



KQED

**2022 Local Content and Service
Report to the Community**

Delivering Local Value

In 2022, we were challenged by the pandemic, systemic racism and an unsteady economy. Still, KQED continued doing what we do best: delivering trustworthy and compelling content; quality programming; performance and community-building events; and exceptional educational experiences. Guided by our mission to inform, inspire and involve, we delivered vital local services and had a deep impact, as you'll read in the pages that follow.

In 2022, KQED provided vital local services, which included:

- Building community and deepening civic participation by bringing journalism to life onstage and amplifying diverse local culture through our KQED Live event series.
- Empowering local young people in media making through our Youth Takeover Week.
- Exposing the causes of local funding delays for artists.
- Investigating how local communities of color are facing the worst of climate-related rising seas, and identifying contaminated sites in West Oakland.
- Welcoming community-based and other organizations to our renovated headquarters to collaborate with KQED and to share their work.

KQED's local services had a deep impact, which included:

- Embedding with the groundbreaking California Reparations Task Force and delivering a series of reparations-related articles, often exposing little-known historic racism.
- Exposing a plot to blow up the headquarters of the California Democratic Party in Sacramento by investigating the roots of and surge in domestic terrorism in Northern California.
- Engaging two million science-fan subscribers on *Deep Look's* YouTube channel and close to 60 million views.
- Elevating San Jose's immigrant food communities by introducing readers to hidden food gems in the city.

KQED FY 2022 Stats

- Television viewers (weekly average cume, KQED 9 and KQED Plus unduplicated): **678,481**
- Radio listeners (weekly average cume, KQED 88.5 FM and KQEI 89.3 FM, unduplicated): **674,242**
- Website users (weekly average): **298,586**
- Live radio streamers (monthly average): **403,623**
- PBS video-on-demand streamers (monthly average): **122,515**
- Podcast listeners (weekly average): **90,398**
- Social media impressions (monthly average): **14,131,214**

KQED's vision is to redefine public media for the Bay Area, making it more inclusive, participatory and community powered.

KQED Executive Management Team

President & Chief Executive Officer

Michael Isip

Chief Diversity, Equity & Inclusion Officer

Eric Abrams

Chief Financial Officer

David Boutry

Vice President, Product

Duke Fan

Chief Content Officer

Holly Kernan

General Counsel, Senior Executive Advisor &
Corporate Secretary

William L. Lowery

Chief Operations & Administration Officer

Maria Miller

Chief Revenue Officer

DeLinda Mrowka

2022 KQED Board of Directors

Susan Akbarpour, Anne Avis, Hank Barry, Michael Blach, Shannon Brayton, Steven Bochner, Jennifer Cabalquinto, James Cham, Tom Chavez, Brian Cheu, Naveen Chopra, Darolyn Davis, Karen Edwards, Jean Fraser, Dawn Garcia, Carla Javits, Annie Jean-Baptiste, Shadi Karra, Meg Garlinghouse, Alexandra van Helden, Edward Lichty, Julia Lopez, Jen McClure, José Quiñonez, Nadia Roumani, Nancy Serrurier, Camilla Smith, Lisa Sonsini, Jaimienne Studley, Sanjay Vaswani, Mallun Yen, Matt Zinn

2022 KQED Community Advisory Board

Jessica Arline, Byb Chanel Bibene, Simon Bertang, Nicole Blake, Francisco Buchting, Giselle Chow, Jorge Cueto, Rodrigo Duran, Rajesh Fotedar, Luis Guzman, Deen Hasaan, Lisa Jobson, LaNiece Jones, Araceli Nuñez-Lee, Rubie Macaraeg, Marissa Martinez, Julia Mayne, Christine Padilla, Robert Phillips, Aimee Riechel, Joshua Russell, Nelly Torres, Sbeydeh Vivieros-Walton

Photo by Chiara Bercu/KQED.



Dear Members,

It's been another year of unexpected twists and turns. Last fall, we were ready to celebrate the successful completion of our eight-year Campaign 21 fundraising drive and our two-year building renovation and excited about activating our building for the community. But circumstances quickly shifted, forcing the postponement of Campaign 21 and staff-appreciation events and our full return to the office.

It was a telling start to yet another period of uncertainty marked by emerging COVID variants; a weakening economy; the "great resignation," which brought with it staff turnover and a much-needed emphasis on work environment and culture.

Throughout the uncertainty and challenges, I remained encouraged by our staff's continued focus on our public service mission to inform, inspire and involve. The Bay Area depends on us as a primary source of trusted journalism and quality programming, and we deliver. **KQED Public Radio remains in the top spot among local news stations and in the top seven most-watched Bay Area television channels.**

We believe that to truly serve the Bay Area we must reflect and celebrate the diversity of our region. As you'll read in this report, several of this year's stories reflect our commitment to amplifying and uplifting diverse communities and voices in our coverage and programming. We embedded our journalists with the **California Reparations Task Force**, the first statewide body to study institutional and systemic anti-Black racism. Our reporting explores why California launched the first-in-the-nation task force to study reparations for Black people and what reparations could mean for the state. Two *Bay Curious* podcast episodes — "California Celebrates Its History as a Free State, But There Was Slavery Here" and "Remembering Russell City: A Thriving East Bay Town Razed by Racist Government" — examine historic racism in California. And "Sacrifice Zones: Bay Area Shoreline Communities Reimagining Their Homes in the Face of the Climate Emergency" investigates how communities of color are facing the worst of climate-related rising seas and fighting to thrive. The **"Sacrifice Zones" series had more than 400,000 social media impressions. It also sparked action. San Francisco Supervisor Connie Chan read from it directly during an oversight hearing. The supervisors now seek to compel the Navy to appear before a committee to account for its lack of action.**

We also launched **"San Jose: The Bay Area's Great Immigrant Food City,"** an award-winning series that explores how food is a gateway to and expression of our identities. And we looked at the roots of and surge in domestic extremism in Northern California. We expanded our youth media-making program Youth Takeover to 15 local high schools. **During Youth Takeover Week, 55 young voices reached 606,000 listeners through KQED programs,** including *Perspectives, Rightnowish, The California Report* and *Bay Curious*. We investigated frustrating delays in funding from Grants for the Arts. And in the summer, the PBS *Antiques Roadshow* series came to the Bay Area, giving local residents a chance to participate in the popular show.

