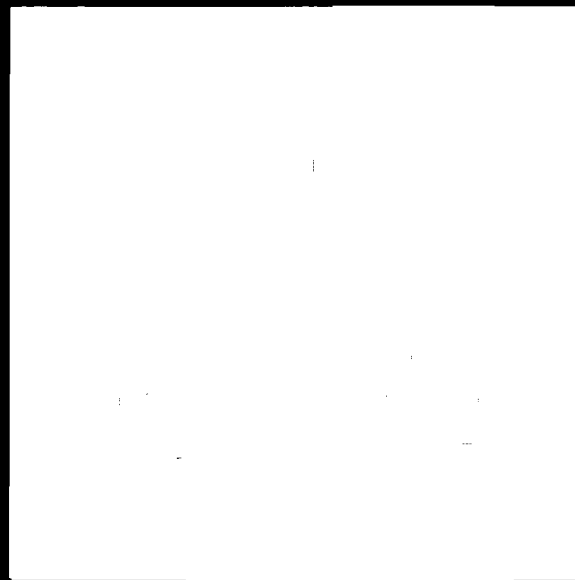


CITIZENS LEAGUE REPORT



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SERVING DIVERSITY:
A NEW ROLE FOR
CHANNEL 2

*A proposal to make Channel 2 the Twin Cities
"Community's Television Station"
through greater community input to programming
decisions and increased discretionary revenues.*

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Realizing the Potential of Community Television
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T A B L E O F C O N T E N T S

Introduction	1
Major Ideas in Our Report	2
Findings	5
PART I -- The Potentials of Non-Commercial Television	5
PART II -- The Evolution of Non-Commercial Television Nationally	21
PART III -- The Evolution and Current Status of Non-Commercial Television in the Twin Cities	29
Conclusions	51
Recommendations	65
Discussion	73
Background	79
Work of the Committee	91

I N T R O D U C T I O N

Non-commercial broadcast television, in 1975, finds itself at a major cross-roads in its evolution, both locally and nationally.

After years of controversy and criticism at the federal level, the U. S. Congress now appears willing to commit significant amounts of public tax support to non-commercial television, both for national programming and for general support grants to local non-commercial television stations.

The Federal Communications Commission, too, is about to extend its "community ascertainment" requirements to non-commercial television licensees, mandating formal assessment of community problems and needs and reflection of those problems and needs in each licensee's programming service to its local community.

A number of major technological advancements are having, or are about to have, significant impact on the role of non-commercial broadcast television. Highly portable, low-cost video tape equipment is becoming increasingly available to persons and organizations outside local television stations. Video "discs" and cassettes appear to have significant potential for individualizing the use of television in the classroom and elsewhere. The technology now exists to use satellites to distribute television programming directly from national networks to our homes.

In the Twin Cities, increasing demands are being made on the local non-commercial television station to reflect the area's rich cultural, public and community affairs, and educational resources in its program offerings.

In an attempt to increase its available financial resources, KTCA and the other non-commercial television stations serving Minnesota requested significant amounts of state tax support in both the 1974 and 1975 legislatures.

But, the request for state support continued to emphasize service to educational institutions, at a time when the use and financial support of KTCA by area educational institutions is declining and instructional programs have all but disappeared from KTCA's evening prime-time schedule.

This report, then, responds to these major developments, both locally and nationally, by reviewing the fundamental role of non-commercial broadcast television in the Twin Cities. Such an in-depth review has not been done since KTCA was founded by area educators and community leaders in the mid-1950's.

Our recommendations are consistent with the broader direction being taken by non-commercial television nationally and which is gradually evolving in the Twin Cities. Most importantly, this report recommends a short and longer-term financing program which links provision of increased revenue for KTCA to improved performance by KTCA in serving the Twin Cities community.

MAJOR IDEAS . . .

- ** Non-commercial television exists to serve all the people at some time, through a wide range of program offerings which each serves different, targeted audiences. This is a different role than that of commercial television which attempts to serve mass audiences or all the people all the time, and than that of commercial radio which attempts to serve single target audiences or some of the people all the time.
 - ** The Twin Cities metropolitan area appears to be almost uniquely suited to realize the important potentials of non-commercial television with its well-equipped local non-commercial television station; abundance of programming material for non-commercial television; and tradition of financing and participation in the arts, public and community affairs, and education.
 - ** While significant strides have been made in KTCA's service in recent years, important potentials of non-commercial television have not yet been realized in the Twin Cities.
 - ** A number of factors have hindered realization of the full potentials of non-commercial television:
 - KTCA's mission or purpose which has favored the more narrowly defined instructional potentials, drawing the station's funds and commitment away from other local programming priorities.
 - KTCA's policy of requiring locally produced non-instructional programs to be specifically underwritten, allowing the availability of financing, rather than a formalized assessment of community needs, to determine the station's programming priorities.
 - A failure on the part of the Twin Cities community, acting together with KTCA, to identify clearly the optimum use of television in education and the role of KTCA in the cultural and public affairs life of the Twin Cities.
 - KTCA's unnecessary isolation from the community and a lack of rapport with some elements of KTCA's logical constituency.
 - Inadequate discretionary financial resources to produce and acquire high quality programming which serves the specialized needs and audiences of the Twin Cities area.
- * * * * *
- ** Twin Cities area foundations and corporations should provide KTCA with short-term funding to assist the station in financing the initial costs related to expanding its community programming service.

. . . I N O U R R E P O R T

** KTCA should move aggressively to expand and reorient its programming to serve the Twin Cities' specialized needs and audiences through:

-- Continual assessment and documentation of community needs for use in determining priorities for producing and acquiring programs.

-- An ongoing process of audience research to monitor growth in the station's weekly audience, and KTCA's success in reaching its target audiences.

-- A "Community Programming Unit" within the station staff responsible for the production, on a regular basis, of local community programming.

-- A policy of encouraging the development and use of alternative television production resources within the Twin Cities, including the allocation of funds and air time for production and broadcast of local programs produced by sources outside the station.

-- A major effort to market the new, broader image of KTCA to the Twin Cities community at-large, and to market the individual programs broadcast by the station to their target audiences.

** In order to encourage a more active role for the Twin Cities community in KTCA, changes should be made in the station's governance to broaden selection of trustees, establish and use program advisory committees, and open the station's meetings and records to reasonable access by the community.

** State tax support should not be provided KTCA at this time either for general use or specific projects. Needed additional discretionary revenues are available in the private sector. The Twin Cities community is likely to respond to improved performance by KTCA by providing needed financial support.

** Twin Cities area foundations and corporations should establish a five-year, incentive-matching program to increase the discretionary financial resources available to KTCA. The program should be structured to encourage growth in KTCA's membership and cumulative audience.

** The initiative for using broadcast television in the classroom should be left to Twin Cities area school districts. The school districts should work together to determine the most effective uses of broadcast television in the classroom. The full cost of using television in the classroom should be borne by the school districts.

** The funds and commitment to non-commercial television in the Twin Cities should be focused on the area's VHF channel, KTCA-Channel 2. The license to operate KTCI-Channel 17 should be maintained but the use of Channel 17 should not be expanded at this time.

** A major evaluation should be made of KTCA's role in serving areas of Minnesota outside the Twin Cities and of KTCA's relationship with station in outstate Minnesota and in neighboring states. Included in such an evaluation should be a review of the name, purpose, structure, and financing of the Midwestern Educational Television (MET) network.

F I N D I N G S

PART I--THE POTENTIALS OF NON-COMMERCIAL TELEVISION

I. Non-commercial broadcast television exists primarily to serve specialized needs and target audiences which are not adequately being served by commercial television.

A. Television, in 1975, is a powerful resource in our society which has the potential of reaching, and influencing, the lives of nearly everyone.

Despite all its critics and all its shortcomings, it is difficult, if not impossible, to deny the importance of television in Twentieth Century America:

**** Television is available** -- Nearly everyone now has access to television. Nationally, the number of TV sets in homes is nearly double the total daily circulation of newspapers. According to recent Nielsen estimates, about 98.2 percent of the 650,000 households in the Twin Cities metropolitan area have at least one television set. More than half the area's households have two or more sets and more than three-quarters now have at least one color set.

Only about 1.8 percent of Twin Cities area households, then, do not have a television set. In 1970, 3.1 percent of Twin Cities households lacked some or all plumbing, and 4.4 percent of area households did not have a phone.

**** Television is used** -- During the evening prime time, at least one person in an average of 60 to 70 percent of all households in the Twin Cities area is watching television. On Thursday evenings in January of 1975, for example, the percentage of area households using television ranged from 60 percent at 6:30 to 67 percent at 7:30. Even during the afternoon, it is not unusual to have a third to a half of area households using television.

Over a week's time in January 1975, more than 90 percent of area households watched at least one program on each of the three commercial network-affiliated stations in the Twin Cities through the entire viewing day. During the prime time evening hours, an average of 90 percent of area households also watched at least one program offering on each of the local network affiliates.

It also appears that the use of television, in Minnesota at least, is increasing. According to a 1973 Minnesota Poll, 62 percent of Minnesota adults watch television either a "great deal of time" or a "fair amount of time." This is up from 47 percent in 1965 and 51 percent in 1971. Only two percent reported that they watch television "no time at all," down from five percent in 1965. Thirty-six percent of Minnesota adults watched television "not much time" in 1973, compared to 47 percent in 1965 and 45 percent in 1971.

**** Television has influence** -- All this watching of television is bound to have an influence on viewer attitudes and behavior, and surveys indicate that it does. Television appears to be an especially important, and growing, source of news. An annual Roper survey, for example, compares television, newspapers, radio, magazines, and other people, as the primary source of news. Television, as the primary source of news, has grown from 51 percent in 1959 to 64 percent in 1972. During the same years, newspapers as the primary source of news declined from 57 to 50 percent, and radio declined from 34 to 21 percent.

In the same survey, respondents were asked, "If you got conflicting or different reports of the same news story from radio, television, magazines, and newspapers, which of the four versions would you be most inclined to believe?" In 1972, 48 percent said they were most inclined to believe television, while 21 percent believed most in newspapers, and eight percent in radio. Ten percent cited magazines as their most "believable" source of news. This apparent influence of television as a source of news has grown, considerably, over the past fifteen years. Again, according to the Roper surveys, in 1959 newspapers were considered "most believable" by 32 percent (21 percent in 1972) as compared to 29 percent for television (48 percent in 1972).

This "believability" of television news was further documented by a 1974 Minnesota Poll which found TV network news broadcasters more "trustworthy" than national and state political leaders. Walter Cronkite of CBS news and Harry Reasoner of ABC news each emerged with a "trust score" of 71, based on a scoring process that gave 100 for every answer of "trust wholeheartedly" down to zero for a reply of "don't trust at all." Next highest trust scores after Cronkite and Reasoner were John Chancellor, NBC news, 69; Senator Walter Mondale, 68; Rep. Carl Albert, 68; (then) Vice President Gerald Ford, 66; Governor Wendell Anderson, 65; and Senator Hubert H. Humphrey, 61.

B. Certain economic realities influence the ability of commercial television to serve all needs and all audiences.

Commercial television is enormously popular. The great majority of television viewing is of commercial television. Yet, commercial television has certain limitations caused by the economic restraints under which it has evolved:

**** The need to attract advertisers** -- Commercial television finances its operations by selling time to advertisers. It is an attractive medium for advertisers because of the popularity of television among the consuming public. The prospect of reaching the 98.2 percent of

the households in the Twin Cities which have at least one television set with a single advertisement is a prospect anyone interested in selling a product or service on a large scale could not possibly neglect. Nationally, gross annual commercial television revenues are now approximately \$4.5 billion, according to Saturday Review.

- ** The need to appeal to large audiences -- With advertising revenues providing the only operating support for commercial television, then, the size and make-up of the audience for each program offering becomes of paramount importance in the selection of programs. The larger the audience, the more important the medium becomes to advertisers. Especially important are programs which attract large numbers of persons in their greatest "consuming" ages, from 25-45.
- ** The need to appeal to the same mass market -- Recognizing the need to attract the largest possible number of viewers to each program is bound to have an influence in determining program offerings on commercial television. Programs which do not attract large audiences, in competition with others in the same time period, are cancelled. Increasingly, programs are being given very little time to prove their ability to attract large audiences. As such, programs which appeal to limited, target audiences stand slight chance of surviving on commercial television, especially during evening prime-time hours. The programs which do survive are those which appeal to general interests of the largest possible number of viewers. A few exceptions are low cost, locally produced public affairs programs which are not shown in evening prime-time hours and occasional nationally distributed, prime-time news specials.

C. Commercial radio also has certain basic limitations.

Radio, as a communications medium, has evolved somewhat differently from television. Television is a relatively "scarce" medium, tending to concentrate itself into a few, general-audience outlets in each market area. Radio, on the other hand, has proliferated into a large number of specialized-audience stations in each area.

In the Twin Cities, for example, three network affiliates and one strong independent station dominate the television market. All tend to serve mass general audiences, nearly all the time.

Radio stations, on the other hand, have tended to specialize. Among the nearly 40 radio stations serving the Twin Cities may be found stations which appeal to fans of rock, classical, country and western, and popular music; persons interested in news and public affairs; ethnic audiences; "gospel" listeners; and other specialized groups.

Communications research has suggested that this pattern results from the tendency of radio listeners to listen to a single station much of the time. Television viewers, on the other hand, tend to switch from channel to channel depending on the programs. Radio, then, tends to serve specialized audiences, but single specialized audiences.

- D. Non-commercial television, in order to realize its potential, must define the specialized needs and target audiences to which it will respond.

In response to the limitations of commercial television and radio, then, non-commercial television has evolved as a vehicle for serving specialized needs and target audiences.

This is not to say that commercial television has no responsibility for serving its local community. The commercial stations are licensed by the Federal Communications Commission under the condition that they will serve their local communities.

Uninhibited by the need to serve mass audiences and to attract commercial advertisers, however, non-commercial television can utilize the powerful medium of television to reflect the diverse values and interests of the community which it serves. Non-commercial television can seek excellence. It can experiment with new types of programming, not now economically viable on commercial television. It can provide an accessible forum for voices in the community not now heard.

A specialized audience is knowledgeable and sophisticated in its expectations. It is critical that anyone programming to specialized audiences be good at it. By its very nature, true diversity implies and demands excellence.

The specialized needs and target audiences to be served by non-commercial television vary considerably from one community to another. Each local station must define, clearly, its role in serving those needs and audiences in its own community.

An important part of defining the role of non-commercial television is a clear understanding of the corresponding roles of commercial television and of radio:

- ** Commercial television exists primarily to serve all the people all the time. In order to do this, it must provide programming which appeals to mass viewer interests, especially in the prime time hours when the greatest opportunity to attract advertising revenue is present. Its success is measured on its ability to attract a large audience to as many program offerings as is possible.
- ** Commercial radio exists primarily to serve some of the people all the time. Each station tends to select its target audience and then programs to meet the needs of that audience all the time. Its success is measured on its ability to reach a high percentage of its target audience.
- ** Non-commercial television, on the other hand, exists to serve all the people at some time. It can program to selected audiences without regard to the size of audience for each individual program. Advertising revenues do not have to cover the cost of production. Although some programs are

available from national sources, large blocks of time are available for locally produced programming. The success of non-commercial television is measured on its ability to reach a large total audience over a period of time, not with individual programs, but with programs targeted to many different smaller audiences.

- II. Through broadcast of locally and nationally produced programming, non-commercial television stations have the potential of serving educational, cultural-entertainment, public affairs, and inter-community awareness needs which are not being adequately served by commercial television.

Recognition of the ability of non-commercial television to program to reach target audiences and serve specialized needs opens a number of exciting potentials which tend to divide into four general categories of programming: cultural-entertainment, public affairs, inter-community awareness, educational-instructional.

Many of these potentials are best realized through broadcast of programs produced in the local community, by the local non-commercial television station, by educational institutions and systems, or by emerging alternative production sources.

Other potentials are best realized through broadcast of programs which are *nationally* produced and distributed. Some, like "Masterpiece Theater" and "Japanese Film" even take advantage of *international* production sources.

Deciding which source of programming to use to serve the local community's specialized needs and target audiences involves economic as well as qualitative judgments on the part of the local station.

Many specialized needs and target audiences are, for example, strictly local, and can only be served by locally produced programs. For many of these programs, the direct participation of the local target audiences in developing or producing the programs may also be of critical importance.

Many nationally distributed programs, however, are aimed at specialized audiences which tend to exist in most parts of the country. Other nationally produced programs are aimed broadly at persons with a particular avocational interest, like "Lillias, Yoga and You," "The Romagnolis' Table," and "The French Chef."

Many of these nationally distributed programs are produced by local stations and thus provide an opportunity for a local metropolitan area to share its unique resources with the rest of the country. The rest of the country, conversely, gains access to these local, and yet important, resources.

It is not unusual for a half-hour program distributed through PBS to cost \$30,000 or more to produce. By using nationally distributed programming to serve some specialized needs and target audiences, then, local non-commercial television stations are able to pool their resources and broadcast high quality programs at a fraction of the cost which would be required if each station were to produce all the programs it broadcasts.

A. CULTURAL/ARTISTIC/ENTERTAINMENT POTENTIALS

The most popular prime-time, non-commercial television programs in many large markets are the cultural and entertainment programs distributed nationally by the Public Broadcasting Service. "Masterpiece Theater," for example, with its "Upstairs-Downstairs" series; "Theater in America," featuring productions of regional theaters in various American cities; the "America" series; "Evening at Symphony," featuring the Boston Symphony Orchestra; and many other programs are watched by non-commercial television audiences everywhere.

Not all such programs need be aimed at the traditionally older and more affluent audiences of live "cultural" performances. Some non-commercial television programs, for example, feature types of entertainment not likely to be found on commercial television, such as "Hollywood Television Theater's Play of the Month," "Soundstage," "The Japanese Film," and "International Animation Festival." Some local stations have used "classic" films, local sports coverage, and other forms of light entertainment as a way of both serving local needs not covered by commercial television and attracting viewers who might not otherwise realize the range of program offerings available on non-commercial television.

1. Non-commercial television has the potential of providing a public forum for performances by local cultural and artistic organizations, and by individuals.

Non-commercial television, because it does not have to depend on large audiences for individual programs, has the potential of serving as one of many outlets in the community for developing artistic talent. The talent might be performers, in dance, music, or theater. It might also include local painters, sculptors, or poets. Non-commercial television may be of particular importance to emerging film-makers and video tape producers in the community.

The Twin Cities, in particular, is known nationally and even internationally for its wealth of cultural and artistic resources. According to a directory of non-profit arts organizations in Minnesota published in March of 1975 by the Arts Resource and Informational Center, the Twin Cities metropolitan area currently has some 237 arts and cultural organizations including: 49 live theaters; 16 dance groups; 54 musical organizations; 37 visual arts organizations; 18 art centers; and 27 organizations providing service and promotional functions for the arts community.

2. Non-commercial television has the potential of broadening the access of viewers to local and national artistic and cultural resources.

Not everyone can afford to participate in the artistic and cultural life of the nation or of the Twin Cities community. Many are physically unable to go to arts performances and institutions in person.

At the same time, it's becoming increasingly expensive for performing groups to go to the community. The 1974 Guthrie Tour of the Upper

Midwest was cancelled, for example, due to concerns over energy and cost. The 1975 season of "Shakespeare in the Streets" was also cancelled due to a shortage of funds.

Because of the accessibility of television and the frequency of its use, large numbers of persons can benefit from one performance broadcast on non-commercial television. It is estimated, for example, that as many as 2-3 million persons watched the Guthrie performance of "School for Scandal" broadcast nationally over PBS in April, 1975. This compares to the estimated 35,000 persons who saw the same play during an entire season in person at the Guthrie Theater.

One goal of a broad effort to program local cultural and artistic talent might be to attempt to "popularize" the area's resources for persons who may not be regular participants in the artistic and cultural life of the area. In Boston, for example, the non-commercial television station is producing a series of programs aimed at "blue collar" audiences which features a Boston cab driver named "Jerry." The program, "Where to Get Off in Boston," provides a light-hearted view of museums and other attractions of the area, attempting to encourage younger, lower-income families to go to the institutions featured in the series.

The San Francisco public television station is now producing a weekly "magazine" program highlighting arts activities in the area. Such a program and/or free promotional "spots" for area arts organizations could contribute to the development of broader audiences for arts and cultural groups in the Twin Cities as well.

B. NEWS AND PUBLIC AFFAIRS POTENTIALS

Television's greatest potential influence in society may be its influence on our attitudes toward the world around us. We've already noted the growing impact of television as a source of news.

The largest audiences ever received for public television programming were for the gavel-to-gavel coverage given the Senate Watergate hearings in the spring and summer of 1973. A number of regularly scheduled news and public affairs programs are also distributed through PBS, including "Washington Week in Review," "World Press," and "Firing Line."

In the presentation of information on local and national events, non-commercial television has a unique advantage over commercial television. That basic advantage is time. Local commercial television stations attempt to squeeze the events of the world each day into an average of fewer than 10-15 minutes on each of two evening newscasts. The remainder of the newscasts are taken up with light feature stories, weather, sports, and commercials.

Non-commercial television, then, has the potential of serving the critical need for a community to better understand and participate in its important public policy decisions through news and public affairs programming which serves as an alternative to that provided by commercial television.

Such a potential is particularly important to the Twin Cities, with its record of active participation in public and community affairs as reflected, for example, in "Quality of Life" studies undertaken by the Midwest Research Institute in 1967 and Urban Institute in 1972.

1. Non-commercial television has the potential of providing a forum for informing the public on critical issues facing the area.

Democratic government, in order to work, requires an informed citizenry. Pollsters tell us that most people get most of their information on what's happening in society from television.

Non-commercial television, because of its unique access to "time" and freedom from commercial pressures offers the potential of providing programming which gives in-depth treatment to improving public understanding of government.

Many non-commercial stations, including KTCA, are now providing extensive coverage of their state legislatures, for example. In Florida, the seven non-commercial stations have pooled their resources, with assistance from state funds, to provide a nightly half hour summary of actions of the legislature each day during the session. Other states currently given coverage to their state legislatures include South Carolina, Massachusetts, and Idaho.

Some stations, like the non-commercial station in Jacksonville, also provide programming on local legislative bodies. The Jacksonville station will also sometimes pre-empt an entire evening of PBS programming to give live coverage to a special city council or school board meeting or hearing.

In Boston, the non-commercial television station presents a weekly news conference featuring a prominent local political leader being questioned by reporters from local commercial print and electronic media.

The Boston station, in an effort to improve public understanding, also gave extensive coverage to that city's crisis in the summer and fall of 1974 over court-ordered busing to achieve racial desegregation in Boston schools. Approximately 30 hours of programming on the school crisis were provided during and leading up to the first days of school, including several in-depth programs on the logistics of the busing plan.

Some stations are also providing extensive election year coverage to candidates for public office. KTCA devoted approximately six hours in the fall of 1974 to interviews by the League of Women Voters with candidates for all statewide constitutional officers and Minnesota candidates for the U. S. House of Representatives.

2. Non-commercial television has the potential of providing a forum for the active participation of members of the public in the discussion of critical issues facing the area.

Non-commercial television, because of the time available to it for local public programming, has the potential of not only *informing* people of decisions affecting them, but also providing for their *direct participation* in discussions of those critical issues.

Our major urban areas, in the 1970's, are too large to hold town meetings on important community issues. Non-commercial television stations, however, can help to facilitate the kind of discussion which formerly took place in town meetings. All that's needed is one or more public officials and a bank of phones.

The Jacksonville station, for example, in a nightly program entitled "Feedback," provides this kind of opportunity for phoned-in questioning of public officials.

A more sophisticated application of the "participatory" potential is sometimes referred to as "inter-active media." Several years ago, for example, the Puget Sound Coalition in Seattle put together a two-month series of programs on environmental issues which were run on local commercial and non-commercial television. About 9,000 persons participated in small group discussions and up to 100,000 persons watched the programs on television. Approximately 80 percent of the persons who participated in the small group discussions had never been involved in public affairs before. Out of the series of television programs and small groups discussions, about 30 action programs were generated, several of which received legislative approval in follow-up work which took place.

The idea behind the Puget Sound Coalition project really came from the "Town Meeting" series of television programs and other community discussions and seminars held in the Twin Cities in 1966-67. The "Town Meeting" project involved a coalition of higher education institutions and other community groups which produced dozens of television programs, many of which were broadcast over KTCA. The project centered on the theme "Care of the City" and encouraged broad community discussion of the problems and opportunities facing the Twin Cities metropolitan area at that time.

Another participatory model, used in Jacksonville and Miami, is to hold public meetings in the studios of the non-commercial television station. Live coverage is then provided of the hearings as they progress, with opportunity for phone-in testimony.

