPACT budget for both administrative and production concerns relating to the merger.

This can be a very dangerous situation, since, without the full guarantee of at least \$600,000 per year for production, it will not be possible for WETA to provide the full and necessary facilities for even basic production for NPACT. Moreover, if the anticipated \$300,000 for administration within the merger is cut and unavailable, in spite of Ford Foundation's generous funding, the merger may well become an exercise and a potential failure.

Both the Boards of GMLPA and NPACT have acted in good faith and full confidence proper funding for NPACT and the merger would be available when they voted the merger. I doubt if the Boards would have voted this merger had they anticipated a reduction in support of NPACT. In fact, I must, in all honesty, question the successful accomplishment of the merger and its intention to strengthen both national public affairs and the operation of WETA if the cut of \$400,000 is not returned to NPACT for the availability of the merged organizations.

In conclusion, WETA has accepted a 5 year loan of over one million dollars to be returned in substantial segments to The Ford Foundation, in the understanding that the merged organizations would provide a further base of financial stability to enable the acquisition of funds necessary to repay this debt within a healthy and viable NPACT. I think the merged Board must recognize that it may not be possible for us to meet the repayments necessary on the schedule agreed. The local budget for WETA for the fiscal year 1972-'73 cannot, under present circumstances, be much larger than the present 1971-'72 budget. This will not permit proper planning for the repayment of our Ford Foundation debt.

I urge that we, together, do all possible to have the \$400,000 minimum returned to the NPACT budget, and that, indeed, encouragement be given for the greater funding for NPACT in order to provide greater confidence in the success of the merged organization.

W.H.
P.B. Public Safety

Wednesday 5/17/72

MEETING
5/17/72
11 15

9:30

We have scheduled the meeting with Pat Buchanan concerning our position on public broadcasting at 11:15 this morning.

(2010)

MEMORANDUM ON THE CORPORATION FOR PUBLIC
BROADCASTING'S USE OF FEDERAL FUNDS

It is not an easy task to obtain a consistently reliable set of figures detailing precisely how the Corporation for Public Broadcasting (CPB) spends its money. The attached, functional breakdown of CPB's budget (Attachment A) is based upon estimates. However, from what is known about CPB's actual expenditures during FY 1972, the amounts set out in the attachment appear to be accurate in indicating relative priorities and rankings of expenditures, if not in precise detail.

It should be noted that full-year Federal funding for CPB began in FY 1969. Between FY 1969 and FY 1972, inclusive, CPB has received a total of \$78 million in Federal appropriations, plus \$13.7 million from other sources (e.g., foundations TV networks and various industries). Of this total from all sources, only \$11.7 million, or 12.7%, has been distributed to the local broadcast stations for their own use.

By way of further explanation of the attached Fiscal 1972 CPB budget estimates The interconnection costs are fixed costs set by AT&T to provide lines to interconnect roughly 190 TV stations for the Public Broadcasting Service (PBS) network and 100-150 radio stations for the National Public Radio (NPR) network. However, \$1.7 million of the total is spent to advertise the PBS network programs. During 1972, PBS received at least another \$1 million for this same purpose from the Ford Foundation.

The next item—station operating support—represents the total amount of grants CPB made to 140 licensees of public TV stations; 100 public radio stations also share in this grant program. The grant program is administered under the sole discretion of CPB, and there have been scattered reports that CPB has used its grant making function to reward stations "friendly" to its cause in the current dispute over centralization of power by CPB. The minimum grant to a

May 17, 1972

To: Pat Buchanan

From: Tom Whitehead

TV station in 1972 was roughly \$16,000--the maximum close to \$48,000. In the present day economics of TV, even the maximum grant is a drop in the bucket.

CPB support for purely local programs on 220 public TV stations is miniscule and can be considered only a token effort.

Under the programming item, it should be noted that the \$2 million CPB directed to the Children's Television Workshop (CTW)--which produces the widely-acclaimed "Sesame Street" and "Electric Company"--represents less than one-third of the Workshop's budget. Most of the funds for CTW comes from the Ford Foundation and HEW's Office of Education.

CPB also provides \$2 million for the radio network--NPR--to produce programs. Unlike the TV network--PBS--the radio network is responsible for the actual production of many of the programs it distributes over its network.

The program production centers have eight public TV stations in Boston, New York City, Washington, D.C., Chicago, San Francisco, Los Angeles, Pittsburgh, and South Carolina. Of the total, CPB devotes nearly \$13 million to program production at these stations, nearly one-third is given to NET in New York City, which also receives substantial funding from the Ford Foundation, making the New York Center the most lavishly funded production entity to enable it to dominate the PBS network's prime-time program schedule.

Despite CPB's large expenditures of program funds to NET and the other production centers, the programs that have been most successful in PBS's prime-time schedule have been BBC programs (i.e., Masterpiece Theater's "Six Wives of Henry VIII," "Elizabeth R," etc. and "NET Biography") funded by Mobile Oil Corporation and Humble Oil and Refining Corporation. Xerox Corporation underwrote the "Civilization" series, and other corporations provide the total budgets for presentation of programs produced in foreign countries, entirely

CPB's administrative expenses are further broken out in Attachment B, which shows a \$65,000 annual salary for CPB's President—John Macy. The salaries paid by the program production entities supported by CPB are not included in the "administrative" item of CPB's budget, but these are paid largely from CPB grants to these entities. Such talent costs are also set out in Attachment B and include the now famous \$85,000 for Sander Vanocur; \$75,000 for Bill Moyers; and \$65,000 for Robert MacNeil—Vanocur's co-anchor man on PBS's news and public affairs programs.

ATTACHMENT A

CORPORATION FOR PUBLIC BROADCASTING
FY 1972 BUDGET ESTIMATES
(Amounts in thousand of dollars.)

INTERCONNECTION

(and related network management and promotion):

TV (PBS)	9,181
Radio (NPR)	<u>900</u>

TOTAL INTERCONNECTION 10,081

DIRECT STATION SUPPORT:

General Operating Support:

TV	6,269
Radio	<u>1,325</u>
Total Operating	7,594

Local Program Support:

TV	434
Radio	<u>950</u>
Total Programming	1,384

TOTAL DIRECT STATION SUPPORT 8,978

PROGRAMMING:

National Entities:

CTW	2,000
NPR	<u>2,000</u>
Total National Entities	4,000

Program Production Centers

(Eight Key Stations) 12,805

TOTAL PROGRAMMING 16,805

MISCELLANEOUS PROJECTS:

2,901

CPB ADMINISTRATIVE:

2,450

TOTAL CPB FY 1972 BUDGET: 41,215

FEDERAL SHARE: 35,000

CORPORATION FOR PUBLIC BROADCASTING FINANCIAL DATA

Compensation Breakdown, CPB Employees

(Use of Federal Government salary scales for comparison reasons only.)

Total Employees	75
Below GS 11	42
GS 11 thru 15	28
Executive Level	5

Total Administrative Expense of CPB in FY 1972 \$2,176,000 or 5.8 percent of total \$37,603,000 budget.

Ninety-four percent of total budget goes into programs, grants and services. In addition, some CPB employees are engaged exclusively in service activity for public stations. (e.g. the office of Station Development Support.)

\$65,000	John W. Macy, Jr., President
\$45,000	Ralph W. Nicholson, Vice President, Finance and Treasurer
\$40,000	John P. Witherspoon, Director of Television Activities
\$38,000	R. William Faville, Director of Development and External Affairs
\$38,000	John Golden, Director of Planning, Research and Evaluation

Breakdown	Number of Employees
GS 15 (36,000)	0
GS 17 (32,546 - 36,000)	2
GS 16 (28,129 - 32,533)	3
GS 15 (24,251 - 28,033)	8
GS 14 (20,515 - 24,031)	4
GS 13 (17,761 - 20,039)	3
GS 12 (15,040 - 17,549)	5
GS 11 (12,615 - 16,434)	3
below GS 11	42

Talent Fees and Contract Payments Regularly-Scheduled Public TV Programs

- Julia Child (WGBH-Boston) \$700 per program.
- Arthur Fiedler (WGBH-Boston) Approximately \$1,500 per program - Fee is related to Boston Symphony Orchestra contract.

- Marshall Efron (NET-Great American Dream Machine) \$23,400 for the series (20 programs).
 - Bill D. Moyers (NET-This Week) \$75,000 for the series (35 programs).
 - The Advocates (WGBH-Boston, KCET, Los Angeles) \$1050 each show. Regulars-William Rusher, Howard Miller.
 - David Littlejohn (KQED-San Francisco, Critical-Large) \$250 per show.
 - World Press panel members (KQED-San Francisco) \$140 per show for each.
 - Robert Cromie (Book Beat, WTTW, Chicago) \$500 per show.
 - Alistair Cooke (WGBH-Boston, Masterpiece Theatre) \$533 per show (includes writing fees as well as housing allowance).
 - Jean Shepherd (WGBH-Boston, Shepherd's America) \$750 per show (including talent, writing and some production).
 - William F. Buckley, Jr. (Southern Educational Communications Association, Columbia, South Carolina-Funny Line) Fee to National Review Corporation, \$11,500 per show (including all production costs and salaries of producers, directors, staff, guest fees and Mr. Buckley's fees.)
 - Lewin Freedman (KCET-Los Angeles) Producer of Hollywood Television Theatre series, \$45,000 per year. (Hollywood Television Theatre Pays minimum union scale to all stars, directors, etc.)*
 - Fred Rogers (KQED-Pittsburgh, Misterogers's Neighborhood) \$40,000 for 65 shows. Mr. Rogers is the talent, producer, puppeteer and head writer.
 - Sander Vanocur, NPACT Correspondent - \$85,000**
 - Robert MacNeil, NPACT Correspondent. - \$65,000**
 - Elizabeth Drew, "Thirty Minutes With..." \$950 per program (Exact number of new programs not determined at this time.)
 - Washington Week in Review panel (WETA, Washington) \$125 per show.
- *PTV minimum is less than minimum scale.
**Contract includes regular series of weekly shows, plus public affairs special assignments.

CPB 1972 Operating Plan

	Amount (5000)	
I. Programs for public television	15,245	40
II. Programs for public radio	2,339	6
III. Technical		
Planning & Research	500	0
TV program distribution	8,151	21
	9,449	25
IV. Development and support		
Improving quality	500	1
Supporting stations	6,554	17
Increasing awareness	1,240	3
	8,294	22
V. Administrative support	2,176	5
Total program	37,603	100

National TV Program Support - 1972

1. Total hours of new production	500
2. Funding: (\$ in millions)	
By CPB	
Federal and unrestricted non-Federal funds	\$12.2
Non-Federal funds restricted to specific programs	2.1
Total CPB	14.3 (39.3)
By others (Companies, local public stations, U.S. Office of Education, Foundations, etc.)	22.1 (60.2)
Total	36.4
3. Cost per hour national programs	
CPB investment only	\$17,993
Total cost per hour	45,745
4. Reconciliation with Operating Plan (\$ in millions)	
CPB funding committed	14.3
CPB funding of development of programs for later use	5
CPB funding uncommitted	.4
Total	19.7

EXECUTIVE OFFICE OF THE PRESIDENT
OFFICE OF TELECOMMUNICATIONS POLICY

WASHINGTON, D.C. 20504

May 18, 1972

DIRECTOR

MEMORANDUM FOR MR. FLANIGAN

I had anticipated that we would be able to get together before you leave for Russia, but since we can't make that, I wanted to cover four points with you as you leave:

1. The Electronic Industries Association and the Commerce Department indicate that they may jointly ask that I head a U. S. trade mission to the USSR, Poland, and Czechoslovakia in mid-September discussing the sale of U. S. electronic and communications equipment. I thought you should have that information in case it comes up on your current trip.
2. Hughes is awaiting guidance regarding the sale of a U.S.-launched domestic communication satellite system for the PRC. I assume Jon Rose, Al Haig, and I can handle that in your absence.
3. Painful as it is, I have been trying to find a negotiating plan for Aerosat that will be acceptable to DOT. We have delayed much too long in getting back to the Europeans, but until now I have felt that the chances and the benefits of getting DOT agreement were worth the delay. I hope we can reach agreement with DOT next week. However, if that is not possible, we will have to proceed much on the course I laid out in my last memorandum to you and Henry Kissinger, and I will deal with Jon and Al Haig at that time.
4. As you know, all work of the Cabinet committee on cable television has been suspended for three months to avoid even a minute risk of unsettling the compromise agreement. Now that the rules are firmly in effect and the copyright issue has been settled, we simply have to proceed with the work of the committee. This will be rather time-consuming and deliberate work, and will give us ample opportunity to review the timing of the report vis-a-vis the election. I would like to discuss the politics and timing of this with you when you return.

PBS to Televisе Nude Ballet

By DAN THOMASSON
Scripps-Howard Staff Writer

WASHINGTON. — The federally financed Public Broadcasting Service will offer coast-to-coast viewers of non commercial television their first look at total nudity on the TV screen June 2.

Nude male and female dancers, directed by Alwin Nikolais, will cavort across the PBS network late enough in the evening, it is hoped, that most young viewers will be asleep dreaming of what they have learned on Sesame Street and The Electric Company.

PBS has made the contemporary ballet show, titled "Dateline 13: The Relay," available to noncommercial stations across the country at two different hours — 9:30 p.m. and 10:30 p.m. (CDT).

But in doing so, PBS warned the stations that the program "contains material some stations may consider

adult in nature."

That material includes complete and sometimes frontal nudity in a few sequences. Throughout most of the dance ballerinas wear see-through tank tops.

The program was co-produced by WNET in New York and the British Broadcasting Company. It was aired in New York for three nights in February.

The first half of the hour program is devoted to rehearsal, with a background commentary by Nikolais describing his ideas about dance as they are articulated in the performance. The last half is devoted entirely to the dance and includes the nude sequences shot at some distance from the performers.

