

KQED

**Local Content and Service
Report to the Community
2019**

Inform

We tell the stories the Bay Area needs to know. Our work is independent, fact-based, trustworthy and bold.



Inspire

We spark fresh discoveries, insights and moments of understanding through creative storytelling.



Involve

Our work moves people, igniting healthy dialogue, spirited debates and collaborative thinking.





Local Value

It's been more than 60 years since KQED began broadcasting in San Francisco out of the back of a station wagon. Although much has changed since then, we continue to create high-quality content, uphold our commitment to facts and independence and launch journeys of learning. Our focus is local; we're of and for the Bay Area. In 2019, we broke ground on the renovation of our home, building a place of trust that's more open to our community and drives innovation. And, as always, our work remains relevant, essential and bold, as you'll discover in this report.

In 2019, KQED offered critical local stories and services that included:

Investigating California's rising heat-related deaths and innovative ways to survive wildfires — stories that weren't covered by commercial news outlets.

Delivering coverage of PG&E's power shut-offs in response to wildfire threats, offering the latest information about areas affected, ways to prepare and issues surrounding PG&E policies.

Discovering how Bay Area artists and creative entrepreneurs are making ends meet in the most expensive region of the country.

Engaging with creators, artists and culture keepers to learn about the past, present and future of the Bay Area through art.

Reporting local, statewide and national news daily from San Francisco and Los Angeles — plus providing unique, in-depth storytelling — in *The California Report*, which is carried by more than 70 public radio stations statewide.

Our local impact was strong and included:

Leading an unprecedented collaboration of newsrooms throughout California to expose long-secret information on police misconduct.

Partnering with PBS NewsHour Student Reporting Labs and California high schools to mentor student reporters in digital video storytelling skills and to produce stories on controversial topics relevant to their lives.

Delivering a larger-than-national Bay Area television audience rating for the premiere of Ken Burns' *Country Music*.

KQED: Where facts matter, stories empower and bold conversations begin.

Dear Members,

2019 closed out a decade of highs, lows and meaningful shifts: the athletic triumphs of the Giants and the Warriors, the wrenching tragedies of the housing crisis and wildfires, the ripple effects of Occupy Oakland, the Ghost Ship Fire and the burgeoning gig economy.

In 2020, division and polarization — plus widening gaps in equity, equality, the economy and opportunity — bring major ongoing challenges. April will mark my first full year as president of KQED, and I believe that now, more than ever, this treasured institution is in a unique position of strength to thrive amidst great uncertainty and change.

John Boland, whose tenure as president began in 2010, retired in September and took his place in our 65-year history as our greatest change agent. Under John's leadership, KQED transformed into a multimedia organization, delivering on our mission to provide the most trusted and highest-quality programming and services on broadcast and digital platforms. Significant investments in original, local content have enabled us to fill gaps created by the decline of local newspapers and media outlets.

To facilitate John's vision, in 2014, I restructured KQED to build on our television and radio services with multimedia units in news, arts, science and education. With six local news desks and expanded coverage to include weekend news, breaking news and investigative journalism, KQED has the largest local newsroom in public media. We are the regional authority on issues such as affordable housing, climate change, immigration, and politics and government. With podcasts like *Bay Curious* and *Truth Be Told*, plus online video series such as *Above the Noise*, *Deep Look* and *If Cities Could Dance*, we reach and serve audiences in new and different ways.

The return on our investments has been impressive. KQED's audience and membership levels are at their highest. Every week, almost one out of two Bay Area adults watch, listen to or go online to KQED.

However, our evolution is not yet complete, and the next phase will enable us to better inform, inspire and involve our communities. In a time when our social fabric is unraveling, we will step up to combine media, journalism, technology and place to build community.

In September, we began a two-year renovation of our headquarters at 2601 Mariposa Street in San Francisco's Mission district. We are building a place of trust that is more open and accessible to the community, more modern so that the best talent in public media can create and innovate. Further, it is better designed for events where people can connect through civic and civil dialogue as well as spirited debate.

In the interim, we've moved to 50 Beale Street in downtown San Francisco to maintain the continuity of our stellar community service. As you'll find in this Annual Report to the Community, we have several initiatives showcasing our journalism, our storytelling and our events. KQED's news team leads the California Reporting Project, a collaboration of 40 newsrooms statewide to expose police misconduct and misuse of force. Two new units — one focused on climate change and the other on affordable housing — go deeply into these two defining issues of our time. Our Arts and Culture team brings you *The Hustle*, profiling the shrinking community of Bay Area artists and makers who improvise to make ends meet so that their art can make a difference. As we head into the 2020 election, KQED is sponsoring On Common Ground, a series of public events that explore what binds us together and our common responsibilities to each other, and Ballots and Brews, which gets voters ready before they cast their ballots. Finally, KQED's education team launches the Youth Media Challenge: Let's Talk About Election 2020 to highlight youth-created media with an eye toward our future.

Your expectations and our responsibilities are greater than ever. Your support — whether you watch, listen, go online, attend our events or contribute financially — enables us to achieve our aspirations on behalf of the Bay Area. My hope is that KQED will help foster understanding, build empathy, cultivate respect and bring more compassion so that we can lift each other up.

Thank you on behalf of all of us here at KQED and the millions of Bay Area residents who depend on our services.

Sincerely,



Michael J. Isip
President & Chief
Executive Officer



Dear Members,

KQED exists to inform, involve and inspire all Bay Area residents with high-quality and trusted news, content and educational services. This responsibility is immense, especially in today's political world, and KQED accepts the challenge of being a leader in media.

This Annual Report to the Community highlights some of the many ways KQED is living its values and meeting the challenges of a changing world. In 2019, KQED formed key partnerships to cover the issues that matter most. A few highlights:

KQED led an unprecedented collaboration of newsrooms throughout California to expose long-secret information on police misconduct and the use of force.

We provided extensive coverage and an online product with resources and ways for people to share stories ideas as well as their perspectives of the Oakland Unified School District teachers' strike.

KQED's Arts and Culture team celebrated the real impact Bay Area artists are making in their communities with the launch of the radio and podcast series *Rightnowish*.

The Arts and Culture team also profiled artists improvising ways to live in and make art in the most expensive region in the country in the online article series *The Hustle*.

KQED's award-winning YouTube series for teens — *Above the Noise* — partnered with the PBS NewsHour Student Reporting Labs and California high schools to produce episodes on controversial topics that are directly relevant to young people's lives.

I know the Board is particularly proud of KQED's response to the PG&E power shutoffs, providing the many affected communities with information about where blackouts were scheduled to occur and how to prepare and careful coverage of all of the resulting controversies.

I want to publicly thank the outstanding team we have at KQED, under the leadership of our new President and CEO Michael Isip, for their dedication to the vision of creating the most innovative and responsive public media organization in the country. I also want to recognize the impact of our President Emeritus John Boland, who led the transformation of KQED into a 21st century multimedia organization between 2010 and 2019. And I remain grateful for the hardworking members of our Board of Directors and their tremendous service to KQED.

