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Chapter 1 : Television Industry - Statistics & Facts | Statista

Public-access television is traditionally a form of non-commercial mass media where the general public can create content television programming which is narrowcast through cable TV specialty channels.

Educational television has roots reaching back as far as television itself. Owing to societal pressures, educational television was renamed and reinvented in the s when a report from the Carnegie Commission on Educational Television led to the passage of the Public Broadcasting Act. Educational television took its place on the television dial as PBS; several generations of children have since watched commercial-free programs. Joining forces with burgeoning cable television in the s, public television was brought into public school classrooms, through Cable in the Classroom, in the form of commercial-free programming about such topics as science, history and literature. As the 21st century began, educational television in the classroom struggled to find a role alongside more interactive educational resources such as the worldwide web. Educational Television in the Classroom Overview Educational television, unlike its commercial counterparts on the broadcast spectrum, has as its primary purpose the spread of ideas and information designed to inform and enlighten its audience, young or old. According to Zechowski, "Educational Television ETV in the United States refers primarily to programs which emphasize formal, classroom instruction and enrichment programming" Zechowski, n. Evolution of Educational Television Educational television has its roots in educational films made almost from the start of the motion picture industry at the turn of the 20th century. In , Thomas Edison produced a series of educational films about the American Revolution. In , the Chicago Public Schools established the first educational film library in a city school system. Throughout the s and s, educators worked to develop a methodology for using films and the newly invented radio in public school instruction. By the s, television was the wave of the future, and discussion soon turned to how the television broadcast spectrum would be allocated. As what would become the Communications Act of was being debated, advocates for educational television pressed to carve out a sizable niche of the television broadcast spectrum because they understood the power of television to be a teaching tool. There was an abortive attempt through the Hatfield-Wagner amendment to set aside a quarter of the television spectrum from education television, but the attempt failed. Supporters of educational television were forced to console themselves with the promise that the Federal Communications Commission gave them a promise to continue to investigate the feasibility of educational television Zechowski, n. What happened instead was the buying up of television licenses by commercial interests at such a rate that in , the Federal Communications Commission FCC put a freeze on the issuing of new licenses. Unfortunately, without commercial funding, many educational television stations struggled to make ends meet, and the FCC permitted many of them to sell their slice of the television spectrum to commercial television owners. Therefore, rather than establishing a bulwark against excessive commercialism on television, educational public access television struggled to gain a foothold on college and university campuses even while commercial television flourished. Business joined forces with Hollywood to create free, commercial programming that captured the imagination of Baby Boomers enjoying the post-war economic boom of the s and 60s. In , Ralph Lowell, a Boston philanthropist and founder of WGBH educational television and radio, began making a case for the formation of a commission to evaluate public broadcasting. The idea was floated to Carnegie Corporation, which led to the creation of the Carnegie Commission on Educational Television two years later. Charged with studying the prospects for developing noncommercial television broadcasting "of diversity and excellence," the Commission was endorsed by President Lyndon Johnson. The work of the Carnegie Commission on Educational Television resulted in the publication of a report in January entitled "Public Television: A Program for Action. The CPT would not be a domineering force in educational television, but would act as a grantee and advocate for local public television stations as they sought to produce educational programming to serve both their local community as well as a national audience. This was a seminal event in the public television life of the United States. Writing in the

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New York Times, James Reston exclaimed that the Carnegie Commission report was "one of those quiet events that, in the perspective of a generation or even more, may be recognized as one of the transforming occasions of American life" cited in Carnegie Corporation, , para. The Public Broadcasting Act With this wind in their sails, Congress passed the Public Broadcasting Act, which created the Corporation for Public Broadcasting and with it public television and radio. Signing the bill into law, President Lyndon Johnson said the intention of the Act was to give voice to educational radio and television by: It will try to prove that what educates can also be exciting" Johnson, , para. To this, Zechowski adds, "Public television promised to educate the nation through formal instruction and enrichment programming emphasizing culture, arts, science, and public affairs. Educational TV in the Schools By the s, the use of educational television in American classrooms had been firmly established. The entire section is 3, words. Unlock This Study Guide Now Start your hour free trial to unlock this page Educational Television in the Classroom study guide and get instant access to the following:

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Chapter 2 : EEO Compliance/Diversity | Broadcast Law Blog

By David Oxenford on February 1, Posted in AM Radio, Digital Television, EEO Compliance/Diversity, FM Radio, FM Translators and LPFM, General FCC, Multiple Ownership Rules, Noncommercial Broadcasting, Television We are already a full month into the New Year, and the regulatory issues for broadcasters keep on coming. February brings the.

Why is understanding culture important if we are community builders? What kind of cultural community can you envision for yourself? As community builders, understanding culture is our business. No matter where you live, you are working with and establishing relationships with people--people who all have cultures. Here is one viewpoint. It includes groups that we are born into, such as race, national origin, gender, class, or religion. It can also include a group we join or become part of. For example, it is possible to acquire a new culture by moving to a new country or region, by a change in our economic status, or by becoming disabled. When we think of culture this broadly we realize we all belong to many cultures at once. How might this apply to you? Why is culture important? It influences their views, their values, their humor, their hopes, their loyalties, and their worries and fears. So when you are working with people and building relationships with them, it helps to have some perspective and understanding of their cultures. We are all human beings. We all love deeply, want to learn, have hopes and dreams, and have experienced pain and fear. This chapter will give you practical information about how to understand culture, establish relationships with people from cultures different from your own, act as an ally against racism and other forms of discrimination, create organizations in which diverse groups can work together, overcome internalized oppression, and build strong and diverse communities. This section is an introduction to understanding culture, and will focus on: What culture is The importance of understanding culture in community building Envisioning your cultural community How to get started in building communities that encourage diversity. But first, it is important to remember that everyone has an important viewpoint and role to play when it comes to culture. The world is becoming increasingly diverse and includes people of many religions, languages, economic groups, and other cultural groups. It is becoming clear that in order to build communities that are successful at improving conditions and resolving problems, we need to understand and appreciate many cultures, establish relationships with people from cultures other than our own, and build strong alliances with different cultural groups. Additionally, we need to bring non-mainstream groups into the center of civic activity. In order to build communities that are powerful enough to attain significant change, we need large numbers of people working together. If cultural groups join forces, they will be more effective in reaching common goals, than if each group operates in isolation. Each cultural group has unique strengths and perspectives that the larger community can benefit from. We need a wide range of ideas, customs, and wisdom to solve problems and enrich community life. Bringing non-mainstream groups into the center of civic activity can provide fresh perspectives and shed new light on tough problems. Understanding cultures will help us overcome and prevent racial and ethnic divisions. Racial and ethnic divisions result in misunderstandings, loss of opportunities, and sometimes violence. Racial and ethnic conflicts drain communities of financial and human resources; they distract cultural groups from resolving the key issues they have in common. People from different cultures have to be included in decision-making processes in order for programs or policies to be effective. Without the input and support of all the groups involved, decision-making, implementation, and follow through are much less likely to occur. An appreciation of cultural diversity goes hand-in-hand with a just and equitable society. Students feel more accepted, they feel part of the school community, they work harder to achieve, and they are more successful in school. If we do not learn about the influences that cultural groups have had on our mainstream history and culture, we are all missing out on an accurate view of our society and our communities. As you think about diversity, it may be helpful to envision the kind of cultural community you want to build. In order to set some goals related to building relationships between cultures, resolving differences, or building a diverse coalition, it helps to have a vision of the kind of cultural community you hope for. What kind of cultural community do