PBS's decision to send the program to its member stations after first ruling against it is bound to raise

some hackles in Congress where the Corporation for Public Broadcasting budget soon will come up for approval. PBS gets most of its funding from CPB.

There is no way of knowing how many stations will carry the program. In at least one state, Tennessee, nudity on the TV screen is not permitted. WKNO (Channel 10) in Memphis and the Knoxville noncommercial station, thus, aren't expected to run it.

PBS officials defend the show as artistic and totally inoffensive.

But a Capitol Hill critic of the direction public broadcasting has been taking the last few years cracked: "They called it art when Hedy Lamarr swam nude in 'Ecstasy' too. And now look where we are on the screen."

From Memphis Press Scimitar May 6, 1972

May 25, 1972

Office of the White House Press Secretary

NOTICE TO THE PRESS

The President has announced his intention to nominate five persons to be members of the Board of Directors of the Corporation for Public Broadcasting. The Board of Directors consists of 15 persons appointed by the President for six-year terms. The Corporation for Public Broadcasting was established in 1967 to facilitate the development of noncommercial educational radio and television broadcasting.

The following five persons are those nominated for terms expiring March 26, 1978:

Michael A. Gammino Jr. of Providence, R. I., Chairman of the Board and President of Columbus National Bank of Rhode Island. (reappointment)

Joseph D. Hughes of Pittsburgh, Pa., Trustee, Richard King Mellon Foundation, and Vice President, Richard K. Mellon and Sons, Philadelphia. (reappointment)

← Neal Blackwell Freeman of New York, N. Y., Vice President, King Features Syndicate, Inc. He replaces Zelma George whose term expired.

← Theodore W. Braun of West Los Angeles, Calif., Chairman and Founder of Braun and Company, Los Angeles. He replaces Joseph A. Beirne whose term expired.

← Gloria L. Anderson of Atlanta, Ga., Associate Professor and Chairman, Chemistry Department, Morris Brown College. She replaces Ovetta C. Hobby whose term expired.

Further biographical information is attached.

#

GLORIA L. ANDERSON

Born:	11-5-1938	Altheimer, Ark.
Marital status:	Married	
Education:	1958	B.S., Summa Cum Laude Arkansas A, M & N College
	1961	M.S. (chemistry) Atlanta University
	1968	Ph.D., University of Chicago (chemistry)
Career:	1961-62	Instructor, South Carolina State College
	1962-64	Instructor, Morehouse College
	1964-68	Teaching and/or research assistant, University of Chicago
	1968-Present	Associate Professor and Chairman of the Chemistry Department, Morris Brown College
Summer Programs:	1967	Laboratory Instructor, NSF Summer Program for High School Chemistry Teachers
	1969	NSF Post-Doctoral Research Program for College Teache Georgia Inst. of Technolog
	1970	Faculty, NSF Summer Insti- tute, Morris Brown College
	1971	Faculty, South Carolina State College

Neal Blackwell Freeman joined King Features Syndicate, the world's largest newspaper syndicate, in August of 1967. He was named Executive Editor in October, 1968 and became a Vice President of King Features Syndicate, Inc. in 1970.

Freeman previously was senior editor of Arlington House, publishers. Earlier, he was assistant to the President of the Washington Star Syndicate and Associate Producer of the Emmy-winning television show, "Firing Line." He started his career with Doubleday & Co., book publishers.

Born in New York, N. Y., Freeman was educated at Manhasset, N. Y. schools and at Phillips Exeter Academy, from which he was graduated in 1958. He received his B. A. degree from Yale magna cum laude in 1962. He studied at the NYU Graduate School of Business in 1962-3.

While at Yale, Freeman was a founding editor of Moderator magazine and a member of Berzelius, Yale Key and Zeta Psi. In his senior year, he placed high in the national collegiate sabre-fencing championships.

During 1970-71, Freeman was a member of the New York panel of the President's Commission on White House Fellows. He also served as a consultant to the Public Broadcasting Service show, "The Advocates." He is an agent of the Yale Alumni Fund and is a director of the Historical Research Foundation and National Review, Inc. He has contributed to many periodicals and during 1967-1970 was a commentator on public affairs for New York radio station WBAI. He is a member of Sigma Delta Chi, the Colony Foundation, the National Press Club and the Yale Club of New York City.

Freeman is married to the former Jean Louise Hietze. They have two sons, Malcolm T. Freeman II and James B. Freeman.

MICHAEL A. GAMMINO JR.

Date of Birth: December 18, 1922
Cranston, Rhode Island

Education: Moses Brown School, Providence, Rhode Island
Brown University
St. Louis University Graduate School of Philosophy

Military Service: World War II, USAR; Korean Conflict, USAFR.

Trustee of Brown University
Trustee of Salve Regina College, Newport, Rhode Island
Member of the President's Council Providence College

Honorary Degree, Doctor of Humane Letters, Rhode Island College
Rhode Island Commodore appointed by Governor Chafee
Knight of St. Gregory by Pope Paul VI
Knight Commander Order of Merit of the Italian Republic by the President of the Italian Republic

Profession

Chairman of the Board and President of the Columbus National Bank of Rhode Island and the Bank's holding company National Columbus Bancorp, Inc.
Member Rhode Island Bankers' Association Legislative and Education Committee
Member of the Education Committee American Institute of Banking.
Member of the State of Rhode Island Investment Commission appointed by Governor Light.
Member of the New England Council Banking and Finance Committee.

Past Professional Service

Board of Directors and Executive Committee Rhode Island Bankers' Association
Member of a number of American Bankers' Association Committees.
Member of the Regional Advisory Committee for the First National Bank of Boston
Member of the Stockholders Advisory Committee of the First Federal Reserve Bank of Boston.
Director of the New England Bankcard Association (NEBA).

Public Service

Member of the Board of Directors of the Corporation for Public Broadcast appointed by President Johnson.
Member of the State Advisory Council on Libraries appointed by Governor
Director of United Fund Rhode Island and Southeastern New England.

Public Service Con't.

Member of the Newport Historical Society.

Member of Urban Coalition of Rhode Island

Trustee and Treasurer of the Fogarty Foundation for Mental Retardation.

Director of Federal Hill House.

Director of the Rhode Island Philharmonic Orchestra.

Past Public Service

Delegate to the Rhode Island Constitutional Convention (1964-1968) from Representative District of Providence.

Member of Rhode Island Public Building Authority appointed by Governor J. Roberts.

Member of Rhode Island Fish and Game Commission appointed by Governor J. Roberts.

Chairman of Rhode Island State Goals Committee appointed by Governor Notte, Jr.

Chairman of the Rhode Island Small Business Administration Advisory Co

Member of the New England (Boston) Small Business Administration Advisory Council.

Chairman Providence Elderly Citizens Advisory Council appointed by Mayor Walter Reynolds.

Member Rhode Island Comprehensive Health Planning Advisory Council appointed by Governor Chafee.

Director and Treasurer Rhode Island Health Facilities Planning Council.

Chairman Rhode Island Foundation for Infantile Paralysis.

Organizing Director and Treasurer of Marathon House (a center for treatment and rehabilitation for drug addiction).

Chairman Rhode Island Committee for United Negro Colleges Fund.

Chairman Rhode Island Committee for Fair Housing Legislation.

Rhode Island Trustee Eastern States Exposition, Springfield, Mass.

Director (Rhode Island President for one term) Rhode Island and New England Holstein-Freisian Associations.

Chairman Farmers Milk Marketing Committee (Rhode Island).

Rhode Island Chairman for the National Commemoration of the Reunification of Italy

Chairman of the Rhode Island Italian Heritage Festival (1967).

Organizing Trustee and Treasurer Foundation for Repertory Theater in Rhode Island

Organizing Trustee and Treasurer of the Newport Metropolitan Opera Foundation

Director of the Rhode Island Civic Choral.

Director of the Rhode Island Opera Guild.

Religion: Roman Catholic

Lay participant at the International Liturgical Congress (1956) (Rome and

National Vice President and Director National Catholic Laymen's Retreat

Member of Executive Committee for Catholic Charities (Diocese of Providence)

THEODORE W. BRAUN - BIOGRAPHICAL BACKGROUND

T. W. (Ted) Braun is chairman and founder of Braun & Company, public relations and management consultants, with headquarters in Los Angeles and branch offices in San Francisco, New York and Washington, D. C.

Mr. Braun is a Governor of the United States Postal Service. He has served the U. S. Government in various capacities since 1941, including consultant to the Commanding General, Fourth Army and Western Defense Command; Director, Technical Information Division, Army Service Forces; consultant to the Secretary of Agriculture; consultant to the Secretary of the Treasury; member of a special committee on reorganization of National Security Council; staff member, "Report to the President on U. S. Foreign Economic Policy". Also served on Advisory Committee to the Secretary of Defense on General Military Training.

Mr. Braun is a member of the Board of Governors and former president of Town Hall; past chairman of the board of the Hollywood Bowl Association; past President of the California Club; past president of the Men's Garden Club of California; and a trustee of Harvey Mudd College of Science and Engineering.

Chairman of the Board, Braun and Company

Public Relations Official

Stock Broker

Newark, New Jersey - born 1901

Presently partner in Merrill Lynch, Pierce, Fenner & Smith

Gordon Gray Report to President, U. S. Foreign and Economic

Member Special Committee on Reorganization, NSC 1953

• Asst. to Sec. of Treasury 1953-54

NAME JOSEPH D. HUGHES

EDUCATION Auburn University, B.S. 1931
The George Washington University, J.D. (w.h.h.) 1934
Georgetown University, LL.M. 1936
Graduate School of Public Affairs, American University 1937

HONORARY DEGREES Waynesburg College, LL.D. 1956
Auburn University, LL.D. 1962
The George Washington University Law School
- Alumni Achievement Award 1965
Thiel College, L.H.D. 1971

PRESENT BUSINESS CONNECTIONS

Trustee, Richard King Mellon Foundation
Vice President, Richard K. Mellon and Sons, Pittsburgh,
Pennsylvania

PREVIOUS BUSINESS CONNECTIONS

United States Department of State, Washington, D.C.
United States Treasury Department, Washington, D.C.
Pittsburgh Plate Glass Company, Pittsburgh, Pennsylvania

MILITARY

Assistant Adjutant General, Commonwealth of Pennsylvania
1963 - Brigadier General, PARNG; Awarded Distinguished
Service Medal, Commonwealth of Pennsylvania

United States Army 1942-46 - Chairman, Japanese-American
Joint Board; Awarded Legion of Merit

Civilian Aide to the Secretary of the Army, 1955-63 -
Received Outstanding Civilian Service Medal

OTHER ACTIVITIES

Trustee, Auburn University Foundation, Auburn Alabama
The George Washington University, Washington, D.C.
Alabama Wildlife Research Foundation

Director, Corporation for Public Broadcasting, Washington,
Council on Foundations, Inc., New York, New York
Max McGraw Wildlife Foundation, Chicago, Illinois
National Wildlife Federation, Washington, D.C.
Pittsburgh Zoological Society, Pittsburgh, Pennsy
Western Pennsylvania Hospital, Pittsburgh, Pennsy
(President of Board 1955-56)

Member, National Institute of Social Sciences
Senior Executives Council of Conference Board

CHURCH AFFILIATION

Episcopalian
Trustee, Episcopal Diocese of Pittsburgh, Pittsburgh,
Pennsylvania
Protestant Episcopal Theological Seminary in
Virginia, Alexandria, Virginia

CLUBS

The Army and Navy Club (Washington)
Chevy Chase (Chevy Chase)
Duquesne (Pittsburgh)
Laurel Valley Golf Club (Ligonier)
Metropolitan (Washington)
The Links (New York)
Rolling Rock (Ligonier)

ADDRESS

Office: 525 William Penn Place
Pittsburgh, Pennsylvania 15219
Telephone: Area Code 412 471-1050

Rogers

Box 2, Folder 5

CPB Support of NET

One of the principal reasons for passage of the Public Broadcasting Act of 1967 and creation of the Corporation for Public Broadcasting (CPB) was to break the hold that N.E.T. in New York City had over national programming on educational television. Supported by heavy funding by the Ford Foundation, N.E.T. had assumed a dominant position as the primary supplier of programs to local educational TV stations and was well on its way to becoming a fourth national network.* CPB was supposed to dilute N.E.T.'s control and make the programming for public broadcasting more diverse and pluralistic. The intent was to create a public broadcasting system in which the programs would not bear the stamp of the particular cultural and political outlook of programmers in New York City.

However, over the past four years N.E.T., and later the merged operation of the N.E.T. program production center and the New York City public TV station--now WNET/13, have received the lion's share of program production funds supplied by CPB. In 1971 and 1972, CPB has given N.E.T. an average of 31% of the total funds it granted for program production. The plan for FY 1973 is to give N.E.T. between 31% and 32% of these funds. This has enabled N.E.T. to dominate the prime time evening

*The role of the Ford Foundation and the blueprint for N.E.T.'s "fourth network" are documented extensively on a study, entitled "The Fourth Network", prepared by The Network Project, a group of Columbia University students who have sued CPB for violating The Public Broadcasting Act of 1967.

schedule of the public TV national network, PBS, with N.E.T. consistently supplying between one-quarter and one-third of the national, prime time schedule over the past four years.

Moreover, the Ford Foundation has continued its massive support of the New York City program production center. In FY 1971, Ford gave \$6.5 million to N.E.T., in addition to CPB's grant of almost \$3.5 million. In FY 1972 Ford's grant was \$6 million and CPB's was \$4.2 million. Of the 7 station program production centers supported by Ford and CPB, N.E.T. had over half the funds in FY 1971, half the funds in FY 1972, and will have slightly under half the funds in FY 1973.

Funding at this level has permitted N.E.T. to continue to influence substantially public TV programming, although the type of programming produced by N.E.T. has shifted over the past few years from the public affairs program category to the "cultural" program category. For example, the programming plan for FY 1973 shows that N.E.T. will produce 86 hours--or over 70%--of the total program hours funded by CPB in the "cultural" category.