Most of all, I want to thank you, our audience and members, for your continued support, which provides the majority of KQED's annual operating budget. Thank you for joining me in supporting and engaging with KQED to help build a thriving community.

Hank Barry



Chair, KQED Board of Directors



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John Boland

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Jason Black

Vice President, Membership
Marianne Fu-Petroni

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Chief Content Officer
Holly Kernan

General Counsel & Corporate Secretary
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Chief Administrative Officer
Maria Miller

Chief Audience Officer
DeLinda Mrowka

Senior Vice President, Strategic Digital Partnerships
Tim Olson

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KQED Breaks Ground on Its New Headquarters



San Francisco Mayor London Breed (Alain McLaughlin/KQED)

This year, construction began on a major renovation of KQED's San Francisco headquarters. Led by the award-winning design firm EHDD Architects, the project transforms KQED's headquarters to accommodate the station's staff growth over the past decade and the expansive nature of the services we provide. The renovation also creates new onsite spaces for in-person events, programs and convening. To accommodate the construction, in summer 2019 KQED moved operations temporarily to 50 Beale Street in downtown San Francisco.

On September 17, KQED hosted a groundbreaking ceremony. KQED President Michael Isip was joined by San Francisco Mayor London Breed, California Senator Scott Wiener, former KQED presidents John Boland and Mary Bitterman, KQED Board Chair Hank Barry, Campaign 21 Chair Anne Avis, and EHDD principal Rebecca Sharkey. Sharkey discussed how the new design reflects an ambitious vision for the future of the station and its increasing civic and journalistic role in the Bay Area community. And Isip explained the vision:

"We're doing more than creating a better and beautiful building. What we are creating is a place

of trust so that we can be more open and accessible to our community. A place of trust that drives innovation with more modern production spaces, studios and distribution capabilities to keep pace with technology and our audiences' needs. A place of trust that enables collaboration so that the best public media talent can not only create but can thrive. And a place of trust that is for community to connect with our journalists, stories, talent from PBS and NPR, civic leaders, and thought leaders. More importantly, a place of trust where people can connect with each other to foster civic and civil dialogue and find common ground."

"We're doing more than creating a better and beautiful building. What we are creating is a place of trust so that we can be more open and accessible to our community."

– KQED President & CEO Michael Isip

The project reinvents the 156,000-square-foot building that KQED purchased in 1991. At the time, it reflected the industrial nature of broadcasting and the neighborhood. But over the past 29 years, KQED has grown from approximately 200 to nearly

KQED President and CEO Michael Isip and EHDD Principal and Architect Rebecca Sharkey. (Alain McLaughlin/KQED)



500 employees, and the services the station provides today span not only radio and television broadcasting, but also digital programming; original storytelling encompassing science, education, arts and culture; and a vastly expanded local and statewide reporting service.

“To open up this space to members of the public and community, this is going to be transformative and exciting,” said Mayor Breed.

Senator Wiener added, “This is such an exciting project. It’s going to take KQED not just to the next level, but four levels up in terms of being an even more effective media outlet and also in better incorporation of the entire community into this institution.”

When the new KQED headquarters opens in 2021, visitors will be greeted by a glassy, dynamic façade reflective of KQED’s long-standing values

of transparency, innovation, collaboration and community. A lifted corner entry, an expanded lobby, vibrant new programming and exciting new community spaces, including a multipurpose event space called The Commons, will create a welcoming place to convene and engage with the station, its content and its programs and with journalists. Reimagined newsroom and production spaces will create a workspace with maximum flexibility that is conducive to collaboration and innovation. The new headquarters will accommodate 40 percent growth in staff. The building will expand by 9,000 square feet, to a total of 165,000 square feet.

The \$91 million renovation project is funded by Campaign 21, the station’s transformational campaign to support innovation and expand services.

Left to right: Hank Barry, Michael Isip, London Breed, John Boland, Anne Avis and Rebecca Sharkey (Kirsten Voss/KQED)





A crime scene photo from the March 21, 2014 fatal police shooting of Alejandro Nieto in San Francisco's Bernal Heights Park. (San Francisco Department of Police Accountability)

KQED Leads Statewide Collaboration to Expose Secret Police Files

In 2019, KQED led an unprecedented collaboration of newsrooms throughout California to expose long-secret information on police misconduct and serious use of force.

KQED criminal justice reporters recognized the massive opportunity and obligation to obtain and report on law enforcement agencies' internal investigations made public by a state transparency law that took effect on January 1, 2019. The law promised public access to records on sexual assault and dishonesty by peace officers, as well as to internal files on police shootings and other serious uses of force. This information had been sealed by state law in California since 1978.

KQED formed partnerships with other public media newsrooms, including KPCC and Capital Public Radio, and then expanded the collaboration to include *The Mercury News* and the *Los Angeles Times*. We filed hundreds of public records requests with every law enforcement agency in the state, most on January 1, minutes after the new law took effect.

The collaboration grew quickly, eventually including 40 news organizations, and became known as the California Reporting Project.

This reporting had nearly immediate impact. The first records released in early January

about a police officer who had pressured women he had arrested to have sex with him led the San Mateo County district attorney to take a second look at potential criminal charges. We were obtaining information so hidden that prosecutors had never seen it.

If not for that law and the reporting that uncovered additional information, said District Attorney Steve Wagstaffe, “I can’t think of the circumstances in which it would have come to our attention.”

Since then, journalists have repeatedly found victims of police misconduct were charged with serious crimes in what internal investigations revealed to be an attempt to cover up or justify the officers’ illegal actions. In one case, our reporting led to the dismissal of criminal charges against a woman wrongfully arrested and mauled by a police dog. In another, a psychiatric patient was jailed for several months after an officer smashed him, face first, into a concrete wall.

The reporting has also exposed concerning gaps in the prosecution of officers found to have committed criminal misconduct, including sexual assault, theft and excessive force. And we’ve shed light on sexual abuse of incarcerated women by guards in California prisons and jails.

The records led journalists to a case of officers’ repeated failure to arrest a domestic violence suspect who was also a cop exposing the real-life costs of “the thin blue line,” and to examine efforts to hold police departments accountable for botched domestic violence cases involving their own officers.

The project’s reporting has also exposed moments of extreme courage from officers who chose not to kill a mentally ill man who charged at them with a large knife. And it examined the perils officers faced in a high-speed pursuit and deadly standoff with a murder suspect.

KQED has also enforced the public’s right to know about the information covered by the new transparency law. We quickly formed a legal coalition to fight off a challenge brought by a law enforcement union directly to the California Supreme Court two weeks before the new transparency law took effect.

When the court declined to hear the case, a large law firm representing police unions across the state started to file individual challenges in several California counties. KQED joined a legal collaboration to intervene in those cases, too, eventually winning a published appellate ruling that set statewide precedent: All records should be turned over, regardless of when they were created.

