

S-E-C-R-E-T

A Script Treatment

for a

30 Minute Color

Motion Picture

"NATIONAL INTELLIGENCE ESTIMATES"
(Product of the Intelligence Community)

FOR

Office of National Estimates
CENTRAL INTELLIGENCE AGENCY

BY

[Redacted Name]

Contract Scriptwriter

25X1

July 13, 1967

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FOREWORD* * * *

The effectiveness of motion pictures to communicate an important, complex body of information is well established. In fact, some would go so far as to say that this medium is potentially the most effective way to communicate because of its inherent qualities. Certainly, the fact that the motion picture produces an impression of itself quite apart from its substantive content is worth noting. And if you add the impact of motion pictures and its ability to deliver its message totally, it suggests a valid method of telling your intended audience how National Intelligence Estimates are produced.

Of course, everything about such a motion picture must be to high standards. We would do well to design a picture that is technically excellent, accurate in content and that is free of artificiality. This suggests that your film should seek to give a true impression by having people play themselves, doing what they naturally do and performing their tasks in the environment in which they are familiar. What this script/treatment proposes to do is to suggest a film format not unlike the best of network television documentaries where the responses are real, the situations as they exist and people speaking their own lines, not those imposed upon them.

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OFFICE OF NATIONAL ESTIMATES MOTION PICTURE

Specifications

We will produce a 30 minute, sound, color motion picture in 16mm Ektachrome utilizing a combination of synchronous sound and voice over narration.

The film will be a factual documentation of the process of producing National Intelligence Estimates utilizing personnel in their real roles in their actual surroundings.

Purpose

The purpose of the project is to produce a motion picture document for showings to high level Government officials and CIA personnel in order to explain the way in which the Board of National Estimates utilizes a variety of resources to produce a document that is unique, accurate and credible. Further, the film will present the philosophy behind the process, the basic concepts involved in national intelligence and how the Board relates to USIB and the rest of the intelligence community.

Audience

By "high level Government officials" we mean those who are in the position of dictating or influencing policy which determines the size and organization of the intelligence community. As an example, members of Congress or the Executive Branch would constitute a part of this prime audience.

A secondary audience would consist of CIA personnel who need a better understanding of National Estimates. It is anticipated that trainees would benefit from exposure to the film.

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Audience (continued)

We might characterize the several audiences as having a high interest in the subject area, being of superior intellect and having a recognized need for the information. However, our audience may or may not have a background of information on the subject, so we should not anticipate any substantial information level.

Content

In view of the stated purpose for the film and the varied information level of the audience, the content should, in addition to fulfill the purpose, define national intelligence, differentiate institutional (departmental) intelligence from national intelligence and characterize "estimate". In short, the film content will explain the product of our intelligence efforts.

The basic reference for this content and the "theme" of the motion picture will be the basic concepts and the philosophy expressed by Sherman Kent.

Style

The motion picture will be serious, factual, authoritative and direct. We will use a fast pace, a logical continuity and simple organization of the ideas presented. We will do well to adapt the concise and factual style of the NIEs themselves.

Classification

Our motion picture will be classified SECRET.

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Following is a proposed script/
treatment. It is not intended as
final script form but, rather the
broad development or plan for the
motion picture. Please bear in mind
that the dialogue and answers to the
narrator's questions are not intended
as lines to be read but are included
only to suggest the general nature
of actual expressions which will
be filmed extemporaneously.

Your Film Begins. . . .

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FADE IN

SILENT SOUND TRACK

TITLE "A"
Clean color background
and standard classification
title:

"SECRET"

TITLE "B"
Same background, hot
press title:

"WARNING"

This material contains
information affecting the
National Defense of the
United States...", etc.

FADE OUT

MUSIC: In and up for titles

TITLE "C"
A textured color background
showing round seals for each
of the USIB agencies. Then
zoom up CIA seal and super-
impose:

The Central Intelligence
Agency-- presents

DISSOLVE TO:

TITLE "D" (Main Title)
Artwork background of line
drawing showing several
thoughtful men in conference.
Superimpose:

NATIONAL
INTELLIGENCE
ESTIMATES

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DISSOLVE TO:

TITLE "E" (Sub-title)
Artwork background featuring soft tone type like that in a typical estimate (just the suggestion of words, more like texture than words to be read and at angle so as not to confuse overlay title. Title reads:

"Product of the
Intelligence Commun-
ity"

MUSIC: Down and out.