Sparking civic dialogue, providing cultural experiences and building community are also core to our mission. Our renovated headquarters physically embodies KQED's transformation from traditional radio and television broadcaster to multimedia organization and community convener. Despite the pandemic surge, we were able to move forward safely with the fall launch of our **KQED Live events series, producing 73 events and hosting nearly 8,500 in-person attendees while also sharing events online with more than 170,000 views. Approximately 78 percent of KQED Live onstage guests identified as BIPOC.** We also launched the PRX Podcast Garage at KQED, which is helping us expand our community to a new generation of young and diverse makers who want to learn the art, craft and business of podcasting.

As always, we're grateful for your trust, belief in and generous support of KQED. You make it possible for us to keep the Bay Area informed and connected, and your support inspires our dedication to serving you.

Michael J. Isip
President &
Chief Executive Officer



Dear Members,

This has been another challenging year, but I'm proud of how well KQED has navigated through the uncertainty. Financially, the unpredictability of rapidly changing markets dictated that we dynamically manage the organization. The second half of the year was marked by weakening financial conditions and rising inflation, but our community support and careful financial management enabled us to end the year on solid ground. I commend and thank KQED staff for their resilience and excellent work during these difficult times.

As the media landscape becomes increasingly digital, KQED must continue on its path to place digital content and experiences at the center of what we do. The board will work closely with the management team to align our plans and investments to prioritize serving people whose primary — and perhaps only — experience with KQED is through digital platforms. Digital transformation is the only way for us to remain relevant and essential for future generations.

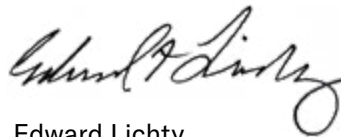
Still, our current audiences and supporters are valued and critical to our financial stability. We continue to rely on the generosity and loyalty of our core audiences and members who make it possible to evolve. Traditional philanthropic sources of support — major donors and estate planning — are critical to our future, too. We will ensure that our current core audience is not left behind.

It is thrilling to see KQED's renovated headquarters become a state-of-the-art home to staff, as well as a place that welcomes in Bay Area communities, collaborators and partners. KQED's headquarters at 2601 Mariposa has been recognized for being environmentally friendly and beautifully designed. We are proud that our building has a LEED (Leadership in Energy and Environmental Design) gold certification, a globally recognized symbol of sustainability, achievement and leadership. And we're happy to share that our architectural partner EHDD was awarded an international Architecture MasterPrize for Restoration & Renovation, which

acknowledges quality architectural design and celebrates great achievements, for its work on our headquarters.

I want to thank my board colleagues for the generosity of their time, dedication and financial support of KQED this year. Additionally, I'd like to acknowledge the work of KQED's Community Advisory Board in making sure our programming serves and reflects our diverse Bay Area communities. The board remains focused on ensuring that its composition reflects the communities we serve.

Finally, I want to express my gratitude to KQED's members, corporate sponsors and the foundations. Their support helps ensure that diverse Bay Area audiences — now and in the future — can continue to rely on trusted journalism, critical resources and quality entertainment on the devices and platforms they prefer, while also setting KQED on a sustainable path to build on the stellar, trusted public service it delivers. Thank you for your support.



Edward Lichty
Chair, KQED Board of Directors





Opening Our New Headquarters and Closing Campaign 21

KQED's renovated headquarters. Photo by Jason O'Rear.

Over KQED's nearly 70-year history, few moments may prove to be more consequential to its evolution than October 13, 2021. On this date, KQED hosted an onstage conversation with former Speaker of the House Nancy Pelosi that marked the opening of the station's newly refurbished San Francisco headquarters and ushered in a new era of public service to the Bay Area.

Designed by award-winning architects EHDD, KQED's new building updates and safeguards the station's technical and broadcast infrastructure and provides state-of-the-art equipment and workspaces that set the station up for the next era of digital and broadcast media making. Environmentally friendly, the building received a LEED (Leadership in Energy and Environmental Design) gold certification and has been awarded an international

Architecture MasterPrize for Restoration & Renovation for its beauty, function and efficient and thoughtful use of repurposing the space and materials.

The building features spaces and programs for public and community engagement that expand the type of service a public media station can provide. The Pelosi event launched KQED Live, a series of live events held mostly in KQED's new multipurpose space called The Commons. KQED Live adds a new dimension to KQED's journalism and programming by providing the community with ways to engage in person at the station and online. The conversation with Pelosi was simulcast live on YouTube to thousands of viewers across the Bay Area, the state and beyond.

The new building devotes space to the public in other ways, too. The PRX Podcast Garage at KQED is a program in which audio storytellers of all levels can learn and collaborate. A partnership with the public media company PRX, the Garage hosts regular workshops on the art and business of audio, networking events and live events, ranging from listening sessions to podcast tapings. **The PRX Podcast Garage served 519 guests and hosted 13 events** on a range of topics with speakers including The Kitchen Sisters, *Snap Judgment*'s Glynn Washington and the hosts of *Ear Hustle*, to name a few.

KQED's new Community Art Program decorates some of the public-facing spaces in the building. Artworks from spotlighted local community art programs are displayed in twice-yearly rotations in the building lobby and in the Pub Hub, a conference room that is available for community organizers to reserve and host meetings and events. For its inaugural exhibition, the program featured work from Creativity Explored (CE), a San Francisco-based art program and gallery that fosters developmentally disabled artists. The presentation featured works by Pablo Calderon, Peter Cordova and other CE artists.