And KQED filed a lawsuit against the state attorney general, seeking access to the Department of Justice’s files about police misconduct throughout California.

We published more than 70 stories in 2019 on what we’ve found digging through five years’ worth of this information from every police agency in the state. And we’re not done yet.

Funding for this project was provided by The California Endowment.

KQED journalists have led an unprecedented collaboration to obtain and report on internal police records kept secret in California for 40 years.
(Jewel Samad/AFP/Getty)





Truth Be Told Podcast: An Advice Show by and for People of Color

An advice column is one of the most American of genres, but whose America? If Miss Manners is telling you how to blend in and behave, KQED's *Truth Be Told* podcast explores how you can be you in a world that doesn't want you to be.

Truth Be Told is an advice show produced by and for people of color to ask, answer, laugh, cry, bitch, moan and ultimately discover truths that lead us closer to feeling whole. In each episode, host Tonya Mosley chats with an expert, or "Wise One," to unpack a listener question, predicament or experience about race and culture in America. Black, Latinx, Indigenous, South Asian, East Asian — all people of color have different experiences; this show enables connecting at the intersection of oppression and, ultimately, resilience.



“As a Black woman, I feel so seen, and I’m so excited for what’s coming. Tonya is a gracious host whose radiance shines through the audio waves.”

– Listener comment

The first season of the show, produced by Cristina Kim and edited by Sandhya Dirks, tackled questions such as: “Am I enough?” “Should I be a mother?” “Is it okay to feel joy when it seems like

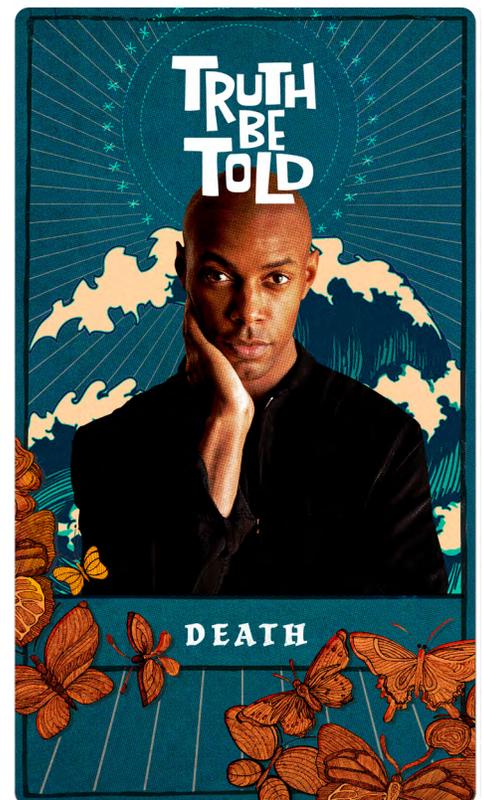
the world is burning?” These are big questions, and the conversations and stories that followed came from people from all walks of life — from NPR’s Gene Demby to pleasure activist adrienne maree brown to Tonya’s grandmother, Ernestine Mosley.

The locally produced, nationally relevant *Truth Be Told* resonates with audiences statewide, nationwide and even internationally. The show was featured by the *Financial Times*, Hot Pod, the CBC, many KQED broadcast and podcast shows, and NPR’s *It’s Been a Minute*, as well as making top podcast recommended listening lists from the Bello Collective, Vulture and Oprah.

But love for *Truth Be Told* didn’t just come from Oprah. Having a good relationship with listeners is a key part of the show, and *Truth Be Told* built a highly engaged audience on social media, on YouTube, and in a live show in Oakland on the night of the Warriors’ final game in “The Town,” which sold out to a standing-room-only crowd.

kqed.org/podcasts/truthbetold

Production funding for this podcast was provided by the Heising-Simons Foundation and the California Wellness Foundation.





Country Music Director Ken Burns (left) and Producer Dayton Duncan (right) talk to San Quentin inmate Curly Ray Martin (center), a former cellmate of Merle Haggard who also attended Johnny Cash's famous 1959 performance at the prison. (Geraldine Montes/KQED)

Bringing Ken Burns' Country Music to Bay Area Audiences

Country Music was the national PBS television event of 2019. Directed by Ken Burns and produced by Burns with his longtime collaborators Dayton Duncan and Julie Dunfee, the sweeping, eight-part, 16.5-hour documentary film series, which premiered in September 2019, follows the evolution of country music over the course of the 20th century as it emerged as an American art form.

Eight years in the making, the documentary series chronicled the genre from its humble beginnings in southern Appalachia to the western swing of Texas, California's honky-tonks and Nashville's Grand Ole Opry. Filled with memorable musical moments, interviews, and evocative footage and photographs, the series tells a spectacular story of America's music, introducing viewers to more than a hundred country artists, studio musicians, record producers and others.

Leading up to and during the course of the two-week television broadcast of *Country Music*, KQED Arts and Culture produced a series of stories for online and social media, examining country music in current pop culture and looking at contemporary

country music bands in the Bay Area. One of the articles, "Ken Burns' Top 5 Song Discoveries," was picked up by 35 PBS stations and was the second-most-viewed story in 2019, coming in with more than 23,600 views.



Red Meat performing at SFJAZZ (Alain McLaughlin/KQED)

In addition to producing the content related to the two-week broadcast, the Arts and Culture team partnered with SFJAZZ to host a multimedia

storytelling event with live music that centered on this question: “What makes a classic country song?” Senior Arts Editor Gabe Meline hosted the event, which also featured performances of classic country songs by long-standing local country band Red Meat. The event attracted more than 300 attendees.

KQED also hosted two preview screenings with Burns in two very different but iconic San Francisco Bay Area locations: San Quentin State Prison and the Palace of Fine Arts. Country music legend Merle Haggard was an inmate in San Quentin in 1969 when Johnny Cash played his historic concert there. Burns, Duncan and Dunfey played clips from the film and were joined by *Ear Hustle* podcast co-host Rahsaan Thomas for a lively discussion for inmates in the prison’s 373-seat chapel. One of those in attendance, 80-year-old “Curly” Ray Martin, shared a cell with Haggard and had even attended the original Cash performance.

Later at the Palace of Fine Arts, the filmmakers appeared at a premiere of the documentary at an event for a general audience of 700 attendees hosted by KQED’s Mina Kim.

In addition, KQED partnered with Live Nation to host a booth at three local country music concerts. To help promote the film series, KQED created 3,500 branded bandanas as a giveaway at the concerts.