FADE OUT

FADE IN

SCENE # 1 INT DAY
CU Board Member No. 1 as he emphatically stresses a point. His attitude is one of polite and friendly difference with a respected colleague. The setting is a Board conference on a draft estimate concerning the Near East.

SCENE # 2 INT DAY
VCU Board Member No. 2. He smiles but determinedly debates the point.

FADE IN SYNCHRONOUS SOUND

BOARD MEMBER NO. 1 (Perhaps):

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. . . but the point is, exactly what is the Soviet intention in the Near East? I believe the pattern of events indicates a definite goal of developing Russian military bases in the area!

BOARD MEMBER NO. 2 (Perhaps):

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John, it just doesn't follow. It's influence the Soviets want, not military control. Why would they risk a danger of confrontation with us?

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SCENE # 3 INT DAY

MCU Feature Board Member No. 1 as he speaks to the point but show both men. In the background can be seen the interested faces of several other Board members who are following the comments.

BOARD MEMBER NO. 1:

They'll take big risks for one good reason -- eventual control or ~~access~~ to Near Eastern oil. Besides, they have continually underestimated our resolve to

FADE SOUND UNDER NARRATION

NARRATOR:

The friendly debate you are witnessing may sound like any informed discussion on world affairs. But it is much more.

This group of distinguished gentlemen constitutes CIA's Board of National Estimates. They are charged with the creation of this nation's highest form of finished intelligence, the National Intelligence Estimate.

As the executive agents for the Director of Central Intelligence, this Board has the prime responsibility for utilizing all the resources of

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the total intelligence community in the production of an end product for use by the elite policy makers in our highest echelons of Government.

SCENE # 5 INT DAY
MS Sharp angle (wide angle lens) looking down row of members' faces as they follow the debate. They look serious and determined.

The importance of their task is not taken lightly. They strive for learned, objective judgment. Each brings a wealth of experience and knowledge to each subject and uses these in concert with impressive, resources:

DISSOLVE TO:

SCENE # 6 MONTAGE
Various scenes which suggest variety of resources: men at exotic electronic boards, the computers working, a military attache collecting information, etc.

intelligence collectors, civilian and military, all over the world; exotic intelligence collection methods, drawing on vast scientific and industrial resources; research and analysis organizations with the best social and physical science techniques and unmatched storage and retrieval facilities.

DISSOLVE TO:

Board members may speak with authority.

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FADE UP SYNCHRONOUS SOUND OF DISCUSSION

SCENE # 7 INT DAY
MCU Board Member No. 2 as
he pulls out the reference
from a neat folder. He reads.

BOARD MEMBER NO. 2:

. . . . this written contribution from
the Director of Intelligence and Re-
search at State reinforces the posi-
tion I have stated. That report made
for "The Arab-Israeli Dispute" Esti-
mate 30-67, made this statement, and
I quote, "The Soviet attitude in the
Arab-Israeli dispute is a function
of Soviet policy in the area as a
whole. In its simplest form that
policy is to reduce and eventually
eliminate Western influence. But a
corollary to this is that it should
be done in such a way as to avoid a
confrontation with the US...", unquote.

SCENE # 8 INT DAY
CU Board Member No. 2 as
he reads from source. He
raises finger in gesture
to emphasize point of the
corollary statement.

He picks up neatly typed
reference to clipping or
a news cable.

And to quote Brezhnev himself in
his five July speech, "the Soviet
Union would pursue a political strug-
gle against Israel on behalf of the
Arab nations."

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SCENE # 9 INT DAY
VCU Board Member No. 1.
He shakes a finger good
naturedly at Member No. 2

BOARD MEMBER NO. 1 (humorously):
Willard, I question the validity of
that last "contributor".

ALL: Chuckle

BOARD MEMBER NO. 1 (more seriously):
It's the continual reports from our
clandestine service about arms and
aircraft that brings some evidence. . .