The shared use of our facility doesn't end there. National Public Radio (NPR) staff continue to work alongside us. In 2022, KQED also welcomed nonprofit BAVC Media (Bay Area Video Coalition) and the team behind the podcast series *Ear Hustle* into our home. BAVC empowers media makers to develop and share diverse stories that create social change. *Ear Hustle* is about prison life and life after incarceration.

None of these capital improvements, community partnerships and innovations could have been possible without Campaign 21, an eight-year \$140 million fundraising campaign that closed in late 2021. In addition to funding this \$94 million building project, **Campaign 21 made possible KQED's expanding news and multimedia content operations, while supporting the public station's goals for building community partnerships and audience engagement.**

“These strategic investments make KQED a model for responsible and responsive independent local media and ensure that generations of Bay Area residents can count on KQED to provide trusted information and news, high-quality programming, educational resources and live experiences.”

KQED President and CEO Michael Isip

Also, Campaign 21 exceeded its initial \$135 million goal with donations from nearly 5,000 individuals. Approximately \$45 million from the campaign has been invested in KQED's newsgathering capacity and specialized content teams, as well as the technology and infrastructure that support journalists', content makers' and programmers' work. The newsroom's capacity has been expanded to report local and statewide news and to offer enhanced coverage on weekends and has grown to include news desks on specialized beats, such as housing equity.

KQED's President and CEO Michael Isip sees this building and this campaign as positioning KQED for long-term success in an always uncertain and shifting media environment: “These strategic investments make KQED a model for responsible and responsive independent local media and ensure that generations of Bay Area residents can count on KQED to provide trusted information and news, high-quality programming, educational resources and live experiences.”

KQED's building renovation was made possible by KQED Campaign 21 donors, KQED sponsors and the members of KQED.



If Cities Could Dance artists teach voguing, a stylized form of dance created by Black and Latinx LGBTQ+ communities. Photo by Beth LaBerge/KQED.

Building Community Through the New KQED Live Event Series

In fall 2021, we launched KQED Live as the events series designed to animate our remodeled headquarters, including The Commons, its flagship community venue. Dedicated to bringing journalism to life onstage, amplifying local culture and deepening civic participation, the series gathered the public for 73 distinctive events that offered attendees a comprehensive range of Bay Area-rooted thought, creative expression and ways to engage with each other.

Like an experiential crash course in what it means to be of the Bay Area, the program as a whole aspired to reflect the vivid array of local life. Seasonally curated, events varied in formats from thoughtful panels to a live pro-wrestling match. Audiences listened in on thoughtful conversations with leaders, including former Speaker of the House Nancy Pelosi and former San Francisco District Attorney Chesa Boudin, and with authors such as Rebecca Solnit and Isabel Allende.

The KQED Live interview with Former House Speaker Nancy Pelosi won an award for Best Broadcast Interview from the Sacramento Press Club.

The Commons stage also featured concerts with signature Bay Area artists, such as La Doña, Fantastic Negrito and the Kronos Quartet. One audience member noted: “I really enjoyed learning more about our local artists and feeling like we met them.” Attendees also tasted local flavors from chefs and artisans, including James Beard Award-winner Reem Assil and vegan cheesemaker Miyoko Schinner. Interactive game nights, such as the KQED podcast *Bay Curious* Trivia Night, and Rebel Girls Bingo Night, invited strangers to think collectively about our communities’ history and unique treasures. Screenings with popular science programs, including NOVA’s *The Universe Revealed* and NPR’s *Science Friday*, brought

together local scientists to consider the far reaches of the cosmos and the ocean's depths. Live storytelling nights celebrated Bay Area pluralism and the lived experiences of our communities through events such as Hella Asian, presented with the Asian American Journalists Association; our Latinx cabaret series "Donde Esta Mi Gente?"; and "The Russell City Blues," which recounted a thriving cultural hub for Bay Area people of color that was lost to structural racism and displacement.

KQED's radio and podcast programs staged special live shows, including *Forum*'s evening with Olympic gold medalist Kristi Yamaguchi and *Rightnowish*'s night with a lineup of local stand-up comedians. And, with a theatrical walking tour at the Japanese Tea Garden in Golden Gate Park, KQED Live took audiences to a significant local site for an immersive experience to help them understand our history and appreciate the cultural assets we share. Often, attendees shared feedback about KQED Live, and one noted: "How much fun it is to engage with my community in this way!"

“[KQED] is such an agent of communicating values, of transparency and accountability and of just beauty to [help us] forget differences.”

Former House Speaker Nancy Pelosi

If KQED Live's breadth and variety held a mirror up to the Bay Area's dynamism, then its slate of program guests reflected its diversity. The series' first year presented 250 speakers and spotlighted performers. KQED Live intended to have at least 20 percent of events centered on Latinx stories and culture to better serve local audiences and our San Francisco Mission neighborhood. This is a goal that we exceeded: **29 percent of onstage guests identified as Latinx.** And representation of historically excluded racial/ethnic groups among program participants matched or over-indexed against current Bay Area census data, with **an overall estimated 78 percent of program participants identified as BIPOC.**

Despite a year marked by successive pandemic waves, KQED Live was still able to bring life and attention to KQED's renovated headquarters, hosting nearly 8,500 in-person attendees while

also sharing events online with more than 170,000 views. And, as pandemic anxieties began to abate and audiences yearned to do things together, KQED Live picked up steam in the second half of the year, seeing three times as much attendance as the first half, suggesting great potential for making KQED's home an even more vibrant destination for culture and community.

KQED Live was made possible through sponsorship support from the Asian Art Museum, Berkeley Repertory Theatre, Comcast Business, and Oakland International Airport. Bay Curious is sponsored exclusively by Sierra Nevada Brewing Company.