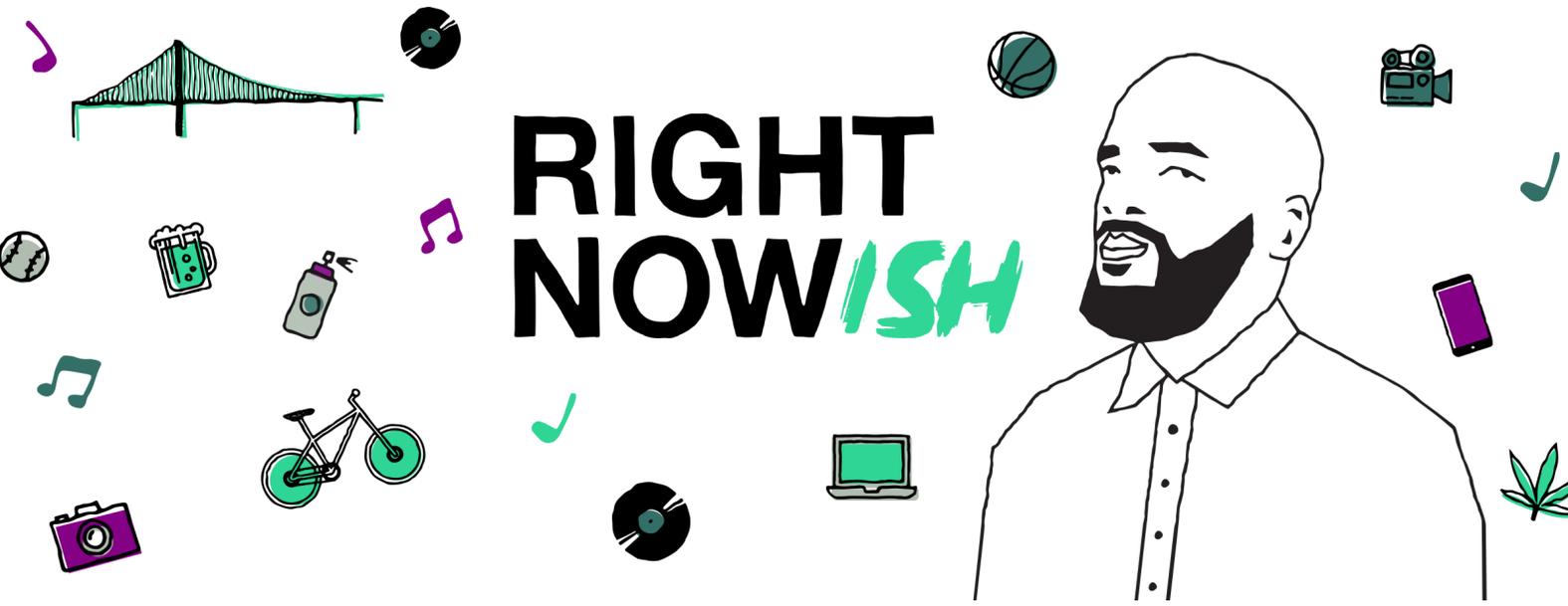
KQED’s premiere of *Country Music* beat the average national television audience rating: our average for the eight episodes in total was 2.73; the national average was 2.56. The series also had 178k total localized streams.

[kqed.org/countrymusic](https://www.kqed.org/countrymusic)

Local sponsorship of Ken Burns’ Country Music came from Comcast, Stanford Health Care and Kraw Law Group.

Dayton Duncan, Julie Dunfey and Ken Burns and KQED’s Mina Kim at the Palace of Fine Arts (Alain McLaughlin/KQED)





RIGHT NOWISH



Exploring Place Through Art with Rightnowish

What can you learn about the past, present and future of a place through art? *Rightnowish* answers this question by talking with creators, artists and culture keepers in the San Francisco Bay Area right now...ish. *Rightnowish* is a weekly podcast that comes out every Friday, with a shortened version broadcasting on KQED Public Radio on Sunday mornings.

“Rightnowish is all about highlighting the now, taking a look at the past, and being informed about what’s coming next.”

– Rightnowish Host Pen Harshaw

Each week, Pendarvis — Pen, for short — talks to writers and musicians, skateboarders and

historians, basketball players and artists, entrepreneurs and educators, among others. Pen is a teacher and journalist who has covered arts and culture in Oakland for over 15 years. He’s been bringing his gift for storytelling to the forefront with projects like *OG Told Me*, a coming of age memoir, *TDK: The Dream Kontinues*, a documentary film about the graffiti scene in Oakland, and his weekly column on KQED in which he offers a singular perspective on how local communities respond to change with resilience.

“Artists are on the front lines of history,” says Pen. “*Rightnowish* is all about highlighting the now, taking a look at the past, and being informed about what’s coming next.” At its core, *Rightnowish* is for people who are experiencing monumental change in their cities and towns because of gentrification, displacement and changing demographics. People are looking for solutions, and *Rightnowish* reminds us that communities can heal and survive through storytelling, shared histories and the simple act of saying hello to your neighbors.

This year’s most popular episode, “Room 302: Home of Oakland’s Own ‘Tiny Desk,’” takes listeners inside Oakland School of the Arts’ (OSA) classroom 302, with a front-row seat at a biweekly student-run talent showcase. It’s like NPR’s *Tiny Desk* concert series, except this one is run by teenagers.



Oliver Tuttle, a student performer, and educator Cava Menzies of Oakland School of the Arts' Off the Table project featured in "Room 302: Home of Oakland's Own 'Tiny Desk.'" (Pendarvis Harshaw/KQED)

The OSA student showcase is called Off the Table, and it was created two years ago after a student/artist named Ajai Kasim had a conversation with singer and educator Cava Menzies. Menzies, who's been involved with the school since it was founded in 2000, is the lead instructor in the class, giving students guidance on performance techniques and tips on back-end production. She has seen stars like Kehlani and Zendaya pass through the halls of OSA, and she knows one of her students could be next.

Rightnowish is supported by a robust community engagement effort, including arts influencer events and activities; community-based pop-up listening parties; outreach to local organizations and leaders; and a two-way social media campaign with audience call-outs and artist takeovers

that activate the diverse, creative communities who support the show. NPR and PBS are key social media distribution partners, proving that *Rightnowish* is resonating with a national audience as well as our Bay Area communities. In December 2019, *Bold Italic*, an online magazine "celebrating the free-wheeling spirit of San Francisco," named *Rightnowish* one of the "5 best podcasts about the Bay Area." *Rightnowish* has been downloaded over 89,000 times since the show launched in October 2019.

kqed.org/rightnowish

Funding for this program was provided by the Akonadi Foundation. Sponsorship of Rightnowish came from Stanford Children's Health.

The Hustle: KQED Arts Explores How Bay Area Artists Make Financial Ends Meet

KQED Arts and Culture’s award-winning series *The Hustle* looks at how Bay Area artists and creative entrepreneurs are making ends meet in the most expensive regions in the United States. Relunched as a monthly profile after an exciting debut during the 2018 tax season, this year *The Hustle* profiled six professionals, including a dancer, a musician, a cartoonist, a sign-painting duo and a pop-up chef.