DISSOLVE TO:

FADE OUT SYNCHRONOUS SOUND

SCENE # 10 EXT DAY
MS Narrator is standing by
front entrance to Headquar-
ters Building next to the
corner stone.

NARRATOR:
When Congress passed the National
Security Act of 1947, it called upon
the Director of Central Intelligence
"to correlate and evaluate intelligence
relating to the national security..."

DISSOLVE TO:

The idea of central machinery for the
correlation and evaluation of intelli-
gence data was not born with the Cen-
tral Intelligence Agency. In the course
of World War II there emerged a system
designed

SCENE # 11 INT DAY
MIS A central classified
mail desk at CIA as mounds
of field reports and jour-
nals are being sorted for
distribution. The process
looks neat and well organ-
ized but there is an impres-
sive amount of material

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SCENE # 12 INT DAY
CU Low angle of a stack of the classified mail as more pieces are placed on it. Some of the packages are official looking packets, others look like ordinary packages with interesting foreign markings, some are magazines with foreign titles and some are technical books.

. . . to turn mountains of raw intelligence into finished intelligence useful to those who make high level policy decisions. Documents which could be considered a sort of national estimate were provided to the President, Cabinet and Joint Chiefs during the latter part of the war.

SCENE # 13 INT DAY
MCU Young man with a mail cart collects neat stacks of the material above (seen in background). He fills cart with rough-sorted mail and begins pushing it toward the camera.

But the National Security Act provided the statutory basis for the development of a system for the production of coordinated national intelligence.

In other words, intelligence into which all the resources of the nation are channeled and which represents a concensus among the operating intel-

DISSOLVE TO:

SCENE # 14 INT DAY
MS High angle of the seal in lobby as the mail cart just seen is pushed across it.

ligence agencies of the Government. It is in providing the central staff or secretariat which accomplishes this coordination and in the role of its Director as Chairman of the United

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States Intelligence Board, that the Central Intelligence Agency most fully lives up to its name.

DISSOLVE TO:

SCENE # 15 INT DAY

Dolly out from very close of a stack of blue covered estimates as one of ONE's secretaries logs them and sorts them for distribution. When the camera is well back, the secretary gets up from her desk, puts log book out of sight and picks up the NIEs for distribution to Board Members. The camera follows her to Sherman Kent's office which she enters.

Since their initiation in 1950, more than 1,000 National Intelligence Estimates, called "NIEs" or "Blue-books" by many because of the color of their covers, have been prepared -- about 60 each year.

SCENE # 16 INT DAY

MLS Sherman Kent at his desk as the secretary hands him an estimate. He speaks pleasantly to her and she leaves. Mr. Kent thumbs through the Estimate and then lays it down. He looks up at camera and listens to the question.

The name most often identified with the NIEs is that of Sherman Kent, Director of ONE and Chairman of the Board of National Estimates. His contribution to the development of the present estimate system has been unique. An internationally recognized historian at Yale, Dr. Kent served during World War II in the OSS as Chief, African Section, Research and Analysis Branch.

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In 1951 he joined the Office of National Estimates at the request of his old chief, Harvard historian William L. Langer, who set up the Office under the directive of CIA Director, General Walter Bedell Smith.

Camera dollies in to tighter close-up.

Sherman Kent, would you tell us why the NIEs are important?

SHERMAN KENT:

The National Intelligence Estimate is almost by definition directed to the most important problems of national security policy, and is the intelligence community's most important pronouncement.

SCENE # 17 INT DAY
MCU Sherman Kent. Change angle from previous scene. He picks up the NIE on his desk and uses it as a prop.

Sherman turns the NIE to the camera and indicates the signature.

Let me justify the superlative. First, the NIE is submitted by the Director of Central Intelligence, who is recognized as the chief intelligence officer of the US Government. It is his estimate and it bears his signature on its front cover.

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Secondly, National Intelligence Estimates are initiated at high echelons of the national security mechanism. Some have come at the specific request of the President or White House staff; a great many are laid on at the request of Cabinet Members, most notably the Secretaries of State and Defense. Still others are made at the request of the Chiefs of Staff, the Director of Central Intelligence, or high officers of the State and Defense Departments.