you envision? Can you imagine the kind of cultural community you want to live or work in? People have very different views of what a multicultural society or community should be like or could be like. In the past few decades there has been a lot of discussion about what it means to live and work together in a society that is diverse as ours. People struggle with different visions of a fair, equitable, moral, and harmonious society. How will the world be unified as a cohesive whole, if people separate into many different cultural groups? In order to be a part of that dream, must I assimilate? Why does racism persist in places that are committed to equality and liberty? How can I protect my children from the harmful influences in the larger culture? How can I instill my children with the moral values of my own religion or culture, but still expose them to a variety of views? Are there structural problems in our government or economic system that serve to divide cultural groups? How can they be changed? Should I put my community building and civic energies into my own cultural community, rather than the mainstream culture? Where can I have the biggest influence? Can oppression be stopped by legislation, or does each person have to overcome their individual prejudice, or both? Why do immigrants have to hold onto their own cultures and languages? If my group is excluded, what can I do? How do I protect my children from being targeted by racism or sexism other forms of discrimination if I live in a diverse society? If each person overcame their own prejudices, would all the divisions disappear? How do I overcome my prejudices? Is prejudice a thing of the past? What do you think about these questions? Which issues do you struggle with? What other issues are important to you or your cultural group? As you envision the kind of diverse community, you and your neighbors may want to consider these kinds of questions. These are some of the real and tough questions that people grapple with on a daily basis. These questions point to some of the tensions that arise as we try to build harmonious, active, and diverse communities in a country as a complex as ours. There are no easy answers; we are all learning as we go. So, what kind of community do you envision for yourself? How will diversity be approached in your community? If you could have your ideal community right now what would it look like? Here are some questions that may help you think about your community: Who lives in your community right now? What kinds of diversity already exists? What kinds of relationships are established between cultural groups? Are the different cultural groups well organized? What kind of struggles between cultures exist? What kind of struggles within cultural groups exist? Are these struggles openly recognized and talked about? Are there efforts to build alliances and coalitions between groups? What issues do different cultural groups have in common? These are some of the questions that can get you thinking about your how to build the kind of community you hope for. What other issues do you think are important to consider? What are your next steps? So, you may ask, "How do we get started? Helpful tips to start building a diverse community In the book, *Healing into Action*, authors Cherie Brown and George Mazza list principles that, when put into practice, help create a favorable environment for building diverse communities. The following guidelines are taken from their principles: In order for people to commit to working on diversity, every person needs to feel that they will be included and important. Each person needs to feel welcomed in the effort to create a diverse community. And each person needs to know that their culture is important to others. Blaming people as a way of motivating them is not effective. People are more likely to change when they are appreciated and liked, not condemned or guilt-tripped. Treating everyone the same may be unintentionally oppressive. Although every person is unique, some of us have been mistreated or oppressed because we are a member of a particular group. If we ignore these present-day or historical differences, we may fail to understand the needs of those individuals. Often people are afraid that recognizing differences will divide people from each other. However, learning about cultural differences can actually bring people closer together, because it can reveal important parts of each others? It can show us how much we have in common as human beings. People can take on tough issues more readily when the issues are presented with a spirit of hope. We are bombarded daily with newspapers and TV reports of doom and gloom. People have a difficult time functioning at all when they feel there is no hope for change. You will be more effective if you have a group of people around you that works together closely.

Chapter 3 : Public-access television - Wikipedia

By Mathew Burrows and Alidad Mafinezam Lost in the current arguments over immigration is America's dependence on a diverse workforce for its long term strength.

I am grateful to my colleagues, Paula Pyburne and Jonathan Chowns for their constructive comments on a previous draft of this paper.

Introduction The term community media refers to radio, television and print services. Any or all of those forms of community media tend to emerge when communities are denied a voice for their views. In many countries they have provided a rallying point for protest and demands for rights. In post-apartheid South Africa, for example, community radio stations have emerged in an attempt to promote democracy as well as freedom of expression and diversity of broadcast content and ownership previously been denied in that country. It would be drawing a long bow to equate the situation which led to the establishment of community radio in South Africa with that of Australia. Nevertheless it is possible to consider that the Australian community broadcasting sector, which emerged in the s, represented the demands of groups who felt that they were denied the opportunity to express their opinions or listen to alternative sources of entertainment. These groups ranged from those who felt marginalised to those who were beginning to feel that traditional media sources were not acting in the interests of the people. They even included groups who just wanted to hear music that was different from that broadcast on commercial stations. In seeking to deliver such alternatives, broadcast community media has done much to enhance Australian cultural diversity. It does much also to furnish ordinary Australians with an opportunity to contribute to debate on social and political issues.

Definition In his guide to good practice for community media operators, Steve Buckley defines community media: They are present in all regions of the world as social movements and community-based organisations have sought a means to express their issues, concerns, cultures and languages. Community media set out to create an alternative both to national public broadcasters, which are often under government control, and to private commercial media. They provide communities with access to information and voice, facilitating community-level debate, information and knowledge sharing and input into public decisionmaking. Community media is open to participation in program-making and management by members of the community. This especially applies in descriptions of community radio which point out that despite the advent of recent technologies, radio remains the dominant communications medium across much of the world. As the views in the box below also indicate, this is one reason that radio tends to be thought of as the most influential and accessible of the various community media sectors, and it applies whether a community radio station is situated in Colombia or in Australia. It can also be a group of people with common interests, who are not necessarily living in one defined territory. Consequently, community radio can be managed or controlled by one group, by combined groups, or of people such as women, children, farmers, fisher folk, ethnic groups, or senior citizens. Furthermore, individual community members and local institutions are the principal sources of support for its operation. It is not a question of having more, but of being, that is the real mission of community radio stations in Canada. It also comes in many guises. It is often referred to as citizen, participatory or grassroots media and many stations primarily stress the participatory aspect. Various academic commentators have attempted to outline the characteristics of community media. For Rodriguez, community media contest social codes, legitimise identities, institutionalise social relations and empower communities involved. It is viewed by some as access media, or media that is based on pluralism. That is media, which encourages anyone who wants to participate to do so. The voluntary nature of community media encourages people to gain skills which promote democracyâ€™speaking and listening, cooperation and equanimity. Community media consciously adopt participatory decision-making structures and practices that promote a sense of belonging to and responsibility toward an organisation and its relationship with the wider community. For individuals community media cultivate a more deliberate approach to participation in public life, nurture social networks within and between communities and potentially encourage innovative ways to think about