KQED FY 2022 Facts

Most-Listened-To Radio Shows on KQED Public Radio

- *Morning Edition*
- *Forum*
- *PBS NewsHour*
- *Marketplace*
- *All Things Considered*
- *The World*
- *Here & Now*
- *Fresh Air*



Former House Speaker Nancy Pelosi at the KQED Live event. Photo by Alain McLaughlin.



Exploring the Road to Racial Equality: Reparations

The QED Live Reparations event featured (left to right): Erika Smith, *Los Angeles Times* columnist; Nikki Jones, professor and H. Michael and Jeanne Williams department chair of African American Studies at UC Berkeley; Sarah Treuhaft, senior director at the Institute on Race, Power and Political Economy; Otis R. Taylor Jr., KQED News managing editor. Photo by Mogli Maureal.

The road to racial equity in America begins in California. The California Reparations Task Force is the first statewide body to study — and suggest — reparative measures to remedy the centuries of harm endured by Black people. The task force is a result of a bill written by Dr. Shirley Weber, California's first Black secretary of state. A priority for the nine-member body, which held its first meeting in June 2021, is educating Californians about our shared history and the systemic forces contributing to the disenfranchisement of Black people in America.

The ramifications of slavery and the post-emancipation laws passed to enforce segregation and limit the rights of the formerly enslaved are seen in the glaring disparities in the criminal justice system, health outcomes, the wealth gap and more. To understand how discrimination and racism in California perpetuates inequality, it's necessary to look at the systems, put in place by the state's founding fathers, which were designed to allow some to prosper and others to fail.

The task force is expected to submit its final report in July 2023. Reparations could take the form of direct payments, mortgage subsidies or the return of land that was confiscated to decimate Black communities that flourished in spite of repressive laws.

KQED has devoted resources to cover the task force because it's our belief that our shared history — the stories that bind us together — must actually reflect the reality of that shared history. Coverage of the task force reflects KQED's deep commitment to Diversity, Equity and Inclusion (DEI) initiatives.

KQED's reparations project, which launched in February 2021, is led by the core newsroom team of Lakshmi Sarah, Annelise Finney and Beth LaBerge, and is edited by Otis R. Taylor Jr. with many KQED departments contributing to it. **Several stories were featured on NPR; npr.org; and California Today, the daily *New York Times* newsletter.**

On [kqed.org/reparations](https://www.kqed.org/reparations), KQED's coverage explores big questions, such as: Why is there a disproportionate number of unhoused Black people? Why are incarceration rates highest for Black people? Why do Black communities lack what's easily accessible for predominantly white communities?

In this report, we feature three of our reparations-related stories: "Sacrifice Zones: Bay Area Shoreline Communities Reimagining Their Homes in the Face of the Climate Emergency"; "California Celebrates Its History as a 'Free State.' But There Was Slavery Here"; and "Remembering Russell City: A Thriving East Bay Town Razed by Racist Government."



KQED Reporter Ezra David Romero speaks with community activist Margaret Gordon in West Oakland. Photo by Beth LaBerge/KQED.

Investigating Climate Change's Impact on Bay Area Communities of Color

As part of KQED's reparations coverage, Climate Reporter Ezra David Romero looked at Bay Area communities of color facing the worst of rising seas and fighting to thrive. The project — "Sacrifice Zones: Bay Area Shoreline Communities Reimagining Their Homes in the Face of the Climate Emergency" — highlighted the forefront of the scientific literature on a particular issue: rising groundwater.

As climate change pushes up the San Francisco Bay, it forces up the thin layer of brackish water right below ground, pressing up through pipes, cracking foundations and uncorking contaminated waste that's buried underground. Scientists warn that plumes of waste will migrate along unpredictable pathways, exposing communities of color to contamination decades before floods gush over industrial shorelines.

Romero reported that, in San Francisco, rising groundwater could unearth radioactive pollution in Bayview Hunters Point and profiled residents fighting for the toxic waste to be cleaned up. In nearby Marin City, the only road in and out of town regularly floods during big storms, a problem that's primed to worsen with climate change. Already, Marin City is one of the places most vulnerable to climate-driven flooding in the Bay Area, a result of the government neglecting its water system for years. In West Oakland, Romero identified 138 contaminated sites — colorless gasses in dirt under schools, flammable chemicals buried in shallow soil near parks, petroleum in pockets of groundwater from iron manufacturing — that are steeping like tea bags in groundwater.

The series featured deep-dive radio features, digital stories and interactive maps with data layers derived from complex climate model simulations; these assets garnered around 100,000 page views. On social media, the series had more than 400,000 impressions, mainly on Twitter. Videos about the series have had more than 50,000 views across Instagram and TikTok.

After the “Sacrifice Zones” series was published, San Francisco Supervisor Connie Chan read from it directly during an oversight hearing. The supervisors now seek to compel the Navy to appear before a committee to account for their lack of action on this issue. Arieann Harrison, a key source, wrote to KQED and said thanks for “supporting our community and giving us a voice. People need to know the truth and hopefully care about what is guaranteed to affect us all.”

KQED collaborated with researchers from UC Berkeley and UCLA on this project. UC Berkeley’s Kristina Hill praised the series and said it caused “local and regional agencies to ask themselves how they can be allies for environmental justice communities on this issue.”

The series is being used to educate students. As Tammie Visintainer, assistant professor of science education at San Jose State University noted on Twitter, she’s using the “Sacrifice Zones” series in her classroom. “What happens when teachers engage w/ reparations + climate justice in a #science methods course? Excited to find out in class tomorrow! Grateful to @ezraromero for this @KQED Bay Area climate justice series!”

Romero transformed the series into a long-form audio documentary with *The California Report Magazine* and separately for NPR’s National Desk. Marcia Davis, race and identity editor for NPR, said Romero’s stories are “widening the conversation on reparations nationally to include climate change.”

KQED’s science coverage is supported by the National Science Foundation, the Patrick J. McGovern Fund, the Dirk and Charlene Kabcenell Foundation, the Gordon and Betty Moore Foundation, KQED sponsors and the members of KQED.