Every month, we ask a local artist to be radically transparent about finances, getting real about income, expenses, sacrifices, side gigs and successes. Money is a taboo topic of conversation in every field, but it’s especially difficult for artists to discuss — and this secrecy keeps important information from circulating when it could help others. Only by talking honestly about the real price of making art and culture in the Bay Area can we better understand how to support the people who live here.

The series garnered the KQED Arts and Culture team a 2019 Edward R. Murrow Award for excellence in social media, a recognition that acknowledges the work of the entire department in writing, framing articles and engaging with audiences eager to see these topics discussed candidly. *The Hustle* stories have brought in over 60,000 unique page views and led to a conversation on *Forum* about the financial realities of leading a creative life in the Bay Area.

Chef Tracy Goh, featured in the December 2019 *Hustle* profile, says of the series, “I hope this helps current and aspiring indie-food entrepreneurs and future pop-up patrons gain some insight on this topic and be more compassionate to their

entrepreneurial selves.” Openly sharing the “less glorious side” of running a food business was empowering, she says; she was proud to inspire “others who dare to dream bigger than their bank accounts.”

A cornerstone of the project is an ongoing survey, which polls local artists on their finances, including questions about studio rent, various sources of income and why they choose to stay in the Bay Area. Partners for the series, including the San Francisco Arts Commission, San Jose Office of Cultural Affairs and the Oakland Cultural Affairs Commission, have shared the survey link with their networks. More than 85 people have responded so far; many are interested in being part of *The Hustle*.

Looking ahead, KQED Arts and Culture plans to host an event in 2020 that will connect our audiences with firsthand information to sustain their own Bay Area hustles. By spotlighting community land trusts, tax services and other shared, local resources, we want to provide individuals with the means to advocate for and support their artistic practices.

As local arts venues are closing, funding opportunities diminishing and institutions “restructuring,” this series is dedicated to telling the other side of the story: that the Bay Area is home to an enduring and vibrant artistic community.

kqed.org/thehustle

Funding for this program was provided by The William and Flora Hewlett Foundation.

Photo: Tracy Goh at home in her Sea Cliff apartment on the couch that doubles as her office. (Graham Holoch/KQED)





Behind the scenes with host Myles Bess and student reporters from Etiwanda High School in Rancho Cucamonga, California. (Chloe McCarron/Etiwanda High School, grade 10)

Youth Media Making a Difference

Above the Noise, KQED's award-winning YouTube series for teens, partnered with PBS NewsHour Student Reporting Labs and California high schools to produce episodes on controversial topics that are directly relevant to young people's lives. Throughout the school year, *Above the Noise* producers mentored students to conceive of, write, shoot and produce videos, learning digital video storytelling skills that are transferable to career pathways. The result: five powerful videos about active shooter drills, student mental health, school dress codes, car sideshows and homework policies.

Rachel Mahlke, a participating teacher at Oakland Military Institute, said of the experience, "We are a Title 1 school, and 70% of our students qualify for free and reduced-price lunch. These formative experiences with tech and media can help shift the frame on national reporting and art-making as

youth become adults and move into the tech sector. The voices of students of color need to be heard."

"We really learned a lot about crafting an objective story," said Francisco, a student at Northview High School in Covina, California. "It was chaotic and demanding, but it was a lot of fun. The final video exceeded my expectations, and the pride I felt was worth the stress, pain and suffering!"

Teacher Bernadine Judson from Etiwanda High School in Rancho Cucamonga, CA, said, "These stories have strongly impacted our campus life. Our administration had not looked at our dress code in a serious way — and involving all of the stakeholders — in over 15 years. Proposals have been brought to the district, and we know that they are working on changes. Regarding our mental health story, this got our whole campus buzzing about this issue, which is usually stigmatized."

KQED producers collaborated with 60 student reporters in four different schools across California. The episodes were viewed more than 164,500 times and promoted by PBS SoCal. On KQED Learn, the student platform that uses these videos as discussion prompts, 59 schools nationwide participated in discussions about these videos, generating a total of 753 student responses. On YouTube, these videos received 719 shares and 737 comments from audience members, including these:

“Thanks a lot for the video! Mental health is a big problem in the U.S. and I think that opening up the conversation is a great way to start solving these problems.”

“I really enjoyed your content talking about a very controversial issue in the United States and taking on the facts and fear about how students react towards school shootings.”

“I think the students’ opinions and ideas need to be listened to more often.”

In 2020, we are continuing this partnership with PBS NewsHour Student Reporting Labs and will co-produce four new videos with four new groups of high school journalists.

learn.kqed.org

This is a project of KQED Education, which is supported by the Koret Foundation, the Corporation for Public Broadcasting, David Bulfer and Kelly Pope, the Silver Giving Foundation, the Stuart Foundation, the William and Flora Hewlett Foundation, the Horace W. Goldsmith Foundation, the Rita Allen Foundation, Campaign 21 and the members of KQED.

Students interview their peers about whether active shooter drills are helpful or harmful. (Amy Woods/Northview High School)





Embers fly as wind and flames from the Camp fire tear through Paradise, California, on November 8, 2018. (Josh Edelson/AFP/Getty Images)

Extreme Heat and Wildfires: Stories from a Year of Living Dangerously

Investigating a New Climate-Driven Phenomenon

This year was hot, hot, hot, dry and windy. In fact, the last five years have been the hottest on record in California. KQED's science team focused on telling the stories that other news outlets were not covering, from the rising number of heat-related deaths to communities across the state leading the way with innovative efforts to survive wildfires in a warming world.

In October 2018, KQED set out to investigate a new climate-driven phenomenon — heat, a less visible and growing public health threat. In 2017, extreme heat in the Bay Area alone killed 14 people and put hundreds more in the hospital. A special series, led by award-winning science reporter Molly Peterson, looked into the impact that heat spikes were having on people across the state in a five-month-long investigation. KQED gave sensors that measure temperature and humidity to 16 workers in seven workplaces across California. The workers experienced a heat index above the state's proposed threshold on average 47 percent of the time.

“No government agency has ever gathered data about heat levels in California homes and workplaces,” said Peterson. “Our investigation was a big step toward understanding the health dangers of extreme heat that people are facing.”

Moreover, KQED discovered that heat illness is generally underreported because many workers in unsafe conditions are afraid of losing their jobs if they seek medical care or report extreme heat. And for many low-income, elderly and minority populations, homes stayed much hotter inside than out, even at night, depriving people of the opportunity to cool their bodies.

KQED received emails from public health officials locally and around the country, who said the information could help them plan for how to protect vulnerable populations. Also, Peterson was asked to make presentations at San Mateo County's Climate Ready Collaborative and Stanford University's Future Bay Institute.

“Molly's extreme heat presentation really created an on-ramp to allow our participants from all walks of life to better understand the issue and implications for their different communities

and work. We frequently refer people to Molly's KQED reporting online, which exemplifies the kind of communication we must have more of to be successful in addressing climate challenges," emailed Hannah Doress, resource conservation climate specialist for the San Mateo County Office of Sustainability.

“Our investigation was a big step toward understanding the health dangers of extreme heat that people are facing.”