democracy. These are well worth considering and are discussed in the sections below. In a practical sense, community media empowers communities or groups by enabling dissemination of their ideas to a much larger audience. In this role, community media challenges the status quo nature of mainstream media by providing a space where citizens can encounter, debate or experience alternative viewpoints and lifestyles. This is in stark contrast to the mainstream where voices of the elite have the power to set the agenda. They see community media as placing power to challenge the dominant ideologies characteristic of mainstream media—despite the fact that that power may be minimal—in the hands of local citizens. There are a number of stark illustrations of how community media contribute to the empowerment of communities. For women in rural communities in developing countries, for example, community radio is able to provide a variety of health information—about breastfeeding, nutrition and the causes and possible solutions to health problems. It can also inform people about their legal rights and provide programming which fosters self-respect and self-reliance. The commercial media appear: Through its representation of—and active engagement with—many cultures, community radio has established itself as an important component in the Australian cultural landscape. Their role in local communities is becoming increasingly important. The creation of local content facilitates the maintenance and representation of cultural tastes, pursuits and knowledge not catered for by other media. The creation of Australian content and support for local artists is a key cultural role performed by community radio. As a Turkish focus group noted to the researchers, community radio helps to integrate people into Australian life: Radio 2XX FM, which broadcasts in the Canberra region, is one example of the types of stations that deliver programs of interest to a number of groups. Umeewarra FM promotes reconciliation through the sharing of cultural information and breaking down barriers. In a study undertaken for the federal government argued in fact that from the beginning of Australian broadcasting the aim of serving local interest had been an integral part of planning and licensing decisions. The study maintained that authorities wanted to see radio and television ownership and programming controlled at the local level and that they wanted programming which catered for the particular needs and interests of communities within the service areas of radio and television stations. Despite this expectation, by it appeared that this tradition of commitment to localism had begun to diminish in regional areas. The House of Representatives Standing Committee on Communications, Transport and the Arts inquiry into regional radio the Local Voices inquiry of concluded at that time that a combination of technological, economic and regulatory developments in the commercial broadcasting industry had led to a situation where many local radio voices had been replaced by an increasing number of networked, pre-recorded, automated and syndicated programs. Indeed, some stakeholders have claimed each piece of legislation has worked in favour of operators rather than audiences. One community broadcaster even disputes that the ABC truly provides local content: A study by Janowitz in , for example, concluded that levels of community integration and involvement were related to the attention communities paid to local newspapers. One author cites a recent example of this press as the Canadian publication Street feat: A study by academic Susan Forde in identified 28 alternative press publications in Australia. Many specialist groups, including ethnic and Indigenous communities, political activists, students, academics and classical music consumers, began to lobby for their own radio broadcasting licences. The reason cited in the Explanatory Memorandum to the BSA for this change was that the name better reflected the community based nature of the services. Rather it was the previous conservative McMahon Coalition government and Postmaster-General Alan Hulme that embraced the idea, and they did so largely because introducing public broadcasting was cheaper than expanding the ABC. It fell to the Whitlam government to develop the concept and licence the first stations since it won power before its political opponents could put the idea into practice. These went to classical music groups in Sydney and Melbourne and to the first community station to commence broadcasting, station 5UV now known as Radio Adelaide at the University of Adelaide. In these community broadcasters formed the Public Broadcasting Association of Australia PBAA , a body through which they could more formally approach government. One argument used by the commercial sector was that there was insufficient broadcasting spectrum available to accommodate more radio stations. It was a different story for community

television, which, while its origins can be traced to the establishment of video production equipment and training centres in the s, still took some time to begin operation. Other test broadcasts followed the transmissions and the first community television began broadcasting in Melbourne. In a Parliamentary inquiry sixth channel inquiry into what should be done with broadcasting spectrum that had been notionally reserved for educational television—the so-called sixth channel—recommended that the spectrum should be allocated temporarily to community television until a decision was made following a further review in Digital radio and television provides audiences with better sound, better pictures and innovative new features. Importantly, digital technology more efficiently uses broadcasting spectrum, thereby freeing up large portions for other uses, such as mobile telecommunications and mobile television. The process of conversion to digital operation has been expensive, however. Governments and commercial and public service national broadcasters have long acknowledged this, but accepted that direct and indirect advantages to be gained from the conversion from analogue broadcasting would eventually outweigh the costs. Digital radio is seen as an improvement over AM and FM radio delivering better sound and reception. Digital radio offers more listening choice, easy tuning, and rewind and record features which are accompanied by data displays. Switch-on for the services occurred in May and June However, the Government did not respond to this petition before a deadline which required the community stations to enter into the new management arrangements. The 2009 Budget provided some assistance for digital conversion, however. Grants assisted in establishing the Digital Radio Project in and digital radio services for metropolitan-wide community radio stations in Adelaide, Brisbane, Melbourne, Perth and Sydney. Community digital radio services were launched nationally by the Minister for Broadband, Communications and the Digital Economy, Senator Conroy, in May It argued that unless the Government committed additional funding, the sector would be forced to reduce services. Digital television also allows for a more efficient use of broadcasting spectrum and for broadcasters to offer multi channelling. Transition funding was also provided to regional commercial television broadcasters, largely in the form of licence fee rebates. It added that this could be withdrawn unless access to digital spectrum was confirmed for the future. By March , the Rudd Government had promised that community television would not be overlooked in the migration to digital, but like its predecessor, the Labor Government was reluctant to provide funding. Following the 2010 Budget, the Coalition joined with operators to demand that Labor provide certainty about funding for the sector. The Minister noted in a speech to a community television forum that relying on government handouts and chasing government funding was not the way to achieve sustainability for the sector; it had to find that from within the community it served. That is, to what extent does any government support compromise its independence and what amount of government support is acceptable? Further, what is more important—to opt for compromise to ensure survival—or is independence paramount? In November , Minister Conroy announced that the Labor Government remained committed to ensuring community television had a permanent spectrum allocation for digital broadcasting. Like other community broadcasters it survived principally on donations and sponsorship support. In further state government funding was promised which it was hoped would keep the station solvent until it could gain digital capability. According to Gannon, despite lobbying that government for four years it had not granted the digital licence which Gannon believed was needed to counter the loss of audience and sponsors since digital broadcasting had commenced on national and commercial television. ACMA received four applications, all of high quality according to the regulator. The temporary licence was awarded to West TV Ltd, however, to provide an analogue service on a temporary license for two years. The station commenced digital-only broadcasting in April Nearly stations also operate under temporary community broadcasting licences see information on licensing in the relevant section below. Most licenced community radio stations service regional, rural and remote areas see diagram below. The Melbourne and Queensland stations cite audiences of , and , plus respectively. In , the Australian reported a cumulative monthly reach of approximately 3. People like to hear local news and local information and music from local artists; they like to hear local personalities and local opinions. See the figure below which provides more information.