3. Non-commercial television has the potential of providing a format for the reporting and analysis of local news which is an alternative to that provided by commercial stations in the area.

There is no shortage of news on commercial television in the Twin Cities. Most local production done by commercial stations is news. A 1973 survey reported in Twin Cities Journalism Review found, however, that an average half-hour news program on local commercial television consisted of only about 11 minutes of "hard news." The remainder of the programs was made up of sports and weather (7 minutes), commercials (8 minutes), feature stories (2 minutes), and introductions, closings, and chit-chat among the on-air personalities (2 minutes).

A similar survey by the University Community Video Center averaged five 10:00 p.m. newscasts in October of 1974 on the Twin Cities network affiliated commercial television stations.

The survey found the content breakdown of WCCO-TV's 50-minute newscast to be 20:32 news; 10:36 commercials; 6:47 sports; 3:35 Action News and Editorial; 2:36 weather; and 2:26 logos and chit-chat among on-air personalities. For KSTP-TV's 30-minute newscast, the breakdown was 12:19 news; 6:33 commercials; 4:36 weather; 4:10 sports; and 1:22 logos and chit-chat. For KMSP-TV's 30 minute newscast, the breakdown was 13:15 news; 5:08 commercials; 4:14 sports; 2:22 weather; and 1:51 logos and chit-chat.

The shortage of time for local "hard news" on commercial television is complicated by the number of stories which are squeezed into 10-15 minutes. In the average week in 1973, for example, the commercial news programs averaged 15-16 stories in the time allotted for news, each story averaging about 40 seconds.

With fewer restraints on time, non-commercial television news can take more time to explore the implications of events which are reported in a minute or less on commercial television. Non-commercial television is freer to do in-depth "investigative" or "interpretive" reporting of pressing community issues. And, non-commercial television is able to occasionally turn its cameras on those, in the commercial media, who report to us the events and personalities of our community.

In-depth coverage of local news, then, appears to be an important potential of non-commercial television. Several local non-commercial stations are now providing this kind of service on a regular basis. The first such alternative news format was initiated several years ago at KQED in San Francisco. The "Newsroom" program, which began during a newspaper strike, features reporters who come together each evening in the studio to report on and discuss news stories which they had covered that day. Occasional use is made of photos, film, and video tape. The program is run later in the evening so that it does not conflict with the evening news programs on the local commercial stations. The "Newsroom" program has apparently attracted a large and loyal audience. According to a 1974 telephone survey conducted by the Corporation for Public Broadcasting, approximately 190,000 persons in 130,000 homes are watching "Newsroom" at least once a week. The program attracts between 8 and 9 percent of the households watching television during its time period. "Newsroom" costs about \$1.5 million per year to produce.

The success of the "Newsroom" format has encouraged several other stations, including those in Boston, Jacksonville, Dallas, and Chicago, to begin presenting an alternative evening news program. In Boston, "Evening Compass" is about to begin using low cost, video tape equipment to give more visual coverage to area events. WTTW in Chicago recently began broadcasting an evening news program after three years of planning and construction and equipping of a new studio in downtown Chicago. The annual budget for the Chicago nightly news program is about \$500,000. The Chicago program, as

well as several of the other nightly news programs, is broadcast twice each night (once live, once repeated), generally not opposite news programs on the commercial stations.

4. Non-commercial television has the potential of providing a forum for the presentation and discussion of unpopular and minority points of view.

Non-commercial television, because it does not have to program to large audiences for individual programs, can afford to devote at least some time to programs involving unpopular and minority points of view. "Access" programs, for example, are being used by some non-commercial stations to encourage individuals and groups to present their point of view for a television audience.

KTCA, in 1972, became the second non-commercial station in the country to offer time at minimal cost to community groups, through its "People and Causes" program. For only \$20.00 a group can use the half-hour as it wishes, so long as FCC standards of fairness and decency are maintained. Technical assistance is available from the KTCA staff. More than 80 community groups have used the "People and Causes" program in the three years that it has been on the air. Prior to the 1974-75 season, the program was run only on the Twin Cities' second channel, KTCI-Channel 17.

The first such program in the country was begun about five years ago in Boston. "Catch 44" is aired each evening on the Boston second channel WGBX-Channel 44. Time is provided free of charge on a first come, first served basis.

One weakness of such a program is that it tends to be confined to the studio, limiting the ability of the sponsoring organization or individuals to fully utilize the potential of television's portability in telling their story. In an effort to overcome this weakness, the University Community Video Center is now using portable video tape equipment to produce a half hour program shown every other week on KTCA. The program, "Changing Channels," offers an opportunity to community groups and others to use portable video equipment to prepare programs "on-location" expressing a particular concern or point of view which might not otherwise get heard.

C. INTER-COMMUNITY AWARENESS POTENTIALS

One of the important specialized needs which can be served by non-commercial television is increased communication among, and understanding of, the various groups in our society. Inter-community awareness potentials can be realized by either locally or nationally produced programming. Some PBS programs, for example, like "Black Perspective on the News," "Black Journal," "Woman," and "Carrascolendas" attempt to broaden public understanding about a particular segment of our society.

In terms of locally produced programming, non-commercial television appears to be an important potential outlet for the strong interest in neighborhood and community identity now evident in the Twin Cities. Many local areas have strong ethnic and cultural identities which could be shared on non-commercial television. Non-commercial television, because it does not have to appeal to large audiences for individual programs, could be a vehicle for individual neighborhoods to talk to themselves, to each other, and to the region as a whole. Portable video tape equipment now becoming available at lower cost has the potential of allowing programs featuring individual neighborhoods to be produced largely "on-location" in the neighborhoods themselves.

Examples of this kind of programming were the special programs produced by residents of St. Cloud and White Bear Lake which were shown on KTCA during its 1975 "Awareness Week." The programs, produced in the KTCA studio, featured entertainment and other information highlighting each community's particular talent or other characteristics.

The Twin Cities, like most urban areas, has a continuous stream of community and neighborhood fairs and festivals going on nearly year-round. The events range in size and scope from block parties to neighborhood and community festivals like "Snoose Boulevard" in Cedar-Riverside and "Raspberry Festival" in Hopkins, all the way to major areawide events like "Aquatennial" and "Winter Carnival." With the exception of the major parades of the two areawide events, few of the events obtain coverage on commercial television. Non-commercial television, however, has the potential of offering substantial amounts of time for such events. WGBH in Boston, for example, gave extensive coverage to the 1974 St. Patrick's Day Parade in South Boston.

Non-professional sports coverage in the community is another major potential of non-commercial television which would serve needs and audiences not now being served by commercial television. High school and college tournaments, for example, are seldom given major coverage on commercial television, with the exception of the state hockey and basketball tournaments which are covered by the area's independent television station. Some sports, like high school and college tennis, golf, wrestling, and track, are given almost no coverage on commercial television. The same is true for high school and college music, speech, and drama activities.

One important goal of realizing the inter-community awareness potential of non-commercial television is emphasis and appreciation of the rich diversity of a large urban area. The Twin Cities is a great metropolitan area because of its downtown area, its university, its major cultural institutions, and its major professional sports teams. These area-wide amenities are not all, however. Non-commercial television has the potential of sharing, region-wide, the strong identity of "Northeast," the revitalization taking place in many older neighborhoods like Summit Hill, and the rural lifestyles being maintained in communities like Belle Plaine and Watertown. Non-commercial television allows all of these diverse groups and localities to share their uniqueness with the region, and to allow the variety of groups in a large metropolitan community to talk to, and learn from, each other.

D. EDUCATIONAL/INSTRUCTIONAL POTENTIALS

Much has been made in the past 8-10 years of the shift which has taken place in non-commercial television, from "educational" to "public." An important broadening of roles has taken place, with a much greater emphasis on high quality cultural and public affairs programming.

Important changes have also taken place in education. Pressures on facilities and staff, caused by the rapidly increasing enrollments of the 1950's and 1960's, are no longer a problem for many school districts. Educational alternatives have also changed dramatically the day-to-day scheduling patterns of many students and faculty. Individualized instruction is a much more important part of education. Increasing numbers of persons are continuing their education beyond their early 20's and outside the traditional educational setting.

And, put simply, most viewers are very demanding watchers of TV. We are used to the kind of high technical quality productions available on commercial television. The "talking face," so characteristic of early educational television programming, is an increasingly unattractive alternative to commercially produced programs or even to more innovative teaching techniques being used in the classroom.

As a result of all these changes, the use and role of television in education has also changed. The use of broadcast television for elementary and secondary students tends to be less structured, for example, with less use made of "courses" in art, Spanish, music, or other subjects. More programs are considered "enrichment," are not directed toward a specific grade, and do not have to be shown in any particular sequence in order to be of value to students.

An important change is also the advent of high quality children's programs from national sources. Programs like "Sesame Street," "The Electric Company," and "Zoom," for example, appeal to large children's audiences both in and out of school. They bring innovative teaching and learning experiments and experiences into the homes and classrooms of literally millions of children.

The potentials of broadcast television in education have and continue to be dramatically affected by improvements in the technology of non-broadcast television. As non-broadcast television becomes more individualized, more portable, and less expensive, the cost-benefit of using broadcast television in education will have to be closely examined.

1. While structured classroom use of non-commercial television has declined, non-commercial television does have the potential of broadening the educational resources available to students.

An educational broadcast television station is perhaps best viewed as a specialized educational resource, similar to a large research library or laboratory, vocational-technical center, or team of specialized teachers. It defines a natural service area because of the geographic limitations of its signal. It provides an opportunity for school districts to join together to pool educational resources and share the expense of high cost teaching resources and personnel and still make them available to every school building within the reach of the station's transmitter.

The governor of the state or mayor of a large city cannot, for example, personally visit every social studies classroom in the metropolitan area. Major public figures can, however, be interviewed by student journalists on television and seen, simultaneously, by thousands of social studies students.

Not every music student can meet the conductor of a major symphony orchestra or visit "back stage" at a major concert hall. Television can, however, bring the conductor or the orchestra hall into every classroom in the area.

Each school district cannot afford to prepare a high quality tribute to racial or ethnic leaders or note holidays with special television programs. Such efforts are possible for school districts working jointly with the local non-commercial television station.

Broadcast television is especially adaptable to recording and simultaneously transmitting to separated locations one-of-a-kind events of educational value. A major speech by a public official, for example, or a performance by an out-of-town dance or theatrical group could not take place in every school building in the area. Such events can, however, be made available to every school building in the area through non-commercial television.

Educational television also appears to have the potential of being used as an administrative tool for schools. The Minneapolis school system, for example, occasionally uses KTCA to distribute required information to teachers and other personnel in first aid and bus safety. Human relations or other required training courses may also be most efficiently distributed via television, especially if the material has broader than one-school-district application.

2. Non-commercial television also has the potential of extending learning opportunities, either for credit or not, to persons who cannot, or would rather not, physically go to a formal educational facility.

"Education" is increasingly becoming a life-long pursuit, not necessarily resulting in academic credit. The growth, in recent years, of the "community education" movement with evening extension courses for adults is clear evidence of this trend. In Minneapolis alone more

persons are now enrolled in adult continuing education programs that are enrolled in the city's public elementary and secondary schools.

Many of the persons enrolled in extension programs are participating because of the social experience which going to a class can mean. Other classes may demand the physical presence of persons learning painting, woodworking, or some other art or craft.

Non-commercial television appears to have a major potential, however, in serving those who want to further their education but, for some reason, are unable or unwilling to actually go to the educational facility.

For some, a physical handicap may be a problem. Personal mobility may be a problem for others lacking transportation. Some may fear for their personal safety going out at night to a class. Other, with small children or other responsibilities at home, may find it difficult to go to a school building or campus for a class.

There appears to be a very large potential audience for adult or continuing educational programs for academic credit. According to the 1970 Census, more than 300,000 persons in the Twin Cities over 25 years of age have not completed high school. Another 350,000 are high school graduates who have had no college training. About 130,000 have some college but do not have a four year degree.

One of the most extensive uses of television for adult extension education is being attempted in Nebraska. After three years of planning, the State University of Nebraska (SUN) went on the air in 1974 with its "Accounting" course. Students receive approximately one-sixth of the course content through 15 televised lessons broadcast on the statewide Nebraska ETV network. The remainder of the course comes through workbook and text assignments, a weekly newspaper feature, audio cassettes, and an instructional kit.

While the SUN program is still being tested out, three other state universities in the Midwest, Missouri, Kansas, and Iowa, have joined with the University of Nebraska to form the University of Mid-America (UMA). UMA has received approximately \$1.5 million in federal funding to begin its operations which will involve televised courses for which students may obtain credit in any of the participating institutions. The University of Minnesota is currently considering participation in UMA.

Most of the persons who benefit from televised extension courses may never obtain academic credit. The most effective courses, then, may be those which allow persons to take the courses for credit but are produced in an attractive and interesting enough format that persons not taking the course for credit will still watch, and benefit, from the programs.

3. Non-commercial television has the potential of teaching skills or providing information which may aid persons in coping with their everyday lives.

Buying a house, getting a loan, or determining how much insurance coverage to have can be pretty complicated, but important, decisions for an individual or family to make. Relevant information from objective sources is often in short supply. Non-commercial television has the potential of being one such source.

One program incorporating this potential which is shown nationally over PBS is "Consumer Survivor Kit," produced by the Maryland Center for Public Broadcasting. Each program begins with a viewer quiz on the week's topic--anything from funerals to medical insurance--given by the series host. Background discussion and a short dramatic skit highlight the pitfalls involved in the problem area. A simple explanation of the paper work involved in solving the problem--billings, contracts, etc.--is offered. There is an interview with an expert in the topic field and a closing suggestion on where to write for additional information. The series allows for each station to insert local information on where to go for help or to carry the national information that appears on the show. "Consumer Survival Kit" began as a locally produced program serving Maryland viewers.

Another informational program, also produced by the Maryland Center for Public Broadcasting for national distribution, is "Wall Street Week." The program explores investing and analyzes economic developments and trends each week, all aimed at the individual investor.

PART II--THE EVOLUTION OF NON-COMMERCIAL TELEVISION NATIONALLY

III. A more active role assumed by the federal government, as well as increased activity by a number of state governments, has helped to shape the evolution of non-commercial television nationally. The increasing role of government in non-commercial television has raised a number of concerns, however.

- A. The federal government, through regulatory, funding, and coordinating agencies and policies has had major impact in broadening the role or purpose of non-commercial television beyond its instructional uses,

Regulation--Non-commercial television stations, like their commercial counterparts, are licensed by the Federal Communications Commission. FCC rules state that non-commercial stations may be licensed to "non-profit educational organizations upon a showing that the proposed stations will be used primarily to serve the educational needs of the community."

Over time, however, the FCC has interpreted its rules broadly by licensing non-commercial stations to non-profit community corporations, state and local governments, colleges and local school districts; and by defining "educational needs" broadly to include cultural, public affairs, and entertainment programs, as well as those dealing strictly with instruction.

In fact, in recognition of what it called a "shift in emphasis from instructional to public programming," the FCC, in September of 1973, moved to establish an additional requirement of all non-commercial licensees . . . to formally determine the broad community needs and problems of its service area and to reflect those problems and needs in its program service. Those requirements for formal "community ascertainment" are likely to be adopted by the FCC sometime in the early fall of 1975.

Funding--Since 1963, the U. S. Congress has appropriated some \$106.0 million in "Broadcast Facilities Grants" administered by the U. S. Department of Health, Education, and Welfare. The funds have been available broadly for the construction and equipping of non-commercial television and radio stations.

Approximately \$225 million has also been appropriated by Congress since 1969 to the Corporation for Public Broadcasting. These funds have been used to finance the national interconnection service among stations provided by the Public Broadcasting Service, general assistance grants to local stations, and the production of nationally distributed programs,

This infusion of federal funds to non-commercial broadcasting has not only encouraged a major expansion in the number of non-commercial television stations, but has provided significant funding for production of high-quality programs aimed at general, rather than strictly classroom, audiences.

Coordination/policy direction--Following several years of study, a 1967 Carnegie Commission report laid the groundwork for public television as we know it today. The words "public television" were coined by that report "Public Television, A Program for Action."

Central to the Carnegie Commission report was a new direction for non-commercial television which was different and distinguishable from commercial television and yet broader than instructional television. That direction included programming which "can deepen a sense of community in local life . . . show us our community as it really is . . . provide a forum for debate and controversy." Public television, the report suggested, "can open a wide door to greater expression and cultural richness for creative individuals and important audiences."

Much of what the Carnegie Commission report recommended is now reality. The Corporation for Public Broadcasting, which the Commission had recommended, was created. CPB, in turn, began providing coordination to public broadcasting nationally, establishing a regular national interconnection and programming service through the Public Broadcasting Service. Increased federal financial support was made available. And, nationally, "public television" began to take on an entirely new image aimed at serving broad purposes and diverse audiences.

- B. State governments, too, have played a larger role in funding and coordinating non-commercial television.

Nationally, 256 non-commercial television stations are now being operated by 152 different licensees. Each of the 49 states which has non-commercial television stations is now providing at least some state tax support to its stations. In 1974, \$68.1 million in state appropriations went to non-commercial television, or more than one-quarter of all non-commercial television revenues nationally.

Fifteen states, including Iowa, Nebraska, and Maryland, have one or more stations which are licensed directly to a state commission or board of education. Virtually all states provide some coordination or policy direction to the non-commercial television stations in their states through their departments of education or other state agencies.

- C. The increasing role of government in operating, coordinating, funding, or setting policy for non-commercial television has raised concerns over the potential influence which government might seek to have on programming decisions. Concerns have also been raised over the potential influence of private underwriters of programs.

With major amounts of governmental funding going to non-commercial television, the danger always exists that the medium will become nothing more than a "propaganda arm" of that level of government which is providing support. There is no particular virtue in private funding sources either, however, and the increasing tendency of large economic interests to underwrite non-commercial television programming has raised equal concerns about the independence of the system.

1. State-held licenses of non-commercial television stations in some states have been challenged--successfully in Alabama--on grounds that programming and hiring decisions discriminated against the minority populations of those states.

The Federal Communications Commission, in its December 1974 ruling, found that the Alabama ETV Commission had failed to evaluate the in-school programming produced by the State Department of Education in terms of its responsiveness to the needs of its Black audience. Programming content, then, was left up to an agency of state government, vulnerable to the political pressures which existed in Alabama during the license period (1967-70).

2. The temptation may exist, in stations which are dependent on state funds either to provide excessive & unrestricted access to "informational programs" prepared by state agencies, or to fail to pursue controversial topics affecting state government out of fear of losing critical funding.

Having a state agency responsible for operating non-commercial television stations might look very attractive to the public information officer of a state legislature, or press secretary to a governor, as a way of "informing" the citizens of their state on the workings of state government. Managers of stations which are heavily reliant on state funds might also be reluctant to undertake investigative reporting which might cast an unfavorable light on their funding sources. The director of a state licensed ETV system, for example, told a 1974 Twin Cities public television conference that it was unlikely that his system would give extensive coverage to a scandal involving the governor of his state, because the system is entirely reliant on state funds for its operating support.

3. At the same time, concerns have been expressed about the influence which private underwriters have in determining which programs are produced and broadcast by non-commercial television.

In 1975, between \$12 and \$13 million in national underwriting is being provided for programs distributed through PBS. Major corporations, such as Mobil, Exxon, and IBM are funding PBS favorites such as "Masterpiece Theater," "Theater in America," and "Ascent of Man." The principle of underwriting is also being carried over into a number of local stations around the country.

Much of the underwriting, so far, has been for cultural and entertainment programs in which major economic interests have no direct stake in the content. Concerns become greater when interest is expressed by private underwriters in funding controversial public affairs programs. Two undesirable possibilities exist: 1) that reliance on underwriters for controversial programs may result in the programs never getting on the air since private interests may be unwilling to underwrite controversial programming; or 2) that the private underwriters may seek to influence the selection and treatment of controversial subjects in programs which they are funding.

- D. The non-commercial broadcasting industry has responded nationally, and in some states, to concerns about governmental or private underwriter domination of programming decisions.

1. Some states--such as Pennsylvania--have continued a policy of locally held licenses but provided state support and coordination through a state network.

Licenses for the seven non-commercial television stations serving Pennsylvania are held by six non-profit community corporations and Pennsylvania State University. Without disrupting the basic local autonomy of the seven

stations, the Pennsylvania Legislature, in 1968, created the Pennsylvania Public Television Network Commission. The Commission was established to strengthen local public television stations, develop a network system, and provide for improved programming on a statewide basis. The seven stations are now interconnected and a portion of the program schedule of each station is made up of programs produced by other stations in the network which are distributed through the interconnection. In fiscal year 1974, the Network budgeted \$421,000 for programming through the network and nearly \$1.5 million for local station support. The total budget for the Network was \$3.7 million. The budget for the Pennsylvania Network for 1975 is approximately \$7.0 million.

2. At the federal level, several steps have and are being taken to insulate non-commercial broadcasting from undue Congressional influence.

The Corporation for Public Broadcasting and Public Broadcasting Service are somewhat insulated from day-to-day governmental interference by being non-governmental bodies, rather than federal agencies. The CPB, for example, is governed by a multi-member board appointed for 6-year staggered terms. PBS is governed by lay and professional boards selected by member stations.

Under the long-range funding bill currently before Congress, a five-year, rather than annual, appropriation is provided. Although accountability is maintained through the appropriations process, public broadcasting agencies would not be subject to the continuing Congressional oversight which is maintained by annual appropriations. The bill, as introduced, also attempts to encourage a broad base of funding by making the federal appropriations contingent on matching funds from non-federal sources.

3. The strictly instructional function of non-commercial television is funded and governed independently in at least some major urban areas.

Most non-commercial stations continue to provide an instructional service for the school districts in their service areas with funding provided by state or local educational systems. In some major urban areas, however, the strictly instructional function is organized and funded independently.

In Miami, two separate licensees operate on the same channel. Channel 2 is licensed to the Miami-Dade County Board of Education during the day and to a non-profit community corporation during late afternoon and evening hours.

In Boston, the instructional schedule is produced, acquired, funded, and decided by a division of the Massachusetts Department of Education, Massachusetts Educational Television (MET). The Boston station, WGBH, merely acts as the distributor for the MET programs and does not produce any programs of its own intended for in-school use. A similar relationship exists between KFME, Fargo-Moorhead, and the North Central Council for School Television.

4. Local non-commercial television stations now have an additional opportunity to produce and get funded programs for national distribution through a procedure known as the Station Program Cooperative.

Prior to 1974, decisions on which programs made up the national public television schedule were largely made by the underwriters of those programs, the Corporation for Public Broadcasting and private corporations and foundations. Critics of this system, both in and outside of public broadcasting, expressed concern that the system was becoming "top heavy" and that more control should be in the hands of local stations, to better reflect the needs of public television audiences around the country. The public broadcasting system was also accused by officials of the national administration of having an "Eastern-liberal" bias and an attempt was made to restrict the federal funding provided the public broadcasting system.

Part of the response to this concern was the restructuring of the Public Broadcasting Service in 1973, giving greater control to local stations.

Beginning in 1974, also, a new process was initiated to determine a major portion of the PBS schedule. The "Station Program Cooperative" is now the process by which about 40-50 percent of the national programming schedule is decided and funded.

Under the Cooperative procedure, local stations and other production centers are encouraged to submit proposals for individual programs or series of programs. Through a complicated series of "bidding" rounds, then, the stations indicate their interest, and finally intent, in purchasing programs to make up the nationally produced portion of their local schedules.

Funding for the Cooperative in the first two years has come from the Corporation for Public Broadcasting, the Ford Foundation, and the local stations.

In the 1974 Cooperative, 93 different proposals were submitted from which 25, produced by 16 stations and centers, were selected. Some of the programs included in the 1974 Cooperative were: "Wall Street Week," produced by the Maryland Center for Public Broadcasting; "Black Journal," produced by WNET, New York; and "World Press," produced by KQED, San Francisco.

More than 200 proposals were submitted in 1975 by about 60 stations and production centers. Thirty-eight series produced by 22 stations and production centers were selected by the 150 participating licensees. Total cost of the programs is about \$16.5 million. Of this \$9.2 was committed by the Ford Foundation and Corporation for Public Broadcasting and \$7.3 million is coming from local stations.

IV. Dramatic changes and improvements in the technology of both broadcast and non-broadcast television have also influenced the evolution of non-commercial television.

When the first non-commercial television station went on the air in Houston in 1953, television was a technological infant. Equipment was expensive and difficult, if not impossible, to remove from the studio. All programming was in

black and white. Many programs were done live. Television was almost entirely broadcast television. Many rural areas could not even receive a television signal.

A number of technological advancements have been made in those twenty-two years, however, which have shaped the evolution of non-commercial television, and are likely to continue to do so.