Terrie Harris-Green in Marin City after a community meeting to discuss flooding issues. Photo by Beth LaBerge/KQED.

“[Thanks for] supporting our community and giving us a voice. People need to know the truth and hopefully care about what is guaranteed to affect us all.”

Arieann Harrison, a key source for “Sacrifice Zones”



Giant water bug. Photo by Deep Look/KQED.

Taking a Deep Look at Nature Yields a Golden Year

Deep Look, KQED's award-winning wildlife series, had a momentous year. In its ninth season, the series continued to grow and engage audiences by giving viewers a close-up view of the natural world they rarely get to experience. Along the way, the series has inspired a love of nature for many fans and has made ***Deep Look* KQED's most successful digital video production.**

The digital-only series hit **2 million subscribers on its YouTube channel and had close to 60 million views. It also expanded to the social video platform TikTok, earning more than 20 million views in its first seven months.** Both YouTube and TikTok engage millennial and Gen Z fans, which are priority audiences for KQED.

Besides being a hit with younger fans, ***Deep Look* also won some prestigious awards.**

Its 150th episode, "Barnacles Go to Unbelievable Lengths to Hook Up," won a **Jackson Wild Media Award** in the Micro Movie category. This international, juried award is equivalent to an Oscar for nature films. The video was produced and filmed by Josh Cassidy, *Deep Look*'s lead producer and cinematographer.

To close out the year, *Deep Look* brought home a **2022 AAAS Kavli Science Journalism Gold Award** in the "Video Spot News/Feature Reporting" category. The awards, administered by the American Association for the Advancement of Science (AAAS), are given out by independent panels of science journalists and recognize distinguished science reporting from around the world. *Deep Look*'s full video collection is at kqed.org/deeplook and at youtube.com/kqeddeeplook.

Funding for Deep Look is provided in part by PBS Digital Studios and the members of KQED.



Former Russell City resident Sam Nava, 82, sits next to his wife, Juanita, at their home in Hayward. Photo by Beth LaBerge/KQED.

Shining Light on California's Often Overlooked Racist History

Despite What You Learned, California Had Slavery

A KQED *Bay Curious* podcast episode called “Despite What You Learned, California Had Slavery: What Now?,” focused on a topic that many people may not know about. The story was sparked by a listener who had heard that miners looking to get rich prior to the California Gold Rush brought enslaved people with them. The episode details an often overlooked, dark part of our state’s history.

While California was attracting gold-seekers, the Civil War was brewing in the United States. Some of California’s early leaders built their wealth by exploiting the labor of enslaved people. At the constitutional convention, many argued that California shouldn’t allow Black people into the state. There were fears that they

would compete with white people for jobs — and win. While those voices didn’t prevail, early state legislators showed their sympathy to the South in other ways. One of them was legislation.

Stacey L. Smith, a professor of history at Oregon State University, said that California passed “its own 1852 Fugitive Slave Act that essentially was a supplement of that federal act and pledged that the state would help the federal government do everything it could to help protect slave holders and not freedom seekers.” **The story was one of the most downloaded (29,000) KQED podcast episodes this year.**

Russell City, the Town That Lost the Blues

A related story also had a big impact. More than one hundred years later, in 1965, California still struggled to do right by people of color, including African Americans and Latinos living in Russell City, a once-thriving unincorporated East Bay town that attracted Black and brown people who traveled to California seeking factory work during World War II. Russell City also helped birth the West Coast blues with visitors such as Etta James and Ray Charles.

With more than 20,000 downloads, “The Story of Russell City, the Town that Lost the Blues” from *Bay Curious* has had a large impact on an East Bay community.

In the episode, KQED reporter Spencer Whitney and producer Katrina Schwartz talk with former residents about the loss of their community.

“We’re looking for, you know, some kind of restoration or restorative justice to reclaim our wealth that was taken away from us.”

Gloria Moore, former Russell City resident

“Russell City really didn’t open until about 11 or 12 at night, and they’d go ‘til morning, you know, six or seven,” said Ronnie Stewart, executive director with West Coast Blues Society and a historian with the Russell City Project. But by the early 1960s, Alameda County ordered Russell City to be completely evacuated due to poor sanitation, shutting it down through a process called eminent domain, which Whitney says is a tactic that governments have used to seize land owned by people of color and underpay them for it. Russell City was razed to make way for an industrial park.

Marian Johnson’s grandfather testified in front of the Alameda Board of Supervisors and the redevelopment agency. “I could just feel the pain of what he was going through, how he was feeling because the questions they were asking him were sort of condescending,” Johnson said. “It made me feel like they didn’t think he had enough sense to know what was happening.”



A small home with paper siding as well as a plywood roof. On the outside of the home is a sign that reads “For Sale.” Circa 1953. Photo courtesy of the Hayward Area Historical Society.

About a month after the episode aired, Whitney hosted a sold-out KQED Live event in The Commons at KQED with more than 100 attendees for a night full of blues music and stories about Russell City. Schwartz said that it helped reunite many of the town’s former residents and their families.

“When I think about Russell City, the first thing that comes to mind is a story about resilience. The former residents had to reestablish their sense of community after their homes were sold and demolished,” said Whitney. “When we interviewed people about their memories of Russell City, you could see what it meant to them and how much they cherished it,” said Schwartz.

While the city of Hayward issued an apology to the former residents of Russell City, some are calling for reparations. “We’re looking for, you know, some kind of restoration or restorative justice to reclaim our wealth that was taken away from us,” said Gloria Moore.

Schwartz said that a group of residents calling for reparations are using the *Bay Curious* episode as part of their outreach to help inform other former residents of Russell City of the practice of eminent domain and what they can do about it now.

Bay Curious is sponsored exclusively by Sierra Nevada Brewing Company.



Mardonia Galeana, who ran an informal restaurant for undocumented workers out of her apartment in the 1990s, prepares a meal in San Jose. Photo by Beth LaBerge/KQED.