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Chapter 4 : Diversity Is America's 21st Century Strength | HuffPost

Public broadcasting includes radio, television and other electronic media outlets whose primary mission is public service. Much of the world, funding comes from the government, especially via annual fees charged on receivers.

Overview Bank of America provides financial products and services for our customers and clients throughout the United States. To find out where you might best fit within Bank of America, we invite you to read an overview of each of our businesses. We also provide retirement and benefit plan services, philanthropic management and asset management to individuals and institutions. GWIM is committed to promoting an inclusive environment where all employees have the opportunity to achieve personal success and contribute to our company. Our clients have access to a range of services offered through the following businesses: Investment solutions include equity, debt and structured products, alternative investments and investment management solutions for client portfolios. This group also provides administration, recordkeeping, custodial, communications, consulting and execution services to approximately 40, workplace-based benefit plans. Our clients are served by over 100 Private Wealth Advisor teams across the country, along with a team of specialists in areas such as investment management, concentrated stock management and inter-generational wealth transfer strategies. Our company has 4,000 associates serving clients in more than 100 offices in 32 states across the country. Merrill Edge Merrill Edge is among the fastest-growing brokerages with strong asset growth. Merrill Edge brings together access to the banking convenience of Bank of America and investment capabilities of Merrill Lynch to simplify the financial lives of clients. We are looking for successful individuals with proven financial, sales and relationship-building skills to join our program. The Consumer Academy at Bank of America The Consumer Academy is our training and career path curriculum that equips associates with all of the resources they need to succeed in their careers, including clear and distinct career paths to follow. In addition, this team includes dedicated functions that deal with federal and state taxes; SEC and bank regulatory reporting; accounting policies; and securitizations. Responsibilities include strategic financial planning, forecasting and analysis processes; oversight of the internal control environment; financial reporting; and strategic cost measurement. The teams monitor and offer insight on appropriate market metrics for the business, helping to drive the business to deliver its financial commitments and contributing to the overall strategy. The Finance teams also ensure appropriate financial rigor is in place for all strategic initiatives. The CIO has discretion in implementing the portfolio strategy to optimize execution and returns as market conditions allow. Our associates sell products and services to businesses that enable them to accept credit, debit and all other non-cash forms of payment. Formed in as a joint venture between Bank of America Corporation and First Data Corporation, we provide clients with transaction speed, security and reliability, point-of-sale devices, gift card and loyalty programs, and transaction trend reporting across a host of retail and eCommerce platforms to merchants of all sizes. These teams are focused on meeting the deposit, borrowing, saving, investment and small business needs of our customers. Programs are targeted specifically at client-facing employees who together support 60 million clients nationwide with everything from basic day-to-day financial transactions, to investing, small business needs and home or auto loans. This relies on the sound judgment of every employee across the company regardless of where you work or what role you have. When we all take personal ownership for risk management and help one another succeed, it contributes to the strength and sustainability of our company. Global Risk Management is comprised of: Whether you work in Risk Management or any other area of the company, we look to you to identify risks in all activities throughout the company, escalate concerns about risks that pose a threat to the company; and discuss, debate and analyze concerns so that decisions can be made that lead to better outcomes. Corporate Security Global Corporate Security protects Bank of America, its employees, customers and assets from a variety of threats and increasing risks we face across the globe. Through an intelligence-driven, prevention-focused program,

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our Background Screening Investigations, Protective Services and Security Operations Analysis Command Center SOACC business groups provide a safe and secure environment for employees and customers worldwide, protect the Bank of America brand, minimize risk and exposure from both current and emerging threats, and consistently deliver excellent service and results. Wholesale Credit Corporate Audit is a global team responsible for providing independent assessments of business activities throughout Bank of America. The group supports how the company manages risk by determining whether controls over key risks are in place and functioning properly. Our Credit Review team provides an independent assessment of credit risk and the quality of credit processes. These assessments are provided to executive management of the Board of Directors, regulators and other stakeholders. We use the full resources of our company to help them achieve their goals. Our solutions span the complete range of advisory, capital raising, banking, treasury, as well as liquidity, sales and trading, and research capabilities. Global Markets product coverage includes securities and derivative products in both the primary and secondary markets. Global Markets provides financing, securities clearing, settlement and custody services globally to our institutional investor clients in support of their investing and trading activities. We also work with our commercial and corporate clients to provide risk management products using interest rate, equity, credit, currency and commodity derivatives, foreign exchange, fixed-income and mortgage-related products. Their expertise is at the core of the value delivered to investor clients. Our research analysts provide insightful, objective and decisive research designed to enable their clients to make informed investment decisions in six primary disciplines and Corporate Access:

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Chapter 5 : Educational Television in the Classroom Research Paper Starter - racedaydvl.com

Specific policies try to foster diversity of programming, assure candidate access to the airwaves, provide diverse views on public issues, encourage news and public affairs programming, promote localism, develop quality programming for children, and sustain a separate realm of high-quality, noncommercial television programming.

It is not public-access television, and has no connection with cable-only PEG television channels. Although non-commercial educational television bears some resemblance to the E of PEG, PBS bears little resemblance to public-access television. The PBS service generally does not offer local programming content. Instead, it broadcasts content produced for a national audience distributed via satellites. These qualities are in stark contrast to PEG channel content, which is mostly locally produced, especially in conjunction with local origination studio facilities. And in the case of the P, public-access television, the facilities and channel capacity are uncurated free-speech zones available to anyone for free or little cost. PBS is also funded by the federal government of the United States. PEG channels are generally funded by cable television companies through revenues derived from cable television franchise fees, member fees, grants and contributions.