While N.E.T. will be responsible for producing only 23.5 hours of the total 221.5 hours of public affairs programs in FY 1973, the National Public Affairs Center for Television (NPACT) which is associated with WETA-TV, the Washington, D.C. public TV station, is responsible for 93 hours. NPACT is headed by the former chief of NET's Washington news bureau and is staffed

public affairs unit. N.E.T. and NPACT combined will produce almost half of public TV's news/public affairs programs in FY 1973.

One would not be concerned with so great a proportion of "cultural" and public affairs programs being produced by N.E.T. and N.E.T.-derivative organizations, if the production entity had a reputation for balanced and objective programming. But this is not the case. Key officers and employees of N.E.T. have had a record of biased, leftist and left-leaning programming and have openly acknowledged their biases. Thus, the American public will continue to be subject to views of "culture" and current events filtered through the particular points of view represented by the New York City program producers. CPB has not diminished N.E.T.'s dominance, but actually has aided and abetted N.E.T.'s control over what viewers will see and hear on public television.

Mr. Speaker, as we have approached our deliberation on H.R. 13918 we have been subjected to an intensive lobbying campaign generated by the Corporation for Public Broadcasting, the National Association of Educational Broadcasters, individual public broadcast licensees, and organizations such as the Friends of Public Broadcasting. Most, if not all, of these organizations are either tax-exempt entities themselves, as is the case with many public broadcast licensees, or heavily supported by tax-exempt foundations. As you know, the law prohibits tax-exempt organizations from engaging in activities to influence the passage of legislation. I think that it is a distinction without a difference when an organization substantially supported by foundations does the lobbying rather than the foundation itself. In short, I question the legality of the lobby activities that have been going on with respect to public broadcast funding legislation. No matter what the outcome of this legislation may be, I urge most strongly that there be a thorough investigation of the Corporation for Public Broadcasting and the other entities that have engaged in these activities in order to determine the extent to which federally appropriated funds and tax-exempt foundation funds have been used to underwrite this lobbying effort.

Mr. Speaker, after much prodding from Members of Congress and the press, the Corporation for Public Broadcasting finally released some specific information regarding the salaries paid to its officials and the talent used in public broadcast programs. I for one, Mr. Speaker, am outraged by seeing the exorbitant salaries paid by a publicly funded entity such as the Corporation. The information shows that John Macy, the President of the Corporation, received some \$65,000 and even the Vice-President for Finance makes \$2,500 more per year than a Congressman. The picture is even worse for salaries paid to program talent. The most outrageous example, of course, is the \$35,000 per year paid to Sander Vanocur and the \$65,000 paid to Robert MacNeil, both reporters for the Corporation's news and public affairs arm. Similarly, Bill Moyers, the former press secretary to President Johnson, receives \$75,000 for hosting a series of 35 programs. I am sure that the Members will want to go over this financial data very carefully before deciding on future funding arrangements for the Corporation.

CORPORATION FOR PUBLIC BROADCASTING FINANCIAL DATA

Compensation Breakdown, CPB Employees

(Use of Federal Government salary scales for comparison reasons only.)

Total Employees	75
Below \$12,600 (GS 11)	42
GS 11 thru 18	28
Executive Level	5

Total Administrative Expense of CPB in FY 1972 \$2,176,000 or 5.8 percent of total \$37,603,000 budget.

Ninety-four percent of total budget goes into programs, grants and services. In addition, some CPB employees are engaged exclusively in service activity for public stations, (e.g. the office of Station Development Support.)

\$65,000	John W. Macy, Jr., President
\$45,000	Ralph W. Nicholson, Vice President, Finance and Treasurer
\$40,000	John P. Witherspoon, Director of Television Activities
\$38,000	R. William Faville, Director of Development and External Affairs
\$38,000	John Golden, Director of Planning, Research and Evaluation

Breakdowns	Number of Employees
GS 18 (\$6,000)	0
GS 17 (\$2,546 - 36,000)	2
GS 16 (\$8,129 - 33,633)	3
GS 15 (\$4,251 - 31,523)	8
GS 14 (\$0,815 - 27,061)	4
GS 13 (\$1,761 - 23,089)	3
GS 12 (\$1,040 - 19,549)	5
GS 11 (\$2,615 - 16,404)	3
below GS 11	42

Talent Fees and Contract Payments Regularly-Scheduled Public TV Programs

- Julia Child (WGBH-Boston) \$500 per program.
- Arthur Fiedler (WGBH-Boston) Approximately \$1,500 per program - Fee is related to Boston Symphony Orchestra contract.

- Marshall Efron (NET-Great American Dream Machine) \$23,400 for the series (20 programs).
- Bill D. Movers (NET-This Week) \$75,000 for the series (35 programs).
- The Advocates (WGBH-Boston, KCET, Los Angeles) \$1000 each show. Regulars-William Rusher, Howard Miller.
- David Littlejohn (KQED-San Francisco, Critic-at-Large) \$250 per show.
- World Press panel members (KQED-San Francisco) \$140 per show for each.
- Robert Cromie (Book Beat, WTTW, Chicago) \$500 per show.
- Alistair Cooke (WGBH-Boston, Masterpiece Theatre) \$933 per show (includes writing fees as well as hosting appearance).
- Jean Shepherd (WGBH-Boston, Shepherd's America) \$750 per show (including talent, writing and some production).
- William F. Buckley, Jr. (Southern Educational Communications Association, Columbia, South Carolina-Firing Line) Fee to National Review Corporation, \$11,500 per show (including all production costs and salaries of producers, directors, staff, guest fees and Mr. Buckley's fees.)
- Lewis Freedman (KCET-Los Angeles) Producer of Hollywood Television Theatre series, \$45,000 per year. (Hollywood Television Theatre Pays minimum union scale to all stars, directors, etc.)*
- Fred Rogers (WQED-Pittsburgh, Misterogers's Neighborhood) \$40,000 for 65 shows. Mr. Rogers is the talent, producer, puppeteer and head writer.
- Sender Vanocur, NPACT Correspondent - \$85,000**
- Robert MacNeil, NPACT Correspondent - \$65,000**
- Elizabeth Drew, "Thirty Minutes With..." \$950 per program (Exact number of new programs not determined at this time.)
- Washington Week in Review panel (WETA, Washington) \$125 per show.

*TV minimum is less than minimum scale.
**Contract includes regular series of weekly shows, plus public affairs special assignments.

CPB 1972 Operating Plan

	Amount (\$000)	%
I. Programs for public television	15,245	40.5
II. Programs for public radio	2,339	6.2
III. Technical		
Planning & Research	300	0.8
TV program distribution	8,181	21.8
	9,449	25.2
IV. Development and support		
Improving quality	500	1.3
Supporting stations	6,554	17.4
Increasing awareness	1,340	3.6
	8,394	22.3
V. Administrative support	2,176	5.8
Total program	37,603	100.0

National TV Program Support - 1972

1. Total hours of new production	500
2. Funding: (\$ in millions)	
By CPB	
Federal and unrestricted non-Federal funds	\$12.2
Non-Federal funds restricted to specific programs	2.1
Total CPB	14.3 (39.3%)
By others (Companies, local public stations, U.S. Office of Education, Foundations, etc.)	22.1 (60.7%)
Total	36.4
3. Cost per hour national programs	
CPB investment only	\$17,993
Total cost per hour	45,745
4. Reconciliation with Operating Plan (\$ in millions)	
CPB funding committed	14.3
CPB funding of development of programs for later use	5
CPB funding uncommitted	4
Total	15.2

EMPLOYMENT IN PUBLIC TELEVISION

The other day a group of young people were protesting that there isn't enough input from enough people in educational television. Many of these young people are fine and creative and they have come from the many telecommunications schools established in recent years in our state universities.

One of the reasons that they can't get work is that educational television is spending too much money on big salaries for "star" talent. Five figure salaries, coming within striking distance of \$100,000, aren't the kinds of things to tell our young people that the public is using its money well.

Some of the money that is going to pay these lavish salaries might be going into some creative programming in local stations around the country, into using some of the talent that the telecommunications schools have turned out.

For these young people \$85,000 a year--the salary paid to Sander Vanocur--would buy a lot of film. It would pay eight or ten salaries. It would buy a few cameras. It could even finance a modestly major film. It could pay the salaries, at present rates, of two Congressmen.

It is all right for NBC and CBS and ABC to pay big salaries. As the President has pointed out, commercial broadcasting is an industry and is entitled to a fair return on its money and to some freedom in its use. But PUPUBLIC television is a different thing.

Public television must conform to public standards in the use of its money. It must pay reasonable, not exorbitant, salaries. Then it will seem a worthwhile place for young people to work. And it

PUBLIC FUNDS AND PUBLIC SALARIES

A lot of people are telling us that what we used to call "educational television" now ought to be called "public television." I had thought all television was "public television," since it's the public that's watching it. But if the public is paying for educational television, or "public" television, it deserves some accounting of where it's money is going.

The man in the street can see the end of the horn of plenty. Neither he, nor anyone else, has an endless supply of money to spend -- no matter how good the cause. I am a friend of "public" television. For that very reason, I believe it should be accountable to the taxpayers, who are bearing the cost.

When I see how big a salary some of the people working for "public television" are getting, it makes me wonder what I should tell my constituents. My distinguished colleagues and I -- whom many of the members of the public might say are overpaid -- get exactly half as big a salary as Mr. Sander Vanocur. Now Mr. Vanocur may be a fine fellow, but I wonder if any public servant should be getting \$85,000 a year.

Public television can pay respectable salaries without being grandiose. And \$85,000 would keep a lot of my constituents in food and clothing for a long time.

I am raising this question because I believe that the taxpayer has a right to question how his money is spent. I think that public television will be doing itself irreparable injury if it does not look at itself more critically. Those of us -- and I account myself

Mr. Speaker, it has come to my attention that on June 2nd the public television network intends to present a ballet, a joint effort of NET in New York and the BBC in London, which will feature extensive nudity, both male and female. This will not be the first time that public broadcasting has brought nudity to the home television screen. The Congress, as the principal source of funds to the public television network, has the moral responsibility to see that this type of material is not allowed to be disseminated. It is bad enough to have standards of decency and taste lowered on television generally without the Congress aiding and abetting this process by funding a public television network that sees as its mission the carriage of allegedly cultural events in which nudity is the prime attraction.

DO WE NEED ANOTHER NETWORK?

The question of the funding of public television in the United States is one that the Congress must, of necessity, take most seriously. It is clear that public television was never intended to be a network unto itself. And, while it has served a useful function in the past, it now shows too many signs of becoming just like the commercial networks whose work it was intended to supplement.

I intend no criticism of the commercial television when I say that public television, supported by public money, has no business competing with commercial television in what it is trying to do and the salaries it is trying to pay. There was some talk of public television covering the national political conventions. I think all of us--even those of us at the conventions who would like to get our pictures on television--think that there is enough coverage of the conventions. The networks do it well enough without public television getting involved.

More important, though, public television, by its very name, has a public duty to be responsible in its effort to achieve excellence. Its excellence will be a result of the work it does, not the salaries it pays. I submit that to pay a news correspondent like Sander Vanocur \$85,000 of public money is a breach of the public trust.

As a member of this House and a custodian of public television, I say that we must urge restraint. No matter how important the anchor man of a public television show may be, he is not worth \$22,500 a year more than the Speaker of the House of Representatives.

When the Corporation for Public Broadcasting comes to this House and seeks long-term funding, it must show this House that it is a responsible organization, able to use its public money wisely. This it has not done.

This question of salaries is a serious one. If public television feels it must "compete" with the networks, then I think it may not be doing the job it was established to do. Our job is to see that it does its job responsibly, not to support it in paying some of the highest salaries ever paid by any agency of the U.S. Government to anyone other than the President.

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Mr. Speaker, I would like to read for the benefit of the Members a portion of the transcript of a news interview done by WNEW-TV, Channel 5, in New York City, on May 11, 1972, with Patrick Watson, the man who moderated a five-hour discussion program on Vietnam presented by WNET, Channel 13, the public television station in New York City. The transcript reads as follows in its relevant portions:

BILL JORGENSEN: ...Last night Channel 13 Television here in New York City, the Public Broadcasting System, aired a five-hour program on the Vietnam situation.

There were 30 to 40 guests invited to make statements and express their feelings in various ways, and almost all were anti-war. And today Steve Bauman asked Channel 13's anchorman, Patrick Watson, if it wasn't true that there was virtually no representation of the Nixon administration's point of view.

PATRICK WATSON: Oh, yeah, absolutely true. The one man who could be considered a representative of the administration's point of view was Senator Dole, who was interviewed in Washington. I think I could argue, without being frivolous about it, that the program would have been better if there had been no representatives of the Washington point of view on, because it was perfectly clear that what this program was about was reflecting and articulating that body of opinion in the country that's concerned and frightened over what's going on in Vietnam.

I think the country knows, and it's had ample exposure to what the administration's position is.

STEVE BAUMAN: Well, haven't there been ample expressions of the anti-administration point of view, and in terms of a balanced program, don't you feel you are obligated to attempt to get administration' spokesmen or supporters?

WATSON: Not within the body of one program. I think that's an old-fashioned concept that went out of broadcasting--where I live, anyway--a long time ago. You do the best program you can to deal with what you're dealing with at that moment. You don't balance out the astronauts with the Flat Earth Society. You don't look for opposite points of view...

BAUMAN: But isn't it true that the overall programming philosophy of Channel 13 winds up being anti-administration whenever there is a discussion of Vietnam?

WATSON: Yeah, I think it is true. I think that our people are much less concerned to hide and mask their bias about that issue than many newsmen are. Our people, like all the serious and independent-minded newsmen that I know, hate the war and don't admire the administration's policy about it. I THINK what we feel philosophically is that while we have an obligation to seek out the administration's position and to challenge it--and it's very difficult, because administration guys don't like to go on camera...