Elevating San Jose’s Immigrant Food Communities

In the Bay Area media landscape, San Jose and the South Bay are often overshadowed by San Francisco and Oakland. This past year, KQED Food Editor Luke Tsai had the chance to spotlight one city’s vibrant food community — and he knew just where to go.

“When I talk about how I’d rather eat in San Jose than almost anywhere else in the Bay Area, I tend to get a lot of blank stares,” Tsai wrote in the introduction to the special series “San Jose: The Bay Area’s Great Immigrant Food City.” But, he asserted, there’s no other place in Northern California with such a wide range of homey Ethiopian stews; strip-mall Vietnamese pho and banh mi spots; Mexican panaderías; Somali stir-fry; destination-worthy ramen and so much more. Immigrants from those particular food cultures all knew about San Jose’s greatness as a food city. So why wasn’t anyone else talking about it?

Over the span of two weeks, Tsai and his team of food writers elevated San Jose’s undersung food scene — its home kitchens, strip-mall restaurants and pop-ups — and readers took note. San Jose Mayor Sam Liccardo posted: **“It’s official. San Jose is, far and away, the Bay Area’s greatest immigrant food city. There, KQED said it. And they’re right.”**

Working with numerous contributors from San Jose, many new to food writing but all well seasoned in their hometown’s food culture, KQED introduced readers to the hidden food gems found in pockets of a city better known for tech.

In the series, readers met 86-year-old Mardonia Galeana, who ran an informal restaurant out of her San Jose kitchen to feed undocumented workers during the racism and xenophobia of the

Prop. 187 campaign. The series also included an insider's guide to the city's rich, youth-centric Vietnamese drinks scene, with its distinctive boba culture, durian milk teas and "ABGs," a term that describes a subculture of Asian American girls who like to party and drink boba. It covered the current challenges facing San Jose's historic Japantown as well as its beloved La Pulga flea market and gave a glimpse

“The KQED Arts & Culture series on San Jose’s immigrant food scene is soul soup. You can tell these stories were written with love and attention.”

Supriya Yelimeli from Berkeleyside

— in comics form — into the city's thriving underground food economy.

The series garnered more than 117,000 page views. In addition, Tsai won the Society of Professional Journalists, Northern California, Arts & Culture award for telling stories of migration, culture and history. And in a nationwide honor, one of the series' stories, “How Vietnamese Americans Made San Jose America’s Tofu Capital,” by Adesh Thapliyal, was selected for HarperCollins’ prestigious compendium *The Best American Food Writing 2022*.

Perhaps even more important, however, was the very personal impact that series made on born-and-raised San Jose residents who sent dozens of tweets, emails and direct messages thanking KQED's writers and editors for making them “feel seen” and for treating the city's diverse food cultures with “such respect and admiration.”

KQED FY 2022 Facts

Most-Liked Social Media Posts

- Have you ever noticed that the names of San Francisco streets are stamped into the sidewalks? Well, there's a good reason for it.
- Some of NorCal's most delicious things are hidden in plain sight. @KQED Food's Alan Chazaro has the scoop on one of the latest and greatest: a Filipino ice cream shop & bakery that sells halo-halo & ensaymadas out of the back of a gas station in Tracy.
- Were it not for an angry horticulturist and a stack of explosives, Golden Gate Park might still have its very own Eiffel Tower. More via KQED Arts & Culture.
- “In their defense, Justin [Hakuta] and Randall Park were both Asian on the same night this one time,” one Twitter user responded.
- The falls never stop or slow down. That's because there's a constant flow of millions of gallons of water every day, even during drought years, like this one.
- **BREAKING: All three defendants were found guilty of murdering Ahmaud Arbery, a Black man who was chased down and shot while out jogging.**
- Before electricity existed, how did you get light into underground apartments or subway stations? You used small prisms of glass.
- We reached a conclusive decision that there isn't right now a test or an assessment that we feel comfortable using in our admissions process. —Cecilia Estolano, chair of the UC Board of Regents. More from CalMatters.org.
- The teacher shortage is due in part to recent higher-than-average rates of teacher resignations and retirements — largely a result of burnout.
- In one large district, leaves of absences alone increased by 50% in 2020-21.



KQED reporters exposed a plot to burn down the California Democratic Party headquarters building in Sacramento. Photo by Juan Pablo Vazquez-Enriquez/Google Maps.

Investigating the Plot and People Connected to California's Domestic Extremism

Since spring 2020, the number of FBI investigations of suspected domestic extremists has more than doubled, according to the U.S. Department of Justice (DOJ). And just over a year after hundreds of people stormed the United States Capitol on January 6, 2021, in an attempt to stop the certification of the presidential election, the DOJ announced it was creating a special unit to address domestic extremism.

In one of KQED's most explosive investigative reports of the year, our journalists found that at least 40 people from California, including a Mill Valley resident who fled to Europe, participated in the insurrection. More than 900 people have been arrested and charged for their alleged involvement. One, a former Army paratrooper who is the leader of the Oath Keepers, a far-right militia, was convicted of sedition for his

participation. The Southern Poverty Law Center has identified 65 currently active hate groups and four militias in California.

In KQED's investigation published in May 2022, KQED reporters Alex Hall and Julie Small exposed a plot to blow up the headquarters of the California Democratic Party in Sacramento. The portrait of two men, united by rage and an obscure anti-government militia in the weeks after Joe Biden was declared president, was **kqed.org's most-read story published in 2022, receiving well over 225,000 page views.**

The Los Angeles Times credited KQED's reporting on the plot when they followed up on the story, noting that, "To find out more about the [suspects], KQED Reporters Alexandra Hall and Julie Small reviewed hundreds of documents and conducted interviews with people who knew the men."