History[edit] In the United States, public-access television is an alternative system of television which originated as a response to disenchantment with the commercial broadcasting system, and in order to fulfill some of the social potential of cable television. The rent for equipment usage and studio time was opposed and later dropped. This free-access requirement was the contractual beginnings of PEG. Local origins[edit] The public policy origins begin at the federal level with the concept of local origination. In, in the First Report and Order, the FCC stated, "no CATV system having 3, or more subscribers shall carry the signal of any television broadcast station unless the system also operates to a significant extent as a local outlet by cablecasting and has available facilities for local production and presentation of programs other than automated services. They also reflect our view that a multi-purpose CATV operation combining carriage of broadcast signals with program origination and common carrier services, might best exploit cable channel capacity to the advantage of the public and promote the basic purpose for which this Commission was created: The concept of local programming persisted, however the rules have been modified to say Origination cablecasting. Programming exclusive of broadcast signals carried on a cable television system over one or more channels and subject to the exclusive control of the cable operator. The term is also generally accepted to refer to television programming that is not produced by a commercial broadcasting company or other media source for national or international distribution. Also note that at this time, the FCC was considering CATV a common carrier which is a term that comes from the bus and shipping industries, where, in exchange for being offered a charter for their operations by the government, companies were required to give all persons passage. Thus, if CATV operators we considered common carriers, then they certainly would have to give all persons access to carriage on their cable channels. The rule was amended in to require that cable systems in communities with 3, or more subscribers set aside up to 4 cable TV channels and provide access to equipment and studios for use by the public. In United States v. However the public-access television requirement did not survive legal scrutiny seven years later. The Supreme Court explicitly rejected the notion that cable companies were "common carriers", meaning that all persons must be provided carriage. Instead, the Supreme Court took the stance that cable companies were private persons under the law with First Amendment to the United States Constitution rights, and that the requirement for public-access television was in fact a burden on these free speech rights. However, the legislative imperatives of compromise between the demands of the people and the demands of the cable industry yielded a law with only small benefits for consumers and public-access television advocates. Since the franchise agreement is a license between the cable operator and the municipality, the municipality could always stipulate a PEG channel requirement, and the contracts clause of the United States Constitution prevents Congress from interfering. Since, many public-access television centers have closed around the country as more municipalities take the opt-out provision. However, the Cable

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Communications Act of did contain some benefits for PEG, as it barred cable operators from exercising editorial control over content of programs carried on PEG channels, and absolved them from liability for that content. Congress passed the Cable Television Protection and Competition Act of , which gave the FCC authority to create rules requiring cable operators to prohibit certain shows. FCC, held the law unconstitutional , in part because it required cable operators to act on behalf of the federal government to control expression based on content. Currently the ACM and others are focusing on operational challenges after new deregulation rules in various states are directly threatening PEG access. Principles[edit] PEG access may be mandated by local or state government to provide any combination of television production equipment, training and airtime on a local cable system to enable members of the public, accredited educational institutions, and government to produce their own shows and televise them to a mass audience. Municipalities must take initiative and petition the cable operator to provide the funding for PEG access as laid out by law, but municipalities may also choose to take no action and will instead keep the cable television franchise fees in a general fund. A municipality may also choose to allow government-access television GATV but not public-access television or may replace it with governmental access television or may take away Public-access television altogether, depending on the disposition of the local government or its voters. Municipalities have a broad spectrum of franchise agreements with cable television service providers and may not create a monopoly through these agreements. Depending on the size of the community and their contractual agreement the PEG and local origination channels may take many forms. Large communities often have a separate organization for each PEG type, smaller communities may have a single organization that manages all three. Because each organization will develop its own policies and procedures concerning the commercial content of a program, constituent services differ greatly between communities. Structure and programming[edit] PEG channels may be run by public grassroots groups, individuals, private non-profits, or government organizations. Policies and regulations are subject to their own ordinances and community standards, initially defined within the individual franchise agreements between community government franchise grantor and system operator. Services available at public-access television organizations are often low cost or free of charge, with an inclusive, content neutral, first-come, first-served , free speech ideology. Monies from cable television franchise fees are paid to government for use of right-of-way use of public property , hopefully allowing other general fund monies to be used to operate the facilities, employ staff, develop curriculum, operate training workshops, schedule, maintain equipment, manage the cablecast of shows and publish promotion materials to build station viewership. Frequently it is left to the cable franchise to determine how they operate public-access television. The FCC does not mandate a cable franchise to provide any of the above services mentioned. Users of public-access television stations may participate at most levels of this structure to make content of their choosing. Generally, anyone may have their programming aired on a public-access television channel. Users are not restricted to cable subscribers, though residency requirements may apply, depending on local franchise agreements or facility policy. Many public-access television channels try to favor locally produced programs while others also carry regionally or nationally distributed programming. Such programmingâ€”regional, national or even internationalâ€”is usually aired on a channel curated by the PEG operator, which also carries programs produced by professional producers. A show that originates outside the municipality is often referred to as "bicycled", "dub and submit", or "satellite" programming. In the event that a public-access television channel becomes filled with programming, a franchise may state that more television channels may be added to satisfy the demand. Educational-access television[edit] Educational-access television is the institution set aside for fulfilling the needs of the educational departments and organizations within the municipality. Educational-access television channels may be associated with a specific school, school district or even private organization that is contracted to operate the educational-access television channel for the city. Educational-access television centers usually operate a cable channel on the local cable system and often include elements and principle that echo public-access television in terms of training and resources. Many school media and video training programs are based in the educational-access

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television centers. Programming distributed by these centers ranges from student or parent produced media to coverage of local school functions and bodies such as the School Council meetings or Committee. There are a number of notable educational-access television organizations that produce programming for a national audience and experiences a very broad distribution. Government-access television[edit] Government-access television GATV is a resource of the city to address local municipal programming needs. Often the city or town may use the G channel to cablecast city council meetings, election programming, local emergency announcements and other events and programs as valued by the local government. Technologies[edit] Equipment available for public-access television broadcasting is evolving quickly. At its birth, the state of the art PEG facilities were composed of racks full of analog videotape decks and an automated video switching system. Recently, the low cost of digital production and distribution equipment, such as cameras, non-linear editing systems , digital video playback servers and new Internet technologies have made digital content production the norm. The dropping cost of digital production and distribution gear has changed the way many PEG facilities operate. Challenges[edit] PEG television has come under fire from many sources including cable TV providers, local governments and officials, producers, viewers and even corporate litigation from potential copyright infringements. Special interest groups have also frequently applied pressure on PEG operations. PEG often struggles to balance freedom of speech with free, open access to the cable systems and as a result cable operators or PEG organizations have occasionally rightfully or wrongfully banned producers, discriminated between programming in their allocation of airtime, or have removed or banned programming based upon potential legal problems, the values of the PEG organization, or the values or desires of the cable TV provider. Funding for PEG is usually managed from local governments issuing the cable television franchise agreement. This same government often receives cable television franchise fees that come from the cable companies. Negotiation for PEG television services can often be hindered by obstructive or restricting behavior from the cable company, a competing cable provider, or the government officials and staff issuing the franchise agreement. PEG television has been challenged by cable TV operators and telephone companies, who are now expanding into the cable TV business. These companies have lobbied for significant legislation through the U. Congress and through various state legislatures to reduce or end PEG television. In California , the passage of AB or "The Digital Infrastructure and Video Competition Act of ," has changed the laws by which cable TV companies operate and as a result many public-access television studios in the state have closed. However, they do not regulate PEG television, which remains the purview of the various city and county governments. Municipalities, local governments and even residents often confuse the difference between commercial broadcast television and PEG television. PEG television has been reported to the FCC about infractions that may apply to broadcast television, even though cable television content including public-access television is not subject to the same rules. Because cable television is a closed system with elective access there are fewer rules and restrictions about content. Station complaints range from poor scheduling and playback, programming playing late or not at all, or signal strength being so weak that the program becomes unwatchable. Studio complaints usually focus on the lack of equipment or facilities, poor equipment condition, and staff indifference. Accusations are often made that these situations arose as a result of willful neglect on the part of a city, a cable company, or other third party organization, with the intention of making the public-access television facilities so inviable that interest in them will wane and facilities can be closed. Complaints may also reflect discrimination in the resources a PEG organization applies to one type of programming vs. Another challenge in maintaining public-access television facilities as a free speech forum can come from within the membership of the PEG facility itself, by the overuse of commercial video programmers whose program content contains sponsorship underwriting advertisements like the type permitted on Public Broadcasting stations. Programming could then become very similar to other cable channels and programming without such sponsorship could be deprived of fair treatment by the administrators of a public-access television facility. Future[edit] Public-access television organizations remain in service in their municipalities. In a changing technology industry, many PEG organizations began investing in training