BAUMAN: You say you've had trouble having supporters of the administration point of view speak in favor of it. Are you saying you tried last night and were unable to get anyone?

WATSON: No, we were. We got one guy. We tried for three or four.

BAUMAN: Out of 30 or 40.

WATSON: Yeah. I'll repeat it if you like. I think the program would have been a damn good program with none. ...

As I am sure the Members know, Section 396(g)(1)(A) of the Public Broadcasting Act of 1967 requires that there be strict adherence to objectivity and balance in the programs presented by public broadcasting. Moreover, Section 399 of the Act prohibits public broadcasting stations such as WNET in New York from engaging in editorializing. I submit to you that Mr. Watson's remarks in this interview demonstrate that his station is not complying with the law. And, for the information of the Members, this is the very same station that is a major programmer for the Corporation for Public Broadcasting, in that the station produced ~~up~~ over a quarter of the prime time programming made available by the public television network to the local stations

Public Broadcasting Questions

There are a number of relevant questions that must be answered by those Members who support H.R. 13918 before we can be expected to pass legislation that would authorize over a 200% increase in funding for the Corporation for Public Broadcasting (CPB) during the next two years.

For example, CPB's 1972 budget provides an estimated \$1.7 million to advertise and otherwise promote the national network programs of the Public Broadcasting Service (PBS). The Ford Foundation gives an additional \$1 million to PBS for advertising purposes. Why should tax funds and tax-exempt funds of this magnitude be used to influence the viewers to watch programs which their tax-dollars support?

Over the past four years, CPB has received a total of \$91.7 million--\$78 million of which have been Federal appropriations--but has distributed only 13% of this money to the local broadcast stations. Yet, in The 1967 Public Broadcasting Act we said that distribution of grants to the local stations is supposed to be one of CPB's principal responsibilities. Who gave CPB the authority to change our priorities so drastically?

With respect to local educational radio stations, CPB has determined that only 112 out of a total of 500 such stations are eligible to receive these grants. I want to know where CPB gets the power to deprive an educational radio station the right to receive a grant of public funds--funds that are taken from the taxes paid in part by the listeners of those stations?

CPB was supposed to use its funds and its statutory authority to develop diverse and pluralistic program production systems and minimize the domination of programming by NET in New York City. But, out of a total of 215 ETV stations, only six major city stations produced 91% of all prime-time programs for PBS, and NET alone produced 25% of the total prime-time hours! Next season the New York City station will produce 70% of all PBS programs in the "cultural and performance" category. The New York City and Washington stations together will produce nearly 50% of all the news and public affairs programs on PBS. What kind of program diversity is this? In terms of program production dollars, in 1972 CPB spent over \$13 million for TV program production. NET received nearly 30% of this total. The balance was spread among 8 other major stations and program production centers, and over 200 other ETV stations received a grand total of only \$350,000 for all their local program production. Can the supporters of H.R.13918 tell me what assurance we have that CPB will continue to follow its own priorities for the use of Federal funds and not follow the priorities we set for a "localized" public broadcast system in

Can anyone explain how the slick lobbying campaign we all have been subjected to was financed? I always thought that tax-exempt organizations such as CPB, the private foundations that support public broadcasting and many of the public broadcasting stations throughout the country were precluded from such activities. If tax money and tax-exempt money is being used to underwrite an effort to get more public funds out of the Congress, then we should think twice about continuing to entrust CPB with vast amounts of tax-dollars.

We've all been told that CPB needs a two-year authorization because they must plan their program 18 months to 2 years in advance. What we haven't been told is that CPB right now has alternate program plans--one based upon a \$45 million authorization and one upon a \$65 million authorization. CPB knows that there's been a steady increase in fundings by the Congress. They have been able to plan ahead based on the expectation that these increases will continue. There's no reason why they can't plan ahead even though the next authorization is for one year rather than two. The Administration has committed itself to come up with a long-range financing plan for public broadcasting during FY 1973. If CPB or its supporters do not believe the Administration when it makes such a commitment, let them say so now so that we can comprehend why they are opposed to a one-year authorization. Even if they do not believe the Administration, H.R. 13918's supporters should want a one-year bill to hold the Administration's feet to the

fire and either require the White House to make good ^{on} its pledge or suffer considerable embarrassment. I want to know what's wrong with this approach?

The tales of waste and inefficiency in public broadcasting are legion. Sander Vanocur gets \$85,000 a year; Bill Moyers--\$75,000; Robert MacNeil--\$65,000; John Macy--\$60,000; there's even a vice-president at CPB who makes \$2,500 more a year than a Congressman. The combined operations of NET and WNET in New York City employ some 550 people. Of their budget of \$7 million for the up-coming fiscal year, between \$2 and \$3 million is overhead! Can anyone tell me what CPB's 75 employees do over in their plush offices at the Motion Picture Association building? Don't we have a duty to find out? If there's nothing to hide, why hasn't CPB itself--or its supporters in the Congress--called for the type of GAO audit provided for in The Public Broadcasting Act?

Nothing could be more clear in the legislative history of the 1967 Act that the Congress did not want CPB to create a fixed-schedule, nation-wide TV network. Yet this is precisely what CPB has done and now has a "live" interconnection network for its station during 18.5 hours of prime-time each week. I think we deserve an explanation of why our intent has been so blithely ignored.

Among the 10 largest contributors to CPB are the CBS and NBC networks, Mobil Oil, Sears Roebuck, and Humble Oil. Mobil, Humble, General Electric and Xerox have wholly funded some of public broadcasting's most popular programs, such as "Civilization" "The Six Wives of Henry VIII", and "Elizabeth R". How different is this from sponsorship of programs on the commercial networks? I thought public broadcasting was supposed to be noncommercial educational broadcasting--what happened?

The Public Broadcasting Act specifically requires that there be strict adherence to objectivity and balance in any single program or program series dealing with controversial public issues. This was one of the reasons CPB was allowed to use public funds for programs. No one wanted tax money to be used for slanted or unbalanced public affairs programs or news coverage. But, as we all know, there have been many controversial issue programs in which there has not been strict adherence to objectivity and balance. Sander Vanocur can blatantly admit that his panel discussion of one of the President's Vietnam speeches is unbalanced because all of the participants state views hostile to the President's policy and CPB doesn't seem to care. Vanocur can take some approach to the President's busing speech and the program is networked all over the country. WNET can proudly point to the fact that their newsmen and documentary program staff don't believe in achieving program balance and CPB continues to give nearly one-third of its total TV program budget to the NYC station. The supporters of H.R. 13918 owe the Congress

When Mr. Staggers reported out the bill that ultimately became the Public Broadcasting Act of 1967, his committee stated that localism was the fundamental concept of the public broadcasting system which was created by that legislation. The committee report specifically pointed out that "localism" means that, "local stations shall retain both the opportunity and responsibility for broadcasting programs they feel best serve their communities." The Senate committee's report similarly pointed out that, "we wish to state in the strongest terms possible that it is our intention that local stations be absolutely free to determine for themselves what they should or should not broadcast."

Against this background of clear congressional intent, the Members should be aware of the fact that the membership agreement between the Public Broadcasting Service (PBS)--which is the public television network--and the local educational television stations prohibits the stations from deleting material in programs provided by PBS without prior permission of the network. The Members should also be aware of the fact that PBS itself has the right to delete material in programs submitted to it by the program production centers. Thus, the Public Broadcasting Service exercises a right which it would deny to the local stations--a right the Congress clearly wanted the local stations to have.

In my view, the local stations have clear obligations under the Communications Act of 1934 and the Public Broadcasting Act of 1967, which require them to exercise complete responsibility

for the program material they disseminate. Why has this responsibility been delegated to their national network?

Mr. Speaker, whenever there is any discussion of the value of programming that the Corporation for Public Broadcasting provides the American people, the Corporation is quick to claim credit for such successful efforts as "Sesame Street," "The Electric Company," "the Masterpiece Theater" series of BBC dramatic presentations, and other BBC programs. This claim is, however, somewhat misleading. For example, "the Masterpiece Theater" series is wholly funded by a grant from Mobil Oil, and the Corporation for Public Broadcasting simply serves as a conduit for these funds. Similarly, the "NET Biography" series and the "Vibrations" series of BBC programs are purchased with money provided by the Humble Oil and Refining Company and not with CPB funds. Moreover, CPB underwrites only a small portion of the budget of the Children's Television Workshop, which is the production agency for "Sesame Street" and "The Electric Company." CPB is responsible for the news and public affairs programs of the public television network and some of the other programs that have not captured public attention as have the BBC and children's programs.

Mr. Speaker, as we approach the time when we will have to consider H.R. 13918, regarding public broadcast funding, it would be well to keep in mind that the Corporation for Public Broadcasting has used public funds to underwrite a national news and public affairs entity contrary to the Congress' intent when we created the Corporation in 1967. Given the current denials that this has occurred, it is instructive to go back and see what was said about this new National Public Affairs Center for Television (NPACT) when it was started up last summer. An article in the New York Times for August 25, 1971, entitled "Public TV Unit Aims to Centralize News Activities," quoted industry leaders as supporting centralization of news and public affairs programs to cut back on the autonomy of regional television stations, where a diversity of viewpoints is likely to be found. I strongly recommend that all Members read this article, since it puts the subsequent hiring at exorbitant salaries of such biased reporters as Sander Vanocur and Robert MacNeil in proper perspective.

The article follows:

Public TV Unit Aims to Centralize News Activities

Takes Over Coverage of Special Events

By JOHN J. O'CONNOR

The National Public Affairs Broadcast Center, object of intense interest on the tight little island of public television production, has begun to put its future into focus. And the public TV word coming into clearer view is "centralization."

According to Sidney L. James, acting as chief executive during its organization, the new center will be a separate public-television production agency in Washington. It will have "institutional ties" with WETA-TV (Channel 29) and will use that station's production facilities.

Jim Karayn, vice president and general manager, said the center's programming schedule for the coming season would include coverage beginning regularly in November of special events, particularly those taking place in Washington, and a weekly series beginning in January, on general political developments. The television news producer, who has been chief of National Educational Television's Washington bureau for the last five years, noted that the center's creation came "at a most significant time"—the beginning of the 1972 political year.

Meantime, the Broadcast Center will assume production responsibility for two

current WETA programs: "Washington Week in Review" and an interview series called "30 Minutes With..." Mr. Karayn said adjustments probably would be made in the formats of each program.

The center will offer its programs to the Public Broadcasting Service for scheduling and distribution to the about 200 public television stations throughout the country. The first year of operation is being funded with about \$3 million, about two thirds coming from the Corporation for Public Broadcasting, the rest from the Ford Foundation.

In effect, formation of the center means greater centralization for public television's news and public affairs schedules. The move just about ends the existence of NET's Washington bureau. And it is obviously significant that the \$3-million is being used not to expand the news capabilities of WETA but to set up a separate production center.

Trend Is Supported

This centralization is strongly supported by officials of the Public Broadcasting Service and the Corporation for Public Broadcasting. Too much autonomy for the major regional public TV production centers, they maintain, will inevitably result in wasteful overlapping and duplicating. In addition, they see strong central control as essential for the long-range planning of national schedules necessary to en-

large public television's audience.

In an interview this week, Mr. Karayn made it clear that he agrees completely. Noting that the vast majority of public television stations lack either the means or the inclination to mount major public-affairs programming, he insisted that the National Public Affairs Broadcast Center would provide the most effective and economic answer.

For the long range, Mr. Karayn's plans already extend to about 1975. An initial staff of about 60 persons will be expanded to more than 100, and the weekly program is expected to become a nightly presentation in 1973.

No Set Format

Mr. Karayn is not limiting himself to a single format. The style might range from a panel discussion to film clips to straight documentary. He will attempt to go beyond "the headline capabilities of television journalism, to try to go further in really zeroing in on what is happening in this country—and why it's happening."

He also hopes for increased "coordination" with the regional production centers, envisioning the possibility of regional contributions to the Broadcast Center on certain stories. In some cases, that coordination could become touchy.

NET, for instance, will be producing this season 35 weekly programs of "This Week," a new series featur-

Will Produce a Weekly Political Series

ing Bill Moyers. Some members of the old NET Washington bureau will be returning to New York to work on the programs, and NET does not intend to restrict subject matter to New York affairs. About six segments will be made abroad, and five or six will be put together in Washington.

Public Affairs Failure

Logically, then, "This Week" would seem to fall within the production sphere of the new Broadcast Center. But, as Mr. Karayn put it, public television has rarely been notable for its logic.

The fact is that public TV has not been successful in developing a national program of news and public affairs. The most prominent attempt, Public Broadcast Laboratory, created considerable communications waves in 1953 and 1959 but failed to develop an audience.

The new center, Mr. Karayn said, will be concerned with everything from analysis of Presidential addresses to coverage of major hearings. An "anchorman" will not just sit in the studio and read the news; he will have to go out and put it together himself.

There have been too many false starts in public television's news coverage, he concluded. "This time we're not horsing around—we're in business."

Mr. Speaker, as I am sure you are aware, public broadcasters have a special statutory obligation to adhere strictly to objectivity and balance in the programs and the program series that they present. One reason that the Corporation for Public Broadcasting was entrusted with the use of public monies for programming was that the Congress believed that this statutory provision would be scrupulously followed. I am sorry to say that this is not the case. There have been innumerable public affairs programs--principally the ones put out by Bill Moyers and Sander Vanocur--that are not balanced and objective. In some cases, these programs are admittedly unbalanced and biased toward an anti-Administration viewpoint. However, the reason given for this lack of balance is that Administration officials were not available to participate on these panel discussions and interviews. I find it hard to believe, Mr. Speaker, that nowhere in our country are there people willing to appear on these programs who hold opinions that could be used to balance the views of strident anti-Administration protagonists. Yet, the newsmen and program officials of public broadcasting seem perfectly willing to proceed in the face of a Congressional mandate for fairness and objectivity without making a good faith effort to present the American public with a balanced and objective treatment of the issues.