A. Improvements in the quality of television programming have resulted from advances in technology.

Nearly all nationally distributed programs are now in color, as are most locally produced programs. Even on non-commercial television, about 62 percent of all programs are now in color. Most programs are now produced either on film or video tape; few programs are produced live. As a result more time can be taken in the production of programs, and editing can be done, with a resulting improvement in program quality. Video itself is becoming something of an art-form with artistic devices like "chrome-a-key," "fade-outs" and "split-screens" adding to the visual attractiveness of television programming.

B. Ultra high frequency (UHF) reception became a much more realistic possibility in 1964 when Congress enacted legislation requiring all television receivers to be capable of receiving UHF as well as VHF signals.

Opening the UHF band to large scale use by non-commercial television has dramatically increased the number of non-commercial channels in operation and the number of persons within range of a non-commercial signal. Of the non-commercial television stations in operation today, about 60 percent operate on UHF channels.

C. Cable television is a still emerging technology with enormous potential impact on non-commercial television.

Until quite recently, cable systems have been used almost entirely by both commercial and non-commercial television as a way of increasing the range of signals, serving low density areas served by few channels, and serving areas with geographic features which hamper the quality of television signal received. The signal of KTCA, for example, is brought to homes in about 80 communities in Minnesota and neighboring states by cable systems. Despite the current economic uncertainties of the cable industry in the metro market, it appears that cable may emerge at some point in the future as a vehicle for serving certain specialized needs. In education, for example, cable may hold the potential of serving, more economically than broadcast television, the individual needs of teachers and students.

D. Closed circuit television is an adaptation of cable in that it is received only on television sets which are connected by wire to the source of the transmission.

Considerable use of closed circuit television is now made in education. By next fall, 5 buildings in the Minneapolis school system will have their own internal distribution system, wired for closed circuit. St. Paul has eight buildings wired for distribution. The University of Minnesota also makes extensive use of closed circuit with its 8 channel system.

- E. Instructional television fixed service (ITFS) is a limited broadcast technology for transmitting programs to locations which are specially equipped to receive them.

ITFS is like broadcast television in that the signal is transmitted through the air, not cables. It is limited in that it can only be received at locations which have a special receiver and converter. ITFS is being used in the Twin Cities and elsewhere to broadcast instructional programs some distance beyond the point of origin. The University of Minnesota, for example, is using ITFS to broadcast continuing education courses in engineering to a number of employment locations in the Twin Cities.

- F. Low-cost portable video tape recorders are also becoming available, with the potential of increasing the amount of "on-location" coverage possible without the expense and inconvenience involved in using either studio video equipment or film.

Portable video tape recorders have now advanced to the point that, with some signal improvement, they are being used by both commercial and non-commercial television stations. One program broadcast every other week on KTCA produced by the University Community Video Center utilizes portable video tape technology. At least two commercial stations in the Twin Cities are now using advanced portable equipment in their news departments.

- G. Individualized equipment such as portable video tape recorders and cameras and cassettes are also being used increasingly to satisfy specialized needs.

Most school districts in the Twin Cities area now have at least one video tape recorder which can be used to tape programs off the air. The St. Paul school district, for example, has about 30 video tape recorders, while the Minneapolis school district has nearly 200 recorders. Portable equipment is also being used increasingly by school districts in the metropolitan area for individually produced and used programs. Minneapolis alone has about 50 portable recorders with cameras available for the use of its students and faculty.

Although they are currently quite expensive to produce, video tape cassettes also provide an option for individualized instructional uses. The Kentucky educational television system, for example, is producing a number of its instructional programs on video tape cassettes and marketing them nationally. The director of the Kentucky system told a Twin Cities conference on non-commercial television in November of 1974 that he thought "the future of instructional television is likely not to be in broadcasting; it's very likely to be in other modes of distribution than in broadcasting. I think one day we're going to reach the stage where television programs, like books, will be kind of off-line, on-demand devices."

The high cost of individual television represented in cassettes could be reduced significantly in the very near future though the emergence of low cost "video discs." The video discs are similar to phonograph records in size and shape. They are played on a disc player. According to Broadcast Management/Engineering Magazine, RCA and a Dutch-American firm

(Philips MCA), will begin marketing video discs and players in the United States in the fall of 1976. The discs will be priced from \$2 to \$12 per program and the players will be in the \$400 to \$500 range. The programming available on discs will include movies, cultural and entertainment programs, and "how to" materials, including instruction in topics like sports, hobbies, cooking, and children's programs.

PART III--THE EVOLUTION AND CURRENT STATUS OF NON-COMMERCIAL TELEVISION IN THE TWIN CITIES

V. Non-commercial television in the Twin Cities was founded in the mid-1950's by educators and community leaders. Its primary purpose was to provide facilities and staff for the production and broadcast of programs on a contractual basis for area educational and cultural institutions.

A. KTCA was licensed to a non-profit community corporation following an unsuccessful attempt by the University of Minnesota to obtain state funding to build and operate a non-commercial television station.

In the first round of channel allocations for non-commercial television made by the Federal Communications Commission in 1952, Channel 2 was allocated for educational use in the Twin Cities. The University of Minnesota then made an unsuccessful attempt to obtain financing to construct and operate an educational station in the 1953 Session of the Minnesota Legislature.

Following the unsuccessful attempt by the University to become the licensee for educational television in the Twin Cities, a private, non-profit corporation was founded. The Twin City Area Educational Television Corporation successfully raised funds to build, equip, and begin operating an educational television channel. The FCC awarded the license to operate Channel 2 to this non-profit corporation in 1955. After nearly two years of planning and fund raising, KTCA went on the air with its first broadcast in September 1957.

B. Although KTCA was not licensed to any one educational institution, educational institutions did play a major role in the operations of the station during its early years.

The person who initiated discussion in the community on establishment of a non-commercial television station was the director of university relations for the University of Minnesota. He then promptly involved the Superintendents of the Minneapolis and St. Paul school systems as well as other community leaders.

Interim studio facilities to house the station were provided by the University of Minnesota until a permanent facility could be built on land which was leased to KTCA for a nominal fee by the Minnesota State Fair.

A major portion of KTCA's early program schedule consisted of programs produced with broadcast costs underwritten by the University of Minnesota, Minnesota private colleges, and the Minneapolis and St. Paul school districts. The University of Minnesota and private colleges, for example, each programmed five hours a week. Two and a half hours a week were programmed by each of the two central city school systems.

Reflecting the heavy use made of KTCA by educational institutions, approximately 80 percent of KTCA's revenues in its first year of operation came from public and private educational institutions and systems. In the late 1950's/early 1960's, nearly all expenditures for television instruction

by area educational institutions went for production and broadcast of programs over KTCA. Until 1962, for example, the entire University of Minnesota television commitment went to production or broadcast of programs over KTCA. It was in 1962 that the University's closed-circuit television program was initiated.

Despite the major role played by educational institutions, according to a founding trustee and former president of KTCA, the station was careful to maintain its independence from domination by any one of the educational institutions which used its facilities.

- C. The strong tie to area educational institutions and systems was recognized in the articles of incorporation and by-laws of KTCA adopted in 1955 and in a program policy statement adopted by the station's board of trustees in 1957.

The purpose of KTCA, according to its articles of incorporation adopted in 1955, was "to furnish a non-profit and non-commercial television broadcast service to the citizens of Minneapolis, St. Paul, and the surrounding area . . . and to make available on a contractual basis to educational and cultural institutions of Minnesota and to other individuals and organizations with recognized educational responsibilities the necessary physical facilities and operations staff to enable such institutions, individuals, and organizations to conduct television programs relative to their broad educational and cultural responsibilities."

A program policy statement adopted by the Trustees of KTCA in 1957 reaffirmed this priority by stating: "formal educational institutions and non-profit organizations having a definite educational program will receive preference as to use of available time."

- D. An important, early policy decision by the Board of Trustees of KTCA was the decision to finance the station's operations primarily through contracts for the underwriting of program production and telecasting costs by the educational institutions or other programming sources which used the station.

The founders of KTCA obtained substantial amounts of corporate and foundation support to finance the initial capital cost of building and equipping the station. Legislative appropriations were also sought and obtained to help construct the station's facility. The legislative appropriation was actually from surplus funds remaining from the 1958 State Centennial.

After a study by a committee of the Board of Trustees, it was determined, however, that the operations of the station should be financed by those using it for programming purposes. The same program policy statement highlighted above provided that "All users of the station must pay the costs of such use as the station has no other sources of income. These costs may vary from year to year." This policy has never formally been repealed.

According to the current president of the station, this policy was established because: 1) the initial operating costs of the station were somewhat uncertain and it took some time to determine how much it would actually cost to operate the station in a given year; 2) the founders of the station had agreed not to go back to the major private supporters who had funded the initial capital

cost of the station; 3) it was felt that annual drives for contributions would be in competition with area arts and cultural organizations; and 4) it was felt that sufficient revenues could be generated from organizations and others who were willing to pay all production and broadcast costs.

VI. A number of significant local developments have influenced the evolution of non-commercial television in the Twin Cities since KTCA began broadcasting in 1957.

- A. The stated policy of requiring each program offering to "pay its own way" has been relaxed somewhat as the station's budget has grown through the addition of new sources of revenue.

The size of KTCA's annual budget has grown by a factor of ten in the past 17 years, from \$150,000 to \$1.5 million. Major new revenue sources, including the annual Community Service Grant from the Corporation for Public Broadcasting, membership dues, and the "Giant TV Auction," now represent approximately one-third of KTCA's total revenues. These funds are not earmarked for specific programs and can be used on a discretionary basis to fund general station operations, to underwrite the production and broadcast of locally produced programs, and to acquire national programs.

- B. Some of the additional revenues have been used by KTCA to broadcast programs underwritten by national foundations, corporations, and the federal government, and to purchase programs through the Station Program Cooperative.

KTCA was not a member of the national programming distribution organization, National Educational Television (NET), from 1962 to 1967. According to KTCA's general manager, the issue was one of finance. The KTCA Trustees did not think the benefits of membership were equal to the costs. In 1973, when membership dues were assessed against stations which were members of PBS, a dispute arose over the amount of the dues to be paid by KTCA. A compromise fee arrangement was concluded between PBS and KTCA in the summer of 1974 and KTCA is now a dues-paying member of PBS, broadcasting most PBS distributed programs.

Under the new Station Program Cooperative procedure, local stations must now pay both dues to PBS and a portion of the production costs of programs purchased through the Cooperative. KTCA's annual dues to PBS are \$37,000 for 1975-76. The cost of the programs purchased through the Station Program Cooperative is approximately \$80,000 this year and is expected to double in 1976.

Some of KTCA's programs are not revenue producing, as are programs which are specifically underwritten by local or national funding sources. The local broadcast cost for all PBS programs, for example, even if their production cost is underwritten nationally, must be paid locally. A portion of station overhead including administration, heat, electricity, etc., must also be paid out of discretionary revenues.

- C. KTCA's VHF channel and new tower have allowed the station to reach larger audiences, at lower cost.

From the beginning, the Twin Cities area has been fortunate to have KTCA licensed to operate on a VHF channel. (Note: VHF channels are number 2-13; UHF channels are numbered 14 and above). Twelve of the 28 largest metropolitan

areas in the country are served only by UHF non-commercial channels, including Los Angeles, Detroit, Washington, D. C., Cleveland and Atlanta.

Even though all new television sets manufactured in the United States now must be equipped to receive UHF signals, operating on a VHF channel is an important advantage to KTCA. Operators of UHF channels have found considerable viewer unfamiliarity with the UHF channel selector and antenna. UHF equipment currently in use, at both the transmitter and receiver ends of the signal, generally results in poorer reception than that received on VHF channels. And UHF transmitters are more expensive for stations to operate, requiring 10 to 20 times more electric power than VHF transmitters providing equal service.

KTCA's range, or broadcast service area, was expanded considerably in 1971 with transfer of its transmitter to a taller tower in the Shoreview antenna farm. In addition, KTCA's signal is received on cable television systems in some 80 communities outside the range of the station's broadcast signal.

- D. The time available for non-commercial television broadcasting in the Twin Cities was expanded considerably in 1965 with the activation of a second channel--KTCI-Channel 17.

Activation of Channel 17 was partially funded by an HEW Broadcast Facilities Grant. Channel 17 is used primarily for a repeat service for programs shown earlier on Channel 2. Some special audience programs are also shown on Channel 17, such as the "ABC Captioned News for the Deaf." The Twin Cities is one of only six metropolitan areas over one million in population which has two non-commercial broadcast television channels licensed and activated.

The usefulness of Channel 17 has been limited considerably, however, by the weakness of its signal strength and the general unfamiliarity which UHF broadcasting has in the Twin Cities. KTCA has applied to the U. S. Department of HEW for an additional Broadcast Facilities Grant which would upgrade the power of Channel 17. The application requests a federal grant of approximately \$325,000 which would be matched by \$133,000 in local funds. The General Manager of KTCA has estimated that it would cost an additional \$500,000 to provide the equipment needed for a fully operational Channel 17. The annual operating cost of a fully operational Channel 17 again according to the KTCA General Manager, could range between \$400,000 and \$1,500,000. The present annual operating cost of KTCI has been estimated at \$30,000.

- E. Funds, primarily from private sources, have been provided KTCA to purchase additional equipment and hire additional staff which, in turn, has permitted the production and broadcast of better quality local programs.

KTCA, for example, became the first non-commercial television station in the country to have the capability to broadcast live programs in color in 1966. Under a three-year foundation grant, KTCA recently purchased five new color cameras and a remote unit with which live color broadcasts can be made by KTCA from anywhere in the region.

KTCA has used its new remote equipment to provide live, color coverage of several major events of areawide interest including the opening activities of the new Minnesota Orchestra Hall and Minneapolis Fine Arts Park in the fall of 1974, and the installation of Archbishop John Roach in July of 1975. With costs paid by the Minneosta Legislature, KTCA also used its new equipment to provide regular, on-location, coverage of committee and floor sessions of the 1975 session of the Minnesota Legislature.

In addition to the new equipment, a portion of the added funding has been used by KTCA to hire highly qualified producers, directors, and other staff to produce local programming.

- F. Since KTCA went on the air in 1957, several other non-commercial television stations have been licensed to serve parts of Minnesota outside the Twin Cities area.

With advice and assistance to several of the communities from KTCA, non-commercial television stations have been licensed and activated in Duluth-Superior, Fargo-Moorhead, Appleton, and Austin. (See map on page 89) The Fargo-Moorhead station also operates a satellite channel in Grand Forks. In addition, a new station in St. Cloud was recently awarded an HEW Facilities Grant to construct and begin operating a non-commercial television station.

Each station has its own Board of Trustees and is independently licensed. KTCA, Duluth-Superior, and Fargo-Moorhead are licensed to local non-profit community corporations, and Austin and St. Cloud are licensed to their respective school districts. The Appleton station is owned by KTCA and is co-licensed to a local non-profit community corporation and to the KTCA Board of Trustees.

- G. The stations serving Minnesota, as well as stations in South Dakota and North Dakota have all become inter-connected through the Midwestern Educational Television network (MET). The stations all have varying degrees of dependence on KTCA for programming:

MET was founded as a non-profit Minnesota corporation in 1960 to facilitate the interchange of programs among its member stations. KTCA is the headquarters of MET. The general manager and assistant general manager of MET are also employees of KTCA.

MET is governed by a 20-member self-perpetuating Board of Trustees. Included on the MET Board are managers of member stations and others from the area which MET serves. The MET Board, according to its president, meets once each year.

Membership dues in MET are \$100 per year for each station. For the past several years, MET member licensees have also been assessed \$6,000 for maintenance and replacement of the portion of the microwave interconnection which MET owns between St. Paul and Duluth. One or two-way interconnections among the other stations in MET are owned by member stations. KTCA, for example, owns the microwave interconnections between the Twin Cities and Appleton. The Austin station is interconnected through the cable system in Austin.

MET's funds are derived from two sources: 1) from member licensee payments; and 2) from proceeds from production and telecasting projects, contracts, and grants. MET's total revenues for 1974-75 were approximately \$155,000 of which \$31,000 was received from member payments and the remainder from production and telecasting projects. Underwriters of programs produced under contract with MET in 1974-75 included the Minnesota Humanities Commission, the Upper Midwest Council, and the National Endowment for the Humanities. In 1974-75, MET contracted for the production of seven series, totaling 56 individual programs. These series included: "Public Policy and Human Values" (7 programs), "Police Training" (16 programs), and "Minnesota Horizons" (9 programs). Most of the programs produced under contract with MET are produced by KTCA.

In addition to the programs for which it contracts directly for production, the MET interconnection is used to broadcast programs produced or acquired by member stations. The stations each tend to have a different level of reliance on KTCA as a source of programs.

All stations except Appleton, for example, have their own direct line from the Public Broadcasting Service and so do not receive PBS programs through KTCA. The Appleton station has no independent production or origination capability of its own and so receives virtually its entire program schedule directly from KTCA, including the Minneapolis and St. Paul school programs and all other programs produced or acquired by KTCA.

The Duluth, Fargo-Moorhead, Grand Forks, and Austin stations, on the other hand, receive a very small percentage of their program schedules directly from KTCA. The Fargo-Moorhead and Grand Forks stations, for example receive an average of only 4-5 hours of programming directly from KTCA through MET each week. The Austin station receives an average of only 2 hours per week. The Duluth station receives much of its instructional programming from the Wisconsin ETV network because of the large portion of northwestern Wisconsin which it serves.

The Wisconsin Educational Telecommunications Board enjoys a special membership for its three stations in MET, even though they, unlike other MET stations, do not have a two-way interconnection with KTCA.

- H. The stations serving Wisconsin and South Dakota have become less dependent on KTCA for programming through their own production and acquisition capability and through their memberships in the Central Educational Network (CEN).

Both the South Dakota and Wisconsin state ETV networks and separately licensed stations in Madison, and Milwaukee are members of the Central Educational Network (CEN). CEN, headquartered in Chicago, is a regional network consisting of 42 stations in a 12 state area ranging from Ohio to Nebraska. CEN was formed in 1967 and includes some stations which were former members of MET. KTCA and other stations serving Minnesota are not members of CEN. (See map on page 90)

The CEN member stations each pay \$7,500 per year in membership dues. CEN is funded entirely from membership dues which totaled just over \$200,000 in 1974-75. Eleven series produced by CEN member stations were partially funded by CEN in 1974-75. In addition to those programs, CEN serves as a negotiation agent for stations in making "group buys" of programs from private syndicators. In 1974-75, CEN purchased 15 different series for its members who paid special assessments for the acquisitions. By joining in such a "group buy," stations saved as much as 40 percent of what they would have had to pay individually to purchase the same programs.

During the school year, CEN distributes about 10 hours per week of programming: five hours instructional and five hours general audience. The programs are fed to member stations during time reserved for regional networks on the PBS interconnection. In addition, CEN member stations use an average of about two hours per week of programming from the CEN video tape library of programs produced by member stations. Distribution costs for all

CEN programs are paid for out of membership dues paid by member stations. Local transmission costs are borne by member stations.

I. Several alternative production centers have emerged in the Twin Cities and are, or could be, producing programs for broadcast on KTCA.

Some locally produced programs shown over KTCA are not produced in KTCA's studios. The University of Minnesota, for example, has broadcast quality equipment and studios on its Minneapolis West Bank Campus. From these studios, the University produces the extension programs broadcast over KTCA as well as programs shown over its own closed circuit system.

The University Community Video Center, funded by student fees, also produces programs and tapes on low-cost, portable video tape equipment. The Center produces a one-half hour program which is shown weekly over KTCA.

In addition, broadcast quality equipment is being used to produce commercials and other video tapes in a number of independent, commercial production houses located in the Twin Cities.

And, a new, non-profit corporation, the Minnesota Public Programming Corporation, was founded in 1974 to produce programs for broadcast on KTCA, MET, or PBS. The Minnesota Public Programming Corporation has not yet produced any programs for broadcast but has made proposals for several programs on various subjects to a number of local private funding sources.

VII. KTCA'S GOVERNANCE: KTCA is governed by a non-profit community corporation, the Twin City Area Educational Television Corporation.

The Twin City Area Educational Television Corporation is a non-profit, tax-exempt organization, incorporated in March of 1955. Under an amendment to its Articles of Incorporation adopted in 1961, the Corporation is established to "furnish non-profit and non-commercial radio and television broadcasting services to the citizens of Minneapolis, St. Paul, and the surrounding area of the State of Minnesota . . ."

As a non-profit, tax-exempt corporation, the Twin City Area ETV Corporation is entitled to receive tax deductible contributions from individuals, corporations, and foundations. It does not have to pay local, state, or federal taxes.

A. KTCA's Board of Trustees consists of from nine to thirty-six members who are elected for staggered three-year terms by the Board of Trustees.

Vacancies are also filled by the Board of Trustees. According to the by-laws, members are elected to represent the public at-large, not specific institutions or organizations which they may be affiliated with. Trustees do not receive compensation for their service.

Under an amendment to the Corporation's by-laws adopted in 1972, no Trustee, other than an officer, may serve more than two successive three-year terms. After one year off the Board, Trustees may be elected again for up to two successive three-year terms.

In addition to the trustees elected to represent the public at large, the KTCA Board currently includes five "ex-officio" Trustees: the superintendents of the Minneapolis and St. Paul school systems, the executive director of the Minnesota Private College Council, the Chancellor of the Minnesota State College System, and the general manager of the Minnesota State Fair. The ex-officio trustees have all the rights of other trustees including the right to vote and serve on standing committees of the Board. They serve as a result of their positions, and are replaced on the KTCA Board by their successors when they resign from their positions of employment.

Since 1972, the KTCA board may also designate "honorary" or "founding" trustees who may attend meetings of the board but may not vote. Currently there are nine "founding" trustees, one of whom is also an elected voting member of the Board.

One-third of the members of the KTCA board must be in attendance in order to conduct business at meetings. In 1974, the KTCA board changed its meeting schedule from four to six meetings per year. An annual meeting is held in September.

Currently, the KTCA board operates through the following committees: Executive, Personnel, Public Relations, Long-range Planning, Nominating, Program, Budget, Auction, Relationships with Educational and Cultural Organizations, and Volunteer Development. The long-range Planning Committee has a subcommittee on KTCA's mission.

In 1974, the general manager of KTCA was elected a voting member of the Board of Trustees. The general manager and other staff members also serve as voting members of the committees of the KTCA board, including the Personnel Committee.

- B. Meetings of KTCA's Board of Trustees and board committees are generally not open to the public. Station records, particularly dealing with financial matters, are not readily available for public inspection.

KTCA's board, as a matter of policy, has not opened its meetings regularly to the public. The same is true for the standing committees of the KTCA Board. The 1975 KTCA annual meeting will be televised, however, and special invitations to attend are being sent to several hundred contributors to the station.

In most cases, the KTCA staff was cooperative in providing financial and other records to this committee. There is no general policy within the station, however, on providing access to station records to members of the public. Some requests for information made by this committee were denied. Others could not be responded to because records are not kept by the station in such a way that reasonable public access to information can be provided without major expense and time demands on the station.

KTCA is not required to submit reports on its audience, programming, or finances to any agency of state government. It does not provide a formalized annual report on finances, programming, and audience to the Twin Cities community. An extensive report on finances, programming and personnel is filed annually with the Corporation for Public Broadcasting. Although KTCA has provided voluntarily to this committee its reports to CPB, CPB has a

firm policy of not releasing the reports of individual stations without the written permission of each station.

Reports on station operations are also made a part of the license renewal process to the Federal Communications Commission. The information filed with the FCC must be available for public inspection at the FCC and at the local station. Financial information on station operations may be released only with the permission of the station, however.

VIII. KTCA'S FUNDING: KTCA funds its operations from a wide variety of sources including educational institutions and systems, individual and corporate contributions, and contracts for the production of broadcast and non-broadcast programs and materials.

- A. A small but increasing percentage of KTCA's revenue is derived from a "no strings" Community Service Grant received each year from the Corporation for Public Broadcasting.

Since 1970, the Corporation for Public Broadcasting has received appropriations from Congress for distribution directly to local stations in the form of Community Service Grants. The grants are distributed automatically on a formula which takes into account the station's budget and service area population. The grants may be spent on virtually any aspect of station operations including the purchase of nationally produced programs through the Station Program Cooperative, production of locally produced programs, and funding of general station operations.

From 1972 to 1974, KTCA received nearly \$240,000 in CPB Community Service Grants. In those three years the grants have grown from \$40,000 in 1972 to \$128,000 in 1974. As a percentage of KTCA's total revenues, the Community Service Grants have grown from 3.5 percent to 8.4 percent. KTCA's Community Service Grant for 1974-75 is \$205,377. Under a long range funding bill for the Corporation for Public Broadcasting currently pending in the Congress, annual Community Service Grants provided local stations would increase significantly by 1980.