And more than 2,000 people engaged with KQED’s Twitter thread about the story, including a response from Yvette Martinez, the executive director of the California Democratic Party, who wrote: “Thankfully their evil plot was foiled and these men are in custody. I will say more about this publicly when hearings are concluded and justice is served. Thanks to everyone who has reached out with concerns for the safety of staff,” and Herbert Niles, the associate director of the Washington, D.C., governmental Office of Cable Television, who wrote, “What a thorough, well-written and sourced piece. [The reporters] did great work here. Thank you for shedding light on this troubling case.” KQED is committed to tracking the domestic extremism elements – violent political rhetoric, disinformation and hateful ideologies – that continue to captivate an audience of tens of millions, including politicians, law enforcement officers and military personnel.

“Our democracy is under attack. Elected officials – including California representatives – still push the Big Lie. Far-right groups are planning terrorist actions. We should act like democracy depends on our reporting,” said Otis R. Taylor Jr., managing editor of KQED News.

The threat of extremist violence in California was elevated again in fall 2022, when a man, consumed by baseless conspiracy theories, broke into the San Francisco home of former House Speaker Nancy Pelosi and violently assaulted her husband Paul Pelosi. Small, a veteran investigative journalist, and Hall, who helmed the Central Valley beat for almost five years, are part of KQED’s reporting desk focused on accountability journalism. In 2023, the pair will continue investigating domestic extremism rooted in California.

Funding support for KQED News is provided by Eric and Wendy Schmidt, The James Irvine Foundation, the Silicon Valley Community Foundation, the Heising-Simons Foundation, the San Francisco Foundation, the California Endowment, the Hellman Foundation, Craig Newmark Philanthropies, the Bernard Osher Foundation, the Westly Foundation, the Vadasz Family Foundation, KQED sponsors and the members of KQED.

“To find out more about the [suspects], KQED reporters Alexandra Hall and Julie Small reviewed hundreds of documents and conducted interviews with people who knew the men.”

The Los Angeles Times, crediting KQED’s reporting on the plot when they followed up on the story

KQED FY 2022 Facts

Most-Read Stories on kqed.org

- **How to Play Mafia: an In-Depth Guide to the Perfect Holiday Game**
- **Plot to Blow Up Democratic Headquarters Exposed California Extremists Hiding in Plain Sight**
- **Ten Free Educational Game Sites**
- **Are Zoos Good or Bad for Animals?**
- **It Saved My Life: Depression Treatment Turns Lives Around in Five Days**
- **COVID Sick Pay in California: How to Claim This New Paid Leave**
- **Where Can I Get a Pfizer Booster Shot Near Me? Here’s Who’s Eligible**
- **Where Can I Find a Monkeypox Vaccine Near Me?**
- **Perhaps Nostradamus Predicted Coronavirus After All**
- **SF Musician Releases “All Too Well (Jake’s Version)” in Defense of Gyllenhaal**



Gray Area was one of the nonprofit arts organizations affected by the delay in San Francisco Grants for the Arts funding. Here, attendees wait to enter a large-scale 2020 exhibition. Photo by Naveed Ahmad.

Putting Artists at the Center of Our Arts & Culture Coverage

For the KQED Arts & Culture team, covering the local cultural landscape isn't just about reviewing exhibitions or profiling musicians; it's about investigating the ways the region supports its artistic communities. While city-provided grants often help nonprofits and artists directly, those funding sources can also fall short of meeting real needs. Over the past year, some of the Arts & Culture team's most impactful stories examined approaches both old and new to keeping art and artists in the Bay Area.

In a January 2022 investigation prompted by complaints from San Francisco's nonprofit arts spaces, Senior Associate Editor Sarah Hotchkiss (with additional reporting from Arts Editorial Intern Julian Sorapuru) looked into delays in funding from San Francisco Grants for the Arts (GFTA), a city-run entity that awards general operating funds to nonprofits, in a story called "Frustrating Delays in City Funding Affect Over 200 SF Arts Nonprofits."

Six months into the year's grant cycle, KQED found many of the organizations who were awarded grants hadn't even received the paperwork from

GFTA. Barry Threw, executive director of Gray Area Foundation for the Arts, put it plainly: "Nobody's gotten the money yet." Nonprofit administrators citywide spoke of confusing communications from a severely understaffed and often nonresponsive office. Most distressing for many was the lack of information on next year's application process.

Immediately following KQED's exposé, grantees saw action. "I received our grant contract tonight," wrote BFF.fm General Manager Amanda Guest on Twitter, nine hours after the story's publication, thanking KQED and Sarah Hotchkiss for "lighting that fire." Other grantees who were previously hesitant to air their frustrations spoke up as well. **The San Francisco Chronicle followed up on KQED's reporting more than a month later, focusing on GFTA's poor leadership and staff departures.**

KQED's Arts & Culture coverage is supported by the William and Flora Hewlett Foundation, the National Endowment for the Arts, Akonadi Foundation, Yogen and Peggy Dalal, Diane B. Wilsey, the William and Gretchen Kimball Fund, the KQED sponsors and the members of KQED. KQED Arts Videos and Rightnowish sponsorship comes from First Republic Bank.



Kenny Yang recording his radio story at KQED's studios. Photo by Suzie Racho/KQED.

Empowering Young People: KQED's Youth Takeover

Every spring, KQED opens its broadcast, podcast and online programming to student-produced content from Bay Area classrooms. In 2022, for the fifth year, Bay Area teens shared their voices and ideas with KQED's audiences.

Fifteen local high school classrooms participated in the Youth Takeover this year. Starting in the fall, **we worked closely with teachers to support more than 500 students in creating their own media pieces.** Teachers received lesson plans, curricular support and customized assistance in media making. The students worked in collaboration with KQED media experts, who helped them develop their pitches and scripts. **We hosted 300 Youth Takeover students at the new KQED headquarters,** where they received audio training at the PRX Podcast Garage and were given access to our professional studios to record their final pieces. We also brought in KQED career panelists to talk about the importance of public media and share their personal, academic and professional journeys.