Mr. Speaker, listening to the heated debate that has taken place about future financing of public broadcasting, one would think that all of the criticism of the Corporation for Public Broadcasting is part of a massive political plot to stifle the noncommercial television system. The proponents of this view find it convenient to ignore the fact that there has been substantial and responsible criticism of the Corporation's efforts to become a fourth national network long before this matter became the political issue that it now seems to be. A year ago Mr. Arthur L. Singer, Jr., who is now an official of the Albert P. Sloane Foundation and was instrumental in the work of the Carnegie Commission on Educational Television, made a speech on this very point. He concluded that the Corporation for Public Broadcasting, and the Ford Foundation had perverted the original intention of the Carnegie Commission. Mr. Singer raised the possibility, which is becoming more and more apparent, that an elite is taking over public broadcasting and turning it to goals and using it for purposes which the Congress never intended when it passed the Public Broadcasting Act of 1967. I urge each Member to read Mr. Singer's speech, which is reprinted in the following article, and then take whatever steps are necessary to restructure public broadcasting so that its operations will be consistent with the original intent that we all had for it.

Mr. Speaker, once again the American public is being subjected to a slick, expensive advertising campaign mounted by the Public Broadcasting Service to huckster its network programming. Prime time on the commercial networks is being used to sell the public on the programs PBS is presenting during the month of May. The public television network had a similar media advertising blitz last fall for the new program season. Where does the money come from to support such an expensive advertising campaign? The public is the one footing the bill either through their tax dollars or the tax exempt dollars used by the Ford Foundation to underwrite this propagandizing by the public television network. We know that the Corporation for Public Broadcasting devotes nearly \$2 million of its current funding from public monies for advertising purposes. Moreover, the Ford Foundation has given the public television network an additional \$1 million for advertising purposes. Sometimes the Ford Foundation makes available special funds for advertising specific programs on PBS. For example, last month a newspaper ad appeared in the major dailies of Washington, D.C., New York City, Philadelphia, and Boston advertising PBS coverage of the Massachusetts and Pennsylvania primaries by Sander Vanocur and Robert MacNeil. Ironically, at least in the Washington Post, this ad appeared side by side with an NBC news ad for a special primary coverage program. So public television, which was supposed to give us something different from the commercial networks, gave us only

an imitation, the only difference being that public television's coverage was provided by two ex-employees of NBC News.

Mr. Speaker, despite what the Congress might think about the effectiveness of the provision in the Public Broadcasting Act of 1967 which requires strict adherence to balance and objectivity in public television programs, it does not prevent Sander Vanocur from stacking a panel with anti-Administration newsmen. One prime example of this occurred in late April following the President's first address to the American people after the massive invasion of South Vietnam by Communist forces. After carrying the President's speech, Vanocur and a panel of so-called experts provided some instant analysis. One piece of dubious analytical insight on this program was provided by Neil Sheehan of the New York Times, who equated the Communist leaders with the Founders of the American Republic. He stated that, "You see, the great power, the general from the great power, the President, the statesman, whatever you will, cannot think like the man from the small power who's fighting for his liberty and his independence. After Lord Howe chased Washington across the Delaware he retired to the comforts of Philadelphia and New York certain he'd reduced this rabble to a manageable group that would stay across the Delaware. Back they come in the middle of the night and catch the Hessians at Trenton. If you're a Lord Howe or a General Westmoreland you can't think like General Giap or General Washington."

The significant thing is not that the publicly supported public television network provides a forum for someone who can compare General Giap to General Washington, but that there is no

spokesman to dispute this perversion of history because Vanocur admittedly had a biased panel analyzing the President's remarks. Before a single cent of additional public monies are poured into this kind of television programming, the Congress must take steps to compel public broadcasting to comply with the statutory requirement for objectivity and balance in each program and program series that it presents.

Mr. Speaker, one of the problems that I noticed in coming to grips with legislative problems affecting public broadcasting is that most of the information we receive from the public broadcasters themselves is funneled through the Corporation for Public Broadcasting. Since the principal issue before us is over-centralization by the Corporation and loss of independence and autonomy by the local stations, it is especially disturbing to have the Corporation speaking on behalf of these stations. I have always wondered why the trade association for the stations--the National Association of Educational Broadcasters (NAEB)--has always seemed to follow a "party line" laid down by the Corporation. It was with interest then that I note that the Corporation has recently made a grant of almost \$200,000 to assist NAEB in carrying out its functions. In considering future funding arrangements for public broadcasting, the Members should keep in mind that the Corporation may be using its Federal funds to subvert the independent judgment of the NAEB. The Members can judge for themselves after reading the following article about this grant to the National Association of Educational Broadcasters.

.... from CPB NEWSLETTER, December 1971 - January 1972

CPB GIVES NAEB \$192,160 FOR 1972

The Corporation for Public Broadcasting has made a grant of \$192,160 to the National Association of Educational Broadcasters to assist that organization in a number of activities. The largest portion of the grant, \$55,000, will be used by NAEB's Office of Minority Affairs.

CPB President John Macy said of the minority affairs segment of the grant: "We are on record as supporting the goals of minority participation fully in all job levels and program areas of the industry and we enthusiastically endorse the ongoing activities of the Office of Minority Affairs. We are committed to its growth and success."

Earlier, at the NAEB annual convention, Macy had stated: "I find no comfort in the progress made by our industry in the entire area of minority progress in the past year. The record of the entire enterprise is not sufficient."

The CPB grant to NAEB's Office of Minority Affairs will permit that office to operate at a full budget for the first time and will enable Lionel Monagas, director of the office, to expand his activities in areas which include scholarship aid, extension work and a general strengthening of public broadcasting's efforts at the national and local level to ensure equality in programming and employment.

The remaining \$137,160 will be divided between NAEB's personnel information services (\$30,092), instruction services (\$57,820), and instruction, management, legal, and production training programs (\$49,248).

In the latter category, the funds will permit the holding of 22 training sessions for 12 persons each - a total of 76 course days - in a number of locations throughout the country.

Mr. Speaker, much has been said about the influence of the Ford Foundation in public television. While it is logical to expect that whoever provides the funding will have a lot to say about how those funds are used, there has been little concrete evidence regarding the Ford Foundation's power-brokering in public television. It was with interest, therefore, that I read an article in the Television Digest detailing how Ford has used its money to force a merger between the National Public Affairs Center for Public Television and the local Washington, D.C. public television station. I am sure that there are many Members who are as concerned as I about the Ford Foundation's exercise of undue influence in public broadcasting, and I urge them to read this article carefully.

The article follows:

FORD MONEY, WETA & NPACT: "It's all a question of how much of a whore you want to be," one board member of Washington's only educational station, WETA-TV, told us—describing how Ford Foundation threatened to withhold over \$3 million in grants to station and newly formed National Public Affairs Center for TV (NPACT) unless both agreed to merge. Faced with acute shortage of funds, directors of both organizations have agreed to merge by June 1973.

"It's a question of how much independence we are going to have," WETA source said of merger. "Ford wanted this... The guy who has the money always has the influence. Hell, there's nothing venal about it. It's just a fact of life." There are, however, those on both sides who oppose merger, even though it has been approved. One WETA dissident told us station couldn't support NPACT, feared money for national programming would drain station. Those at NPACT who oppose merger fear organization will "lose its identity."

Last year, after firing of WETA-TV News Editor William Woestendiek, House Communications Subcommittee Chmn. Macdonald (D-Mass.) held public hearing to investigate whether Ford Foundation had exercised any "undue influence" over station (Vol. 10:18 p5). WETA & Ford spokesmen denied such influence. Now, however, charge has been raised again by dissidents at NPACT, WETA and even in Congress, where at least one Republican has ordered staff to investigate. "The Ford Foundation assured us a long time ago that they were going to get out of the public broadcasting business," GOP source told us, expressing "outrage."

We asked NPACT Pres. James Karayn if Ford had exercised "undue influence" or threatened to withhold about \$1.5 million unless merger with WETA took place. "I haven't been told that officially," he said. "I have no comment." WETA Pres. Donald Taverner said only that merger is set.

Recently there has been a lot of discussion and debate about the future of public broadcasting in this country. The Federal Government first became substantially involved in funding public broadcasting when the Congress passed the Public Television Act of 1967. That act was written primarily from suggestions made by the Carnegie Commission on Educational Television in its 1967 report. Five years later in 1972 this Congress will soon be asked to fund the Corporation for Public Broadcasting for the amount of \$65 million in Fiscal Year 1972 and \$90 million in Fiscal Year 1974. I think it is important for us to go back and take a look at that Carnegie Report to see if public broadcasters today are meeting its requirements. In that vein it might be helpful to see what the original architects of the Carnegie Commission think about the direction in which public television is headed today. Mr. Speaker, I ask unanimous consent to place in the Record a 1971 speech given by Arthur L. Singer, Jr., who was instrumental in the establishment of the Carnegie Commission.

Mr. Speaker, one of the more complicated issues being debated in Congress and the media today is the Federal involvement in public broadcasting. It is extremely difficult to understand how the different bureaucracies created as a result of the Public Broadcasting Act of 1967 function and interact. For example, how do you tell the difference between the Corporation for Public Broadcasting (CPB), Public Broadcasting Service (PBS), the National Public Affairs Center for Television (NPACT), Children's Television Workshop (CTW), and the Eastern Educational Network (EEN). I trust that a good number of my colleagues are as confused as I am regarding this issue. Therefore, Mr. Speaker, I ask unanimous consent that an article in the December 11, 1971, Congressional Quarterly be placed in the Record for all to read.

An authorization bill which calls for the funding level for the Corporation for Public Broadcasting to be increased by almost 100% in Fiscal Year 1973 will soon be before the House. I am hopeful that we can have a thorough debate about this issue and establish whether or not an increase of this magnitude is desirable.

Mr. Speaker, in the next week or so the Public Broadcasting Act of 1972 will be before the House for consideration. The Corporation for Public Broadcasting authorization bill, H.R. 13918, calls for spending levels of \$65 million in Fiscal Year 1973 and \$90 million in Fiscal Year 1974. In his budget request for Fiscal Year 1973 President Nixon included \$45 million for public broadcasting--a \$10 million increase over Fiscal Year 1972.

During this past year there has been substantial debate within Congress, the public broadcasting community, the Administration, and the press regarding the structure and future Federal funding for public broadcasting. I am sure the discussion will continue when H.R. 13918 comes before the House. Mr. Speaker, I ask unanimous consent that this April 29, 1972, article by Bruce E. Thorp from the National Journal, be printed in the record so that my colleagues can get an up to date reading on where the public broadcasting issue stands.

A lot of people are telling us that what we used to call "educational television" now ought to be called "public television". I had thought all television was "public television", since it's the public that's watching it. But if the public is paying for educational television, or "public" television, it deserves some accounting of where it's money is going.

The man in the street can see the end of the horn of plenty. Neither he, nor anyone else, has an endless supply of money to spend--no matter how good the cause. I am a friend of "public" television. For that very reason, I believe it should be accountable to the taxpayers, who are bearing the cost.

When I see how big a salary some of the people working for "public television" are getting, it makes me wonder what I should tell my constituents. My distinguished colleagues and I--whom many of the members of the public might say are overpaid--get exactly half as big a salary as Mr. Sander Vanocur. Now Mr. Vanocur may be a fine fellow, but I wonder if any public servant should be getting \$85,000 a year. The exorbitant salaries being paid in public television do not stop at Mr. Vanocur's salary. Last year Bill Moyers--President Johnson's ex-press secretary--received \$75,000 for a short-lived series of interview and discussion programs; Robert McNeil--the ex-NBC and BBC newsman who is now Sander Vanocur's co-anchor man on public television--receives \$65,000 a year; Bill Buckley receives \$11,500 per program in his "Firing Line" interview series, which is more than he was paid when this series ran on commercial television; the head of PBS--the public television network--receives \$50,000 per year; and the head of NPR--the public radio network--receives

\$45,000 per year.

I am questioning salaries of this magnitude because I believe that the taxpayer has a right to hold public broadcasting accountable for how his money is spent. Those of us--and I count myself one--who value its educational function and the services public television provides wonder if it hasn't been a little over-ambitious, not say imprudent, on this occasion. There are many in the Congress who are wondering the same thing.

As you know, the House was so concerned about excessive salaries being paid in public broadcasting that it imposed a \$42,500 ceiling on the salaries that could be paid by the Corporation for Public Broadcasting (CPB) to its own officers and employees. The House narrowly defeated another amendment that would have imposed the same salary limitation on public television performers such as Vanocur, Moyers, McNeil, and Buckley and would also have applied to executives of entities, such as PBS and NPR, that are funded by CPB. Apparently the reason this amendment was defeated was that it was drafted rather broadly and seemed to prohibit the CPB from dealing with such fine programming entities as the BBC and the Children's Television Workshop--producers of "Sesame Street" and "The Electric Company"--because these entities pay salaries in excess of \$42,500. It was felt that, if such a salary limitation was imposed this broadly, it would do tremendous damage to public broadcasting since it would be precluded from presenting many fine programs to the American public.

The amendment that I am offering recognizes this problem and yet

attempts to deal with the serious problem that has developed whereby public broadcasting uses its limited federal appropriation to compete in the high-priced talent market with commercial broadcasting. My amendment would apply the salary restriction to only two types of program production entities, which are clearly within the public broadcasting system; these are, (1) public broadcasting stations, and (2) production entities that receive more than 50 percent of their revenues from CPB. This is a reasonable restriction since these noncommercial and non-profit public broadcast entities should not be receiving CPB's federal monies if they are paying their talent and performers and production people exorbitant salaries. It would still leave CPB free to purchase or contract for programs with the Children's Television Workshop, BBC or any other outside, independent production source.