– Science reporter Molly Peterson

“I'm working with a team of journalists in Maryland on the impact of extreme temperatures on human health. You've done trailblazing work. Can we talk?” wrote John Fairhall, who was working on a project for the University of Maryland.

In addition, two of KQED's workplace heat stories came out during the public comment period for California's drafting of new rules for indoor workplace heat. KQED's data was submitted by worker advocates during a public hearing, and following the public hearing, the state withdrew its workplace heat standard for revisions. The newest proposed standard lowers the benchmark for when heat protections would kick in and is now in economic analysis.

The heat series' radio and online reports reached more than 2.3 million listeners, online readers and social media followers. Of note, Peterson won a 2019 Edward R. Murrow Award for her groundbreaking investigative reporting into the increasing dangers of climate-related heat.

kqed.org/heat

Wildfires: Does It Have to Be This Way?

Like our hot, dry climate, wildfires have always been part of California, yet half of the 20 most deadly wildfires in our state's history have happened since 2000, as well as 15 of the 20 most destructive and largest. It might seem like California's future is burning up. So, in June, ahead of California's wildfire season, KQED's science team asked, “Does it have to be this way?” exploring this question in an eight-part series, *Living With Wildfire, California Reimagined*. The answers our reporters found might surprise you.

The KQED series highlighted the cities and towns across the state where people are using tools that are available now to build safer neighborhoods, manage forests to reduce wildfire severity and plan better. “There are people who are thinking differently about Californians' relationship with fire,” said Kat Snow, KQED's senior science editor. “KQED's reporting encouraged people to ask big questions, of themselves and their elected officials – questions that will help shape how we all manage and live with the future of fire in this state.”

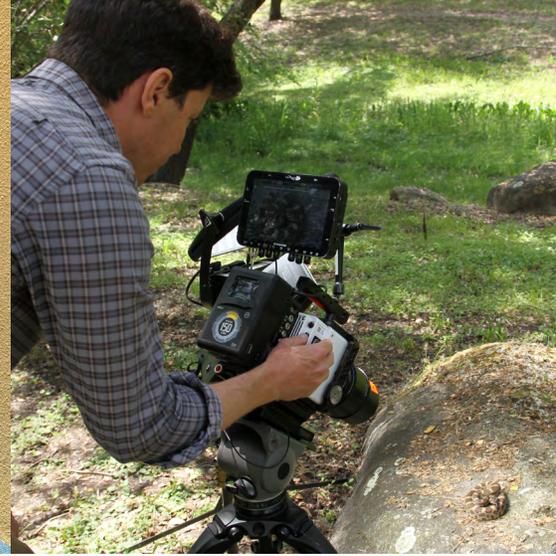
The series' radio reports reached more than 1.75 million listeners, online readers and social media followers.

kqed.org/wildfire

Funding for this program was provided by The National Science Foundation. KQED Science is supported by The National Science Foundation, the S.D. Bechtel, Jr., Foundation, the Dirk and Charlene Kabcenell Foundation, the Vadasz Family Foundation, the Fuhs Family Foundation Fund, the Gordon and Betty Moore Foundation, Campaign 21 and the members of KQED.

Vehicle abandoned by fleeing residents of the Butte County town of Paradise during the Camp Fire in November 2018. (Josh Edelson/AFP/Getty Images)





Left to right: *Deep Look* crossed the 1 million YouTube subscriber mark with its episode, "Honey Bees Make Honey and Bread?" (KQED); *Deep Look* team holding their YouTube Gold Play Button Plaque (*Sevda Eris/KQED*); Josh Cassidy, *Deep Look*'s lead producer and cinematographer, films a rattlesnake. (*Madike Starkey/Save the Snakes*)

Deep Look's Year of Milestones: A Million YouTube Subscribers and 100 Episodes

Deep Look, KQED's award-winning nature series, crossed the prestigious million-subscriber mark on YouTube in June, earning it the coveted Gold Play button. In September, *Deep Look* released its 100th episode: "Kidnapper Ants Steal Other Ants' Babies — And Brainwash Them." The series has built its popularity exploring big science concepts by going very small, combining the cinematic tradition of PBS nature documentaries with the short, personal, question-driven style of popular YouTube shows.

"*Deep Look* asks how and why things happen at a very tiny scale, and out of that we have discovered some pretty universal truths," says Lauren Sommer, KQED science reporter and *Deep Look*'s host. "There's betrayal, cooperation and surprise — all the things that make great stories and pull people in to watch."

Deep Look produced 20 new videos this year, revealing animal realms that are cute (dog noses), deadly (rattlesnakes) and gross (bed bugs). Along the way, the series earned 93 million views this year alone. *Deep Look* launched in October 2014 and has 179 million lifetime views, making it KQED's most successful digital-first video production. The series is also spearheading KQED's first foray into crowdfunding, with a Patreon campaign that has more than 400 super fans who contribute on a monthly basis.

"We truly love making these weirdly wonderful episodes, and it's so incredible and rewarding that the series has resonated with so many viewers both locally and across the globe," says Craig Rosa, series producer.

kqed.org/deeplook

Funding for Deep Look is provided in part by PBS Digital Studios. Deep Look is a project of KQED Science, the largest science and environment reporting unit in California. KQED Science is supported by The National Science Foundation, the S.D. Bechtel, Jr. Foundation, the Dirk and Charlene Kabcenell Foundation, the Vadasz Family Foundation, the Fuhs Family Foundation Fund, the Gordon and Betty Moore Foundation, Campaign 21 and the members of KQED.

"I wanna become a biologist. I'm only 11, but this is helping me so much!!"

– Punmaster. Deep Look YouTube fan

The California Report: Covering Issues Affecting Our State

The California Report, with co-hosts Lily Jamali in San Francisco and Saul Gonzalez in Los Angeles, brings the news and information people need to start their day. There's more state and national news than ever, and *The California Report's* morning show team is making sure statewide listeners don't miss any of it, with three segments each weekday, at 5:51am, 6:51am and an update at 8:51am.

“I can truly appreciate all the work that goes with your job. You were amazingly attentive to all your guests. Thank you again for a wonderful experience with KQED.”

– Sandra Barocio

The California Report's weekly magazine, with host Sasha Khokha, brings in-depth storytelling, taking listeners on a road trip for the ears and



A vineyard worker near Coachella, California. *The California Report Magazine* profiled farmworkers in the area who also work cleaning up trash at the Coachella Music Festival. (Bryan Mendez)

the imagination to meet the people and visit the places that make California unique. The 29-minute magazine is sent out statewide every Friday afternoon at 4:30pm and airs throughout the weekend on stations across California.

Nearly 800,000 listeners tune in to KQED Public Radio every week. During the broadcasts of *The California Report*, which airs during popular morning drive times, approximately 36,900 KQED listeners tune in in a quarter hour. *The California Report* is also carried by more than 70 public radio stations across the state that receive our programming free of charge.