- B. A small and declining percentage of KTCA's revenue now comes from state and local educational institutions and systems.

As recently as 1970, KTCA received approximately one-quarter of its income from elementary and secondary school systems and private and public colleges and universities. In its first year, more than three-quarters of KTCA's revenues came from educational institutions and systems. In the current school year less than ten percent of KTCA's revenues are coming from school sources.

The \$129,100 projected from school sources in 1974-75 includes \$31,000 from the Minneapolis Public Schools; \$40,000 from the St. Paul Public Schools; \$4,100 from private colleges; and \$27,000 from the University of Minnesota. The \$129,100 in income from educational sources compares to the \$212,549 received from the same sources in 1970-71.

The major categories of institutions responsible for the fall-off in school support in recent years appear to be the University of Minnesota, private colleges, and suburban public schools. In 1970-71, the University's contract with KTCA was for \$74,600. In 1974-75, it had dropped off to \$27,000. Private college support dropped from \$14,500 in 1970-71 to \$4,175 in 1973-74. School districts other than Minneapolis and St. Paul provided KTCA

\$113,317 in 1964-65 and \$62,832 in 1970-71, compared to about \$15,000 in the 1974-75 school year. Of this \$15,000, less than \$5,000 came from suburban school districts in the Twin Cities 7-county area. The twelve suburban districts providing school income to KTCA ranged from \$9 from St. Louis Park to more than \$1100 from Rosemount and Forest Lake. Other major districts such as Bloomington (\$154); North St. Paul (\$149); and Roseville (\$270) provided minimal support. A number of major suburban school districts including Minnetonka, Hopkins, Robbinsdale, and Anoka provided no financial support for KTCA in 1974-75.

- C. The most significant increases in KTCA revenues in recent years have come from private sources, mainly membership subscriptions. Other private support comes from the annual "Giant TV Auction," and unrestricted contributions from businesses and foundations.

In order to meet the increasing costs of staying on the air, KTCA has had to replace its declining income from educational institutions and systems with private contributions from viewers. In the past five years, KTCA's membership (persons paying \$15 per year) has increased from 6,200 to 15,500. Membership income in those five years has grown from \$64,000 to a projected \$210,000 for 1974-75.

Contributions from business and foundations have also increased dramatically, from \$11,850 in 1970 to a projected \$85,000 in 1974-75. And, gross income from the annual "Giant TV Auction" has nearly doubled in the past five years, from \$92,000 to \$172,000. Income from private, unrestricted sources now represents just over a third of all KTCA revenues, up from about 20 percent in 1970.

- D. Except for a \$20,000 appropriation in 1974, state financial support for KTCA has been limited to an early appropriation to help finance construction of the station, the underwriting of specific programs, and indirect support through local school systems and public higher education institutions.

The 1974 state appropriation for educational television was actually \$100,000 with \$20,000 each going to the five stations serving Minnesota: KTCA, Appleton, Duluth, Fargo-Moorhead, and Austin. The appropriation to help finance construction of KTCA's building was \$100,000 from funds left over after the 1958 State Centennial.

State funds for underwriting of specific projects have included \$31,000 appropriated by the 1975 Legislature for coverage by KTCA of committee and floor sessions. Additional grants have been made by various agencies of state government to the Midwestern Educational Television network for programs which have been produced by KTCA.

The non-commercial television stations serving Minnesota requested a \$1.0 million annual appropriation from the 1975 Legislature. The request was not acted on. The \$100,000 appropriated in 1974 was not reappropriated in 1975.

- E. More than half of KTCA's operating revenue is derived from contracts for the production of materials and programs, some of which are broadcast and some of which are not.

Approximately \$765,000, or 54.2 percent of KTCA's revenues for 1974-75, represents payments to KTCA for the production and/or telecasting of films and video tapes, or the provision of other services under contract with business firms, private organizations, and governmental agencies.

Some of this income is derived from production and broadcast of programs of broad interest and importance to the community, such as the legislative coverage, a series of women in Minnesota history, and the "Minnesota Horizons" series.

Much of the income is derived from production and broadcast of programs aimed at a very limited audience. These are primarily continuing education programs, many of which are not broadcast in prime-time hours, including a major series of police-in-service training films, and continuing education for lawyers and dentists.

At least some of the income is derived from production of films or tapes which are never shown on KTCA. For example, in 1974-75, KTCA received approximately \$56,000 in net income from production of commercials, including TV commercials for political candidates and commercials for Twin Cities business firms produced under contract with local advertising agencies.

KTCA was unable to provide the committee with a breakdown of its income from production and telecasting contracts into the two categories of 1) programs which were broadcast over KTCA and 2) programs and other materials which were not broadcast over KTCA. Neither is KTCA's bookkeeping system set up to provide a listing of programs produced under contract with underwriters, or a listing of underwriters of programs produced during a particular year.

- F. It appears that KTCA is operating with considerably less financial support from its community than are non-commercial television stations in a number of other major urban areas.

Despite the fact that its budget has increased ten fold, from \$150,000 in 1957 to \$1,500,000 in 1975, KTCA's support from local and state public and private discretionary sources is less--on a per capita basis--than support being given non-commercial television stations in a number of other major urban areas.

While KTCA serves the 13th most populous market, for example, it operates with the 43rd largest budget among non-commercial television licensees nationally. KTCA's 1974 revenues amounted to about \$.84 per person in its primary service area. Among non-commercial television stations in nineteen large urban areas surveyed by the Citizens League, per capita revenues ranged from \$.38 in Detroit to \$2.16 in Boston and \$2.32 in Jacksonville. Stations in the Citizens League survey with lower per capita revenues in 1974 than KTCA were Detroit, Seattle, Los Angeles, and Chicago. Milwaukee's per capita revenues were approximately equal to those of KTCA. Higher per capita revenues were reported in Jacksonville, Boston, Rochester, Buffalo, Baltimore, Portland, Washington, D. C., Cincinnati, Pittsburgh, San Francisco, New Orleans, San Diego, and Atlanta.

One major source of revenue for many non-commercial stations, including KTCA, is an annual fund raising auction. Viewers are encouraged to bid by phone for items which are contributed by area businesses and individuals and then shown live on television, usually over a week's time. The success of viewer auctions in raising money is viewed by many persons in non-commercial television as a tangible indicator of community support for the local station since large numbers of both contributors and purchasers are involved. Non-commercial television stations generally also attract their largest audiences during their auction weeks.

Among 23 non-commercial television stations in large urban areas which conducted fund raising auctions in 1973, KTCA ranked 19th in per capita income from the auction. KTCA raised about \$.07 per capita compared to \$.46 per capita in Jacksonville, \$.39 per capita in New Orleans, and .15 per capita in Detroit. Large urban communities which, in 1973, provided less per capita support through their non-commercial television station's auction than did the Twin Cities were Philadelphia, Kansas City, Indianapolis, and Dallas.

Another indicator of local community support is the number of local viewers who become "members" of the station by contributing a fixed sum of money each year, usually between \$15 and \$20. KTCA, although its membership support has grown considerably in recent years, appears to be attracting less support on a per capita basis from membership subscriptions than are stations in a number of major urban areas.

The most recent comparative data available on station memberships is for FY1973. Major increases in memberships have been experienced by many stations since 1973. KTCA's membership, for example, increased from 6,200 to 15,500 between 1973 and 1975. From 1973 to 1974, memberships increased from 70,000 to 100,000 in Boston; 5,500 to 9,300 in New Orleans; 20,000 to 33,000 in Pittsburgh, and 71,000 to 90,000 in San Francisco.

In 1973, about .8 percent of Twin City households were members of KTCA. This compared to memberships as a percent of total households of 4.2 percent in Boston; 1.9 percent in Pittsburgh; 1.5 percent in Cincinnati; and 2.3 percent in Miami. Of the stations serving the 30 largest metropolitan areas in 1973, KTCA ranked 20th in per capita support from membership subscriptions. Those metropolitan areas with lower membership support included Detroit, Cleveland, Houston, Kansas City, and Milwaukee.

When auction revenues, membership subscriptions, and state-local taxes are added together, KTCA's local financial support for 1974 totals about \$.31 per capita in its primary service area. Among the nineteen non-commercial television stations in major urban areas surveyed by the Citizens League, KTCA ranks 16th in this indicator of community support. Only Los Angeles, Washington, D. C., and Detroit rank lower. Communities attracting greater community support from local and state taxes, individual subscribers, and a fund raising auction include: Baltimore (\$1.26); Jacksonville (\$1.69); Buffalo (\$1.11); Milwaukee (\$.68); New Orleans (\$.60); Cincinnati (\$.49); and Pittsburgh (\$.47).

During a special "Awareness Week" in March of 1975, non-commercial television stations throughout the country featured special programming and "on-air" solicitation of pledges of contributions. KTCA viewers pledged about \$69,000 during the week. This compared with pledges of \$152,000 in Dallas, \$86,000 in Phoenix, \$214,000 in Pittsburgh.

According to the president of KTCA, the station has received greater per capita financial support from St. Paul area foundations and corporations than from Minneapolis area foundations and corporations. Individual memberships from the two cities and their suburbs are proportional to population.

- G. The relatively low level of community financial support for KTCA is somewhat inconsistent with the Twin Cities' traditional support for public radio, the arts, and education.

Minnesota Public Radio, for example, is one of the best funded public radio stations or networks in the country. Its 1973-74 budget of \$544,000 compares to total budgets for public radio stations in other metropolitan areas of \$102,000 in Jacksonville, \$55,000 in Boston, \$72,000 in San Francisco, and \$178,000 in Pittsburgh. MPR has won several national awards for its success in raising local funds, including an award from the Corporation for Public Broadcasting as "public radio development station of the year" for 1974-75, with an increase in its budget from \$544,000 in 1973-74 to \$831,000 in 1974-75.

According to a 1975 article in the Minneapolis Tribune, the private sector has provided more than \$70.0 million to finance construction of new buildings for Twin Cities arts organizations over the past ten years. This includes \$23.0 million for the Minneapolis Society of Fine Arts complex and \$12.8 million for the new Minnesota Orchestra Hall. In addition, a Bush Foundation survey found annual private operating support for eleven area performing arts organizations and museums to be just under \$7.0 million. By adding in private funds raised to operate the St. Paul-Ramsey Arts and Sciences Council and Minneapolis Society of Fine Arts, as well as the numerous smaller arts and cultural organizations in the area, it is not unreasonable to estimate that at least \$8,000,000 in private operating support is provided each year for arts and cultural organizations in the Twin Cities.

Minnesota private educational institutions, too, have generated considerable support from private financial sources, both in and outside the state. The Minnesota Private College Fund has estimated, for example, that total annual private operating support for Minnesota Private Colleges is currently approximately \$8.0 million.

IX. KTCA'S PROGRAMMING: KTCA's programming includes locally and nationally produced offerings directed toward various age groups and interests.

- A. The amount of programming broadcast each week by non-commercial television in the Twin Cities has increased dramatically over the past seventeen years, through increases in hours, by broadcasting on weekends, and through the addition of a second channel, KTCI-Channel 17.

KTCA's early programming schedule included about 30 hours per week, afternoons and evenings on weekdays. In 1959, KTCA began programming all day. In 1966 the station began programming on Sundays, and in 1972, Saturday programming was added.

In 1975, then, KTCA programs an average of about 75-80 hours per week, Sunday through Saturday. KTCA generally programs from 9:00 a.m. to 11:00 p.m. on weekdays, Saturday mornings, and Saturday and Sunday evenings. In addition, KTCI programs an average of about 20 hours per week, on Monday through Friday evenings.

One special advantage which non-commercial television has over its commercial counterpart is the ability to repeat programs on a regular basis within a short

period of time. Under the telecasting rights generally given to local non-commercial stations by national program producers and underwriters, programs can usually be repeated at least once during the week in which they are initially shown. Approximately 43 percent of PBS programs shown on KTCA are repeated, many of them on Channel 17.

B. The content of programming broadcast by KTCA varies greatly depending on the time of day.

Until about 3:00 p.m., KTCA broadcasts instructional programs, some of which are underwritten and produced by the Minneapolis and St. Paul school systems. Other programs are made available to KTCA for broadcast by the Minnesota Department of Education through the Department's membership in the Central Educational Network's Instructional Television Council. Other programs are acquired by KTCA or are maintained in its film/tape library and are broadcast at the station's expense.

During the school day and again in its late afternoon hours, KTCA broadcasts children's programs, such as "Sesame Street" and "Mister Rogers Neighborhood," which are distributed by the Public Broadcasting Service. KTCA also broadcasts several instructional programs aimed at older audiences during its late afternoon hours.

KTCA's evening and weekend programs are aimed primarily at adult audiences, with the exception of Saturday morning children's programs.

KTCA's summer-time schedule eliminates the classroom instructional programs and one repeat of the PBS children's programs. The station generally goes on the air about 2:00 p.m. during the summer months and other school vacations.

C. Approximately 70% of KTCA's prime-time programming is distributed by the Public Broadcasting Service, with about 30 percent produced or underwritten by local sources including KTCA and the University of Minnesota.

During the first week in February, 1975, for example, 70.9 percent of KTCA's evening (6:00 p.m. to sign-off) programs were produced by national production centers and distributed through PBS. About 12.7 percent were produced by KTCA, 9.1 percent by the University of Minnesota; and 7.3 percent by other educational institutions and other sources.

Although about 60 percent of KTCA's total broadcast schedule is devoted to instructional and children's programs, nearly all KTCA's prime time programming is non-instructional. These programs include locally and nationally produced cultural, artistic, and public affairs programs.

According to a survey conducted by KTCA during October, November and December, 1974 and January, 1975, only about 3.5 percent of KTCA's prime time and weekend schedule is devoted to instructional programs. From 20 to 30 percent is devoted to general educational programs; 20-30 percent performing arts programs; 4 to 6 percent light entertainment; 35-45 percent public affairs, and 3 to 11 percent other programs not falling into any of the above categories.

The relatively small amount of prime time programming underwritten by educational instruction represents a major shift from the early days of the

station when as much as half KTCA's prime time schedule was underwritten by Minnesota colleges and universities. Minnesota Private Colleges currently program one half hour per week, with the "Minnesota Private College Concert" series. The University of Minnesota programs about two hours per week, including a half-hour program underwritten by the Agricultural Extension Service. This compares to the five hours per week programmed by the private colleges and five hours per week programmed by the University of Minnesota in the early years of KTCA.

- D. Unlike a number of non-commercial television stations serving comparable and smaller sized urban areas, KTCA has not emerged as a major national programming production center.

One important indication of a local non-commercial television station's standing and reputation among its peers is its ability to get its programs distributed nationally through the Public Broadcasting Service.

There are basically four ways which local stations can get programs distributed nationally: 1) Through the Station Program Cooperative; 2) Through prior underwriting grants, which cover most or all of the production costs, distributed by the Corporation for Public Broadcasting; 3) through "step-up grants" which are awarded by CPB to local stations to pay the additional costs required to prepare a locally produced program for national distribution, 4) or simply offering programs for national distribution without remuneration.

National production grants, over the years, have tended to be concentrated in six large stations; New York, Boston, Washington, D. C., Chicago, San Francisco, and Los Angeles. Many smaller stations are increasingly producing programs for national distribution, however, through participation in the Station Program Cooperative and through direct from the Corporation for Public Broadcasting and national foundations and corporations.

Local stations, for example, submitted 60 proposals for the first Station Cooperative in 1974-75. Twenty-five programs produced by sixteen different stations and other production centers were selected by their fellow stations to make up the first Cooperative. Stations serving smaller and medium sized metropolitan areas which had programs selected for the first Cooperative included Cincinnati, Buffalo, Baltimore, Rochester (New York), and Albuquerque.

In the second Station Program Cooperative held to select programs for 1975-76, more than 200 proposals from more than 60 local stations and other production centers were submitted. In response to the initial call from PBS for proposals, twenty-three of the 29 stations serving metropolitan areas of one million or more submitted at least one proposal. Twenty-nine stations, including those serving St. Louis, San Diego, Miami, Austin (Texas), Erie (Pennsylvania) and Pullman (Washington), submitted proposals for five or more series. Fourteen stations submitted proposals for 100 or more individual programs including stations serving Baltimore, Cincinnati, Jacksonville, Madison, and Schenectady. And eighteen stations submitted proposals with total budgets of more than \$1 million including stations serving Hershey (Pennsylvania) and San Jose.

Stations which had programs selected for the 1975-76 Station Program Cooperative included those serving Austin (Texas), San Diego, Tempe (Arizona) and the New Hampshire, Nebraska, and South Carolina networks.

During 1974-75 the Corporation for Public Broadcasting committed itself to funding eight continuing series produced by local stations and production centers including stations serving New York, Boston, and Phoenix. New series funded on a pilot or "R & D" basis include those produced by stations in Hershey, Louisville, Austin, and Miami. "Step-up grants" have been received for thirty-nine different locally produced programs, produced originally for local consumption in communities including Des Moines, Trenton, Pittsburgh, Salt Lake City, and Seattle.

From 1973-75, KTCA had three programs distributed through PBS which it has produced on its own: "Incident at Cass Lake," "Roots of Reform," and the Inaugural Concert of the new Minnesota Orchestra Hall. KTCA also provided local station assistance to two other programs which were produced by other non-commercial stations in the Twin Cities: "The School for Scandal" on "Theater in America" produced by WNET in New York, and "The Advocates" produced by WGBH in Boston.

KTCA did not submit proposals for the 1974 Station Program Cooperative or in response to the original call from PBS for proposals for the 1975 Cooperative. KTCA did respond to a special appeal by PBS for minority programs which was made some weeks after publication of the preference catalog for the 1975 Cooperative. According to PBS, the KTCA proposal, for a series on American Indians, received "modest" support in the first rounds, and the series was dropped from consideration following the sixth round of bidding.

According to the Corporation for Public Broadcasting, no underwriting grants were awarded KTCA for continuing series or for pilots or research and development programs or series during fiscal year 1975. KTCA-produced programs were not among the 39 locally produced programs which received CPB "step-up" grants in fiscal year 1975 in order that they might be distributed nationally. According to the Public Broadcasting Service, no KTCA produced programs were shown on PBS in fiscal year 1975.

- E. KTCA has not had a regular program of audience research to assist it in development of program ideas or in the establishment of programming priorities.

KTCA, for example, has not subscribed to the Nielsen or other commercial rating services. According to Nielsen, there has been an increasing interest on the part of educational or public television stations in its service as a means of providing assistance in making programming and managerial decisions. Thirteen of the non-commercial television stations serving the 28 largest metropolitan areas are currently subscribing to the Nielsen Service. Nielsen makes its service available at a substantial discount for non-commercial stations, \$125 per report.

According to information provided the committee by its assistant general manager, KTCA-TV budgets no money for audience research. Audience reaction to KTCA programming is gauged primarily through informal contacts between the staff and trustees of KTCA and the community, phone calls, and letters from viewers.

- F. KTCA's basic programming decisions are made by staff. Formalized community input to those decisions is provided through KTCA's Board of Trustees, committees of the Board of Trustees, and a Citizens Advisory Committee established in 1974.

KTCA obtains informal input to its programming decisions through letters and phone calls from station viewers and through presentations which its staff members make before community groups in the Twin Cities area.

In an effort to gain broader community input to the station, a citizens advisory committee was created by the KTCA Board of Trustees, in mid-1974. The twenty-member committee was appointed by the station's general manager after receiving suggestions from members of the KTCA Board. Although it was announced originally that the committee would meet at least four times each year, it met only twice in its first fifteen months of existence. At its second meeting in October, 1974, four of the twenty members were present.

In a similar effort to gain better rapport with area arts and cultural organizations, a special committee of the KTCA Board was appointed in 1974. According to the President of the KTCA Board, the committee was created because a number of misunderstandings and concerns on the part of both KTCA and arts and cultural organizations "were creating tensions and unwarranted criticisms of the Corporation (KTCA) and its staff members." Again, according to the president of KTCA, it is not yet clear what impact the committee is having on relations between the station and arts and cultural organizations in the Twin Cities community.

Prior to deciding on its final selections from the 1975-76 Station Program Cooperative, KTCA presented excerpts from five proposed programs during a half-hour prime time program. Some 1,700 telephone calls and 300 letters were obtained in response to requests for advice to KTCA's staff in selecting from among the several hundred programs proposed.

Unlike at least some non-commercial television stations nationally, KTCA has not done formal surveys or other studies of community needs to aid it in determining program priorities. The Tucson station, for example, employs a full-time research director to prepare detailed studies on community needs and to work to reflect those needs in its programming decisions. The Pennsylvania Public Television Network Commission undertook a major "ascertainment" study in 1974 which included televised hearings on each of the network's stations throughout the state. The study resulted in a 550 page report highlighting the programming needs and priorities identified. The Corporation for Public Broadcasting has also undertaken community assessment studies in at least seven urban areas since 1969 including Sacramento, San Jose, and Madison.

Although it has not been required, a number of non-commercial stations are undertaking the kind of formal "community ascertainment" studies required of commercial broadcasters. The studies, undertaken by stations in Boston, Jacksonville, Urbana (Illinois) and elsewhere, generally involve a survey of area residents and interviews of "community leaders" by station management. The output of the surveys and interviews is generally a listing and prioritization of community problems which can then be used in acquiring and producing programs for broadcast over the station.

KTCA no longer receives formal input from area school districts which are not specifically underwriting programs (Minneapolis and St. Paul). From 1966 to 1968, KTCA was an associate member of the Educational Research and Development Council of the Twin Cities and was able to at least maintain constant, formal contact with area school districts. Suburban school districts no longer have formal input to KTCA's school programming through the Minnesota Council for School Television which was abolished in about 1968. The Council included school districts not directly producing programs. It was discontinued as suburban school districts gradually withdrew their financial support from KTCA's school programming.

- G. KTCA generally does not have discretionary revenues available for locally-produced, non-instructional programming.

KTCA, unlike at least some non-commercial television stations, does not have a "pool" of discretionary funds available to underwrite local productions. KTCA continues, in 1975, the general policy adopted in 1957 of requiring the specific underwriting of programs produced by the station. The only continuing, non-instructional programs which are not specifically underwritten are the weekly "Your World this Week" and "Inquiry" series and the twice-monthly "People and Causes" programs for which a nominal \$20 is charged to sponsoring organizations for a half-hour of air time. KTCA also underwrote from general station revenues the six hours of programs broadcast in the fall of 1974 which featured interviews by the League of Women Voters of candidates for statewide and congressional offices.

In many stations, such as Jacksonville, Boston, and Milwaukee, discretionary funds are available to produce non-instructional local programs. In Milwaukee, for example, the receipts from the annual fund raising auction (\$240,000 in 1974) are used to fund a nine-member crew and color remote unit which provides an average of 2.5 locally produced programs each week which are done on-location in the community.

Without the availability of discretionary revenues, timely, local public affairs coverage can be very difficult. Opportunities for covering local events can be lost because specific underwriting funds cannot be raised in time. In 1974-75, for example, a citizens advisory committee to advise the Minneapolis City Council on the spending of federal revenue-sharing funds was created. KTCA expressed an interest to the advisory committee in broadcasting some of its meetings. Specific underwriting could not be found for the programs, however, and, because discretionary revenues were not available, the opportunity to share the workings of the advisory committee with the citizens of Minneapolis was lost.

- H. The only major exception to KTCA's general policy of requiring prior underwriting for the production of local programs is the discount the station provides educational institutions who produce and/or broadcast programs over KTCA, and the instructional programs broadcast during the day which are not specifically underwritten by school districts or the State Department of Education.

KTCA's Board of Trustees has established a policy of not requiring payment of the full cost of producing or broadcasting programs used by school systems and higher education institutions. A discount of between ten and fifteen percent is provided educational institutions both for hourly production charges and telecasting charges. KTCA also underwrites the acquisition and/or telecasting costs of approximately 2.5 hours of daytime instructional program-

ming each day during the school year. These are the programs in KTCA's instructional schedule which are not being underwritten by the Minneapolis or St. Paul school systems or the State Department of Education. In background information provided this committee, the assistant general manager of KTCA estimated that the difference between the cost of providing KTCA's service to educational institutions and the revenues derived from those institutions was approximately \$240,000 per year. This \$240,000 is made up from general station revenues not earmarked for specific programs such as revenues from the "Giant TV Auction," membership subscriptions and general corporate and foundation support.

- I. KTCA markets its programs through regular newspaper listings, TV Guide, its monthly program guide distributed to contributing members, and occasional advertisements placed in general circulation daily newspapers.

After years of listing KTCA separately from the commercial stations, the Minneapolis and St. Paul daily newspapers and St. Paul Sunday Pioneer Press now include KTCA in their regular TV listings. KTCA continues to be listed separately in the Sunday television supplement to the Minneapolis Tribune, however.