SCENE # 18 INT DAY
CU Sherman Kent as he continues. He opens the cover of the NIE and shows the concurrence on the inside front cover.

He puts down the NIE.

If you look inside the cover, you see that the NIEs are approved and are concurred in by the United States Intelligence Board -- the chiefs of the principal US intelligence organizations under the Chairmanship of the Director of CIA.

Lastly, NIEs are prepared for the highest levels of Government where

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they make a significant contribution to the formulation of national security policy. Some estimates, notably those on the military establishments of our principal adversaries, are of critical importance in decisions relating to the size of our defense budget and the kind of military establishment it will be used to create.

SCENE # 19 INT DAY
MCU Sherman Kent as he turns to the new camera position and listens to the narrator's question.

NARRATOR:

What are the subjects of the National Estimates?

SHERMAN KENT:

They cover a broad spectrum. We have written them on our friends, even on our closest allies. We have written many on the uncommitted states. We have, of course, written them on every phase of the life of our adversaries, their politics, their economies, their foreign policies, scientific and technological developments, and above all

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their military capabilities and strategic thinking. One estimate might cover a large geographic area such as Latin America or a region encompassing several nations. Some deal with special political or economic problems or with international institutions. All are related to current foreign policy decisions that confront the US Government.

SCENE # 20 INT DAY
CU Sherman Kent

In addition to these expository estimates we do a number of contingency estimates, papers which begin, "What happens if. . ." These papers are almost always laid on at the specific request of policy makers who want to have our best judgment on reactions to certain anticipated developments or on responses to certain actions by the US.

Start slow dolly out.

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This latter kind of a paper, incidentally, is the closest we ever get to making net estimates in which US actions are part of the equation. Note that in keeping with our constant endeavor to keep intelligence separate from policy, we work only with projections of US policy given us by the policy-maker, never the other way around.

DISSOLVE TO:

SCENE # 21 INT DAY
MLS Narrator is in the Reading Room with several stacks of estimates before him. He indicates the first stack of some 60 NIEs, those produced in 1966.

He sorts through stack looking at titles which are turned toward the camera.

Camera dollies to MCU.

He indicates 5 or 6 that are annual estimates.

NARRATOR:

Any year's inventory of the 60-odd National Intelligence Estimates will show marked similarities to that of any other year. For example, every year's list for the past decade shows pretty much the same range of papers relating to Soviet military matters.

Several papers are written as an annual exercise. The most important of these, of course, deal with sub-

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jects such as Soviet or Communist Chinese strategic attack and defense forces, developments in the broad nuclear area and strategic thinking.

SCENE # 22 INT DAY
CU Just the titles of NIEs as he thumbs through and we see paper on Panama, Middle East, etc.

Most of the rest will reflect the Government's preoccupation with current foreign policy problems. The need dictates the subjects.

DISSOLVE TO:

At this point the film would cover the steps involved in initiation of the National Intelligence Estimates. This would be developed through a conversation between the CES, [redacted] and [redacted]

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25X1

Among the points covered would be that several members of the USIB have noted a need for an up-to-date paper on Soviet intentions in the Mediterranean Basin (conversation to be based on circumstances surrounding NIE 11-6-67). It would be pointed out that schedules are set each quarter, that the USIB acts on motions to initiate NIEs, that either the Board approves the estimate as a part of each three month program or on an ad hoc basis to meet the immediate need.

"Assuming the USIB approves this NIE who will have responsibility for it?", asks [redacted] In answer to which [redacted]

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pulls out a copy of form 55066 from his stack of papers and suggests that there is a dual responsibility implied. This serves as a means to go into graphic animation showing a simplified organization chart and the narrator giving a brief run-down. The camera trucks in on the block representing the Board of National Estimates.

There is a dissolve to several Board Members leaving a meeting and the camera follows one to office of [redacted]

[redacted] who the narrator explains is the senior Board Member by virtue of length of service and one intimately acquainted with the ONE organization. The question and answer technique would develop this information briefly on both the Board and the Staff.