In November, *The California Report Magazine* produced an evening of personal storytelling, live music and dance that explored the California Dream. It featured stories from KQED reporters and performances by dancer My-Linh Le and R&B singer Michael Marshall. And as part of our series “Letter to My CA Dreamer,” it featured live readings by California residents about their own lived pursuits of golden opportunity. KQED listener Sandra Barocio performed the letter she wrote to her brother, who first brought their family from Mexico to Salinas, California. She wrote of her experience with KQED staff in preparation for the live event: “I can truly appreciate all the work that goes with your job. You were amazingly attentive to all your guests. Thank you again for a wonderful experience with KQED.”

The California Report regularly brings in stories from reporters at its partner stations, which include KRCB, KZYX, NSPR, KVPR, KCBX, KCLU, KCRW, KPBS, KPCC, KUNR and Capital Public Radio.

This year, *The California Report* morning show team hit the road and joined forces with several partner stations. They broadcast out of Chico for NSPR's 50th anniversary and headed to Santa Barbara to celebrate KCLU's 25th anniversary.

This spring, *The California Report Magazine* teamed up with the Youth Leadership Institute's youth journalism program Coachella Unincorporated to report on the "other Coachella" — the one that lives and thrives beyond the annual music festival. The show explored the region and brought in stories about what it's like to work farm fields by day and clean up after festivalgoers at night.

Tim Haydock with the Youth Leadership Institute wrote of the partnership: "Sasha and her team worked with us to fill in with color the sketch that some people have of Coachella. This led to storytelling that was educational for a statewide audience and respectful to a local audience. This special made good on engaging community and youth so that the truest picture of Coachella could be shared."

The magazine also launched a format-breaking new series in collaboration with the *World According to Sound* podcast, which helps listeners imagine how

blind people experience California. It aired two half-hour specials in fall 2019.

In addition, several *California Report Magazine* documentaries moved our audience members to reach out with offers to help the people profiled in the stories. We engaged the Community Advisory Board's Q Cares team to manage the many requests to contribute to a blind Bay Area beekeeper suffering from kidney failure, a woman who created a Facebook group to connect homeless people with their loved ones, the first early childhood education center affiliated with a migrant shelter in Tijuana and a mother struggling to rebuild her life in the aftermath of the deadly Camp Fire.

kqed.org/news/program/the-california-report

Funding for this program was provided by the Eric and Wendy Schmidt Fund for Strategic Innovation and The James Irvine Foundation.

Sponsorship came from California Earthquake Authority, Earth Justice, Personal Capital, Hint Inc., PaintCare, Straus Family Creamery, Bridge Bank and Energy Upgrade CA.

Dr. LuPaullette Taylor (center) on stage at the *California Report Magazine*'s 'Dreaming the Golden State' live event at the Brava Theater Center. Dr. Taylor has been teaching high school for 50 years in Oakland. She was interviewed by KQED Education reporter Vanessa Rancaño (left), and *California Report Magazine* Host Sasha Khokha (right). (Alain McLaughlin/KQED)



KQED Productions and Presentations

KQED Television, Locally Broadcast Productions

Check, Please! Bay Area

Check, Please! Bay Area Kids

KQED Newsroom

Truly CA

KQED Television, Nationally Broadcast Productions, Co-Productions and Presentations

100 Days, Drinks, Dishes & Destinations

And Then They Came for Us

Film School Shorts

Joanne Weir's Plates and Places

Joseph Rosendo's Travelscope

Native America

The Reluctant Radical

Reveal

Roadtrip Nation: Skill Powered

Roadtrip Nation: Venture Forward

Roadtrip Nation: Rerouting

Voting Matters

KQED Television, Nationally Broadcast Fundraising Breaks

Live Better Now with Dr. Mimi Guarneri

Rick Steves' Fascism in Europe

KQED Public Radio Productions

The California Report

Morning reports

Weekly news magazine

Forum

KQED News

KQED Science

Perspectives

Political Breakdown

KQED Digital Productions and Presentations

Above the Noise

Bay Area Bites

The Bay

Bay Curious

The Cooler

Dear Oscar Grant

Deep Look

The Do List

Drawn to the Bay

Film School Shorts Web Exclusives

The Hustle

If Cities Could Dance

KQED Arts and Culture

KQED Education

KQED Food

KQED Learn

KQED News

KQED Science

KQED Teach

KQED Youth Takeover

MindShift

Our Turbulent Decade

Perspectives

Pride as Protest

Represent

Rightnowish

State of Health

Truly CA Web Exclusives

Truth Be Told

Awards and Recognition

Northern California

Emmy® Awards

KQED Public Television

Arts/Entertainment-Feature/Segment

Oddball

Joshua Moore, writer/director; Matthew Rome, cinematographer; Elizabeth Payne, editor

Public/Current/Community Affairs-Feature/Segment

Leo Herrera Imagines an Alternate World Without AIDS

Claudia Escobar, director/director of photography/editor

Health/Science/Environment-Feature Segment

Deep Look: Why the Male Black Widow Is a Real Home Wrecker

Craig Rosa, series producer; Elliott Kennerson, producer; Seth Samuel, composer; Joshua Cassidy, cinematographer; Kia Simon, motion graphics/editor

Society of Professional Journalists of Northern California

KQED Public Radio

Arts & Culture (Radio/Audio)

"Ballet Star Moves Past Pain for a New Stage: Science"
Chloe Veltman, Victoria Mauleon and Ceil Muller

Breaking News (Radio/Audio)

Coverage of the Camp Fire
Jeremy Siegel, Brian Watt and Ted Goldberg

Investigative Reporting (Radio/Audio)

"The Dangers of Climate-Driven Heat"
Molly Peterson, Kat Snow and Teodros Hailye

Longform Storytelling (Radio/Audio)

"The Perfect Mom"
April Dembosky, Victoria Mauleon and Sasha Khokha

Science, Environment & Health Reporting (Radio/Audio)

"Living with Wildfire: California Reimagined"
Lauren Sommer, Danielle Venton, Molly Peterson, Jeremy Siegel, Marissa Lagos, Jon Brooks, Erika Kelly and Kat Snow

Technology Reporting (Radio/Audio)

"Removing Hate Speech from the Internet"
Rachael Myrow

Online Multimedia

Arts and Culture (Print/Online Large Division)

Lawsuit Alleging Discrimination Against a North Beach Nightclub by the SFPD
Sam Lefebvre

Science, Environment & Health Reporting (TV/Video)

Staff of *Deep Look*

National Edward R. Murrow Awards

Excellence in Social Media

The Hustle: "A Snapshot of Artists' Money in the Bay Area"
KQED Arts

Multimedia

Legal Developments in SFPD Shooting of Mario Woods
KQED News

Regional Edward R. Murrow Awards

Excellence in Writing

Craig Miller
"Eldridge Moores: He Looked at a Jumble of Rocks and Saw the Sierra Being Born"