KTCA's program listings are also sent to each of the 15,500 members of KTCA through a monthly program guide. And, KTCA's programs are listed with the commercial stations in TV Guide.

KTCA, again according to its assistant general manager, budgets no money for marketing but has received an advertising grant of \$2,900 in fiscal year 1975 from PBS. The funds are being used to run occasional advertisements in the Twin Cities' general circulation daily newspapers.

- X. KTCA'S AUDIENCE: KTCA's audience for individual programs, like that of non-commercial television generally, usually represents fewer than five percent of all households. Over a week's time, KTCA is watched by at least one person in between one-fourth and one-third of the households in its service area.

Research conducted by the Corporation for Public Broadcasting in Boston, Chicago, Dallas/Fort Worth, Denver, Nashville, Washington, D. C., and elsewhere suggests that two distinct types of viewing households exist for non-commercial television. One type of household watches non-commercial television primarily for its children's programs like "Sesame Street" and "The Electric Company." These households contain young children (and their relatively young parents), who are slightly higher socio-economic status than the general population. The second type of non-commercial television audience watches prime-time adult programs, primarily public affairs and cultural material. The CPB research suggests that these homes tend to be headed by adults who are older and less likely to have young children. These viewers are also of much higher socio-economic status than the general population.

- A. KTCA's audience for individual programs is usually fewer than five percent of all households with the exception of children's programs such as "Sesame Street."

KTCA's most popular programs--in terms of audience size--are the highly regarded children's programs distributed by PBS. For "Sesame Street" and "The Electric Company," for example, KTCA attracts as many as 15-20 percent of Twin Cities households using television at the time of the broadcast. Nearly all viewers for these programs are under 12 years of age.

Next most popular are the nationally underwritten and produced cultural and informational programs distributed by PBS such as "Masterpiece Theater," "Theater in America," "Ascent of Man," and "Nova." For these programs, KTCA's audience is generally about 3-5 percent of the households viewing television at that time.

The size of KTCA's audience for PBS programs is not unlike the audience of most non-commercial television stations. On a national average in November of 1974, PBS cultural programs obtained a 1.5 percent rating and public affairs programs a rating of .7 percent. Some stations do draw larger audiences for PBS programs, however. In January of 1975, for example, "Masterpiece Theater" drew an average of six percent of the viewing households in the Twin Cities on KTCA. According to Nielsen ratings, "Masterpiece Theater" is seen in about 13 percent of the viewing households in Chicago and 14 percent in Boston. In San Francisco, in the summer of 1974, "Masterpiece Theater" reached 22 percent of all persons watching television at the time it was shown.

Most locally produced KTCA programs do not attract a large enough audience to register on the commercial rating services. The threshold for registering on the rating services is one percent or about 7,000 households. In January of 1975, for example, no KTCA produced program attracted an audience of more than 10,000 households.

- B. Perhaps a more important indication of the audience of non-commercial television stations is the "Weekly Cumulative Rating" which indicates the percentage of area households which have watched at least one program on a television station during a week. KTCA's weekly audience has grown considerably over the past five years, but still lags behind the average cumulative audience of non-commercial television stations nationally.

For the entire broadcast day, from 9:00 a.m. to 12:00 midnight, KTCA's weekly cumulative rating has grown from 20 percent in 1970 to about 28 percent in February-March of 1975. At least some of the increase in weekly cumulative audience during this period has probably resulted from the increased hours which KTCA is now on the air, including Saturday programming which began in 1972.

In prime time evening hours, 6:30 - 10:00 p.m., KTCA's weekly cumulative rating in February-March of 1975 was 12 percent, up from 10 percent one year earlier.

KTCA's weekly cumulative rating of 28 percent compares to the 91-93 percent weekly cumulative rating of each of the three network affiliated commercial stations in the Twin Cities and to the 78 percent weekly cumulative rating achieved by the area's commercial independent station.

In comparison with non-commercial television stations serving other areas, KTCA's all-day and evening prime time cumulative ratings are slightly below the national average and considerably below the ratings of stations in a number of major markets.

In February-March of 1975, for example KTCA's all day weekly cumulative rating of 28 percent compared to the national average rating of 31.4 percent. KTCA's evening rating of 12 percent compared to a national average of 16.8 percent.

KTCA's all day cumulative rating of 28 percent compared to 50 percent in New York, 45 percent in Boston, 38 percent in Denver and Milwaukee, and 30 percent

in Dallas. KTCA's 12 percent evening prime time cumulative rating compared to 28 percent in Boston, 24 percent in Denver, 21 percent in Pittsburgh, and 19 percent in Milwaukee and Buffalo. Stations serving major urban areas which had lower all day and evening prime time cumulative audiences than did KTCA were those stations serving Los Angeles, Detroit, Baltimore, Indianapolis, and Kansas City. All five of these stations operate on UHF channels.

- C. This relative lack of viewer support for KTCA is not consistent with the generally high level of Twin Cities participation in, or exposure to, public radio, the arts, education, and public affairs.

KSJN, for example has the fourth largest public radio audience in the country, according to American Research Bureau (ARB) surveys. Only public radio stations serving Boston, New York, and Washington, D. C. attract a larger audience, and a number of public radio stations in larger urban areas such as Chicago, Los Angeles, and San Francisco attract a smaller audience than does KSJN.

A 1974 Ford Foundation study of participation in the arts found that total per capita exposure to drama, musical events, and movies in the Twin Cities ranks second only to New York City when compared to eleven other major urban areas. The Twin Cities area ranked first in its per capita exposure to movies, third for professional or amateur plays, third for Broadway musicals, first for jazz, rock, and folk music performances, third for symphony music, tied for third, fourth, and fifth for opera, and tied for eighth and ninth for ballet.

Exposure to the various arts performances was compared for live performances, as well as for exposure through television, radio, and records or tapes. The Ford study found the overall exposure of Twin Cities residents to opera, symphony, and ballet performances was decreased somewhat by relatively low exposure via television. Since very little opera, symphony, or ballet programming is offered on commercial television, the Ford study results would appear to reinforce our findings on the relatively low level of audience support provided KTCA in comparison with non-commercial television stations in other major urban areas.

"Quality of Life" studies have also shown the high level of participation of Twin Cities residents in the arts and education. A 1972 study by the Urban Institute, for example, found the Twin Cities, in comparison with 18 large urban areas, first in indicators of "citizen participation," fifth in indicators of "community concern," and tied for third, fourth, and fifth in indicators of "educational attainment." Similar results were found for the state of Minnesota in a 1967 "Quality of Life" study undertaken by the Midwest Research Institute.

CONCLUSIONS

1. The Twin Cities metropolitan area appears to be almost uniquely suited to realize the important potentials of non-commercial television.

- A. The Twin Cities' non-commercial television station has the facilities and equipment needed to produce and broadcast high quality programs of either local or national origination.

At a point in the development of non-commercial television where some stations are still acquiring their first color equipment, KTCA has and is now using its second generation of color cameras. KTCA has also obtained equipment used to produce color broadcasts from remote locations anywhere in the region.

Unlike many large urban areas, such as Los Angeles, Detroit, Baltimore, and Washington, D. C., non-commercial television in the Twin Cities operates on a VHF channel. A VHF channel can be received on all television sets and appears to attract considerably greater viewer acceptance and familiarity than do UHF channels. Research also suggests that having a VHF channel contributes significantly to audience size.

Non-commercial television in the Twin Cities also has a second channel licensed and activated, making it possible to repeat programs and to continue to add programs to the local schedule when the capacity of the first channel is reached.

The major category of equipment still not being used by KTCA is the relatively low-cost and portable video tape equipment now available with which programs can be produced on-location, at lower cost, and with less inconvenience than using film or studio video tape equipment.

- B. The Twin Cities' abundant educational, cultural, and community and public affairs resources should provide outstanding program material for use in the production of non-commercial television programs for local, statewide, or national distribution.

An abundance of program material for non-commercial television exists in the Twin Cities. More than 200 arts and cultural organizations and institutions serve the area, including nearly 50 live theaters, 18 art centers, and more than 50 musical organizations.

Hundreds of neighborhood and community organizations, public interest groups, single issue organizations, and state, metropolitan, and local government agencies are engaged in generating and disseminating information on important public issues.

And several dozen higher education institutions and more than 50 public and private school districts serve the formal educational needs of the area.

Non-commercial television has great potential for sharing, broadly, these educational, cultural, and public and community affairs resources within the Twin Cities community itself, and when appropriate, with audiences throughout the state and country.

- C. The Twin Cities' tradition of extensive private sector financial support for the arts and education should provide a firm financial base for non-commercial television.

The private sector has provided more than \$70.0 million to finance construction of new buildings for Twin Cities arts organizations over the past ten years. Annual private operating support for the area's arts organizations and institutions has been estimated in excess of \$8.0 million. Minnesota Public Radio is among the best financed public radio stations in the nation, largely from listener support.

The private sector has also been extremely generous to education in Minnesota, providing an estimated \$8.0 million in annual operating support to the state's private colleges.

The large number of arts and educational institutions in the Twin Cities suggests, on one hand, tough competition for a non-commercial television station attempting to raise funds. The area has consistently indicated its willingness, however, to finance facilities and operations which it deems worthy of support. The financial success of Minnesota Public Radio, a relative newcomer to the area and, like KTCA, a public broadcaster, suggests even more dramatically the fund raising potential which should also exist for non-commercial television in the Twin Cities.

- D. The Twin Cities' tradition of extensive public participation in the arts, public and community affairs, and education should form a firm basis of viewers for non-commercial television.

Interest and participation in specialized arts, educational, public affairs, and community activities in the Twin Cities are consistent with the large number of activities in which participation is possible and the extensive public and private financial support for those activities which is being provided.

The area is surpassed only by New York City in its exposure to the arts, movies, and musical performances. "Quality of Life" studies have indicated the high level of citizen involvement in government, community affairs, and education.

Again, competition for viewers for non-commercial television is tough in the Twin Cities because of the high level of direct participation in the specialized areas which non-commercial television serves best. But, the Twin Cities area's highly informed and involved citizenry should provide a willing audience for specialized television programming of high quality. In fact, if properly used, non-commercial television should serve to even expand the area's already high level of participation in the arts, public and community affairs, and education.

- II. Important strides have been made in KTCA's service to the Twin Cities in recent years. As in many parts of the country, however, the important potentials of non-commercial television have not yet been fully realized in the Twin Cities.

Technically, KTCA has equipped itself to provide high quality locally and nationally distributed programming. KTCA's viewership has grown. Hours of service have been extended. The station is a dues paying member of the Public Broadcasting Service. Its budget has grown considerably. And, fiscal stability has been maintained.

In evaluating non-commercial television in the Twin Cities it is important to emphasize that KTCA's performance is not terribly dissimilar to the performance of non-commercial television stations in many parts of the country. Highly regarded stations in Boston, New York, and Jacksonville are the exception, rather than the rule, in comparison with most non-commercial television stations nationally. Each station tends to have its own set of weaknesses. Many stations, for example, operate on extremely low budgets or are highly reliant on financial support from a single educational institution or system. Many produce little local programming. Most do not produce programs which are distributed nationally. More than 85 percent reach a third or fewer of the households in their service areas during a week's time.

The Twin Cities, however, has high standards for its community institutions. We are proud of our educational, cultural, public and community affairs resources, not because they are average, but because they are among the best. The same high standards should be used in evaluating our area's non-commercial television station.

In comparison with the best non-commercial television stations and, even more importantly, in comparison with what appears to be clearly possible in the Twin Cities, we have concluded that the important potentials of non-commercial television have not yet been fully realized in our metropolitan area.

In coming to this conclusion, we have observed and interpreted several important indicators of local and national support and response to the performance of the Twin Cities' non-commercial television station.

- A. The absence of strong local financial and viewer support as well as the national response to KTCA's programming suggests that the potentials of non-commercial television in the Twin Cities have not yet been fully realized.

**** Community financial support** -- Except for certain businesses and foundations, the Twin Cities community has not responded to non-commercial television with a level of funding consistent with what we feel to be its potential. KTCA, on a per capita basis, receives considerably less private financial support from its local community than do stations in a number of major urban areas. KTCA, unlike many non-commercial television stations, receives virtually no state or local tax support. That pattern was continued by the 1975 Legislature. These findings are of particular significance in a community which has been as generous as has the Twin Cities in its financial support for public radio, the arts, and education, both through private donations and through taxes.

**** Community viewer support** -- The Twin Cities community has not responded to KTCA by viewing the station in numbers approaching the potential which we have

concluded exists for non-commercial television in this metropolitan area. On a weekly basis, KTCA's audience is below the national average and substantially below stations in most major urban areas. KTCA's broadcast of nationally distributed programs attracts a smaller audience than do at least some of the same programs in other major markets. And, no regularly scheduled KTCA-produced program has generated a significant local following. Yet, KTCA exists in a metropolitan area which enjoys an extremely high level of individual involvement and exposure to public radio, public and community affairs, the arts, and education.

**** National response** -- One important indicator of a local non-commercial television station's performance and reputation is its ability to get its programs distributed nationally. Increasingly, the selection of programs to be distributed through the Public Broadcasting Service is being made by the local stations themselves through the Station Program Cooperative. Twenty-two different stations and production centers had programs selected in the 1975-76 Cooperative. The Cooperative process of selection, as well as the conventional process of selecting programs for national underwriting, is basically a competition between local stations and other national production centers. Several individual KTCA produced programs have been shown nationally over the past few years. The response to KTCA's programming in this "market-place" of evaluation by its peers has not, however, been consistent with the potential we have concluded exists.

B. KTCA's past and present relationship with sources of programming in the community suggests that the potentials of non-commercial television in the Twin Cities have not yet been fully realized.

**** Educational potentials** -- KTCA's formal relationship with metropolitan area school districts is limited to the two districts which are producing and broadcasting programs, Minneapolis and St. Paul. In addition to suburban school districts, educational institutions largely uninvolved in using and financially supporting KTCA include private colleges, private elementary and secondary schools, and the state university and community college systems. KTCA is no longer formally affiliated with area school districts through the Educational Research and Development Council of the Twin Cities. School districts no longer have formal input to KTCA's school service through the Minnesota Council for School Television. As a percentage of total revenues, less financial support is now being provided KTCA from educational institutions than at any time in its history. That percentage has declined from nearly 80 percent in the first year of KTCA's operation to less than 10 percent in 1974-75. The percentage of KTCA's prime time programming which is underwritten by educational institutions has also declined substantially, from more than half in its first year of operation to less than five percent in 1974-75. Indications from area elementary and secondary school districts are that the trend toward less use of KTCA will not change as the technology of non-broadcast television continues to improve.

**** Cultural-entertainment potentials** -- From our contacts with KTCA and with representatives of arts and cultural organizations and institutions in the Twin Cities area, we have concluded that tensions and a general lack of rapport exist between KTCA and the Twin Cities arts community. A majority of the arts and cultural institutions interviewed have produced no programming for

broadcast on KTCA. Four major Twin Cities arts institutions (Walker Art Center, Guthrie Theater, Minneapolis Institute of Arts, and Minnesota Orchestra) produced a total of 12 programs in cooperation with KTCA between 1970 and 1975. Five of these programs were produced in cooperation with the Guthrie during 1973 when a former Guthrie employee was a producer-director with KTCA. In our interviews with representatives of area arts and cultural institutions, concerns were expressed with respect to the KTCA policy of funding local programming through specific underwriting and also relative to the technical quality of the arts and cultural programming which has been produced by KTCA. KTCA does not have a regularly scheduled "magazine" program promoting upcoming arts and cultural events in the area, nor does the station run promotional spots for area arts and cultural organizations. As a result, KTCA is generally not considered to be a part of the out-reach or audience development programs of area arts and cultural organizations.

- ** Public and community affairs potentials -- Covering local public affairs requires the ability to respond with programming on short notice as developments in the community are occurring. Staff and flexible equipment must be available to cover events in the community. Discretionary revenue must be available to produce programming on timely or controversial subjects and in cooperation with organizations which do not have funds available. From our contacts with public affairs organizations and leaders in the Twin Cities community, we have concluded that KTCA's local public affairs programming occurs largely at the initiative of segments of the community, rather than the station. Public affairs programming, like KTCA's programming generally, is nearly always specifically underwritten by the organization or agency originating the program idea. Some opportunities for current, topical public affairs programming have been lost because specific underwriting for that program could not be found in time. KTCA does not have a specific "public affairs unit" (producers and technical staff) which is assigned to initiate public affairs programming in the community. It does not have a film crew. It does not use portable, flexible video tape equipment now available to produce programs in the community. Unlike a number of local non-commercial television stations, KTCA does not have a locally produced, evening public affairs program which considers local events of each day in depth.

III. KTCA's view of its purpose, inadequate discretionary financial resources, and factors relating to the Twin Cities community itself have hindered full realization of the potentials of non-commercial television in the Twin Cities.

We have concluded that non-commercial television is a vital community resource. Without the aggressive leadership of the local non-commercial television station, the important potentials which we feel exist for non-commercial television are not likely to be realized. Responsibility for realizing or not realizing the potentials of non-commercial television rests not only with the local station, however, but also with the community which it serves. We have concluded that a number of factors, relating both to KTCA and to the Twin Cities community at-large, have hindered full realization of the potentials of non-commercial television in this metropolitan area.

- A. KTCA's mission or purpose has favored the more narrowly defined instructional potentials of non-commercial television, drawing the station's funds and commitment away from what we have concluded to be equally deserving cultural-entertainment, public affairs, and inter-community awareness potentials.

Despite major changes nationally in the direction of non-commercial television, improvements in the technology of non-broadcast television, and changes in the role and use of television in education, KTCA has continued to give highest priority to serving the educational institutions and systems of its service area.

KTCA's charter, by-laws, and name, the "slots" provided for educational institution representatives on its board, and public statements of the station's management continue to stress the priority to instructional services.

Perhaps more importantly, KTCA has implemented its policy of giving preference to instructional services by providing a discount to educational institutions producing and broadcasting programs over the station and by using discretionary revenues to underwrite the acquisition and broadcast of classroom instructional tapes and films used during the day. Discretionary revenues have generally not been available for locally produced non-instructional programs.

KTCA's policy of giving priority to its instructional service has continued despite the decline in its financial support from educational institutions and despite the fact that programs produced or underwritten by educational institutions have now all but disappeared from the station's evening program schedule.

- B. KTCA's policy of requiring locally produced non-instructional programs to be specifically underwritten has allowed the availability of financing, rather than a formalized assessment of community needs, to determine the station's programming priorities.

Historically, KTCA has financed the production and broadcast of local programs with funds raised by or with the producers of those programs. The only major exceptions have been the discount provided to educational institutions for producing and broadcasting programs and the acquisition and telecasting costs of daytime classroom instructional programming not underwritten by educational institutions, the cost of which has been borne by KTCA.

As a result of this policy, the priorities for locally produced programming on KTCA have tended to be set in a process not unlike that used by commercial television. Those programs which get financial backing (or which sell advertising on commercial television) are the programs which get produced and broadcast.

This "prior underwriting" policy of KTCA has tended to be substituted for audience research and formalized assessment of community needs in determining local programming priorities for the station. The policy also, almost by definition, has forced the station into a reactive stance with respect to ideas for programming. KTCA has not been able to aggressively stimulate the generation of programming ideas in the community without running the risk that funds to actually produce the programs proposed might never be found.

The policy of requiring specific underwriting for locally produced non-instructional programming also runs the risk of giving undue influence to underwriters of programs, particularly public affairs programs. We do not, for example, believe it is wise public policy to have coverage of a legislative body

specifically underwritten by that legislative body, as was the case with KTCA's coverage of the 1975 session of the Minnesota Legislature. Although KTCA maintained editorial control over the broadcasts, the risk remains that, if the Legislature is not satisfied with the treatment it was given by KTCA, it could withdraw funding for the programs and they would have to be discontinued.

- C. The Twin Cities community, acting together with KTCA, has not identified clearly the optimum use of television in education and the role or mission of KTCA in the cultural and public affairs life of the Twin Cities.

KTCA's role in serving the elementary and secondary school districts of the Twin Cities area seems to be drifting toward an eventual termination. Yet, KTCA, acting with Twin Cities area school districts, has not undertaken a conscious evaluation of the potentials of broadcast television in education.

Neither has there been any concerted effort on the part of higher education institutions in Minnesota to jointly review with KTCA the role of broadcast television in extending educational opportunities to persons who cannot, or would rather not, physically go to an educational facility.

And, a similar effort has not been made by KTCA, with the area's arts and public affairs leadership and private funding sources, to begin to determine the optimum role for non-commercial television in the arts and public affairs life of the Twin Cities area.

- D. KTCA, over the years, has become unnecessarily isolated from the community which it serves. Tensions and a lack of rapport with some elements of its logical constituency have hindered the station from realizing its full potential.

Several important initiatives, aimed at increasing KTCA's contact with the Twin Cities community, have been made during the past year. An advisory committee to the staff and trustees has been established as has a committee of the trustees on relationships with educational and cultural organizations. Several non-board members were added to board committees. Input was sought from viewers in the selection of five programs in the 1975-76 Station Program Cooperative. We commend KTCA for these initiatives.

We have concluded, however, that KTCA does not yet have a clear enough understanding of the community which it serves. The station does not have a regular program of audience research. Its advisory committee, established to meet at least quarterly, has met only twice in its first 15 months of existence. Formalized assessment studies to determine community needs have not been undertaken. We do not believe that solicitation of letters and phone calls from viewers and appearances by staff of KTCA before community groups give the station an adequate sense of what the community's needs are. We were not able to determine how inputs from KTCA's advisory committee or letters, phone calls, and other contacts from viewers help to determine programming priorities for the station.

In order to really serve a community's needs, a local non-commercial television station must have the trust and confidence of its various constituent groups and the community, generally, which it serves.

We do not believe that a self-selected board, closed meetings, and closed financial and other records contribute to building this kind of trust and confidence.

We have found considerable tension and lack of rapport between KTCA and various segments of the Twin Cities community over the years, including some arts and cultural organizations, educational institutions, and the area's largest circulation daily newspaper. KTCA has also had strained relationships at various times in the past with leaders in public broadcasting nationally.

Without assessing blame or responsibility in each individual circumstance, we have concluded that the tensions and lack of rapport between KTCA and various local and national interests have had a negative impact on the station's ability to serve the needs of the Twin Cities community. Time and time again, the positive aspects of KTCA have been blurred by controversy and ill will. Re-establishment of good working relationships between KTCA and its various constituent groups will be central to developing the kind of mutual trust and confidence between KTCA and the Twin Cities community which we believe is essential.

- E. Inadequate discretionary financial resources have been available to KTCA to undertake the broad program which we have concluded is necessary to realize the potentials of non-commercial television in the Twin Cities. The use of discretionary resources which have been available for locally produced programming has restricted the amount of non-instructional programming which could be produced by KTCA.

Serving a major urban area with high quality locally and nationally produced programming requires a significant amount of discretionary funding. The most successful non-commercial television stations in terms of cumulative audience or other measures of community support have tended to be those stations which have been able to attract large amounts of discretionary funding through 1) active viewer support via memberships and an auction; 2) foundation and corporate grants; or 3) state or local taxes.

KTCA, however, has never received significant amounts of governmental funding. Its financial support from area educational institutions is declining. Its private per capita support is considerably below that of stations in a number of major urban areas.

In using discretionary revenues which it has had available, KTCA has given priority to its service to area educational institutions. As a result, KTCA has never had substantial amounts of discretionary funding available for locally produced cultural-entertainment, public affairs, and inter-community awareness programming.

- IV. Realization of the potentials of non-commercial television in the Twin Cities will require a broader sense of purpose on the part of the local station; a governing structure which encourages the active involvement of the community; and expanded and reoriented discretionary financial resources which can be used to produce and broadcast programs serving the area's specialized needs and audiences.

- A. Non-commercial television in the Twin Cities should have a broad sense of mission or purpose -- to provide a programming service which reaches the largest possible number of persons in the Twin Cities viewing area by serving specialized needs and target audiences which are not now being adequately served by commercial television.

KTCA's charter, by-laws, name, ex-officio membership of its board, and policy statements of its board and management should not favor any one of the potentials of non-commercial television. Broad categories of programming should not automatically be given preference in the use of discretionary revenues.

A broad sense of purpose for non-commercial television must be shared by the local community as well as the local non-commercial television station. In effect, KTCA must be "rediscovered" by its logical constituency among local arts, educational, community, and public affairs organizations. Local private funding sources, too, need to recognize the important potential which KTCA has in the Twin Cities community.