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and technology to distribute media in new ways using the Internet. In the twenty-first century, the consumer media market became flooded with blogs , vlogs , RSS syndication and aggregation, mobile-device and cell phone media, and countless new methods for distributing information and ideas. As cable television adopts new technologies, many public-access television centers adapted these new technologies in order to continue serving their missions and goals within their own constituency. In most countries public-access television channels are broadcast on cable but in Australia, Denmark and Norway Terrestrial television transmission is common UHF or digital. All channels are for profit operations.

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Chapter 6 : Community Television Network | Give Me 5!

At the movie theater and on television there are new faces this year. The next Star Wars film, directed by J.J. Abrams, arrives with a black man - British actor John Boyega - as the lead character.

Weather and market services. Service to minority groups. The FCC noted that the categories were not intended as "a rigid mold or fixed formula for station operations," but rather were "indicia of the types and areas of service" that constitute the public obligations of broadcasters, as evaluated at license renewal time. This general approach to defining the public interest standard prevailed for the next two decades. In the years following the Statement, the FCC adopted guidelines for minimum amounts of news, public affairs and other non-entertainment programming, 15 and prime-time access rules to encourage non-network and local programming. As new media industries arose and a new set of FCC Commissioners took office, the FCC made a major policy shift by adopting a marketplace approach to public interest goals. Pursuant to its marketplace approach, the FCC embarked upon a sweeping program of deregulation by eliminating a number of long-standing rules designed to promote program diversity, localism, and compliance with public interest standards. These rules included requirements to maintain program logs, limit advertising time, air minimum amounts of public affairs programming, and formally ascertain community needs. The Act also lifted limits on the number of stations that a single company could own, a rule that historically had been used to promote greater diversity in programming. The range of programming has expanded as the number of broadcasting stations and other media has proliferated over the past twenty years. Yet market forces have not necessarily generated the kinds of quality, non-commercial programming that Congress, the FCC and others envisioned.

Broadcasting as a Forum for Political Discourse a. Candidate Access to the Airwaves. Even though Congress, in enacting the Communications Act, gave broadcasters broad editorial control of the airwaves, it did retain one common-carrier-like provision to ensure access for legally qualified candidates for federal office. The "equal opportunities" provision of the Act -- often referred to as "equal time," or Section -- gives candidates the legal right to airtime if their opponents are given or buy airtime. The equal opportunities rules were enforced without complication until , when Lar Daly, a political opponent of Chicago Mayor Richard Daley, demanded free airtime from a TV station after Mayor Daley was shown on the evening news at a ceremonial event. This unexpected use of Section prompted Congress to amend it, exempting the news from equal-opportunity requirements. Another complication arose in when Congress decided to suspend the rules to allow the JFK-Nixon debates to proceed without networks having to grant airtime to minor candidates. This exception for candidate debates was formalized and broadened in , when the FCC exempted "bona fide news events" and other categories of news programming from Section The FCC has issued other rules governing candidate access to the airwaves. The Zapple rule requires that if a broadcaster sells airtime to one candidate, it must sell similar airtime to opposing candidates. Congress guaranteed that if a broadcaster offers to sell time to political candidates including state and local candidates , the broadcaster must charge them the "lowest unit charge of the station" for the "same class and amount of time for the same period," during the 45 days preceding a primary election and the 60 days preceding a general or special election. Democratic National Committee held that broadcasters have total discretion over whether to accept or reject editorial advertisements. But this editorial control was justified in part, the Court noted, because the Fairness Doctrine discussed below and broadcast news otherwise ensure that the public can hear diverse perspectives on controversial issues. Citizen Access to the Airwaves. That statement affirmed the need for broadcasters to serve a diverse public with well-rounded programming. In pursuit of the utmost even-handedness, the FCC held in the Mayflower ruling in that a broadcast station could never editorialize because it would flout the public interest mandate that all sides of a controversial issue be fairly presented. Licensees, the FCC said, must present "all sides of important public questions fairly, objectively and without bias. But the FCC reaffirmed its holding that licensees must not use their stations "for the private interest, whims or caprices [of licensees], but