Taking up the development of the estimate called for on Soviet Intentions in the Mediterranean, we see the representatives assembling for a Terms of Reference Meeting. As they begin session, the Chairman of meeting asks the reps to identify themselves by organization. The Chairman sets purpose of the meeting and brings out that contributions are requested from all interested parties. At this point we leave the meeting by dissolving from the Estimates Chief on the Chairman's right to him discussing developments with two or three staff men in his office. The narrator uses this sequence as background to develop the idea that NIEs must have those characteristics of all worthwhile intelligence work: accuracy, credibility, and relevance.

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In the process of the discussion the point would be brought out that the contributors for any NIE are varied, that only a relatively small -- although important -- contribution is derived from the Clandestine Services (contrary to popular opinion) and again reinforcement of the idea that the process of making an estimate involves the whole of the intelligence community.

At some point in the development of the staff function, we would have the section chief (maybe make a phone call to a contributor (perhaps Glidden at State) with a special question. The call serves as a transition to the work of the contributors as we see this work developing at State (filmed on their location).

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Then the Staff man is ready to draft and as he collects his data and dictates notes, the narrator covers some of the elements of the writing of the estimates. Then the staff man goes to a typewriter and starts the actual drafting. We follow his rough copy typing with finished copy, typing of a stencil by staff stenographer, and the reproduction by the Publications Section. It will be pointed out that the drafting of an estimate from the contributions is far more than an editing and compiling job -- it is infinitely more than a sum total of its parts.

Now we follow the estimate draft to the meeting of the full Board. The meeting opens with the Chairman calling for general comments. There are several

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kudos and some constructive criticisms. At this point the "difference" seen in the opening is developed more fully. During this the narrator points out that the Board of National Estimates strives for concensus -- not that there is no room for clean dissent (which has a place later in the process) but as representatives of the DCI, the Board's role is to establish a single viewpoint. In the words of Sherman Kent (in his notes for the film), "On this occasion the Board will not only wish to search its own collective soul, but will want direct communication with the Director in whose behalf it will be making the judgment."

The meeting progresses and the text is examined and modified as the Board feels is proper. Now the revised draft is ready to go back to the USIB agencies for review.

We return to the film narrator at this point as he frames the question, "Considering that the estimating process involves a number of contributors from the intelligence community, how is it that the National Intelligence Estimates can resist becoming what Winston Churchill once referred to as "Top Secret Platitudes?"

In answer to this we inter-cut short comments of 2 or 3 Board members in which they speak to this question and bring out that Congress' decision to place coordinating authority in the hands of a body without "departmental" or parochial interests has been fundamental to a workable, effective system; that the inherent checks and balances seem to eliminate the compromises; that

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the Board has never compromised on real principle although have often compromised on matters of individual taste; that the system of USIB dissents through footnotes provides for minority position, and the dedication to objectivity has been jealously preserved by the Board and contributors; and that the practices adopted have clearly obviated the watering down process.

Next the Estimate is reviewed by the USIB and approved. This section will be brief and handled as "voice-over" narration to prevent imposing unnecessarily on the USIB's time.

SCENE # X-1 INT DAY
MCU An ONE secretary is preparing a clean copy of the estimate.

NARRATOR:

Once approved by USIB the draft is prepared for reproduction and distribution. Every detail is carefully checked.

DISSOLVE TO:

SCENE # X-2 INT DAY
MS Girl in Publications Division is proofing a galley with a colored pencil. She has found only relatively few mistakes. She is approached by the Estimates Staff man whom we saw preparing the initial draft and she hands him the finished galley. He thanks her and begins to read.

The approved clean copy is set in type, proofed and again checked for accuracy by the principal writer.

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DISSOLVE TO:

SCENE # X-3 INT DAY
Dolly back from VCU of press runs (preferably on the Soviet Intentions Paper 11-6-67). A CIA printer pulls the paper off the rack.

Printing is performed by CIA's own facility under strict security procedures. Each copy will receive a classification code number so that distribution will be rigidly controlled.

SCENE # X-4 INT DAY
MCU High angle of the binding operation.

Then the distinguishing blue covers are applied. . . .

SCENE # X-5 INT DAY
MCU Either Mr. Helms or signing a copy. Even better if both are available. (This can be handled by extreme close-up of approximate signature by someone else if it is not possible to get in any other way.)