While I am aware that the CPB Board of Directors has now required that it approve any payment of salaries out of funds provided by CPB when the salary is in excess of \$36,000, I do not believe that this is a sufficiently adequate control. It is the Congress that is responsible for the use of public monies not a presidentially appointed board; and it is the Congress that must impose reasonable limitations on salaries paid to program people in public broadcasting, just as the Congress is imposing a reasonable salary limitation on CPB executives and employees. I should also point out that the salary restriction in the bill under consideration and in my proposed amendment would not freeze the salary ceiling at \$42,500 because the salary limitation is keyed to the compensation

levels in the Executive Schedule of Salaries of the U.S. Code. Thus, as the compensation for Level II of the Executive Schedule increases, the salary ceiling in public broadcasting will also increase.

In short, I believe that my amendment is a reasonable means of dealing with a serious problem that has developed in public broadcasting's use of federal funds and the Congress must act responsibly and protect the public interest in this matter.

~~added to para 3~~ sec. 5
new para. 4 fact

Page 8, insert after line 2 the following:

No noncommercial educational broadcast station, or a department, division or subsidiary thereof, and no person, organization or other entity receiving more than 50 per centum of its annual revenue from the Corporation, shall be eligible for program production grants, contracts or payments from the Corporation, if it compensates any person employed in writing, producing, directing or appearing in any program or series of programs funded in whole or in part by the Corporation an amount which, when applied to the total hours such person has expended on such activities, would exceed the equivalent of an annual rate of compensation in excess of the maximum rate of compensation prescribed by section 396(e)(3) for officers and employees of the Corporation.

One of the Corporation for Public Broadcasting's (CPB) principal responsibilities under the Public Broadcasting Act of 1967 is to make payments to aid in the financing of the educational television and radio stations' local programming and other costs of local operations of such stations (47 U.S.C. Section 396(g)(2)(C)).

During the entire period from Fiscal 1969 through Fiscal 1972, CPB devoted only some 13 percent of its total funds of \$91.7 million to this purpose. CPB itself has acknowledged that it must earmark a greater proportion of its budget to local station support. Therefore, the Corporation supported the provision in H.R. 13918, which requires CPB to distribute a minimum of 30 percent of its total federal appropriation in any given fiscal year to the local stations to use in their discretion for any activity related to their local broadcast operations (Section 2(b) of H.R. 13918).

While this type of statutory provision is clearly needed, most local station officials and the Administration believe that the 30 percent minimum specified in the bill is inadequate. CPB should be required by statute to increase the total share of appropriations going to the local stations, as more federal funds are channeled into public broadcasting.

Unfortunately, during the Commerce Committee's June 13, 1972, hearings on the nominations to the CPB board of directors, Senator Pastore received testimony from the present Chairman of the Board and the President of CPB regarding H.R. 13918, but did not provide an opportunity for local public broadcasters or the Administration to state their views on this financing legislation. However, during

the hearings held last February before the Subcommittee on Communications and Power of the House Committee on Interstate and Foreign Commerce, the National Association of Educational Broadcasters (NAEB) and many individual local public broadcast station managers had a full opportunity to express their views on this matter. The NAEB supported the requirement that a minimum of 30 percent of CPB's federal funds be disbursed to local stations, but urged that the percentage should be increased year by year as CPB's federal appropriations increased (Hearings, p. 122, 124-126). The station managers agreed that a percentage of funds directed to the local stations should increase as CPB's funding increased and one stated that the percentage should be in the 70 percent range, if CPB's level of funding went beyond the \$150 million mark (Hearings, p. 135). The President of NAEB added that there should be a rise in station funds so that "the percentage of money going to the stations will come closer and closer to that going to the corporation, eventually equal it and perhaps pass it". (Hearings, p. 157.) As stated by the head of the Iowa Public Broadcasting System, the reason for this position is that the local stations' "needs for cash with which to deal with local issues is escalating faster than their needs for national programming services". (Hearings, p. 176.)

The hearings also show that additional comments in support of the increasing percentage of funds distributed by CPB to the local stations were received from educational broadcast stations in the South, which comprise the Southern Educational Communications Association, as well as educational broadcast stations in:

Tucson, Arizona
Phoenix, Arizona
Boise, Idaho
Moscow, Idaho
Pocatello, Idaho
Denver, Colorado
Pueblo, Colorado
Provo, Utah
Salt Lake City, Utah
Lewiston, Maine
Syracuse, New York
Hartford, Connecticut
Durham, New Hampshire
Washington, D.C.
Winooski, Vermont
Boston, Massachusetts
Philadelphia, Pennsylvania
Hershey, Pennsylvania
Allentown/Bethlehem, Pennsylvania
Orono, Maine
Schnectady, New York
Owings Mills, Maryland
Huntington, West Virginia
Buffalo, New York
New York, New York
Trenton, New Jersey
Watertown, New York
Brooklyn, New York
University Park, Pennsylvania
Pittsburgh, Pennsylvania
Erie, Pennsylvania
Providence, Rhode Island
Beckley, West Virginia
Scranton, Pennsylvania
Morgantown, West Virginia
Rochester, New York
Pullman, Washington
Sacramento, California
Yakima, Washington
Spokane, Washington
Eureka, California
Redding, California

(Hearings, pp. 220-222.)

In view of this widespread support for the statutory requirement of an increasing percentage of funds for the local stations, I offer the following amendment which would require the Corporation to distribute 30 percent of its federal appropriation to the local

stations, when the appropriation level is \$45 million or below; 45 percent when CPB's appropriation is between \$45 million and \$65 million; 55 percent when CPB's appropriation is between \$65 million and \$90 million; and 75 percent when CPB's appropriation exceeds \$90 million a year. But in no year would CPB be required to take a cut in federal funds in order to distribute the requisite percentage to the stations.

Amendment to H.R. 13918, Section 2(b)

Page 2, lines _____, strike out

"In each fiscal year the Corporation shall distribute to noncommercial educational radio and television stations, for use at each such station's discretion in activities related to its local broadcast operation, not less than 30 per centum of the total amount of funds received by the Corporation from the Public Broadcasting Fund for such fiscal year."

and insert in lieu thereof "In any fiscal year in which the actual amount of funds received by the Corporation from the Public Broadcasting Fund for such fiscal year is \$45,000,000 or less, the Corporation shall distribute to noncommercial educational radio and television stations, for use at each station's discretion in activities related solely to its local broadcast operation, not less than 30 per centum of the total amount of such funds; when such payment to the Corporation is between \$45,000,000 and \$65,000,000, the Corporation shall distribute not less than 45 per centum of such funds to the stations; when such payment is between \$65,000,000 and \$90,000,000, the Corporation shall distribute not less than 55 per centum of such funds to the stations; and when such payment is \$90,000,000 or more, the Corporation shall distribute not less than 75 per centum of such funds to the stations. Provided, however, that in no fiscal year shall the Corporation retain for its own use a lesser portion of the payment it receives from the Public Broadcasting Fund than the Corporation retained in the preceding fiscal year."

Mr. Speaker, as you know, the Public Broadcast Act of 1967 requires that public broadcasters strictly adhere to objectivity and balance in all programs or program series of a controversial nature, and that no public broadcaster may editorialize or support or oppose a candidate for public office. Anyone who has watched the public affairs programs on public television knows that these provisions of the law are not being fully complied with. This raises a substantial question as to the effectiveness of these provisions and whether public broadcasting can be trusted to operate in the public interest if these requirements for objectivity and balance cannot be effectively enforced. In this regard, I commend to the Members' attention a bill pending in the Senate which would require all public broadcasting stations to keep tape recordings of all potentially controversial programming. It seems to me that this would provide a convenient means of monitoring controversial public affairs programs to determine if there has been compliance with the Congressional mandate.

Mr. Speaker, recently a group of Columbia University students calling themselves "The Network Project" published a study which, for the first time, documents the influence of the Ford Foundation in public broadcasting. The study shows how the Foundation has used its massive contribution of funds--totalling approximately \$200,000,000 over the past twenty years--to shape the educational broadcasting system in this country into a fourth national network. The report put out by The Network Project is entitled "The Fourth Network" but it may have been more appropriately entitled "The Ford Foundation Unmasked." The portion of the report that deals with the Ford Foundation's efforts to create a national network to mold public opinion on national and international issues is a chilling reminder of the unfettered power of foundations such as the Ford Foundation. The Foundation's plans for public broadcasting developed during the early 1960's provided the blueprint for the subsequent development of a fourth network by the Corporation for Public Broadcasting, its network arm, the Public Broadcasting Service, and its program production entities. I urge the Members to read this report very carefully before taking any action to increase funding for the Corporation for Public Broadcasting.

The relevant portion of The Network Project report follows:

The Fourth Network

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THE NETWORK PROJECT
102 Earl Hall
Columbia University
New York, New York 10027

- 6) as an instrument for the development of community leaders; and
- 7) as a form of psychotherapy."(15)

In short, the experiment demonstrated that educational television, in addition to being useful for instruction, was a social, psychological, and political force. The Fund, apparently having done its job, was absorbed into the Foundation by the end of 1957. When its operations were discontinued ten years later, the Fund had spent a total of about \$5 million on television experimentation. The lessons it learned are crucial to an understanding of Ford's continued interest in Educational Television and Public Broadcasting.

The fourth important experiment in educational television involved the practical application of the information gathered from the earlier projects. Begun in 1961, the experiment was sponsored by the NAEB, and American Samoa was selected as the test case. After conducting research with the cooperation of the local government, the NAEB concluded that educational television was "the fastest, most effective, and, in the long run, most economical way of bringing the Territory's educational system to reasonable standards";(16) daily television "instruction" on both the elementary and secondary school levels was soon established.

Two features of this experiment merit attention: first, it was conducted on a national scale by what was in effect a private and foreign organization; and second, it used television not merely as instructional aid in the classroom, but as a means of introducing a core curriculum which was as alien to the society as the television sets themselves.

This last observation was made by an independent study team from the International Institute for Educational Planning, which investigated the project and discovered that "television was not being called upon to supplement ongoing work of the classroom teacher, or to help them to do a bit better what they were already doing; it was being asked to... help them do something quite different...."(17) The study was, in short, an examination of the use of technology in imposing a foreign culture by replacing a native learning system with educational television. It was a great success, and the model for future international development.

The Foundation's Network

By 1961, after the first decade of Ford's involvement in television, the "public" broadcasting system was well-established and growing. The ETRC (Educational Television and Radio Center), now located in Ann Arbor, had twenty-five affiliates in 1957. In 1959, ETRC divided its operations: the technical and distribution services remained in Michigan (from where early ETV programming originated) under the original name; and the organizational service moved to new headquarters in New York, under the name National Educational

Television and Radio Center (NETRC). To ease the transition and to strengthen the centralized network, Ford gave a major grant to NETRC in 1959 to enable it to furnish each of its affiliates with a videotape recorder (at \$60,000 apiece). In two years, the network had fifty affiliated stations; by 1963, it would have seventy-five.

The year 1963 was a crucial one: an understanding of the NETRC's prior and subsequent actions is useful not only because it indicates the function of centralized power in the communications industry, but also because it highlights the consistently contradictory position of the Ford Foundation, which made constant public utterances in favor of independence but always acted to concentrate power. The easiest way for Ford to accomplish this was through its method of awarding grants—surely as important as the amount or purpose of the grant itself. A case like the one just described, in which Ford made grants available for many local stations, but made them available through the network instead of directly to the stations, was—until loyalties became certain—the rule rather than the exception. Moreover, Ford's activity in strengthening the network rather than the local stations was hardly confined to the physical development of television facilities; and although all programs at this time were produced on the local level, the network's control of programming through its control over funds was an ominous phenomenon. Reviewing the conflict between local stations and the production units, which were increasingly centralized during this period of ETV history, Gerard Appy (NET Vice-President for Newtork Affairs) wrote in 1967 that

Before 1958 it was thought that the (NET) Center should obtain much of its programming by purchasing the better efforts of affiliates and contracting with affiliates for the production of mutually planned series...

They (i.e., the affiliates) often questioned the Center decisions on subject selection and worried about producer freedom versus Center influence and control. The Center, on the other hand, felt its money was being siphoned off to general station support at the expense of product quality, considered its control over production far too limited, and often deplored the technical level of the programs delivered.

The bulk of (current) programming comes from a few affiliates with proven capability... With rare exception, NET controls and supervises from concept to delivery.(18)

However, with the stations' antagonism somewhat lessened by the above-mentioned videotape-recorder grant in 1959, Ford went ahead in 1963 with the first of its \$6 million annual grants to NETRC to initiate program production and network programming service. A description of the changes occasioned by this beneficence was provided by John White, who had assumed the Presidency of the then ETRC in 1958:

NET immediately made plans to turn over to other agencies its previous activities in radio, instructional television, and ETV station activation and welfare. Simultaneously, it reorganized and greatly strengthened its program staff. All resources were now concentrated on the one objective: a television program service of substance and quality, to be provided to the American people through the nationwide network of noncommercial ETV stations affiliated with NET."⁽¹⁹⁾

Another significant change was made. White had presented the concept of a "fourth network" in a speech delivered at the NET Washington Conference on April 2, 1959, and this concept became the goal of educational television. In 1963, the goal realized and the fourth network functioning and expanding (in two years, it would have over 100 affiliates), NET—in a move which might be considered ironic—virtually eliminated from all promotional and publicity materials the phrase "fourth network".

Ford could now turn its attention to a problem which characterized, and continues to plague, non-profit television broadcasts: audience. With the matter of physical development no longer of prime importance, and with its television system a reality, the Foundation began to focus its concern on the fact that practically no one was watching its programs (Today, the ETV audience in many cities is so minute that it cannot even be measured on conventional surveys). Ford had created the institution prior to any desire or demand on the part of the people it was purported to serve, and this was becoming an embarrassment.