Feature Reporting

Peter Arcuni and Danielle Venton
"Students with Autism Excel in Working With Data, Helping Scientists"

Investigative Reporting

Molly Peterson, Teodros Hailye and Kat Snow
"The Dangers of Climate-Driven Heat"

Dorothea & Leo Rabkin Foundation Grant

Sarah Hotchkiss for Visual Arts Journalism

Silver Spur Lifetime Achievement Award

Michael Krasny

Association of Health Care Journalists National Award

Body of Work

Lesley McClurg

The Webby Awards

People's Choice Award

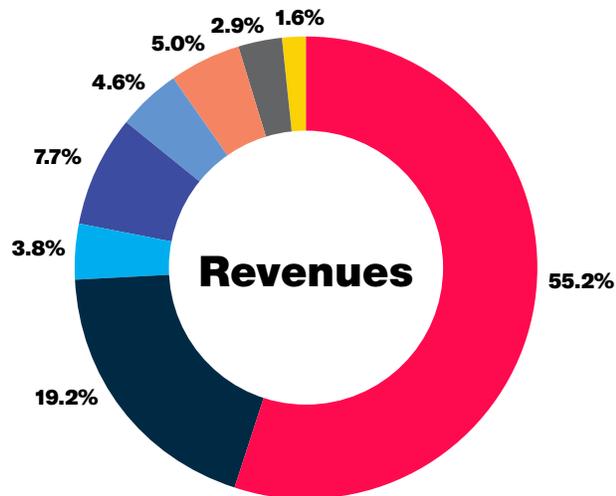
If Cities Could Dance

Dancer Terry Wedington, KQED Digital Producers Kelly Whalen and Claudia Escobar, and dancer Rodrick Davis celebrate with a People's Choice Award for *If Cities Could Dance* at The Webby Awards. (*The Webby Awards*)

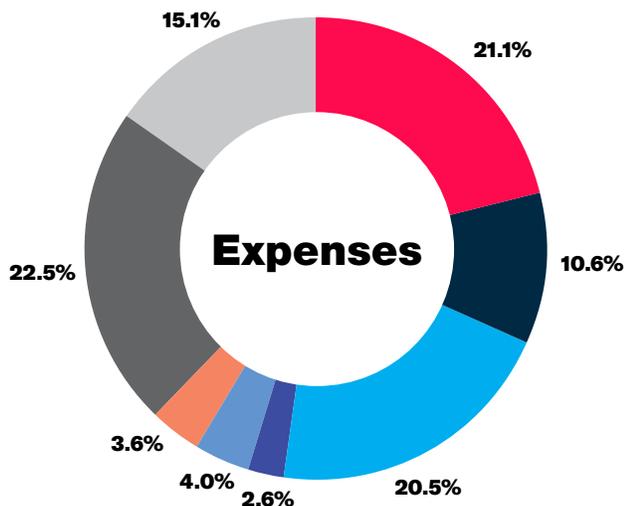


Total Operating Financial Information FY19

(\$000) For the year ended September 30, 2019



Contributions and Membership Fees	\$49,104
Underwriting and General Grants	17,153
Project Grants	3,396
Community Service Grants	6,885
Bequests and Trusts*	4,118
Investment Income Transferred from Endowments	4,440
Other Revenue	2,624
Trade and In-Kind Donations	1,408
Total Revenues	\$89,130



Program Services	
Television Production and Broadcasting	\$17,664
Radio Production and Broadcasting	8,826
Multiplatform Content	17,092
Education Network	2,185
Program Promotion	3,379
Digital	3,033
Total Program Services	\$52,178

Support Services	
Fundraising	\$18,725
General and Administrative	12,625
Total Program Services	\$31,351

Total Expenses ————— **\$83,529**

* Bequests and trusts are transferred to Board-designated liquidity endowment fund.

Note: This financial information was derived from KQED Inc.'s financial statements as of and for the year ended September 30, 2019. These financial statements have been audited by Grant Thornton LLP. For a complete copy of the 2019 Independent Auditor's Report and Financial Statements, email dclerici@kqed.org.

Thank You!



Generous volunteers and donors are instrumental in helping us fund outstanding and innovative programming services for the people of Northern California and beyond. The individuals, corporations and foundations that contribute to KQED help us enrich lives, inspire minds, elevate the spirit and celebrate our community's diverse perspectives.

Volunteer

We rely on volunteers to help us raise millions of critical dollars every year. Volunteers are also involved in docent services, special events, administrative support and education community outreach. Working individually or as part of a group, volunteers are KQED's personal connection to the Bay Area community. Call for more information on becoming a volunteer.

415.553.2153

Member Generosity

We are proud to know that millions of our Northern California neighbors use KQED services, and are grateful that more than 235,000 of them have chosen to financially support our programs and services. Our generous supporters help KQED produce, acquire and present quality programming as well as provide the educational services that public media is known for. They also provide a much needed stable source of revenue to support our daily operations and the development of future programs. With the generosity of our community, we can create inspiring new programs and ensure a strong future for public media in Northern California.

kqed.org/donate

The Leadership Circle recognizes our donors who contribute \$150 to \$1,499 per year. The support of these donors helps to ensure that the programming and services they love are available to their neighbors throughout Northern California. This group of generous supporters enjoys opportunities to engage with KQED and the public broadcasting personalities they love including invitations to preview events, to attend receptions with public media figures and to enjoy behind-the-scenes activities.

415.553.2345

The Signal Society members annually contribute \$1,500 to \$4,999 and help ensure that the public can access and benefit from KQED programming. Signal

Society members enjoy invitations to events and luncheons with public media personalities, receive recognition in our annual major donor report and much more.

415.553.2300

The Director's Circle recognizes individuals who make annual gifts between \$5,000 and \$9,999. Members in this group provide essential funding for smart, creative and bold programming, ensuring the civic and cultural vitality of the Bay Area. Director's Circle members are assigned a dedicated KQED staff member and are invited to exclusive events throughout the year. These members are also invited to a studio visit of a locally produced TV or radio program and lunch with an executive leader of KQED.

415.553.2300

The Producer's Circle recognizes individuals making annual gifts of \$10,000 or more. Generous support from Producer's Circle members strengthens our core infrastructure and sustains KQED's exceptional programming for generations to come. In turn, donors receive invitations to intimate Producer's Circle events, an opportunity to brunch with KQED President and CEO Michael J. Isip and the option to receive on-air recognition on at least one KQED television program.

415.553.2300

The Jonathan C. Rice Legacy Society recognizes those visionaries who have thoughtfully provided for KQED's future by making a planned gift. Legacy gifts are made through a will or living trust, charitable gift annuity, charitable trust, retirement plan or other planned gift.

415.553.2230

Additional Ways to Support Local Public Media

Foundation and Government Support

415.553.3318

Corporate Sponsorship

415.553.3332

Business Partners

415.553.2885

Matching Gifts

415.553.2150

KQED

Annual Report 2019

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