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in a manner which will serve the community generally. It consisted of two prongs: In the s the procedures for enforcing the Fairness Doctrine were fortified. This change increased the gravity of complaints, instigated long procedural reviews, and encouraged greater FCC involvement with broadcast content. In addition, the substantive scope of the Fairness Doctrine was expanded to include advertising, news coverage and personal attacks. The FCC decided in that the presentation of only one side of an issue during a sponsored program such as an attack on the proposed Nuclear Test Ban Treaty required free airtime for opposing views -- a rule known as the Cullman Doctrine. The case that came before the U. Cook an opportunity to reply to a personal attack on him during a paid program. Cook sued, citing the Fairness Doctrine, and prevailed in the Supreme Court. The landmark *Red Lion Broadcasting v. FCC* decision in upheld the constitutionality of the public interest standard in general and the Fairness Doctrine in particular. Since the legal contours of the Fairness Doctrine had changed over the course of more than two decades e. Broadcasters complained that the rule had a "chilling effect" on their free speech by discouraging them from airing programming on controversial issues. In , the FCC agreed, and formally determined that the Fairness Doctrine was incompatible with the public interest. But because of legal contention over whether the doctrine was a statutory or regulatory creation and thus over who had the authority to revoke it , the FCC invited either Congress or the courts to make a determination. Broadcasting as a Force for Localism Another long-standing tradition in broadcast regulation has been the affirmative need of stations to serve their local communities. The principle was a part of the Radio Act and Communications Act, and it has been periodically cited by the FCC as an important component of programming and the license renewal process. Two of the four programming requirements cited by the Blue Book in were "local live programs" and "programming devoted to discussion of local public issues. This statement also declared that the "principal ingredient" of the public interest standard "consists of a diligent, positive and continuing effort by the licensee to discover and fulfill the tastes, needs and desires of his service area. If he has accomplished this, he has met this public responsibility. But others have been less conscientious. Deficiencies in local engagement prompted the FCC to issue a formal Ascertainment Primer in to "aid broadcasters in being more responsive to the problems of their communities" and to "add more certainty to their efforts in meeting Commission standards. While some TV stations have criticized ascertainment procedures as an empty and costly formalism, many community leaders have seen it as a useful requirement that can lead to responsive local programming. In any case, the FCC struck ascertainment requirements from its books in as part of its new deregulatory approach. The FCC now relies upon broadcasters and the marketplace to meet their general obligation to serve their local communities. Localism was one reason that Congress enacted the "all-channel" law in requiring television receivers to be capable of receiving both VHF and UHF signals. The idea, according to a House committee report, was to "permit all communities of appreciable size to have at least one television station as an outlet for local self-expression. The bond between broadcasters and their local communities was given a new and stronger dimension in the s as a result of *United Church of Christ v. A* circuit court ruling in held that citizens do have the right to participate in the FCC license renewal process. Localism has been such a central feature of broadcast television that Congress in declared: There is a substantial governmental interest in ensuring its continuation. The so-called "must-carry" rules that resulted require cable operators to distribute broadcast television programming over their systems. While the cable industry challenged the constitutionality of the must-carry rules, the Supreme Court in *Turner Broadcasting v. Community programming and service are public interest responsibilities that distinguish broadcasting from most other electronic media. It is also difficult to define "quality" programming in an enforceable way. The Commission did, however, issue a Policy Statement declaring that "broadcasters have a special obligation to serve children. Still, the authority of the FCC to require programming to meet the needs of children was later upheld by the D. Circuit Court in *ACT v. A* report showed continued shortcomings, 44 and proposed somewhat more prescriptive rules. After this effort succeeded in , the NAB decided to eliminate the remainder of its code. It also issued more specific definitions of what constitutes educational and informational programming for children. Broadcasters are forbidden from*

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transmitting any obscene, indecent or profane language over the airwaves from 6 a. This measure is designed to be used in conjunction with a so-called V-chip in television sets, which will enable parents to block objectionable programming. Access for Persons with Disabilities Just as Congress has expanded choices for children and parents through federal mandates, it has done the same for the deaf and hard-of-hearing through legislation that promotes closed captioning on television programming. Closed captioning is a technology that uses the "vertical blanking interval" in analog television signals to transmit captions on TV screens that display the words being spoken on programming. Since captioning services were first begun in through a cooperative agreement among several major networks, closed captioning has grown, and become widely used among the 28 million Americans with hearing disabilities. Congress has recognized the public interest of extending television to the deaf and hearing impaired through two key legislative acts. The Television Decoder Circuitry Act of requires all new TV sets to have special decoder chips to display closed captioned television transmissions. To rectify a market failure, the Telecommunications Act of sets forth extensive requirements for the provision of closed captions on television. An FCC rulemaking in established a series of deadlines that will make 95 percent of all new programming captioned over an eight-year period that began January 1, Equal Employment Opportunity Another important component of the public interest standard in broadcasting is the assurance of equal employment opportunities at the workplaces of broadcast licensees. Equal employment opportunity is, of course, a well-established national policy, first mandated by Section VII of the Civil Rights Act of , and overseen by the Equal Employment Opportunities Commission and the Department of Justice. The FCC has also required that broadcast licensees provide equal employment opportunities EEO in order to meet the public interest standard. Similarly, the FCC, in implementing the public interest standard, has long sought to assure that diverse viewpoints, including those of minorities, are expressed in programming and included in programming decisions. Historically, the public interest standard has required licensees to ascertain community needs as part of their public trustee function, in order to help make programming more responsive to local communities. A licensee who discriminates in employment policies or practices is not likely to fulfill the ascertainment function well. Indeed, the very fact of discriminatory hiring policies may effectively cut the licensee off from success in such efforts. The FCC first issued EEO rules in when it prohibited discrimination among licensees and required them to review their employment policies and practices to identify any barriers to equal opportunities. Broadly speaking, FCC rules prohibit broadcasters from overt discrimination on the basis of race, color, national origin, religion and gender. Since the FCC adopted its EEO rules, broadcast industry employment at all levels, including management, has improved more rapidly than in the rest of the American workforce. Shifts in the regulatory implementation of EEO goals over time are inevitable. Conclusion Although some of its specific applications have been controversial, the public interest standard has become widely accepted as integral to broadcasting. As the new era of digital television arrives, the times demand a thoughtful re-engagement with the meaning of the public interest standard. Many existing principles of public interest performance are likely to need new interpretations in light of the new technology, market conditions and cultural needs. In this spirit, we turn now to some imaginative, flexible and effective strategies that the Committee believes will help assure that the traditional public purposes of broadcast television will continue to be met in the digital era. The Aspen Institute, The Battle for Control of U. The Committee is grateful to attorney Erwin G. The Elusive Search for the Holy Grail," presented to the Committee on October 22, , from which this and several other citations are taken. League of Women Voters, U. American Civil Liberties Union, S.

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Chapter 7 : Haydee M. Rodriguez Is Appointed Director, PBS Diversity Initiative | PBS About

Television is white but the diversity of people, actors and actresses alike are well intertwined with each other. There could and should be more ethnic groups shown because this how America learns about the diversity of people.

Bunche Center for African American Studies. In an analysis of more than 1, television shows that aired on 67 cable and broadcast networks during the 2012 season, UCLA researchers studying racial diversity in the entertainment industry found that more viewers were drawn to shows with ethnically diverse lead cast members and writers, while shows reflecting less diversity in their credits attracted smaller audiences. Spotlight on Cable Television. Yet, according to the study, released on Oct. The project will track over time whether the TV-and-film industry is employing diverse groups of lead actors, writers, directors, producers and talent agents, and it will identify best practices for widening the pipeline for underrepresented groups. Researchers found that for cable television shows, median household ratings were highest among those programs with casts that were 31 to 40 percent minority. Only dramas and comedies – not reality shows – were included in this part of the analysis. Examples of shows that reflected this level of diversity were "A. At the other end of the spectrum, ratings were the lowest among shows with casts that were 10 percent minority or less, a category that included 52 shows – the largest number of cable shows in the analysis. The importance of diversity to the bottom line was just as pronounced in broadcast television as it was in cable during the 2012 season, the researchers found. Median household ratings peaked among broadcast television shows that were 41 to 50 percent minority, while ratings took a dive for shows with casts that were 10 percent minority or less. The study also showed a ratings slump for those shows on cable television with writing staffs that were 10 percent minority or less – the vast majority of shows in the analysis. Median household ratings were lowest for these shows. By contrast, ratings peaked among cable shows with writing staffs that were 11 to 20 percent minority and 41 to 50 percent minority. This same relationship, however, did not hold completely true for broadcast television. Broadcast shows with the least diverse staffs did not post the lowest ratings. But broadcast shows with the highest ratings had writing staffs that were significantly more diverse – from 21 to 30 percent minority – than those of most broadcast shows. Researchers also looked at who did a better job in the 2012 season – cable or broadcast networks – in reflecting diversity among lead actors and show creators. But women and minorities working as actors in lead roles and show creators were underrepresented on both cable and network television, based on their percentage in the U. With the changing nature of television, the dominance of the broadcast networks is clearly waning, according to Hunt. Shows can now be produced locally on a cheap budget for the Internet. In , he served as a media researcher for the U. Commission on Civil Rights hearings on diversity in Hollywood.