NET's programming failed in the period 1963-1967 in two respects: first, the affiliate stations were displeased with the imposition of programming "from on high" and there was frequent feuding on this account; and second, the programming which NET produced was dry and intellectual—both content and form were "merely academic."

With the arrival of Fred Friendly at the Ford Foundation in 1967, things began to change. Friendly had been President of the CBS News Division until a management change there no longer gave him direct access to Chairman William S. Paley and President Frank Stanton; Friendly left to become Professor of Broadcast Journalism at Columbia University's School of Journalism and Advisor on Television Affairs to McGeorge Bundy, the President of the Ford Foundation and former National Security Advisor to Presidents Kennedy and Johnson. Friendly thus assumed the premier operational position over the Ford network, and it was his perception of how ineffective NET's programs were which led the Foundation to create the Public Broadcasting Laboratory (PBL) in May of 1967. His involvement in virtually every phase of PBL policy-making and operations was quiet but profound.

PBL's first program, "Day of Absence", a play about a black boycott, caused a furor across the ETV board, particularly from Southern stations, which resented its imposition by the production center: it was followed a short time later by two solid hours of the Polish National Theatre, with neither subtitles nor translation. Compared to PBL's

efforts, NET's operation began to look quite professional; by the third or fourth PBL offering it looked even better—at least an old stand-by like "Let's Lip-Read" did not actively repel viewers.

An added source of difficulty for the PBL was perhaps the fact that its management was preoccupied with internal politics. Av Westin had taken a leave of absence from CBS (where he had been Fred Friendly's assistant) to preside over PBL. He found himself gradually being displaced⁽²⁰⁾ by Fred Bohlen, whom Bundy had met while both were at Harvard.

Mr. Bohlen's political involvements, particularly in light of the upcoming national election, did not allow, seemingly, for his undivided attention to PBL's difficult straits. Bohlen, who came from the White House (where he was a Presidential Aide), in the summer of 1968, took time off from his new position with the floundering PBL to help the floundering Democratic Party. On the night that Humphrey emerged from the chaos in Chicago as the presidential candidate, he received the following telegram from Bohlen:

Warmest congratulations. Like every insider who has seen you in action close-up, I rejoice in your personal triumph... 'Participation' and a public throwing open of windows and doors to new people and new ideas, in party and government, must be your keynote. Programmatic appeal is secondary. You stand astride a country and party polarizing toward revolution... If I can help in any appropriate way I hope you will ask.⁽²¹⁾

Bohlen's help to the Party was active and substantial, and on November 1, 1968, a letter on official Vice-Presidential stationery, signed "Hubert H.," was sent from Washington with the opening words

Dear Fred:

I want you to know of my deep and sincere appreciation for your help and your cooperation in formulating policies and position papers. . . ."⁽²²⁾

Bohlen's above statement, that "Programmatic appeal is secondary," deserves some additional comment, for it indicates not only the character of politics national and local, but also something of the character of PBL and, indeed, of educational television in general. In spite of the multi-million dollar failure of PBL, such a philosophy earned the man who managed that failure the position of Assistant to the President of the Ford Foundation; he moved up to that slot upon the collapse of PBL, and remains there today.

By 1969, non-profit broadcasting had already assumed a political character which would increase in subsequent months. A variety of interoffice memoranda reveal the political strategies being considered by high PBL staff personnel with regard to the future of educational television. On March 3, 1969, Stuart Sucherman, head of PBL's legal and

business affairs division (now Program Officer in the Ford Foundation's Office of Public Broadcasting) sent a confidential memorandum to Bohlen outlining various strategies which would be useful in a) bringing about the dissolution of NET (for which Sucherman had earlier served as legal counsel), with which PBL was still fiercely, if ineptly, competing; and b) establishing a strong nexus for the concentration of national network power. The strategy would allow PBL (or its heir) to assume the same characteristics as those of commercial network broadcasting. From a locally based system, ETV would become both more centralized and more national, with its power more concentrated in a single locus. The fourth network was being redesigned to fit the pattern of telecommunications which the other networks had cut decades earlier. Sucherman refers to the "Big Eight" television stations: these local affiliates would supply the new agency with its power base:

The formula for the new organization would revolve around a separate corporation established physically in Washington, D.C.... At the top of this organization would be a Board of Directors made up of a multifaceted group basically representing the Big Eight...The members of the Board of Directors from the stations would be selected *only after approval by the coordinating body, namely the Ford Foundation*. The Board of Directors would then select a strong operating President.(23)

Later in the same month, Bohlen outlined for the Foundation his views on the future of the fourth network:

This is a somber time for public television, as well as a significant point in the history of the Foundation's noble support of ventures in this field. No one can fail to be disappointed by the relative lack of progress toward a *larger, more measurable impact on the national consciousness* by the public television during the last two years...

The leadership of public television seems...uninspired by and *inattentive to any single center of intellectual or philosophic leadership, including the Ford Foundation and its spokesmen*.

I think the time is right for the Foundation, in concert with the Corporation(24) (if at all possible) to set in motion a dramatically attired *long-term design*, capable of modification at the margin and hopefully capable of continuous intellectual regeneration.

I focus on a design for programming with a *national perspective*, a *national importance*, and a *national audience* because I feel this is the area where the Foundation, given its *unique freedoms*, and its

limited resources, as well as the strong, generally parochial, local bias in the (field operation) of public television, should place all of its funds. I would urge the Foundation to move as quickly as practical realities permit to inspire a *national television design*...

. . .

The development of these network bureaus should be undertaken in ways that . . . afford the management of the most successful local stations a substantial, but *not final* voice in decisions about the utilization of resources and the disposition of personnel.

. . .

The design recommended above has the following organizational implications:

—The termination of the Public Broadcasting Laboratory...

—Either the transformation of NET to fit the general features outlined above or the phasing out and ultimate dissolution of the producing organization of NET...

—*Termination of foundation investment in or concern for the vast number of small, parochial, timid, or unpromising local ETV stations, including perhaps, such moribund stations as Philadelphia and Chicago. The best will save themselves. CPB's political needs could sustain many more.*(25)

PBL discontinued operations in May of 1969, having wasted \$13 million in two years and having failed dismally in its attempt to consolidate the affiliates. Moreover, NET, the control and production center of the national system, was faltering; and the network itself was on the verge of disintegration, with local station managers openly voicing their discontent. The majority view among the affiliates was expressed by such statements as, "We are really concerned with the erosion in local production and control" and "We must watch that centralization of control in Washington doesn't happen."(26) Ford's network—the television system it had created from scratch, financed almost exclusively, built almost single-handedly, and even staffed to a large extent—was beginning to fall apart. It was not an entirely unwilling act, then, for Ford to relinquish control of the network to a more professional and directly political body—the Corporation for Public Broadcasting. Indeed, such a step was entirely in keeping with the Foundation's self-interest: investments by Ford in U.S. Government and Government agencies exceeded \$212 million in 1969.

Mr. Speaker, listening to the heated debate that has taken place about future financing of public broadcasting, one would think that all of the criticism of the Corporation for Public Broadcasting is part of a massive political plot to stifle the noncommercial television system. The proponents of this view find it convenient to ignore the fact that there has been substantial and responsible criticism of the Corporation's efforts to become a fourth national network long before this matter became the political issue that it now seems to be. A year ago Mr. Arthur L. Singer, Jr., who is now an official of the Albert P. Sloane Foundation and was instrumental in the work of the Carnegie Commission on Educational Television, made a speech on this very point. He concluded that the Corporation for Public Broadcasting, and the Ford Foundation had perverted the original intention of the Carnegie Commission. Mr. Singer raised the possibility, which is becoming more and more apparent, that an elite is taking over public broadcasting and turning it to goals and using it for purposes which the Congress never intended when it passed the Public Broadcasting Act of 1967.

The Carnegie report, according to Mr. Singer, was "a plea for pluralism, a plea for localism, a plea for breadth of attack, a plea for an escape from the ponderousness and pedagogy that had afflicted most of ETV." He indicated strongly that these goals had not been attained.

"The present system is not pluralistic," he maintained. "It is dominated by the Corporation for Public Broadcasting, the Public Broadcasting Service and the Ford Foundation. What goes on the air

on the system, as distinct from purely productions, is what these institutions approve."

Another departure from the Carnegie recommendation was sounded by Mr. Singer when he asserted that noncommercial television has cast itself in the role of commercial network television."

"The networked programming is every bit as centralized and in its own way as dehumanized as the network programming of NBC or CBS," he contended. "The nonnetworked programming is local and parochial. And this is exactly what the Carnegie Commission did not have in mind."

Mr. Singer emphasized that his remarks were not directed to people in public television, but to the structure of ETV after the issuance of the Carnegie Report. He noted that Carnegie considered the advisability of a fourth network and rejected it.

"The public television system has assumed the posture of a fourth network, with what are really insignificant variations, and is now operating exactly the way it was assumed, a few years back, a fourth network would operate," Mr. Singer insisted.

MEMO ON PUBLIC BROADCASTING

I. BACKGROUND

"Public Broadcasting" is the name coined by the Carnegie Commission of Educational Television in 1967 to describe the general interest (i.e., non-classroom instructional) programming of non-commercial, educational radio and television broadcast stations. This term was adopted by the Congress in the Public Broadcasting Act of 1967.

Acting upon the Carnegie Commission's recommendation, the Congress created the Corporation for Public Broadcasting (CPB) and charged it with a responsibility for funneling Federal monies into the public broadcasting system. CPB was to insulate program production and distribution from undue political influences, and to foster the independence and autonomy of local public broadcasting stations, among other activities and responsibilities.

CPB's first full year of Federal funding was fiscal year 1969. From that time to the present CPB has received a total of \$78 million in Federal appropriations. Contributions from foundations, businesses and other sources over the past five years gave CPB a total income of \$91.7 million. With these funds, CPB has created a new television network--the Public Broadcasting Service (PBS)--to replace the old National Educational Television network (NET). There are approximately 220 public television stations throughout the country all of which are PBS affiliates.

PBS operates the television network by selecting, scheduling and advertising programs from national program production centers and distributing them nationally. At present, PBS provides some 18.5 hours per week of prime time evening programming to all of its affiliates. PBS also provides, on interconnected basis, morning and afternoon network service comprised of children's programming. PBS distributes no money and produces no programming itself. In Fiscal 1972, PBS received some \$9 million from CPB to underwrite its network and promotional activities. Roughly \$1.7 million of this was used by CPB/PBS for promotional purposes. In addition, PBS received a \$1 million grant from the Ford Foundation for advertising purposes. PBS is controlled by a Board of Directors drawn from public television managers, but receives virtually all of its funds and much of its direction from CPB.

CPB has also created a national radio network--National Public Radio (NPR)--which is similar to PBS, except that NPR produces its own programming, while PBS does not. NPR receives approximately \$3.5 million annually from CPB.

CPB acquires television programming for national distribution in two principal ways. It relies on seven national program production centers associated with public television stations in major cities (e.g., Boston, New York City, Washington, D.C., San Francisco, and Los Angeles). These seven stations received over \$13 million from CPB in Fiscal 1972 for program production purposes and produced nearly 90% of the prime time evening hours on the PBS network. The second source of CPB programming is the national centers not

affiliated with public television stations. The principal such production entity is Children's Television Workshop which produces "Sesame Street" and "The Electric Company" for distribution by PBS in morning and afternoon hours. Children's Television Workshop, however, receives most of its funding from HEW's Office of Education, the Ford Foundation, and the Carnegie Corporation. For example, CPB's contribution to the budget of the Children's Television Workshop in Fiscal 1972 was only some \$2 million out of a total budget of over \$13 million.

II. GENERAL PUBLIC BROADCASTING ISSUES

- A. Whether CPB's activities have fostered local station financial and operational autonomy.

PRO

CPB has always taken seriously its responsibility under the Public Broadcasting Act to foster station autonomy and independence by creating a network organization made up of and responsive to local station management. The local stations help decide the nature and extent of network programming and have the ultimate programming veto power in determining whether or not to broadcast the program made available by CPB.

While CPB has not devoted a large amount of its financial resources to support station operations, this was due to a lack of funds. In its early years, CPB had to devote

a substantial amount of funds to creating the national public radio and television network and to building up the national program production centers in order to make a maximum impact and develop station and citizen awareness of what public broadcasting could do at the national level.

CON

Since its creation, CPB has devoted too much attention to building its own structure (presently has over 75 staff members) and the NPACT network, with over 100 staff members. It has also poured substantial sums into major city television stations, to the detriment of the system as a whole. Although the Congress stated that one of the CPB's principal responsibilities would be station financial support, during the entire period from fiscal year 1969 to fiscal year 1972, CPB devoted \$11.7 million of its \$91.7 million total funds to station operating support grants--less than 13 percent. Furthermore, the record of support for local program production shows that, in fiscal year 1972, for example, the most generous year for this category of expenditure, only \$350,000 went for local program production--or about one-ninth what CPB spent on advertising and promotion for its nationally produced programming.

- B. Whether CPB's national network operations are consistent with the intent of Congress.

PRO

Despite the fact that PBS may appear to be a national program network (i.e., the "fourth network") with fixed, prime time schedules of program distribution, CPB is living up to the Congressional intent that public broadcasting not be a fixed-schedule network modeled on BBC or the three commercial networks. Networks produce programs and PBS does not. Moreover, same-time, fixed-scheduled networking of national programs represents the most economical and efficient means of getting the programs to the local stations. It also makes it easier to advertise the programs in newspapers and on commercial television so that as many people as possible will be aware of public broadcasting programs. Furthermore, the Congress intended that a live, interconnected network should be used to take advantage of special or unusual opportunities.