The Twin Cities community is likely to respond to achievement of the potentials of non-commercial television by financially supporting KTCA through membership subscriptions, and by watching the station in increasing numbers. The community and KTCA should have specific goals of increasing KTCA's membership and increasing its audience, not for individual programs, but for its entire program service over a week's time.

KTCA is in a position to carry out a broader sense of purpose most effectively by providing high quality programs to its immediate service area, the Twin Cities metropolitan area. While getting its locally produced programs distributed nationally through PBS is an important goal, production of programs for national audiences should be given a lower priority by KTCA than production of programs for local audiences. Hopefully, some KTCA produced programs would be of high enough quality to be shown nationally, however.

B. Serving the Twin Cities' specialized needs and target audiences with high quality programming requires a number of initiatives on the part of the local non-commercial television station, acting with the community which it serves.

**** Assessment of community needs:** Determination of the specialized needs and target audiences to be served by non-commercial television requires a clear understanding of those needs and audiences in the local community. Since non-commercial television exists primarily to serve needs and audiences not being served by commercial television, such an assessment should review not only the community's needs, but also the services currently being provided by the Twin Cities' commercial television stations.

**** Audience research:** Research on the nature and response of its audience is critical to carrying out the role or mission of non-commercial television. Target audiences need to be identified. And the response of programs offered must be evaluated in order that a determination might be made of the success which programs are having in reaching target audiences. Audience research is also critical to monitoring "cumulative audience", or the percentage of area households viewing at least one program during a particular period of time.

**** Producing community programming:** The local non-commercial television station should view itself as an aggressive catalyst for the development and production of programming serving local community needs. Such a role should

be performed through allocation of adequate discretionary funds, staff, equipment, and air time for programs produced by the station to serve local cultural-entertainment, public affairs, and inter-community awareness needs. The station should have staff members assigned to working with the community in the development and production of local programming. Where equipment necessary to produce programs in the community is not currently available within the station, that equipment should be acquired.

**** Non-station production sources:** Not all production of local programming need be done by the local non-commercial television station. A number of other production resources -- in schools, non-profit organizations, and commercial firms -- exist in the Twin Cities and should be encouraged to produce local programs for broadcast on the local non-commercial television station. Adequate air time should be made available for programs produced by alternative production resources in the community. Some discretionary revenues should be set aside to underwrite the production and/or broadcasting costs of programs produced by alternative production resources in the community. Equipment needed to improve the technical quality of programs produced on non-broadcast equipment to FCC broadcast standards should be available.

**** Target audience marketing:** The purpose of non-commercial television -- serving target, rather than mass, audiences -- is significantly different from that of commercial television. So must be its marketing program. Some marketing should make more effective use of the mass media drawing attention to the local non-commercial television station and helping to establish its identity in the community. Much of KTCA's marketing, however, should be aimed at the specialized audiences of individual programs, through specialized publications, mailings, and other ways of reaching specialized groups.

C. Non-commercial television in the Twin Cities area should be structured and governed to encourage systematic, continuing community input to the origination of program ideas, establishment of programming priorities, and the production and acquisition of programs broadcast by the local station.

In order that a local non-commercial television station might be regarded as a true community resource, it must be accessible and responsive to the community which it serves. The Twin Cities community must feel that the station is truly "ours".

KTCA's governing board, for example, should be representative and responsive to its funding sources, viewers, program sources, and the community at-large. "Slots" on the governing board should not automatically be provided for particular interests in the community. Turnover among board members should be encouraged through effective term limitations.

The governing board of the station should be responsible for making policy, with the staff and management given adequate authority to carry out that policy. A clear separation should therefore be made between trustees and staff, with staff advising and serving the board and its committees but not actually serving on the board or its committees as voting members.

Adequate opportunity should be provided for broad segments of the community to participate in the development of programs aimed at particular needs and audiences. Advisory committees, meeting regularly, should provide assistance to KTCA's staff and management in initiating program ideas and establishing programming priorities.

And, to give the community a greater sense of participation in the station, meetings of KTCA's board and advisory committees should be conducted in public and official station records should be reasonably open and available.

- D. Additional private discretionary revenues will be required by KTCA to expand its capability to produce and acquire high quality local and national programs serving the Twin Cities community's specialized needs and audiences.

Our clear preference, in increasing KTCA's available discretionary revenues, is to significantly strengthen the station's *private* support through membership subscriptions. Large numbers of individual contributors are likely to feel an important stake in the success of KTCA and become loyal viewers.

We also believe substantial increases in revenue could be made available to KTCA from corporations, foundations, and individuals in the Twin Cities area. And, KTCA's annual "Giant TV Auction" could be significantly expanded to raise revenues for the station at the higher per capita level of support being provided non-commercial television stations in a number of other major urban areas.

We do not believe general support should be provided KTCA from state tax revenues at this time.

Our clear preference for increased *private* support over increased support from *public tax* sources is based on our concept of KTCA as a vital community resource. We believe it essential that KTCA be viewed as the community's television station, responsive and accessible to the community which it serves.

We do not believe KTCA should become dependent on state government for financial support, with the potential which could then exist for state government to expect a greater role in setting policy for the station and determining its programming priorities.

We believe it most likely that KTCA will be responsive and accessible to the Twin Cities community if it must annually prove itself in the "market-place" of private community response to its past year's performance. There is substantial evidence that adequate private funds are available in the Twin Cities to support a non-commercial television station which is serving the kinds of needs and audiences which we have concluded are central to realization of the potentials of non-commercial television in this metropolitan area.

In providing additional private support to KTCA, some funds will initially have to be made available to the station to expand its community programming service. Longer-term discretionary support should be provided in such a way that incentives exist to increase KTCA's private membership base, to broaden community participation in the station, and to produce programming which serves a significantly increased percentage of persons in the station's service area.

We would hope that the increased discretionary revenue would relieve KTCA of at least some of its dependence on underwriters of broadcast - and particularly non-broadcast - materials. KTCA's production priorities could then be determined by its assessment of community needs rather than the availability of funds to produce specific programs, films, tapes or commercials.

- E. The initiative for using broadcast television in the classroom should be left to Twin Cities area educational institutions.

Educational theory and practice is changing very rapidly, and part of the changing delivery of education to children is the role, style, and content of audio-visual instructional materials. Technological change, too, is giving teachers more choice among alternative ways of presenting audio-visual materials in the classroom. The declining use of KTCA by area school districts and the dramatic increase in their use of non-broadcast television are indications of these changes.

We have not concluded that broadcast television has no role in the classroom. The schools themselves, however, are in the best position to determine whether the means of distribution for in-classroom television should be broadcast or non-broadcast. We also believe that the schools are more likely to make effective use of broadcast television if they, themselves, were responsible for deciding what programs are broadcast and if the schools were paying the full cost of production or acquisition of the programs. Hopefully, the schools would organize themselves on a broader than one-district basis to decide on the in-classroom programs to be broadcast and funded.

We have concluded, therefore, that KTCA's role, vis a vis the instructional, classroom-oriented potentials of non-commercial television, should be to respond to the initiatives of area educational institutions. KTCA should make available the production and transmission facilities requested and paid for by area school districts. KTCA should be fully reimbursed for its production and broadcast of in-classroom programming with all assignable costs covered by the underwriting educational institutions.

We do not consider PBS children's programs, such as "Sesame Street" and "Electric Company", to be in-classroom instructional programming and would therefore leave with KTCA the initiative for acquiring and broadcasting those programs.

Similarly, we believe it to be within our broad view of KTCA's purpose the acquisition or production and broadcast of instructional programs aimed at in-home audiences, if it is determined that a significant need for such programming exists in the Twin Cities community.

- F. In realizing the potentials of non-commercial television in the Twin Cities, highest priority should be given to programming on the area's VHF channel, KTCA.

Full use of the Twin Cities' second non-commercial channel, KTCI, cannot and ought not be made until the transmission range of KTCI is at least equal to that of KTCA. Increasing KTCI's range, we have found, would require either \$133,000 or \$458,000 in local funds for a new transmitter, depending on the availability of a HEW Broadcast Facilities Grant. It has been estimated by KTCA that an additional \$500,000 would be required for equipment needed for a fully operational Channel 17. The annual operating cost of a fully operational Channel 17, again according to KTCA, could range between \$400,000 and \$1,500,000.

Such a significant local financial commitment to expanding use of Channel 17 cannot be justified until and unless optimum use is being made of Channel 2. We have concluded, therefore, that all available funds should be used to increase the amount and quality of locally and nationally produced programming shown on Channel 2. Only when full and optimum use is being made of Channel 2 should a more significant local financial commitment be made to Channel 17.

- G. Our conclusions that KTCA should give highest priority to serving the Twin Cities community and that needed additional revenues should come from private funding sources raise a number of important issues relating to provision and funding of non-commercial broadcast television service to the non-metropolitan parts of Minnesota and to neighboring states.

We are not unaware that our conclusions have important implications for out-state Minnesota and parts of neighboring states. KTCA now serves a number of communities outside the immediate Twin Cities, including Rochester, Mankato, Winona, and Willmar, either directly or on cable television systems. Its entire program schedule is broadcast by the Appleton station to large areas of west central Minnesota. At least some of its programs are broadcast by stations serving northern Minnesota, eastern North Dakota, and South Dakota and Wisconsin.

In concluding that general state support should not be provided KTCA at this time, we do not want to foreclose the possibility that state funding may be needed or should be provided for production, distribution, or broadcast of programs of statewide interest. We believe that there may be substantial unrealized potential for programs which have broad interest for persons throughout the entire state.

A number of significant issues will have to be addressed, however, before such funding is provided. Those issues include:

- ** How will local station autonomy be maintained? State funding for programming of statewide interest is likely to raise the issue of how accountability to the state would be provided. We do not believe it is in the interest of the citizens of Minnesota to establish a State Commission to set policy for, or operate, the non-commercial television stations in Minnesota. If state funds were to be provided for programming of statewide interest, adequate guarantees of the autonomy of local stations would have to be provided.
- ** How would decisions be made on which programs of statewide interest should be produced? We do not believe such decisions on programming should be made by any one of the stations serving Minnesota or by an agency of state government. The decisions should be made by an entity which is representative of the interests of the entire state, is not dominated by any one of the stations serving the state, and is not an instrument of state government.
- ** What role should exist for the Midwestern Educational Television (MET) network? MET seems like a logical candidate as the vehicle for deciding on, and distributing, programs of statewide interest. It may also be the logical place through which state funding for such programs should be channeled. MET, however, is a multi-state organization with member stations and persons on its governing board from outside Minnesota. It has tended to be dominated by KTCA with its only two staff members also on KTCA's staff; its offices in KTCA's facility in St. Paul; nearly all its programs produced by KTCA; and its lay governing board meeting only once each year. Before MET were designated as the decision-making agency for programming of state-wide interest funded by the Minnesota Legislature, therefore, serious consideration would have to be given to redefining MET's geographic focus and its dependent relationship on KTCA. Such changes would, of course, have to be reflected in MET's name and structure.

- ** Should KTCA maintain its relationship with stations in neighboring states through MET, through informal program-by-program relationships, or through a formal membership in the Central Educational Network (CEN)? Particularly if MET were restructured into a private, state supported Minnesota network, a major re-evaluation would have to be made of KTCA's relationship to stations in South Dakota and Wisconsin. (The Fargo and Grand Forks stations would most likely be a part of the Minnesota network since they serve large areas of the northwestern part of the state.) Presumably, programs could be exchanged or acquired on a program-by-program basis, as many of KTCA's programs now are. KTCA could also formally affiliate itself with the 42 other stations in 12 neighboring states (including South Dakota and Wisconsin) who are members of the Central Educational Network (CEN). KTCA would then have the benefit of programs produced by member stations; and the discount which CEN membership allows on the "group buy" acquisition of syndicated programs.
- ** How should "community television service" be provided to areas of Minnesota outside the Twin Cities who do not have any non-commercial television service other than that provided by KTCA? While KTCA should direct its highest priority efforts toward serving the Twin Cities community, recognition must be given to the "community programming needs" of areas of southern, western, and central Minnesota which are now served by KTCA either through its direct signal, cable systems, or the station in Appleton. Consideration will have to be given to provision of independent programming capability for those areas, through local cable systems, additional non-commercial broadcast television stations, or through some time allotted by KTCA to programming which specifically addresses the needs of the areas which it serves outside the Twin Cities. The stations in St. Cloud and Austin, as they gain independent programming capability and increased signal range may help to deal with this problem. Serious consideration will also have to be given to the status of the Appleton station and whether it should continue to be co-licensed to, and entirely dependent on, KTCA. And, perhaps some of the programming of statewide interest which we have discussed above could also address the particular needs of non-metropolitan areas of the state.

RECOMMENDATIONS

Non-commercial television in the Twin Cities has significant potential as a vital community resource. The local non-commercial television station is well equipped to produce and broadcast high quality programs. Abundant sources of programming material exist in the community. A large, loyal audience is likely to respond enthusiastically to high quality programming. Adequate financial resources needed to help realize the potentials of non-commercial television are, we have concluded, available in the local private sector.

Providing KTCA the increased revenues which we have concluded are necessary to achieve its potential will, however, require important initiatives on the part of both KTCA and the Twin Cities community. Some risks will have to be taken. Promises will have to be made. Important relationships will have to be re-established.

In effect, a new "contract" will have to be drawn between KTCA and the Twin Cities community, redirecting our energies, commitment, and financial resources toward a new, broader understanding and appreciation for the purpose and importance of non-commercial broadcast television.

An important part of this "contract" will be the adoption by the KTCA Board of Trustees of a new, broad statement of mission or purpose for the station -- a statement which stresses provision of a program service which reaches the largest possible number of persons in the Twin Cities viewing area by serving specialized needs and target audiences which are not now being adequately served by commercial television.

We would hope that the KTCA Board broadly involve the various segments of the Twin Cities in drafting its new statement of purpose for the station, through public meetings and use of its own broadcast channels. KTCA's new, broader sense of purpose should also be reflected in the station's articles of incorporation, by-laws, name, and other aspects of its public image, as well as policy direction provided to its staff and management.

The Twin Cities community, in turn, should carefully examine, through its educational, cultural, public affairs, and community organizations, its own communications needs and begin to determine how non-commercial television might help serve those needs.

And the area's foundations, businesses, and other private funding sources will have to recognize the important potentials of non-commercial television in serving particular needs of the Twin Cities community by providing the financial support needed to achieve those potentials.

Our recommendations, therefore, urge simultaneous initiatives on the part of both KTCA and the Twin Cities at-large -- initiatives which we hope will set in motion realization of the important potential which we feel KTCA has.

I. Undertake a cooperative program between KTCA and Twin Cities private funding sources to expand KTCA's community programming potential.

We have concluded that the Twin Cities community will respond to high quality performance on the part of KTCA with sufficient long-term financing. Initial, short-term, funds are needed by KTCA, however, in order that it might break-out of the cycle which it finds itself in currently; of not having the funds needed to produce the amount and quality of local programming which will, in turn, generate the level of local financial support needed to produce that programming.

- A. We urge the KTCA Board of Trustees to proceed promptly to identify the essential first steps necessary for expanding the station's community programming potential. In this process of identification, KTCA should contact area foundations and other private funding sources. These funding sources should indicate to KTCA their own feelings regarding the needs they see in community programming. KTCA should then develop and circulate proposals to area private funding sources for short-term financing needed for these essential first steps.

High on the list of priorities for funding should be an assessment and documentation of the Twin Cities' community programming needs, research on KTCA's audience, marketing of the station and its individual programs, funding for the production and telecast of programs produced outside the station, and production and broadcast of additional community programming by the KTCA staff.

We urge the KTCA Board to assign responsibility for identifying the essential first steps to be taken in expanding the station's community programming service to the subcommittee of the Board which is now examining KTCA's mission.

This definition of KTCA's immediate priorities in expanding its community programming service could then parallel adoption by the KTCA Board of a new, broader statement of mission or purpose and initiation of efforts to open KTCA's governance to provide for more extensive participation in the station by the various segments of the Twin Cities community.

- B. We urge Twin City area foundations and corporations to, in turn, respond to KTCA's initiatives with specific grants to assist the station in financing the initial costs related to expanding its community programming service.

Grants might be targeted, for example, to help finance audience research, community assessment studies, general or target audience marketing, the production and/or telecast of local programming produced outside the station, or equipment and staff needed in producing community programming.

These would not be large grants, nor would they be long-term, multi-year financial commitments on the part of the funding sources. They should be large enough to allow KTCA to begin to expand its community programming capability.

We urge local private funding sources to provide such short-term financial support when they assure themselves that KTCA is moving to broaden its sense of purpose and to open its governance to provide for more extensive participation in the station by broader segments of the Twin Cities community.

II. Expand and reorient KTCA's programming to serve the specialized needs and target audiences of the Twin Cities community.

- A. We urge KTCA's Board of Trustees to establish a regular program of assessing and documenting community needs for use by its staff and program advisory committees in determining priorities for producing and acquiring programs. Such a program should include:
1. An annual survey of Twin Cities area residents, both those viewing and not viewing the station.
 2. An annual series of interviews of community leaders in education, the arts, and public and community affairs.
 3. Continued exposure of the station's staff and management to local community groups through personal appearances.
 4. Continued on-air solicitation of letters and phone calls from station viewers with an ongoing tabulation made of programming ideas suggested and community needs identified.
 5. An annual assessment of the local programming service being provided by Twin Cities area commercial television stations and an identification of the local community needs being adequately served by the commercial stations.
 6. Publication and telecast of an annual report to the Twin Cities community accounting for the community needs identified, and the programs broadcast by the station which addressed those needs.
- B. We urge KTCA's Board of Trustees to establish a regular program of audience research for use by its staff and program advisory committees in monitoring growth in the total number of persons watching the station on a weekly basis and the performance of the station in serving selected target audiences. Such a program should include:
1. Monitoring KTCA's "weekly cumulative audience" through the Nielsen or other commercial rating services.
 2. Monitoring, through periodic surveys, the impact which the station's programming is having in reaching pre-selected target audiences.
- C. We urge KTCA's Board of Trustees to establish a Community Programming Unit within its staff, whose sole responsibility is the production, on a regular basis, of local community programming. Establishment of such a unit should include:
1. Assignment of sufficient staff, on a permanent basis, to produce local community programming.
 2. Allocation of sufficient funds to be used on a discretionary basis by the unit to produce local community programming.
 3. Assignment of regular responsibility to the unit for using KTCA's mobile equipment.

4. Acquisition of the equipment necessary to produce programming on a regular basis in the community, including portable video tape recorders and editing equipment and the equipment necessary to improve the signal quality of portable video recordings to meet FCC broadcast standards.

D. We urge the KTCA Board of Trustees to establish a policy of encouraging the development and use of alternative television production resources within the Twin Cities. Such a policy should include:

1. Making time available on a regular basis for broadcast of local community programming produced by production agencies outside the station.
2. Allocation of discretionary revenues to underwrite the production and telecasting costs of a reasonable amount of community programming produced outside the station.
3. Making available to non-station producers the equipment needed to improve the signal quality of portable video recordings to meet FCC broadcast standards.
4. Establishment of a formalized process for involving the staff and trustees, as well as representatives of the community at-large, in determining which non-station produced community programming should be provided discretionary revenues and offered air time.
5. Recognition of the important advantages of being able to draw outside production resources into the station while also recognizing that the station is ultimately responsible, as the licensee of the channel, for insuring that FCC standards of content and technical quality of programs broadcast are maintained.

E. We urge the KTCA Board of Trustees to undertake a regular program of marketing the station to the Twin Cities community and marketing individual programs to the target audiences being served. Such a program should include:

1. Broad efforts to market KTCA's image and importance to the Twin Cities community through paid advertising in the mass media and through available free publicity.
2. Efforts to market KTCA's individual programs to their target audiences through mailings and target audience publications distributed both by the station and by organizations and governmental agencies having an interest in the subject matter of the individual programs being marketed.

III. Restructure KTCA to encourage and solicit a more active role for the community in the station's governance.

A. We urge the KTCA Board of Trustees to amend its articles of incorporation and by-laws to alter the selection of Board members to more broadly represent the various segments of the Twin Cities community. These changes should include:

1. At least one-third of the trustees elected in a mail ballot election by the station's dues paying membership; nominations made by a nominating committee, appointed by the Board, consisting of a majority of non-board members; a provision allowing additional persons to be nominated by the membership of the station.

2. The remainder of the directors nominated by the same nominating committee to represent segments of the community unrepresented in the elected membership. Ex-officio "slots" would not automatically be provided on the Board.
3. Membership on the KTCA Board and its standing committees and advisory committees would be limited to persons not employed by the station. Staff members would continue to meet with the Board and its committees, to advise the Board and serve as its staff, but could not vote.
4. Limitations would continue to be imposed on the number of consecutive terms of members of the Board. Membership on Board standing committees and advisory committees would be open to former Board members as a way of continuing their involvement in the station and, at the same time, opening up places on the Board for new members.

B. We urge the KTCA Board of Trustees to establish program advisory committees, broadly representative of the Twin Cities community, to assist it in:

1. Determining priorities for selection of programs to be purchased through the PBS Station Program Cooperative or acquired through other national distribution sources.
2. Stimulating ideas and determining priorities for using discretionary funds to produce local community programming. We urge that these advisory committees include in their membership persons from organizations and agencies in the community whose purpose is related to the content of programming alternatives being considered.

C. We urge the KTCA Board of Trustees to adopt a policy of opening its meetings and those of its standing committees and advisory committees to the public.

Such a policy could be flexible enough to allow the trustees to meet in executive session on personnel matters. The general policy would be to conduct meetings in public, however, with closed meetings being the exception.

D. We urge the KTCA Board of Trustees to adopt a policy of making its financial and other records reasonably open and available to the public.

IV. Establish a five-year incentive-matching program to increase private, discretionary financial support to KTCA, contingent on growth in the station's membership and audience.

We urge Twin Cities area foundations and corporations to establish a consortium of private funding sources whose purpose would be to significantly increase private support for non-commercial television in the Twin Cities between 1976 and 1980.

We urge that this private consortium of foundations and corporations establish a "Twin Cities Public Television Fund," to be administered jointly, perhaps by the Minneapolis and St. Paul Foundations since they already serve as staff to a number of smaller foundations.

Funds could be released to KTCA from this "Fund" under either of two circumstances:

** To match increased membership revenue generated by KTCA in each of the five years, using membership income in the immediately preceding year as the basis for calculating growth.

** A "bonus appropriation" would be made to KTCA from the "Fund" for each five percent increase in the percentage of Twin Cities area households watching at least one program on KTCA over a week's time, using an average of KTCA's weekly audience measured at regular intervals during the preceding year as the basis for calculating growth.

All funds released from the "Twin Cities Public Television Fund" between 1976 and 1980 would be available to KTCA to be spent on a discretionary basis to implement the new, broader understanding on the part of KTCA and the Twin Cities community of the role and potential of non-commercial television.

The precise matching arrangement would be dependent on the amount of money placed in the Twin Cities Public Television Fund each year. We would urge, however, that the matching arrangement be tied to specific, quantified goals of increasing KTCA's membership to ten percent of the area's households (approximately 75,000 members) and of increasing the station's weekly audience from its present 28 percent to half the area's households (50 percent) by 1980.

We envision this five-year incentive-matching proposal as being a mid-term stimulus to provide KTCA with funds it needs to expand its programming service to the Twin Cities community. We believe an expansion of KTCA's local community programming service will, itself, set in motion the stimulus needed to provide the station long-term financial support when the five-year matching program ends.

V. Leave to Twin Cities area school districts the initiative for using broadcast television in the classroom.

- A. We urge Twin Cities area school districts to take the initiative in determining the role and optimum use of broadcast television in the classroom.

We urge that school district initiative in using broadcast television be undertaken on a broader-than-one-district basis, perhaps through the Educational Research and Development Council of the Twin Cities or its successor Educational Cooperative Service Unit if such an agency is authorized by the 1976 Legislature.

- B. We urge the KTCA Board of Trustees to charge educational institutions the full cost for production and telecasting of programs intended for in-classroom use.
- C. We urge the KTCA Board of Trustees to end its policy of underwriting the production, acquisition, and telecasting costs of programming intended for in-classroom use.
- D. We urge the KTCA Board of Trustees to continue to underwrite the acquisition and telecasting costs of children's programming such as "Sesame Street" and "The Electric Company."
- E. We urge the KTCA Board of Trustees to allocate any discretionary revenues released through these policy changes to the expansion of its local programming service which we have recommended.