. . . and the finished National Intelligence Estimate is signed by the Director of Central Intelligence as the submitter and the signature and copy is authenticated by the USIB Executive Secretary.

DISSOLVE TO:

SCENE # X-6 EXT DAY
MLS The White House Office Building gate as a courier and guard are passed by the "gate" guard. The courier carries a briefcase.

Distribution is affected immediately so that the user will receive it as quickly as possible. Normal distribution is made to the White House, National Security Council, Department

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SCENE # 6A - 6E MONTAGE
Deliveries at NSC, State,
Dept. of Defense, AEC and
FBI. Note: some of these
scenes can be aeriels, not
necessarily showing the
delivery.

of State, Department of Defense,
Atomic Energy Commission and Federal
Bureau of Investigation.

FADE OUT

FADE IN

SCENE # X-7 INT DAY
Narrator is again in the
Reading Room. Before him is
the estimate just seen, a copy
of New York Times and a uni-
versity paper on economics.
He is holding a SNIE and a
memorandum.

NARRATOR (synchronous sound):

Thus we have witnessed the process
by which our intelligence community
relays its knowledge to those who
make policy.

Normally a paper like this one with
the contributions it had would take
about 6 to 8 weeks. However, about
one third of the estimates are done
in faster time by modifying or elimin-
ating some of the steps in the process.
A shorter schedule could, of course,
adversely affect the quality of a
highly factual paper. But the Special
NIE or SNIE, as the more rapidly pro-
duced paper is called, is not necessar-

SCENE # X-8 INT DAY
VCU A SNIE.

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SCENE # X-9 INT DAY
MCU Narrator.

ily of poorer quality than the regular NIE. It is a different kind of paper, as a rule, written to provide the policy maker with an estimate based on immediately available facts in hours or days instead of weeks. On very special occasions during national crises, valuable coordinated papers have been prepared overnight.

He holds up a memorandum.

Still another kind of paper prepared by the estimating process is one known as a "memorandum", usually written as short essay on a single subject to bring a problem to the attention of the policy maker.

SCENE # X-10 INT DAY
CU The narrator. He holds up the Estimate 11-6-67 we have followed.

But getting back to the formal estimate, the kinds of information which some National Intelligence Estimates convey might seem not to be very different from, say, a newspaper editorial or a dissertation in a

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learned journal. Their style and format, of course, may be apparently different but what is the read difference? Let's ask Sherman Kent.

DISSOLVE TO:

SCENE # X-11 INT DAY
MS Sherman Kent on couch in his office. A cup of coffee is on the table. The atmosphere is relaxed and informal. Near him on the wall is his picture of Fujiyama.

SHERMAN KENT:

In many ways an NIE is similar to an article or an academic study. Presumably, all three are based on some sort of research. But the kinds of research for each is quite different. The editorial article writer necessarily must depend upon the press services, his personal observations and a few observations related to him. The nature of his research is similar to that of the estimate writer except in degree of depth. He simply cannot have the resources afforded the estimator.

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Camera dollies in to MCU.

He has to do without whole ranges of information available only to the Government and held tightly within the Government itself. Much of his article tends to express his single viewpoint -- his opinion -- about events. Also, he does not have the quality of the process which we have been talking about. That is not to say that the editorial may not be highly perceptive, in fact, it may often be highly accurate in its analysis.

SCENE # X-12 INT DAY
MCU Sherman as he talks.

The academic paper on the other hand would probably be based on detailed research. Such papers are usually less current than the editorial or the estimate. Again, the sources open to the academician, although in considerable depth, are not as extensive as those in the intelligence process nor are the sources as current. Another difference

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in the NIE and the academic paper results from sheer volume of talent that we are able to focus on a single subject at a time of our own choosing.

I might say that I know any university would be pleased to have the services of the men we have on the ONE Board and Staff.

NARRATOR:

Sherman, would another difference be that the National Intelligence Estimate is written to meet the exact requirement of the requestor?

SHERMAN KENT:

Yes, but it is not the only such document in Government. The NIE must be distinguished from the "Commander's Estimate". Theoretically, at least the estimates we are considering focus on the other men: focus, for example,

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on his political and economic problems, and the probable directions his political, social, and economic problems will evolve with the passage of time; focus on his "strategic stature", to humor myself by self quotation.