CON

One of the most explicit recommendations of the Carnegie Commission, and one of the clearest requirements of the Public Broadcasting Act, is that CPB should not establish a system of fixed-schedule, national networking for public television. While the Corporation is supposed to provide the facilities to interconnect public television stations,

these facilities were to be used for distribution of programs by CPB and recording and subsequent replay by the local stations. In this way, unlike fixed-schedule networking, the local stations would be better able to serve their communities, since they would have complete and unfettered control of their broadcast schedules. While such a distribution system is more difficult and more expensive to operate than a conventional television network, the Congress chose to take this approach because it was committed to the concept of localism in public broadcasting. In contravention of the Congressional intent, CPB has established a system of fixed-schedule network broadcasting during prime time evening hours. Network hours scheduled in prime time now amount to nearly 19 hours per week, not to take advantage of special or unusual opportunities, but for Friday night movies, musical performances, French cooking lessons, etc.

C. Whether CPB has encouraged diversity of program production sources as required by statute.

PRO

CPB has encouraged a diversity of program production sources by cutting the amount of programming done by NET, formerly the dominant production entity, and by building up station production centers in the major

cities of the U.S. Furthermore, other stations contribute to PBS's program schedule. During the past year, over 30 stations nationwide had their programs accepted by PBS.

CON

During prime time over 90 percent of the national programming for public broadcasting came from seven "national production centers", and one center--WNET in New York City--produced over a quarter of this. Over the past four years NET has received the lion's share of program production funds supplied by CPB. In 1971 and 1972, NET received an average of 31 percent of CPB's total program production funds. The plan for Fiscal 1973 is to give NET between 31 percent and 32 percent of these funds. This has enabled NET to dominate PBS's prime time evening schedule, consistently supplying between one-quarter and one-third of the schedule over the past four years.

Funding at this level has permitted NET to continue to have substantial influence. For example, the programming plan for Fiscal 1973 shows that NET will produce 86 hours--or over 70 percent--of the total hours funded by CPB in the cultural program category.

A current example of WNET's contribution to "culture" is a ballet--"The Relay"--which features extensive

nudity among the male and female dancers. PBS provided this program on its national distribution network and, under the terms of the local station's membership agreement with PBS, the stations did not have the right to delete the most objectionable nude scenes but had to run the program uncut if they ran the program at all.

III. PUBLIC BROADCASTING LEGISLATIVE ISSUES

A. Should CPB funds be authorized for two years?

PRO

While the Administration has promised to present the Congress with a long-range financing plan for public broadcasting prior to the end of Fiscal 1973, such promises have been made in the past by both the Nixon and Johnson Administrations, and there has been no progress. Even if this Administration could develop a long-range funding plan and submit it to the next Congress when it convenes, there is little chance of the Congress completing its hearings and deliberations by the end of June 1973.

Furthermore, quality programming often takes 18 to 24 months to prepare. A two-year authorization would give CPB the requisite planning time for such programming.

CON

This Administration has made a commitment on the public record to submit a workable long-range funding bill during the coming fiscal year, in time for the Congress to take final action on it. The Administration is confident that its financing plan will have the support of the public broadcasting community, thereby enabling the Congress to take quick action prior to the expiration of a one-year authorization for Fiscal 1973.

Even if the Congress cannot for some reason complete its work on the long-range funding measure by June 30, 1973, it would be a simple matter to obtain, without hearings or extensive deliberations, a continuing authorization to tide CPB over until the long-range legislation is enacted. The point is that pressure must be kept on the Administration and CPB to agree on a long-range funding plan as soon as possible. A one-year authorization would accomplish this.

Moreover, the supposed need for program planning time is illusory. While a few public broadcasting programs require two-year advance planning, the majority of the programs do not. Those that have required extensive lead-time--such as "Sesame Street" and "The Electric Company"--have been funded by HEW and other government

entities, foundations, and private enterprise, and are virtually unrelated to CPB's budget. All that is required for advance program planning is the assurance that Federal funding will continue to increase substantially, as it has over the past five years. Public broadcasting has this assurance, even though the precise amount of future increases may not be known at this time. Indeed, CPB presently has two alternative program plans ready to implement in Fiscal 1973--one plan based on a \$45 million funding level and one based on a \$65 million level. Some of the increased funds would be used to acquire additional productions or episodes in existing program series, for which no planning "lead-time" is required, and the balance of the increase would be used for new programming, for which CPB has stated that planning is well advanced.

- B. Whether the level of CPB funding should be \$65 million in the first year and \$90 million in the second year.

PRO

The over-riding problem facing public broadcasting is a lack of adequate funds. The Carnegie Commission estimated that the Corporation would need \$40 million in Federal funds during its first year and \$60 million each year for the following four years, building up to

Thus, at this stage of its development, CPB was to have a total of \$280 million in Federal funds under the Carnegie recommendations. In fact, CPB has received \$78 million and has had the added responsibilities of supporting a system of public radio and of making operating fund grants to all public broadcast stations--responsibilities that the Carnegie Commission did not take into account.

This argues for a very rapid increase of Federal funds for CPB--rising over the present \$35 million appropriation by nearly 100 percent in Fiscal 1973 and by nearly 200 percent in Fiscal 1974. Thereafter, Federal financing should increase to over \$100 million each year. Funding at such levels would solve all of the problems that CPB's critics have dwelled upon over the past year.

CON

Federal appropriations for CPB have risen dramatically from CPB's first appropriation of \$5 million in Fiscal 1969 to its \$35 million appropriation in Fiscal 1972. The Administration's bill would continue this history of realistic increases in CPB funding by adding \$10 million to the current authorization and provide for \$45 million in Fiscal 1973. It would be wasteful and inefficient to go beyond this and grant CPB a nearly

100 percent increase in funds in one year and nearly 200 percent in two years. CPB has simply not justified these staggering increases by giving the Congress detailed factual information as to the uses to which these funds would be put and the capacity of the system to absorb this magnitude funding in a responsible manner.

At a time when the Federal budget is already stretched beyond its limits and many agencies have had to curb essential activities, the Congress has an obligation to hold the line on public broadcasting and reject 100 percent to 200 percent increases in CPB's funding. A Fiscal 1973 appropriation of \$45 million to CPB, plus a \$13 million appropriation to HEW to support the station facilities construction program, as well as other direct and hidden subsidies to public broadcasting are more than adequate for the system.

Moreover, CPB's operating experience under the 1967 Act has disclosed many areas in which there is a need for structural reform of the public broadcasting system. These problems relate ultimately to the center of gravity of the system and the direction in which control is to flow. The center of gravity should, as intended by the Congress, rest in the stations. In such a system, CPB would facilitate the growth of the community-based

stations, enabling them to produce and exchange local programs, as well as programs of more than local interest. CPB would also fund the production of some national programs of a diverse nature for non-fixed schedule distribution over the interconnection facilities. In short, the control would flow upward from the strong local station to the national entities.

There is no bill under consideration that would make all the requisite reforms in public broadcasting and a massive infusion of federal funds should be withheld until a comprehensive approach, including provisions to insulate those funds from political control, is taken. All of public broadcasting's problems are not caused by a lack of money. The most serious ones are caused by deficiencies in the statutory scheme and in CPB operations. Two-year funding at a total of \$155 million would amount to a resounding vote of confidence in CPB and all that it has done. Such a vote of confidence would, at this point, be totally undeserved.

- C. Whether CPB and public broadcasting organizations should have complete leeway in salary and other payments to staff and on-air performers.

PRO

If CPB and public broadcasting as a whole are to have a

national impact, they have to compete for professional talent to perform before the cameras and in executive positions. For the most part, this requires public broadcasting to compete for talent with commercial broadcasting. Thus, the \$85,000 a year salary for Sander Vanocur, the \$75,000 a year salary for Bill Moyers, the \$65,000 a year salary for Robert McNeil, and John Macy's \$65,000 a year salary are competitive with the high salaries paid to performers and executives in commercial broadcasting. If CPB is unable to draw upon the same talent pool used by commercial broadcasting it will never be able to provide the type of service that American viewers have come to expect of television.

CON

Some of the executives' and performers' salaries paid in public broadcasting are completely out of line with what should be expected from a non-commercial activity. It does not make any sense for public broadcasting to pay a performer twice the salary of a U.S. Congressman.

The Congress never intended that public broadcasting would imitate commercial broadcast programming. One of CPB's statutory responsibilities is to develop and train talent to perform in public broadcasting. This

responsibility is ignored when public broadcasting entities seek out commercial television performers and pay them high salaries, such as Sander Vanocur's \$85,000 per year.

- D. Whether CPB must present a substantial amount of programming on controversial, partisan issues.

PRO

No national broadcast organization can truly perform its functions without devoting a substantial amount of time to discussions and documentaries on controversial, partisan issues. Public broadcasting, at the national level, must do this job since the commercial television networks are either unwilling or unable to devote prime time evening hours to news and public affairs programming. Since public broadcasting is to supplement the efforts of the commercial networks, it must present a significant proportion of news and public affairs programming during prime time hours.

CON

While no one disputes the need for public broadcasting stations to deal effectively with controversial public issues, there is some question as to whether it's appropriate for the national network organization and program suppliers to use "uninsulated" federal

appropriations for nationwide presentation of programs on controversial, partisan issues. It's a fact of life that CPB will be a focal point of political controversy if it uses federal appropriations for this purpose.

Moreover, although the Public Broadcasting Act requires that such programming adhere strictly to objectivity and balance, CPB and its programmers have found it very difficult to comply with this provision of law when concentrating on controversial partisan issues. With rare exceptions, such programming in public broadcasting has been characterized by a left-of-center, anti-Administration bias.

In any event, the public broadcasting network devotes too much time to news and public affairs in its prime time schedule in relation to all of the other programming responsibilities that must be met. For example, in both Fiscal 1971 and Fiscal 1972, more than one-third of PBS's nationally networked hours were devoted to a single subject: news and public affairs. Approximately another third of all nationally networked time was devoted to "Sesame Street" and "The Electric Company". There remains less than a third of the national schedule to do adult education, drama, science, art, literature, music, and everything else public broadcasting is

supposed to do besides public affairs and children's programming.

- E. There is no need to require by statute that CPB distribute a portion of its federal monies to the local stations.

PRO

CPB is well aware of its responsibility to make grants to local public radio and television broadcast stations, and there is no need to make this requirement explicit in legislation. If, however, it is felt desirable to do so, all that is necessary is to require CPB to distribute no less than 30% of its federal appropriations in the form of operating support grants to local public broadcasting stations. CPB will develop criteria for distributing these funds in consultation with station representatives. This will enable CPB to use the power of the purse to upgrade the facilities and operations of the local stations consistent with a national plan for public broadcasting created by CPB.

CON

Financial support of local public broadcasting stations has always been a low priority item in CPB's plans, despite the fact that the Congress in 1967 described this activity as one of CPB's primary responsibilities.

Therefore, it is important to correct this deficiency in new legislation. The financial needs of the local stations are constantly expanding while CPB's financial needs should level off in the near future. Therefore, the percentage of funds devoted to local station support should not be set at only 30 percent, but should increase as the amount of CPB's federal appropriation increases. Moreover, there should be a distribution formula set out in the statute so that local stations can be assured of support grants free of CPB's discretion. In short, it should be the Congress and not the Corporation that establishes the priorities for implementing a national plan for the public broadcasting system. There is a danger that, if local stations have to depend on CPB discretion for all national programming and for all operating support funds, CPB would become too dominant an organization and the independence and autonomy of the local stations would suffer.

**IV. SUMMARY OF HOUSE ACTION ON
THE PUBLIC BROADCASTING
FINANCING BILL (H.R. 13918).**

On June 1, the House took final action on a bill (H.R. 13918) to finance the Corporation for Public Broadcasting in Fiscal Years 1973 and 1974. The bill provided for an authorization of \$65 million in Fiscal 1973 and \$90 million

in Fiscal 1974. It required that a minimum of 30 percent of this appropriation be distributed to local broadcast stations by CPB in consultation with station representatives. The bill also restructured CPB's Board of Directors by requiring that five directors be managers of local public broadcasting stations. The bill also made other structural changes, including establishment of a Public Broadcasting Fund in the Treasury.

While the financing bill ultimately passed the House by a vote of 254 to 69, there was a heated 6-hour debate on many public broadcasting issues. The committee bill was amended in several significant respects on the floor of the House as a result of the intensive debate. Many Congressmen felt very strongly that public broadcasting was spending too much for executive and talent salaries, that CPB had strayed from the original Congressional intent for a public broadcasting system based upon localism, and that CPB-supported programming was one-sided and biased.

By a vote of 73 to 46, the House adopted an amendment limiting CPB staff members and executives to a maximum salary of \$42,500. Since many members wanted the same salary limit to be applied to organizations receiving CPB grants or contracts for programming, an amendment was offered to apply the salary limitation to such organizations. This amendment was defeated by a vote of 182 to 163, apparently because the language of the amendment was written too broadly and would

have precluded CPB from obtaining programs from any entity that paid performers or staff more than \$42,500.

A major amendment, in line with the Administration legislative plans for public broadcasting, would have cut CPB's authorization from two years to one year and would have limited Fiscal 1973 funding to \$45 million. This amendment was defeated by a narrow margin of 183 to 166. Because of the concern about CPB support of programs on controversial partisan issues, an amendment was offered to preclude the Corporation from conducting or financing voter polls or public opinion surveys in connection with federal, state or local campaign elections and to preclude CPB from funding any other entity which conducts or finances such polls. The floor debate focussed on the inappropriateness of CPB involvement in this aspect of political activity, and the amendment was adopted by a vote of 203 to 135. The last amendment to the committee bill considered by the House was one that would have required a General Accounting Office audit of CPB's operations and expenditures for Fiscal 1972. The amendment also provided that, until this audit was completed and the GAO report evaluated by the Congress, CPB would not be eligible to receive appropriated funds in Fiscal 1974. This amendment passed on the initial teller vote 169 to 165, but was defeated on a roll call vote by 170 to 166.