VI. Focus the funds and commitment to non-commercial television in the Twin Cities on the area's VHF Channel, KTCA.

- A. We urge the KTCA Board of Trustees to focus all available funds for producing local programs on the Twin Cities VHF channel, KTCA-Channel 2.
- B. We urge the KTCA Board of Trustees to maintain its license to operate Channel 17 but that it limit use of Channel 17 to its present primary role of rebroadcasting programs shown earlier on Channel 2, with no increase in funding allocated to equipping or operating Channel 17.
- C. We urge the KTCA Board of Trustees to not pursue its application to the U. S. Department of Health, Education, and Welfare for funds to upgrade the signal strength of KTCI-Channel 17. We urge, however, that the KTCA Board of Trustees continually evaluate the long-term role of Channel 17 in serving distinct geographic or other target audiences with in the Twin Cities community.

VII. Re-evaluate KTCA's role in serving areas of Minnesota outside the Twin Cities and KTCA's relationship with stations in outstate Minnesota and in neighboring states.

- A. We urge the Boards of Trustees of the non-commercial television stations serving Minnesota and the Board of Trustees of the Midwestern Educational Television (MET) network to establish a vehicle to evaluate the non-commercial television programming needs of the various segments of the population of the entire state. Such an evaluation should determine:
 - 1. The kinds of programming of statewide interest which should be produced and/or broadcast by non-commercial television stations serving Minnesota; and the cost of producing or acquiring that programming.
 - 2. The financial needs of non-commercial television stations serving Minnesota.
 - 3. The level of general state financial support needed by non-commercial stations and the level of state financial support needed for production, distribution or broadcast of programming of statewide interest.
 - 4. The role of MET in distributing and funding programs of statewide interest and the desirability of adjusting MET's geographic focus to include only those stations serving Minnesota.
 - 5. The relationship which KTCA should have with stations in neighboring states, either through MET, informal exchanges on a program-by-program basis, or formal membership in the Central Educational Network (CEN).
 - 6. The need for providing "community programming" for areas of Minnesota outside the Twin Cities which are now being served by KTCA, through the addition of new non-commercial television stations, establishment of independent production and distribution capability for the Appleton station, more extensive use of local cable systems for community programming, or specific time slots allocated by KTCA for programs which serve its non-Twin Cities viewers.

- B. We urge the Boards of Trustees of the non-commercial television stations serving Minnesota and the Board of Trustees of MET to broadly involve the various segments of the Minnesota population in the evaluation we have proposed.
- C. We urge that a report on the findings of the evaluation be made broadly available to the citizens of the state, with appropriate recommendations to the individual stations, to MET, and to the state legislature.
- D. We urge the Minnesota Legislature to delay a decision on providing tax support for non-commercial television, pending such a self-examination by non-commercial television stations serving Minnesota. Any state tax support should be provided under an arrangement which would ensure continued private support for the stations.

D I S C U S S I O N

Persons reading this report may have questions about points made in our findings, conclusions, or recommendations. It is the purpose of this Discussion section to try to anticipate some of those questions and to offer our response.

1. What kinds of programs would you envision being produced by a KTCA "Community Programming Unit" or other local production sources?

We believe that the programs produced by KTCA or other local producers should emerge from a conscious effort on the part of the station to assess community needs. As such, we have not recommended production or acquisition by KTCA of specific programs in this report.

We would urge, however, that consideration be given by KTCA to production or acquisition of a wide range of local programs. The following program ideas are offered as examples of what might be desirable candidates for addition to the KTCA program schedule:

- ** A weekly series featuring individual neighborhoods in Minneapolis and St. Paul, produced on-location in the neighborhoods, with the active involvement of neighborhood residents.
- ** A weekly "arts magazine" highlighting upcoming arts and cultural events in the Twin Cities and reviewing events of the past week.
- ** A weekly or nightly indepth news program featuring analysis of a single (or several) important local events of that week or day.
- ** A weekly program highlighting the "Twin Cities scene" from the perspective of teenagers; or senior citizens; or other specialized audiences in the area. Ideally, such programs would heavily involve members of the target audiences both on the air and in planning and producing the programs.
- ** Weekly press conferences or news analysis programs featuring members of the Twin Cities commercial press corps.

2. What will it cost KTCA to produce and broadcast the additional local programming which you have recommended?

We did not recommend a specific amount of money to be raised by KTCA to expand its local programming service. We believe the community assessment which we have recommended should be used to determine what additional programming should be produced or acquired. Once those programming priorities are established, precise estimates can be made of the additional revenues which will be required. We would urge that KTCA give serious consideration to using lower cost video taping equipment as a way of expanding the amount of programing which can be produced for the same amount of money, so long as FCC standards of technical quality are maintained.

3. How much of the needed additional revenue should come from the five-year incentive-matching program which you have proposed? What other sources of funds are available?

We do not view the funds to be made available to KTCA from foundations through the five-year matching program as being sufficient to implement the recommendations which we have made. Rather, the matching funds should be viewed as a "pump-priming" pool of discretionary revenue which will allow KTCA to expand its service to the Twin Cities in such a way that additional private support will be generated. This support might include a greatly expanded "Giant TV Auction" and, particularly, underwriting of specific programs by local foundations and corporations. KTCA, over the next several years, will also be receiving increased federal discretionary funds through the Corporation for Public Broadcasting's Community Service Grant program. Relieving KTCA of the financial burden of subsidizing its service to area school districts and higher education institutions should, also, free up additional discretionary revenues for the station. And, finally, we would urge KTCA to make maximum use of volunteers and assistance available from the Corporation for Public Broadcasting and PBS in implementing its expanded community assessment, audience research, and marketing programs.

4. How would a "Community Program Unit" go about organizing itself and begin to produce local programming on a regular basis?

We would urge KTCA, first, to get as much advice and assistance as possible from other non-commercial television stations which already have a local programming unit. It seems important to us that such a unit include virtually all the persons needed to produce at least one program per week, on-location, in the community. Included would be producers, directors, technical persons, writers, researchers, and on-camera personalities. The local programming unit used by the Milwaukee station, for example, has about nine persons. A similar sized "public affairs unit" produces the weekly "Moore on Sunday" program on WCCO-TV. Such a unit should be completely funded for a particular period of time so that it would have a certain number of programs to produce and a certain budget to work with, without having to worry about the specific funding for each individual program. The unit should also have and use lower cost video taping equipment, including portable video tape recorders, editing equipment, and equipment needed to improve the signal quality of portable video recorders to meet FCC broadcast standards.

We believe it desirable that KTCA's Community Programming Unit focus its work into a consistent time period (either weekly or daily) and into a consistent format. KTCA needs to establish a much stronger identity in the Twin Cities and we believe that having a strong locally produced program which is seen every week or evening and which has the same general format and name will help in establishing that identity. The program could continue to be targeted to different audiences each day or week and have greatly varying topics. The name, time slot, and overall format and on-camera personalities would be constant, however.

5. Aren't there risks involved in having some local programs produced by persons not employed by the local station?

For a time, some programs produced by non-station personnel might be of lesser technical quality, particularly than those produced with expensive studio equipment. KTCA would continue to be responsible for ensuring that the content and technical quality of all programs broadcast were consistent with FCC standards, however.

Hopefully, over time, a much larger number of persons and organizations in the Twin Cities would develop expertise in television production. Ideally, every public affairs, community, and arts and cultural organization in the area would begin to develop some expertise in television production within its staff and volunteer membership. We strongly believe that the benefits of diversity of local production resources far outweigh short-term concerns over a possible reduction in the technical quality of some local programming.

6. Do you see any different role for KTCI-Channel 17 at some point in the future?

Our recommendations for focusing all local production funds on KTCA-Channel 2, and not investing any local money in upgrading the power of Channel 17, should be continually re-evaluated by the KTCA Board of Trustees. At some point in the future, when no time for locally produced programs is available on Channel 2 and when community assessment suggests an additional need for locally produced programs, significant potentials might exist for Channel 17. Channel 17, for example, might become a station strictly used for target audience programming. Or, as the Metropolitan Council's Cable Television Advisory Committee recommended in 1974, it might serve as an interim "regional channel" for interconnected cable television systems in the area. Because of the potential long-term importance of KTCI, we have recommended that the license to operate Channel 17 be maintained.

7. How would you recommend metropolitan area school districts go about determining the optimum role for non-commercial broadcast television in the classroom?

We believe it essential that such an evaluation be done on a broader-than-one-district-basis. If the 1976 Legislature authorizes creation of an Educational Cooperative Service Unit for the Twin Cities, that agency might well be in a position to undertake the evaluation. The evaluation could involve classroom teachers, curriculum consultants, administrators, school board members, parents, and students in a broad effort to determine the importance of television in education and the best means for delivering television to the classroom. Because of its current role in providing programs to the schools through membership in the Central Educational Network's ITV Council, the State Department of Education should also be a active partner in such a study.

8. If your recommendations on classroom-oriented instructional television result in less programming on KTCA during the daytime hours, how should that time be used?

If the evaluation by area schools which we have recommended above results in less programming on KTCA during the daytime, a number of alternatives seem available to the station in using the time. KTCA might, first of all, not be on the air at all during parts of the daytime hours, as is currently the case during the summer and school vacations. Or it might, depending on what its community assessment studies tell it, program to certain target audiences for whom daytime hours are primetime hours. Senior citizens, homemakers, pre-school children, and perhaps other groups in the Twin Cities might qualify as such target audiences.

9. Do you feel high school or college credit courses should be offered on KTCA during evening primetime hours?

If KTCA's community assessment studies show a significant need for credit course offerings, we see no reason why they shouldn't be offered during evening prime-time hours. We were particularly intrigued by the major efforts being made through the SUN University in Nebraska and the University of Mid-American in Nebraska, Iowa, Missouri, and Kansas to use television to provide credit courses at home. We do believe, however, that maximum effort should be made to structure the televised courses in such a way that they are of interest and benefit to persons watching them who are not interested in obtaining formal academic credit.

10. In tying your recommendation for increased funding for KTCA to increases in its membership and audience, aren't you encouraging the station to go for mass audiences like commercial television does?

We want to be very careful to distinguish between growth in KTCA's audience and growth in the audience for specific KTCA programs. We would not want a growth in the station's audience to result from a large audience generated by one or two extremely popular programs. Rather, we would like to see KTCA producing or acquiring a large number of individual programs which would each serve a small, but different, segment of the Twin Cities population. We believe its essential that KTCA serve as large as possible a percentage of Twin Cities residents through this kind of target audience programming.

We see only positive results of a continued and significant increase in KTCA's membership. We firmly believe that the viewers of the Twin Cities area will respond to high quality programming on KTCA and feel a strong enough stake in continuation of that programming to want to help finance the station. We feel significant increases in KTCA's membership will not only bring the station increased revenues through the incentive-matching program which we have proposed, but will also be a visible indicator of the station's performance in serving the needs of the Twin Cities community.

11. What kinds of specific techniques would you like to see used as part of a broader effort by KTCA to market itself and its programs?

Possible marketing strategies fall into several general categories:

- ** We believe significant potential exists in reciprocal arrangements with large numbers of educational, public and community affairs, and arts and cultural organizations in the Twin Cities to work with KTCA in promoting both KTCA's programming and the activities of the organizations. KTCA, for example, might agree to run promotional "spots" for area arts and cultural organizations in exchange for free space in the newsletters, magazines, and programs of those organizations.
- ** Much closer rapport needs to be established between KTCA and local newspapers, both general circulation dailies and the increasing number of neighborhood, community, and suburban newspapers. The newspapers should all be heavily promoting KTCA's programs, particularly to the target audiences to which the programs are being aimed.

** KTCA should spend substantially more money on advertising, particularly in an attempt to build an image and identity for the station. Newspaper ads might be used, for example, or billboards, bus signs, or other ways of promoting the station. Such a promotion campaign might center on the broader role for KTCA which we have recommended, as the "Community's Television Station." Such a promotional campaign might also be used to help establish a new locally produced, regularly scheduled, consistently formatted public affairs program as a sort of "flag-ship" for KTCA's newly established identity.

** Finally, KTCA's individual programs should be marketed to their target audiences through the specialized publications of those target audiences and through mailings. KTCA might, for example, establish a computerized mailing system which would be able to sort its entire membership and others in the Twin Cities area by interest category. Using such a system, KTCA could send information on a new program, targeted to persons with a particular interest, to its members and others who were known to have that interest.

12. Aren't the governing boards of non-profit organizations usually self-perpetuating? Don't they usually have closed meetings and records? Why should any different standard be applied to KTCA?

Many non-profit organizations which have memberships already provide for election of at least a portion of their governing boards by the membership. Such groups include church organizations, labor unions, chambers of commerce, and many public and community affairs organizations. Increasingly, arts and cultural organizations are considering ways of opening up their governance to community involvement. The Minneapolis Society of Fine Arts, for example, is considering broadening the selection of its governing board and the Guthrie Theater recently moved to open meetings of its Board of Trustees to the public.

Nearly three-quarters of the non-commercial television stations nationally are licensed to governmental agencies or educational institutions, with resulting impacts on requirements for openness of meetings and records, and a governing board either elected (in the case of school boards) or appointed by elected officials (as in the case of state commissions appointed by governors). Some non-profit community licensees, like those in Dallas, San Francisco, and Fargo, have governing boards elected by their membership.

KTCA receives a considerable amount of tax support through federal grants and state and local educational agencies. It is licensed by the Federal Communications Commission to use the public airwaves. It has requested significant amounts of state funding.

While we do not believe KTCA should become controlled or directed by a governmental agency, we do believe that our model of KTCA as a "vital community resource" requires that the community be guaranteed access to and involvement in the station's governing board and the financial and other records of the station. Only then will KTCA be truly considered the "community's television station."

13. How would you envision program advisory committees going about the task of assisting KTCA's staff and trustees in developing program ideas and setting programming priorities?

First, the advisory committees should be broadly representative of the Twin Cities community. The committees should meet regularly and be provided adequate support staff by KTCA.

A close liaison should be provided between the advisory committees and the KTCA staff members who are responsible for assessing community needs and researching KTCA's audience.

The advisory committees should be charged with assisting station management in determining priorities for acquisition of PBS programming and other programs available from syndicated sources; for acquiring or underwriting the production of local programming produced by sources outside the station; and for producing programs by station personnel.

The advisory committees should have as a major part of their responsibility the development of local programming ideas based on the needs identified by the station's efforts to assess community needs. The committees should also be involved as the KTCA staff or other local production sources actually produce the programs.

14. What kinds of "programs of statewide interest" do you feel might be funded and distributed on a statewide basis by the non-commercial television stations in Minnesota?

It seemed to us that an infinite range of program possibilities exists, including:

- ** Programs on state elections, including debates between candidates and information on constitutional amendments.
- ** Continuing legislative coverage and coverage of major addresses by the governor and other state officials.
- ** Programs highlighting the history and cultural diversity of Minnesota.
- ** Programs serving the rural or non-metropolitan needs of the state including cultural programs, programs on developments in agriculture, economic development, and rail transportation needs.
- ** Programs on significant environmental issues affecting the entire state such as Reserve Mining, copper-nickel mining in the Boundary Waters Area, or the status of the state park/recreation area system.

Hopefully, such programming could help create a greater sense of "community" among residents of the state and help to increase the already high level of citizen involvement and interest in matters of state policy and government.

15. Are there some local needs in the Twin Cities which might be best served by additional programming shown on KTCA which was produced by national sources?

KTCA is now carrying most programs available to it through the Station Program Cooperative and other programs distributed by PBS. There are other national and regional sources of programming available, however, including the Central Educational Network and various syndicators. Some of the needs identified by KTCA through its formal assessment process might very well be served by programs which have been or are being produced by national sources. We would encourage KTCA to use those programs when appropriate, including programs available from PBS which KTCA is not now using.

BACKGROUND

I. The Funding, Regulation, Coordination, and Governance of Public Television Nationally.

- A. Non-commercial television stations, like their commercial counterparts, are licensed by the Federal Communications Commission. Specific channels are allocated by the FCC for non-commercial use.

The Federal Communications Commission, in 1952, set aside 242 channels for the exclusive use of non-commercial television. Included were 80 VHF channels and 162 UHF channels including Channels 2 and 17 in the Twin Cities. (Note: VHF channels are numbered 2-13; UHF channels are numbered above 13.) By 1966, the FCC had increased the number of channels reserved for non-commercial use to 329. In that year, the Commission set aside approximately 25 percent of all UHF reservations for non-commercial use so that about 625 channels are now reserved specifically for non-commercial stations.

In general, non-commercial television stations are subject to the same operating and technical requirements which the FCC has established for commercial stations. Non-commercial stations are not exempted from the obligation to devote a reasonable amount of time to discussion of controversial issues of public importance.

The Federal Communications Act, as amended, prohibits non-commercial stations from editorializing on the air, however. And, non-commercial television stations may not accept advertising. When specific programs are underwritten by specific funding sources, the acknowledgement of underwriters on the air is tightly regulated. Non-commercial licensees are also exempted from the prohibition on commercial licensees of operating more than one station.

Non-commercial licensees have, in the past, been exempted by the FCC from its requirement that commercial stations formally "ascertain" community needs as part of their license renewal application process. Under provisions of the FCC's "ascertainment primer", commercial stations are required to identify, through interviews with community leaders and surveys of persons living in its service area, the most important community needs and problems. The commercial stations are also required to inform the FCC how the analysis of community needs is reflected in the station's program schedule.

In recognition of what it called a "shift in emphasis from instructional to public programming," the FCC, in September of 1973, requested comments from broadcasters and others on the need for a formal ascertainment procedure for non-commercial television stations. Comments have been received and indications are that the FCC will be issuing a requirement for some kind of formalized ascertainment, as a part of the license renewal of non-commercial broadcasters, in the fall of 1975.

- B. Major amounts of money from national foundations, such as Ford, have allowed some non-commercial stations to become major national production centers.

Beginning in 1951, even before the first non-commercial television station went on the air in Houston, the Ford Foundation began establishing itself as the largest single private supporter of non-commercial television. In the past twenty-five years, the Ford Foundation has invested more than \$250 million

in non-commercial television. Ford grants have gone to a variety of projects ranging from national program production underwriting to grants for equipment and facilities for local stations.

Much of the Ford money has gone to help fund a few national production centers, primarily in local non-commercial television stations. In 1952, the Ford Foundation helped establish the Educational Television and Radio Center at Ann Arbor, Michigan. The Center was later renamed National Educational Television, and in 1959, its network and production headquarters was moved to New York City. Prior to creation of the Public Broadcasting Service, NET was the primary source of nationally distributed programming for non-commercial television. In 1970, NET merged with the existing New York non-commercial television station, which then became WNET. WNET is still a major production resource, producing a number of programs distributed through PBS.

Other non-commercial television stations were also beneficiaries of Ford Foundation support. Some, like the stations in Boston, Chicago, San Francisco, and Los Angeles became extensively involved in the production of programs for national distribution. Many of these programs were underwritten with Ford grants.

Many stations serving smaller market areas, such as KTCA in the Twin Cities, were also awarded Ford grants to help improve their production and broadcast capabilities. In the past seventeen years, KTCA has received approximately \$560,000 in grants from the Ford Foundation which has been used to purchase equipment and to produce programs.

Although the Ford Foundation continues to be a major supporter of non-commercial television, its role has declined as major amounts of federal funding have become available. The Ford Foundation's commitment to non-commercial television peaked in 1967 at about \$26.7 million per year. In 1973, Ford contributed just over \$12.2 million to non-commercial television.

C. Federal funding has been available since 1963 for construction and equipping of non-commercial television stations.

Congress, in 1962, passed the first federal legislation providing significant public funding for non-commercial television. The "Educational Broadcasting Facilities Act" provided \$32 million over a five-year period in matching grants for construction of educational television broadcasting facilities. The law was extended in 1967, when non-commercial radio stations also became eligible for the grants. From 1963 to 1973, \$77.6 million in Federal broadcast facilities grants was awarded. These funds have been matched by \$27.4 million in non-federal funds. KTCA has received, since 1963, approximately \$703,000 in broadcast facilities grants.

D. Coordination and funding are provided public television nationally by the Corporation for Public Broadcasting and Public Broadcasting Service.

Following closely the recommendations of a 1967 Carnegie Commission report, Congress created the Corporation for Public Broadcasting in 1967. Under the "Public Broadcasting Act of 1967," CPB is a non-profit, non-governmental corporation governed by a 15-member board of directors appointed by the President, with the advice and consent of the U. S. Senate.

In the 1967 Act, Congress directed CPB to 1) establish and maintain an inter-connection service among the local stations, 2) support the production of national

programming, and 3) provide financial and other support to local stations.

CPB helped to create, in 1970, the Public Broadcasting Service which acts as the interconnection, or distribution mechanism, for national public television programming. PBS was restructured in 1972 so that it is now a federation of non-commercial television stations governed by a board of governors, consisting of lay trustees of local stations, and a board of managers, made up of station professionals from around the country.

CPB also has responsibility for providing federal funding and coordination for non-commercial radio. It has established National Public Radio (NPR) to operate the national non-commercial radio inter-connection and to provide national public radio programming.

Under the restructuring of public broadcasting which took place, major amounts of federal funding became available for public television programming. From fiscal year 1969 to 1975, approximately \$225 million has been appropriated to the Corporation for Public Broadcasting to fund the PBS interconnection, provide assistance to local stations, and underwrite nationally distributed programs. A five-year appropriation bill now pending in Congress would provide up to \$160 million per year for public broadcasting from federal funds by 1980.

Approximately fifty percent of the funds available to CPB are "passed through" directly to local stations in the form of "Community Service Grants". The size of each grant is determined by a formula based on the budget and service area population of each station. Stations may use these grants as they wish, to purchase equipment, hire staff, or produce and acquire programming. As the size of the CPB appropriation from Congress increases, so will the size of the Community Service Grants awarded to each station.

In order to qualify for Community Service Grants, non-commercial television stations must be on the air eight hours a day, seven days a week, fifty-two weeks a year. The eight hours do not have to be at any particular time of the day. Second channels like KTCI-Channel 17 do not qualify for separate Community Service Grants unless they have a separate staff and management reporting independently to the governing board of the licensee.

In addition to the community service grants and the roughly \$10 million which CPB uses annually to pay for the PBS national interconnection, most of the remainder of the CPB budget goes to underwrite nationally produced programs. In the past, programs underwritten at least partially by the CPB have included the "Masterpiece Theater," "Evening at Symphony," and "America" series. Many of the underwritten programs were produced by local stations. The number of local stations and other production centers producing programs for national distribution increased from 27 in fiscal year 1971 to 66 in FY 1973.

The increased funding has also allowed for more hours of nationally distributed programming from the Public Broadcasting Service. The total number of hours of programming distributed by PBS increased from 1300 in 1971 to 3340 in fiscal year 1973.

And public television programming has increasingly gained recognition for its quality. Emmy Awards, for example, were presented in 1973 to nine programs distributed by PBS, including "Sesame Street", "The Advocates", "VD Blues", and two "Masterpiece Theater" presentations.

E. Funding for local non-commercial television stations comes from a variety of sources.

Nationally, the 256 non-commercial television stations are now being operated by 152 different licensees. Each state has at least one station, with the exception of Wyoming. Each of the 49 states which have a non-commercial television station is providing some funding, varying from \$60,000 in Missouri and \$100,000 in Minnesota, to more than \$7.0 million per year in New York, Pennsylvania, and South Carolina. Four states, South Carolina, South Dakota, Mississippi, and Maryland, provided, in 1973, more than \$1.00 per capita for non-commercial television. In fiscal year 1974, 26.3 percent of public television revenues nationally came from state boards of education and government. This amounted to approximately \$68.1 million. Another \$26.9 million, or 10.4 percent of total revenues, came from local government and local school districts and an approximately equal amount came from state colleges and universities. The remainder of the \$259.2 million in non-commercial television revenues came from auctions (3.3 percent); business and industry (5.9 percent); subscribers (8.1 percent); foundations (6.8 percent); the federal government (22.7 percent); and other sources (6.1 percent).

F. Non-commercial television stations nationally are licensed to state agencies, educational institutions, and private non-profit corporations.

Of the 244 non-commercial television stations operating at the close of 1973, the distribution of licenses included:

State authorities/state commissions -- Seventy-one stations were licensed to state educational television authorities or commissions. In most cases these agencies are governed by boards appointed by the governor or commissioner of education. They included agencies in Iowa, Nebraska, and Maryland.

University stations -- Both state and private colleges and universities held licenses to operate 65 non-commercial television stations. Ultimate governance is in the hands of the trustees or regents of those institutions. San Diego, Houston, and Tucson are served by university stations. The non-commercial television station in Milwaukee is licensed to the Area Vocational Technical School District.

School stations -- Local school districts held licenses to operate 40 stations at the end of 1973. These stations were governed by locally elected school boards. School stations include those serving Denver, Atlanta, and Oklahoma City.

Community stations -- Sixty-eight stations, including KTCA, were licensed to non-profit community corporations. These are generally the older and larger stations like those serving New York, Boston, Los Angeles, and Chicago. They are governed primarily by self-perpetuating boards of trustees, with some exceptions like San Francisco, Dallas, and Jacksonville, in which some or all trustees are selected by the dues-paying members of the station.