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Chapter 8 : Our Lines of Business | Careers at Bank of America - Careers - Bank of America

Marshfield Community Television - Marshfield, WI Allow and maintain video media access for all citizens of The City of Marshfield Wisconsin area and to enhance communication within the.

Stations in this era were internally funded, and did not rely on listener contributions to operate; some accepted advertising. The FCC had reserved almost broadcast frequencies for use as educational television stations in , though by , only 44 stations allocated for educational use had begun operations. Johnson , and was modeled in part after a study on educational television by the Carnegie Corporation of New York " precipitated the development of the current public broadcasting system in the U. The legislation established the Corporation for Public Broadcasting CPB , a private entity that is charged with facilitating programming diversity among public broadcasters, the development and expansion of non-commercial broadcasting, and providing funding to local stations to help them create programs; the CPB receives funding earmarked by the federal government as well as through public and private donations. While the intention of the act was to develop public television and radio, a revision of the bill had removed all mention of radio from the original text; Michigan Senator Robert Griffin suggested changing the name of what was to be called the Public Television Act, and last-minute changes were subsequently made to the bill with references incorporating radio into the bill being re-added with Scotch Tape before the law was passed by Congress and signed by Johnson. Some of the funding comes from community support to hundreds of public radio and public television stations, each of which is an individual entity licensed to one of several different non-profit organizations, municipal or state governments, or universities. Sources of funding also include on-air and online pledge drives and the sale of underwriting "spots" typically running 15"30 seconds to sponsors. Program-by-program funding creates the potential for conflict-of-interest situations, which must be weighed program by program under standards such as the guidelines established by PBS. Public broadcasting is sometimes also referred to as public media, in an effort to capture the expansion of public broadcasting content from radio and television into digital technologies, in particular the web and mobile platforms. While some consider public media to be analogous to public broadcasting, [28] others use the term more broadly to include all noncommercial media. Public television and radio in the U. Partly because of this belief, although it accounts for only a small fraction of government spending overall, some conservatives including Presidents Richard Nixon , Ronald Reagan , George W. Bush and Donald Trump , and former Speaker of the House Newt Gingrich have made various efforts to defund or privatize the Corporation for Public Broadcasting through federal budget legislation. Support for continuing CPB funding by liberals , independents and many conservatives in Congress has led to many of these efforts being defeated at the federal level, although there have been successful attempts to reduce " though not eliminate " funding for public television stations by some state legislatures. Previous estimates by the Corporation for Public Broadcasting have illustrated that removing federal funding to the CPB would severely hamstring rural PBS, NPR and independent public broadcasting stations, and may result in the gradual collapse of the public broadcasting system. Such underwriting may only issue declarative statements including slogans and may not include "calls to action" i. The majority of public television stations are owned by educational institutions and independent entities including colleges and universities, municipal education boards, and nonprofit organizations ; however, some statewide public television networks are operated as state government agencies, and some standalone public television stations serving an individual market are run by a municipal government or a related agency within it. Unlike National Public Radio, however, PBS largely does not produce any of the programs it broadcasts nor has an in-house news division; all PBS programs are produced by individual member stations and outside production firms for distribution to its member stations through the network feed. With the exception of a few secondary or tertiary stations in certain major and mid-sized cities that rely entirely on syndicated content from American Public Television and other distributors, the vast majority of public television stations in the U. Many member stations have also

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aired distance education and other instructional television programs for use in public and private schools and adult education courses since the s, many public television stations have relegated these programs to digital subchannels that the station may maintain or exclusively via the Internet. PBS also provides a base prime time programming schedule, featuring a mix of documentaries, arts and how-to programming, and scripted dramas. With the advent of digital television, additional public television networks – most of which have direct or indirect association with PBS – have also launched, to provide additional cultural, entertainment and instructional programming. PBS operates three such networks: Independent services include Create , an American Public Television-operated network featuring how-to, home and garden, cooking and travel programs; MHz Worldview , a network owned by MHz Networks , which carries international dramatic series particularly crime drama , news programs and documentaries; and World , a joint venture of American Public Television, WNET, the WGBH Educational Foundation and the National Educational Telecommunications Association that broadcasts science, nature, news, public affairs and documentary programs. Most communities also have public-access television channels on local cable television systems, which are generally paid for by cable television franchise fees and sometimes supported in part through citizen donations. Until shutdown operations in , the U. Radio[edit] The first public radio network in the United States was founded in in Berkeley, California as station KPFA , which became and remains the flagship station for a national network called Pacifica Radio. From the beginning, the network has refused corporate funding of any kind, and has relied mainly on listener support. KPFA gave away free FM radios to build a listener base and to encourage listeners to "subscribe" support the station directly with donations. This network – which replaced the Ford Foundation-backed National Educational Radio Network – is colloquially though inaccurately conflated with public radio as a whole, when in fact "public radio" includes many organizations. Around these distributed programs, stations fill in varying amounts of local and other programming. A number of public stations are completely independent of these programming services, producing all or most of their content themselves. Some of the larger operations split off these formats into separate stations or networks. Music stations are probably best known for playing classical music , although other formats are offered, including the time-honored "eclectic" music format that is rather freeform in nature common among college radio stations. Jazz is another traditional, but declining, public radio programming staple. From to , foreign-targeted broadcasts, many of which were intended as propaganda , were barred from U. Local stations derive some of the funding for their operations through regular pledge drives seeking individual and corporate donations, and corporate underwriting. Some stations also derive a portion of their funding from federal, state and local governments and government-funded colleges and universities, in addition to receiving free use of the public radio spectrum. The local stations then contract with program distributors and also provide some programming themselves. NPR produces its own programming PBS, by contrast, does not create its own content, which is instead produced by select member stations and independent program distributors. NPR also receives some direct funding from private donors, foundations, and from the Corporation for Public Broadcasting.

Chapter 9 : Request for a Grant from Shell | Shell United States

In an analysis of more than 1, television shows that aired on 67 cable and broadcast networks during the season, UCLA researchers studying racial diversity in the entertainment industry found that more viewers were drawn to shows with ethnically diverse lead cast members and writers, while shows reflecting less diversity in their credits attracted smaller audiences.