NARRATOR:

I gather you mean from your book, "Strategic Intelligence"?

SHERMAN KENT (humorously):

I'm afraid so.

Well, my point is that our estimates do not focus on how our side would come out in some sort of contest with the other man. In short, these estimates are never intended to be net estimates in which our own strengths and planned use of those strengths are pitted against those of the other side as the commander would do. To do this would necessitate estimating our own strength

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and our own future courses of action, would mean, in short, getting into the policy area -- a cardinal sin for the intelligence estimator. Our estimates, by and large, provide the intelligence ingredient in the final Commander's Estimate made by our country's policy makers.

NARRATOR:

SCENE # X-14 INT DAY
MCU Angle change. He listens, then answers.

Sherman, would you sum up the estimating process for us?

SHERMAN KENT:

Estimating is what you do when you run out of facts. Estimative statements are the ones you make when you cannot talk factually.

NARRATOR:

SCENE # X-15 INT DAY
MCU Angle change of Sherman as he smiles, then speaks. (Pick angle which will show picture of Mt. Fujiyama to advantage later in the scene.)

That doesn't inspire much confidence in estimates.

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SHERMAN KENT:

In the kind of world in which we live it is vital that we peer as far as possible into the unknown, a region where there are few facts. We try to do it as systematically as possible.

If you glance at one of the NIEs I think you will find three sorts of statement. First, statements about knowable things which are known to a high degree of accuracy and can be stated with confidence. This is a factual statement. The second and third kind of statements deal with phenomena which are knowable but unknown, or literally unknowable. These statements are, of course, couched in the language of judgment. They are, in essence, reasoned and judicious speculations.

He gets up and points to the picture of Fujiyama.

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SCENE # X-16 INT DAY
VCU Picture of Fujiyama.

He covers the snow covered
peak with his hands.

SCENE # X-17 INT DAY
MCU Sherman and the picture.

To give you an analogy, consider this picture of Mt. Fujiyama. Assume that the total mountain represents a subject of interest to the President and his advisers. The solid base of that mountain represents the indisputable facts. But suppose that a good part of that mountain -- or the knowledge we want -- is obscured by clouds. The security precautions of a foreign nation are well intended to "cloud" the information we seek.

Well, just as classical induction -- the factual observation -- has revealed the base of the knowledge we seek, we can now call on the classical methodologies of deduction -- to infer from reason. You see, even though the mountain top is not revealed to us we can speculate on it by the slope of the sides we can observe and

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what discernable facts we may see through the clouds, our knowledge of other mountains, and the like. This is the process of estimating. Bear in mind that an intelligence subject is seldom as static as a mountain. In fact, the actions we take as a result of the estimate may actually cause a foreign power to make changes thus changing the shape of the peak, so to speak.

(SC # X-17 continued)
Pan with him as he sits down. He takes a sip of coffee.

NARRATOR:

Sherman, is our present system of estimates effective?

SHERMAN KENT:

It seems there will always be clouds around the mountain tops. And we must take care to remind the estimate user that we have no magic formula -- no crystal ball. Whether the Soviet planner or the Arab leader will actually do

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what he thinks he will do, even he
does not know for certain.

SCENE # X-18 INT DAY
CU Sherman Kent.

What we do offer the President and
his advisers is the assurance that
they can activate well oiled mach-
inery to sensitize the eyes and ears
of the intelligence community, to
winnow the vast stores of information
in its possession and to produce, as
quickly as necessary, a concise,
credible and accurate document on any
subject they choose. And when that
document is produced they can know
that it represents a national con-
sensus.

Start slow dolly out.

National Intelligence Estimates
have received praise from Presidents,
Cabinet officers and other high officers
of Government. Compliments such as
these please us -- but not as much
as the day to day evidence, in the

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form of requests that NIEs serve the
needs of our nation's important policy
makers.

FADE OUT

MUSIC: In and up.

FADE IN

TITLE "F"

THE END

FADE OUT

FADE IN

TITLE "G"

Standard Classification Title

"SECRET"

MUSIC: Down and out.

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S-E-C-R-E-T

25X1

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