Of the 28 largest metropolitan areas . . .

Three have two separate non-commercial licensees --
New York, Miami, and Tampa - St. Petersburg.

Six have a licensee with both a VHF and UHF channel --
Chicago, San Francisco, Boston, Pittsburgh, Minneapolis-St. Paul, and Milwaukee

Twelve have a licensee with only a UHF channel --

Los Angeles, Philadelphia, Detroit, Washington, D.C., Baltimore, Cleveland, Atlanta, Cincinnati, San Diego, Buffalo, Kansas City, and Indianapolis

Of the 31 licensees in these 28 largest metropolitan areas . . .

Twenty are non-profit community corporations --

New York (Ch. 13), Los Angeles, Chicago, Philadelphia, Detroit, San Francisco, Washington, D.C., Boston, Pittsburgh, St. Louis, Cleveland, Minneapolis-St. Paul, Dallas, Cincinnati, Buffalo, Miami (Ch. 2), Kansas City, Indianapolis, New Orleans, and Tampa-St. Petersburg (Ch. 3)

Five are higher education institutions or systems --

Houston, Seattle, San Diego, Tampa-St. Petersburg (Ch. 16), and Portland

Five are local school districts or city governments --

New York (Ch. 31), Milwaukee, Atlanta, Miami (Ch. 17), and Denver

One is a state commission --

Baltimore

II. Public Television Programming, Nationally and in the Twin Cities

A. The Station Program Cooperative

Between 40 and 50 percent of the national PBS program schedule is now made up of programs selected by local stations through the Station Program Cooperative. Proposals for the Cooperative are submitted by local stations and other production centers. Local stations then "bid" on the programs in a long series of bidding rounds. Funding for the production of the programs is provided by the local stations, the Corporation for Public Broadcasting, and the Ford Foundation.

In the 1975-76 Station Program Cooperative, more than 200 proposals were submitted by over 60 local stations and other production centers. Thirty-eight series were selected. These series are being produced by local stations and other production centers.

In response to the initial request from PBS for proposals for the 1975-76 Cooperative, twenty-three of the 29 stations serving metropolitan areas of one million or more submitted at least one proposal. The stations which submitted no proposals were those serving Detroit, Pittsburgh, Cleveland, Minneapolis-St. Paul, Denver, and Indianapolis. Twenty-nine stations serving metropolitan areas of under one million also submitted proposals.

The local stations and production centers which had programs selected in the 1975-76 cooperative were those serving: Austin, Texas ("Austin City Limits"); Boston ("Evening at Symphony," "The Romagnolis' Table," "Erica," "Nova," and "Say Brother"); Buffalo ("Woman" and "Mark Russell Specials"); Chicago ("Book Beat" and "Sound Stage"); Children's Television Workshop, New York ("Sesame Street" and "The Electric Company"); Cincinnati ("Lilies, Yoga, and You"); College Station, Texas ("Jacques Cousteau"); Family Communications, Pittsburgh ("Mister Rogers Neighborhood"); Los Angeles ("Hollywood Television Theater"); Maryland Center for Public Broadcasting ("Wall Street Week" and "Consumer Survival Kit"); National Public Affairs Center for Television, Washington, D.C. ("Evening Edition," "Special Events," "Washington Week in Review," "Politics '76"); Nebraska ETV Network ("Anyone for Tennyson"); New Hampshire Network

("Antiques"); New York ("Theater in America," "WNET Opera Theater," and "Bill Moyers' Journal"); Philadelphia ("What's Cooking" and "Black Perspective on the News"); Rochester, New York (" . . . at the Top"); San Francisco ("International Animation Festival," "World Press," "How We Got There," and "Spaces Between Programs"); Southern Educational Communications Association, Columbia, South Carolina ("Lowell Thomas and America" and "Firing Line"); San Diego ("Canine College") and Tempe, Arizona ("Kups Show").

B. The Content and Sources of KTCA's Programming

During the first week in October, 1974, KTCA's program schedule had the following breakdown of programs by content:

<u>Class</u>	<u>All Programs</u>	<u>Without "Irregulars" *</u>
Instructional	22.4%	25.7%
General Education	37.1	42.5
Public Affairs	15.0	14.0
Performance	13.4	15.3
Light Entertainment	.6	.6
Other	11.5	1.9
Total	90 hours	78.5 hours

For the months and years indicated, KTCA's programming content for evening hours (6:00 p.m. to sign-off) and all weekend programs, was as follows:

KTCA-TV, Channel 2, 5:00 p.m. - sign-off weekdays and all weekend programs

	<u>Total Hours</u>	<u>Instructional</u>	<u>General Educ'l.</u>	<u>Per-form. Arts</u>	<u>Light Enter.</u>	<u>Public Affairs</u>	<u>Other</u>
Oct. 1974	154.5	3%	19%	29%	6%	32%	11%
Nov. 1974	148.0	3	20	23	5	45	4
Dec. 1974	153.8	2	20	27	4	42	5
Jan. 1975	147.5	5	30	18	2	42	3

For the first week in October, 1974, the following sources of programs were broadcast by KTCA:

<u>Class</u>	<u>All Programs</u>	<u>Without "Irregulars" *</u>
Mpls./St. Paul Instructional	7.4%	8.4%
ITCA/State Instructional	11.0	12.6
University of Minnesota	2.8	3.2
Other Instructional	7.2	8.3
PBS Children's	30.6	35.0
PBS and Syndicated Non-Instruct.	34.3	28.0
KTCA and Other Local Non-Instruct.	6.7	4.5
Total	90 hours	78.5 hours

*Three "specials" were taken out: 260 minutes of Team Canada Hockey; 240 minutes of a Tennis Tournament; and 150 minutes of KTCA's coverage of the Fine Arts Park Opening.

III. 1973-74 KTCA Revenues By Source*

<u>SOURCE</u>	<u>AMOUNT</u>	<u>PERCENT</u>
<u>Federal Government Sources</u>		
CPB Community Service Grants	\$127,853	8.4%
Sub-total	\$127,853	8.4%
<u>State & Local Government Sources</u>		
State Government or Agencies	\$33,694	2.2%
Local Government	2,176	.2
Sub-total	\$35,870	2.4%
<u>Educational Sources</u>		
State Boards & Departments of Education (U. of M.)	\$47,346	3.1%
Local School Boards	95,512	6.3
State Colleges & Universities	850	-
Other Colleges & Universities	800	-
Sub-total	\$144,508	9.5%
<u>Private Sources</u>		
National Foundations	-	-
Other Foundations	\$221,347	14.5%
Auction (after expenses)	139,996	9.2
Subscriber & Individuals	234,367	15.4
Business & Other Organizations	84,681	5.6
Sub-total	\$680,391	44.7%
<u>Other Sources</u>		
Income from Subsidiary Enterprises	\$440,131	28.9%
MET, Inc. Salaries & Fringe	23,328	1.5
Benefits		.8
Air Flights Travel	12,035	3.0
Interest & Investments	44,311	.7
Miscellaneous Income	10,857	-
Reserves	3,107	.2
Sub-total	\$533,769	35.0%
<u>TOTAL</u>	\$1,522,391	100.0%

* 1974 KTCA Report to the Corporation for Public Broadcasting

IV. Selected 1973-74 Per Capita Public TV Revenues in 19 Major Urban Areas

<u>Community</u>	<u>Auction & Subscribers</u>	<u>Non-federal Public¹</u>	<u>Sub-total²</u>	<u>Total</u>
Atlanta	\$ -	\$.564	\$.564	\$.873
Baltimore	.015	1.247	1.262	1.439
Boston	.569	.138	.707	2.159
Buffalo	.452	.653	1.105	1.456
Chicago	.380	.037	.417	.657
Cincinnati	.262	.228	.490	1.217
Detroit	.241	.016	.257	.377
Jacksonville	.332	1.357	1.689	2.316
Los Angeles	.203	.022	.225	.650
Milwaukee	.175	.500	.675	.826
Mpls./St. Paul	.212	.099	.311	.835
New Orleans	.529	.075	.604	1.013
Pittsburgh	.314	.158	.472	1.176
Portland	.066	.766	.832	1.351
Rochester	.650	.805	1.455	1.885
San Diego	.206	.414	.620	.854
San Francisco	.569	.048	.617	.913
Seattle	.183	.277	.460	.581
Washington, D. C.	.196	.027	.233	1.347

¹ State and local government, state and local educational institutions

² Total of auction and subscriber income, and non-federal public revenues

SOURCE: 1973-74 reports of these stations to the Corporation for Public Broadcasting

V. SOURCES OF KTCA'S OPERATING REVENUE FOR FISCAL YEARS 1971 - 1975

(April 9, 1975)

	<u>1970-71</u>	<u>1971-72</u>	<u>1972-73</u>	<u>1973-74</u>	<u>Projected 1974-75</u>
Minneapolis Public					
Schools	\$30,720	\$29,772	\$30,702	\$30,512	\$31,000
Saint Paul Public					
Schools	29,950	39,000	39,000	39,412	40,000
Other School Support	62,832	36,376	51,947	39,321	27,000
Private Colleges	14,447	7,300	4,904	3,175	4,100
University of Minn.	74,600	24,280	24,280	27,400	27,000
All Other Production					
& Telecasting	470,433	431,222	602,550	763,073	764,500
Income					

SUBTOTAL - PRODUCTION & TELECASTING SERV.	682,982	567,950	753,383	902,893	893,600
Memberships	63,726	53,605	107,047	144,093	210,000
Business & Foundation Contributions	11,850	98,627	53,690	57,928	85,000
Auction (Gross)	92,380	123,183	122,654	158,919	180,000
Memorials/Bequests	-	-	-	42,634	-
SUBTOTAL - DONATIONS	\$167,956	\$275,415	\$283,391	\$403,574	\$475,000
Misc., Interest, etc.	\$16,790	\$22,800	\$39,767	\$54,960	\$42,000
GRAND TOTAL REVENUE	\$867,728	\$866,165	\$1,076,541	\$1,361,427	\$1,410,600

SOURCE: This information was provided to the committee by the management of KTCA.

VI. Cumulative Weekly Audiences for Public Television Stations in Selected Major Urban Areas

<u>Community</u>	<u>Channel#</u>	<u>Weekly Cumulative Audience (all day)</u>	<u>Weekly Cumulative Audience (Evening Prime Time)</u>
Baltimore	67	15 %	8 %
Boston	2	45	28
Buffalo	17	32	19
Chicago	11	42	27
Cincinnati	48	22	13
Cleveland	25	22	12
Dallas	13	30	16
Denver	6	38	24
Detroit	56	21	11
Houston	8	27	13
Indianapolis	20	14	8
Kansas City	19	17	8
Los Angeles	28	15	9
Miami	2	32	23
Milwaukee	10	38	19
Mpls./St. Paul	2	28	12
New Orleans	12	36	15
New York	13	50	20
Philadelphia	12	38	19
Pittsburgh	13	41	21
Portland	10	33	19
Rochester	21	47	20
St. Louis	9	28	11
San Diego	15	22	13
San Francisco	9	36	27
Seattle	9	37	21
Tampa	3	26	17
Washington, D. C.	26	28	19

SOURCE: Special Neilsen Survey done for PBS , Feb.-Mar. 1975

VII. The Audience for Selected Individual KTCA Programs

Following are excerpts from the January-February Nielsen ratings for selected KTCA programs. The programs are those, generally, which attracted the largest audience during the rating period.

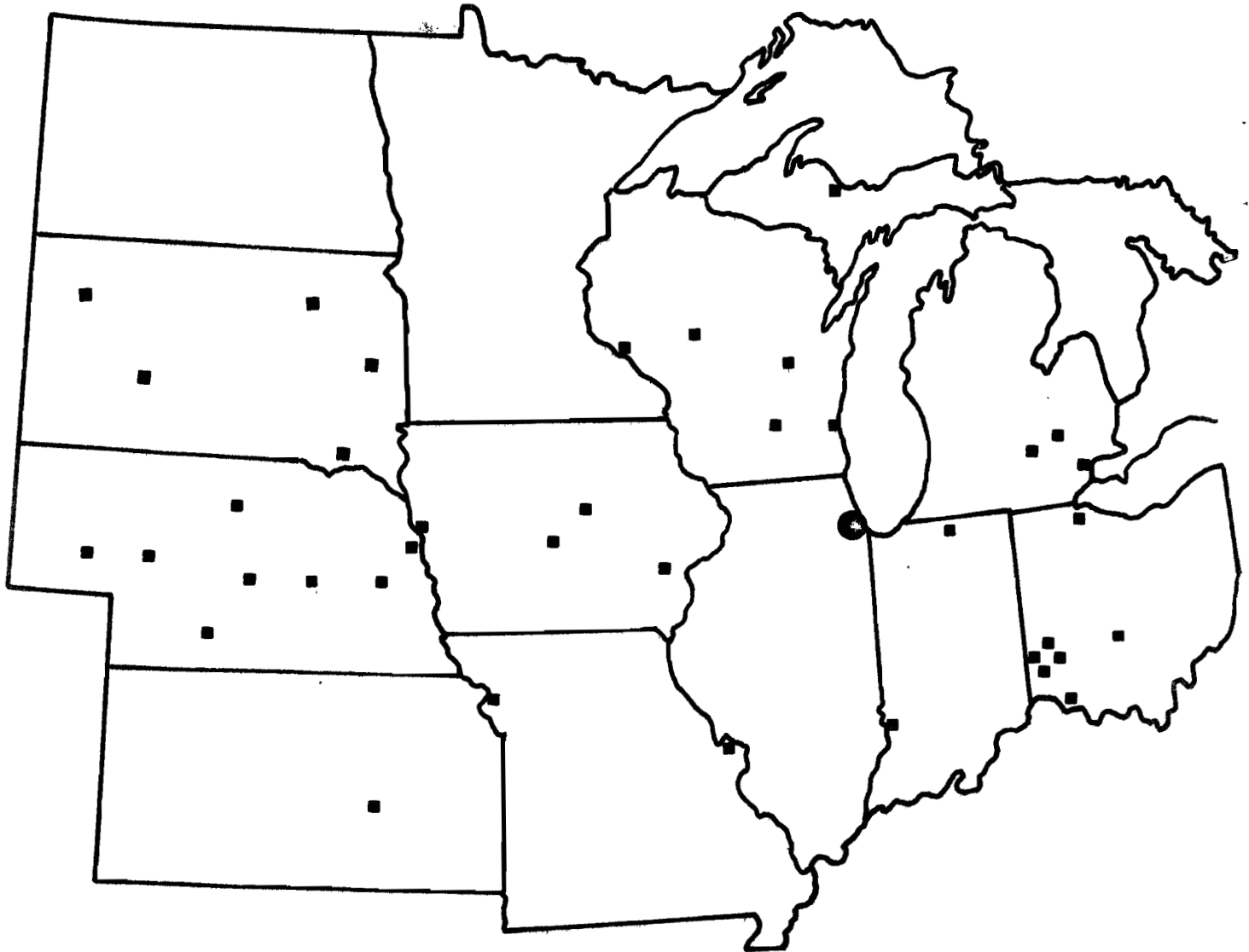
Time/Day	Program	Metro Area Rating ¹	Total Households ²	Total Persons ²	+18 yrs.	12-17 yrs.	6-11 yrs.	2-5 yrs.
Th/5 p.m.	Sesame Street	19%	76,000	158,000	8,000	8,000	50,000	92,000
Th/5:30 p.m.	Electric Company	14%	66,000	137,000	10,000	4,000	59,000	64,000
Th/4 p.m.	Mr. Rogers Neighborhood	7%	28,000	52,000	1,000	1,000	17,000	33,000
F/7:30 p.m.	Wall Street Week	3%	12,000	15,000	15,000	-	-	-
Th/6:30 p.m.	Theater in America	3%	14,000	17,000	17,000	-	-	-
Sa/7:30 p.m.	Ascent of Man	2%	16,000	21,000	2,000	1,000	-	-
Su/6:30 p.m.	Nova	2%	11,000	24,000	21,000	-	-	3,000
Su/7:30 p.m.	Masterpiece Theater	6%	30,000	52,000	41,000	3,000	2,000	6,000
M/7 p.m.	Special of the Week	2%	18,000	24,000	24,000	-	-	-
Tu/7 p.m.	America	6%	33,000	42,000	42,000	-	-	-
W/8 p.m.	Theater in America	3%	15,000	26,000	17,000	9,000	-	-

¹ Percentage of all households using television during the given time period in the 10 county Twin Cities SMSA.

² Total households viewing the program in KTCA's coverage area.



CENTRAL EDUCATIONAL NETWORK (CEN)



● HEADQUARTERS — CHICAGO, ILL.

■ MEMBER STATION

WORK OF THE COMMITTEE

The Citizens League Board of Directors, in August of 1974, authorized creation of the committee on "Realizing the Potentials of Community Television". The committee's charge from the League Board was:

"We will attempt to define the nature and importance of community television programming to the Twin Cities area. We will look at the nature of the programming, users, governance, and audience of the existing non-commercial broadcast television stations in the Twin Cities area, KTCA and KTCI. This will include a determination as to the extent KTCA and KTCI should move increasingly into community television programming as against the more narrowly defined educational television programming. Central issues will include the nature of funding for non-commercial broadcast television, the potential of greater local programming on current public issues, and the role of the non-commercial broadcast television stations as distinguished from other broadcast media."

A total of 30 members participated actively in the work of the committee. The chairman was Harry Neimeyer, an attorney in private practice in St. Paul and a resident of Afton. The other members of the committee were:

Brian Anderson	Connie Goldman	Charles P. Lutz
Betty Bayless	John Greenman	Ron McCoy
Harold D. Brown, Jr.	William Hamley	Bob Miller
Susan Christopherson	Glen Hendricks	Conrad Razidlo
Marge Cooper	Donald P. Irish	Rosemary J. Rockenbach
Earl D. Craig, Jr.	Scott James	Jack Sell
Pat Davies	Katherine King	Matthew H. Thayer
Frank Engdahl	Dick Lamberton	Fletcher C. Waller, Jr.
Marvin P. Geisness	Dottie Lamberton	David Ziegenhagen
Warren Gerecke	Anne Lewis	

The committee was assisted by Jon Schroeder, Citizens League research associate, and Paula Werner of the League's clerical staff.

The committee held 36 meetings, from November 21, 1974, to August 18, 1975, an average of one per week. For the convenience of committee members and resource persons, meetings were held in both Minneapolis and St. Paul.

The committee spent the first several months of its work hearing from a number of resource persons on the role and potentials of non-commercial broadcast television. Included were KTCA board and staff members, and representatives of area educational institutions, cultural and public affairs organizations, foundations, and alternative television production sources. The committee was extremely fortunate to have the opportunity to meet with several important leaders in non-commercial television nationally, including Hartford Gunn, Jr., president of the Public Broadcasting Service; Michael Rice, general manager of WGBH-TV, Boston; and Paul Schupbach, director of the Great Plains National Instructional Television Library in Lincoln, Nebraska. Assistance in bringing Michael Rice to the Twin Cities was provided by the Spring Hill Conference Center.

A survey of non-commercial television stations in major urban areas was undertaken by the committee in an effort to better understand their financing and programming. Considerable assistance, advice, and data were provided the committee by staff members of the Corporation for Public Broadcasting, Public Broadcasting Service, and Federal Communications Commission. In all cases, the committee is extremely grateful for the cooperation shown by the various local stations and federal agencies in compiling data used in this report.

Three meetings of the committee were held in the studios of KTCA-TV in St. Paul. The committee wishes to express its sincere appreciation to the trustees and management of KTCA for hosting the meetings at the station and for the information on the operations of KTCA which they were able to provide the committee.

Detailed minutes were prepared of each meeting of the committee, with copies being made available to members who were not present, and to more than a hundred persons, both locally and nationally, who were interested in the subject matter under study. A limited number of copies of the minutes are on file at the Citizens League office, as are copies of background articles, staff reports, and survey and other data.

After the initial orientation portion of the committee's work, several months of internal discussion resulted in a series of drafts of findings and of conclusions. Following general agreement on the findings and conclusions, the committee's discussion shifted to recommendations and, finally, to adoption of this report.

As is always the case with Citizens League reports, the work of this committee could not have been possible without the important participation of a number of resource persons. We offer our sincere thanks to the following persons who acted as resource persons for this committee:

From KTCA Board and Management

William L. Nunn, founding trustee
John Savage, former president, former trustee
A. A. Heckman, current president
W. D. Donaldson, assistant general manager
George Arms, director of creative projects
William Hopkins, executive producer

From Educational Institutions and Systems

Sheldon Goldstein, assistant director of media resources, University of Minnesota
Harold Miller, dean of continuing education, University of Minnesota
William McGinley, media telecommunications unit, Mankato State College
David Laird, assistant executive director, Higher Education Coordinating Commission
Jerry Skelly, supervisor of educational television and radio, St. Paul Public Schools
Warren Gerecke, closed circuit television, Minneapolis Public Schools
Frank Engdahl, radio and television consultant, Minneapolis Public Schools
Bob Turner, special assignment teacher, Minneapolis Public Schools
Tom Tripet, audio visual director, Robbinsdale Public Schools
Tom Kammeier, audio visual coordinator, Osseo Public Schools
Brian Doyle, audio visual coordinator, Osseo Public Schools

From Alternative Programming Sources

John Munyon, executive director, Minnesota Public Programming Corporation
Lowell Pickett, program director, Minnesota Public Programming Corporation
Stephen Kulczycki, manager, University Community Video Center
Ron McCoy, staff member, University Community Video Center

From Foundations

John D. Taylor, executive director, Northwest Area Foundation
Russell V. Ewald, executive vice president, McKnight Foundation

From Arts and Cultural Organizations and Institutions

Robert Crawford, president, Twin Cities Metropolitan Arts Alliance
Merle Segal, executive director, Twin Cities Metropolitan Arts Alliance
Marcy Dahlquist, chairman of communications division, Minneapolis Institute of Arts
Pat Samples, executive director, Metropolitan Cultural Arts Center
Camillo DeSantis, executive director, Pillsbury Waite Cultural Arts Center
Kathy Cherry, vice president, Arts Development Associates
Lynn Smith, executive secretary, Minnesota Humanities Commission
Marge Avoles, director of public relations, St. Paul-Ramsey Arts and Science Council
Charlotte Guindon, publicity director, Guthrie Theater
Suzanne Weil, coordinator of performing arts, Walker Art Center
Charles Fullmer, general manager, Minnesota Opera Company
Rosemary Price, public relations, Minnesota Orchestra
Alvin M. Stafford, cultural arts director, Hallie Q. Brown Community Center
Louis Janson, executive director, Minnesota State Arts Council
Michael Foote, executive director, Minnesota Dance Theater
Janet McNeill, director of public relations, St. Paul Chamber Orchestra

From Public Affairs Organizations and Governmental Agencies

Gerald W. Christenson, director, State Planning Agency
Erv Chorn, president, Minneapolis Council of Community Councils
Mark Winkler, assistant secretary of state, Office of the Secretary of State
Mary Shepard, board member, Urban Concerns Workshop
Robert Blank, president, Common Cause in Minnesota
Gretchen Kreuter, Women Historians of the Midwest
Anna Marie Ray, director of communications, St. Paul Chamber of Commerce
John Geisler, director of legislative affairs, St. Paul Chamber of Commerce
Mary Waldo, citizen information chairman, League of Women Voters of Minnesota
Ronald Cohen, director of research and public relations, Minnesota AFL-CIO
Ken Reddick, public information director, Metropolitan Council

Persons Knowledgeable About Other Broadcast Media

William Kling, president, Minnesota Public Radio
Sherman Headley, general manager, WCCO-TV

Persons Knowledgeable About Non-commercial Broadcasting From Outside the Twin Cities

Hartford Gunn, Jr., president, Public Broadcasting Service
William Reed, director of member services, Public Broadcasting Service
Michael Rice, general manager, WGBH-TV, Boston
Paul Schupbach, director, Great Plains National Instructional Television Library, Lincoln
Allan W. Kulakow, consultant on interactive media, Syracuse University

ABOUT THE CITIZENS LEAGUE . . .

The Citizens League, founded in 1952, is an independent, non-partisan educational organization in the Twin Cities area, with some 3,600 members, specializing in questions of urban planning and development, human services, and governmental structure and finance.

Citizens League reports, which provide assistance to public officials and private groups in finding solutions to complex problems in this metropolitan community, are developed by volunteer research committees, supported by a fulltime professional and clerical staff.

Membership is open to the public. The League's annual budget is financed by annual dues of \$15 (\$25 for family memberships) and contributions from more than 500 businesses, foundations, and other organizations.

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