The year-long experience culminated in Youth Takeover Week when **55 youth voices reached 606,000 listeners** through KQED programs, including *Perspectives*, *Rightnowish*, *The California Report* and *Bay Curious*. In an exciting first, the *Forum* show mentored three Youth Advisory Board members: Mahi Jariwala, Khadeejah Khan and Catherine Hou. Jariwala became the first teenager to co-host *Forum* with Alexis Madrigal. A conversation produced by Khan was featured on an episode about zero-waste living rooted in communities of color. On the final *Forum* episode, San Francisco International Film Festival representatives heard Hou discuss Asian American representation in the arts and invited her to meet actor Sandra Oh. Hou asked her what advice she would give to young Asian Americans trying to make a change. They agreed: Work with your community and don't be afraid to use your voice.

Funding for KQED's education services is provided by the Gilead Foundation, the Koret Foundation, the Stuart Foundation, First Republic Foundation, Corporation for Public Broadcasting, the Crescent Porter Hale Foundation, KQED sponsors and the members of KQED.



An *Antiques Roadshow* appraiser reveals an item's value to a Bay Area attendee when the show came to Filoli Gardens in Woodside. Photo by Katherine Nelson Ross for GBH. © WGBH 2022.

Hosting Antiques Roadshow in the Bay Area

Now in Season 27, *Antiques Roadshow* is one of the most enduring and beloved series on television. Viewers know to expect that each episode will feature its share of winners and losers — those who learn that those heirlooms hidden away in their closet are more valuable than they could have imagined, and others who find out that their items may be worth less than they had dreamed for. What viewers may not realize, however, is that this public media institution is a truly community- and volunteer-driven production.

Produced by PBS member station GBH in Boston, *Antiques Roadshow* annually travels to cities across America and works with local public media stations to pull off complex productions that are equal parts television production set and pop-up antiques mall. Every *Antiques Roadshow* event requires local hosting stations to staff these highly organized yet busy productions with community volunteers, as well as to help drive attendance and viewership with

local promotion. As part of its five-city 2022 tour, *Antiques Roadshow* returned to the Bay Area for the first time in eight years to tape episodes at the Filoli Historic House and Gardens in Woodside, a breathtaking century-old California landmark nestled at the edge of a lake halfway between San Francisco and San Jose.

Local host KQED was charged with supplying and organizing more than 100 volunteers for a 12-hour taping on June 22, 2022. KQED-led volunteers welcomed more than 2,500 attendees, directing them to parking and to areas of event production. KQED hosted a welcome booth at the event, where staff handed out 1,500 branded, accordion-style fans for relief on a particularly sweltering summer day. In the spirit of the event, KQED created a mini-museum featuring pledge and member gifts and trinkets from throughout its nearly 70-year history.

Driven by KQED promotion, approximately 13,000 fans applied to a drawing that delivered 3,000

tickets. KQED also provided more than 300 tickets to donors to its radio pledge drive, and more to community partner organizations in the area.

When guests entered the venue, KQED community volunteers assigned them one of 23 category codes, including paintings, sports memorabilia, toys, and others. Each guest was allowed to bring two items, which would be appraised by one of 70 national and international specialists. By the end of the day, the *Antiques Roadshow* crew had filmed about 150 appraisals.

One of the appraisers examined a Baltic amber necklace from Germany. The necklace's owner, Janeanne, was surprised to learn it was worth just around \$125 but was still grateful for the appraisal. "People are happy to be here," she said. "It's a lovely atmosphere; we kind of need that nowadays. We're getting back (to normal from the pandemic)." As *New York Times* Opinion Writer Jay Caspian King added in a column about the Filoli event: "Everyone was happy just to be in the presence of the appraisers who had been seen on television."

“People are happy to be here. It’s a lovely atmosphere; we kind of need that nowadays. We’re getting back [to normal from the pandemic].”

Janeanne, Antiques Roadshow participant

Social engagement featuring highlights from the course of the day yielded a post and reel with a combined 20,000 likes/views, and 12,000 Facebook likes. Combined, the posts had more than 1,300 engagements and shares.

The three episodes featuring Filoli premiered nationally on PBS stations in January 2023 and are available for streaming on the PBS App or by visiting video.kqed.com.

An *Antiques Roadshow* guest brings an iconic Bay Area treasure to the show at Filoli in Woodside. Photo of Alan Katz (right) by Katherine Nelson Hall for GBH. © WGBH 2022.



KQED Digital Productions, Products and Presentations

KQED Television, Locally Broadcast Productions

Check, Please! Bay Area
Check, Please! You Gotta Try This!
KQED Newsroom

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

Joseph Rosendo's Travelscope
Roadtrip Nation

KQED Television, Nationally Broadcast Fundraising Breaks

5-Day Rapid Reset with Dr. Kellyann
Life 201 with Adiel Gorel
Longevity Paradox with Steven Grundy

KQED Public Radio Productions

The California Report
The California Report Magazine
Forum
Perspectives
Political Breakdown

KQED Digital Productions and Presentations

Above the Noise
The Bay
Bay Curious
Consider This (with NPR)
Cooking with Brontez
Deep Look
Hella Hungry
If Cities Could Dance
MindShift
On Our Watch
Political Breakdown
Rightnowish
Smackin' Kitchen
SOLD OUT: Rethinking Housing in America

KQED FY 2022 Facts

Most-Watched Television Shows on KQED Public Television

- *All Creatures Great and Small*
- *Finding Your Roots*
- *Benjamin Franklin*
- *The U.S. and the Holocaust*
- *Vera*
- *Call the Midwife*
- *Around the World in Eighty Days*
- *NOVA*
- *In Performance at the White House*
- *Grantchester*



Stefani Renée from the *Smackin' Kitchen* food series kicks up comfort foods. Photo by Sarah Eichstedt.



Pendarvis Harshaw, host of KQED's *Rightnowish* podcast.

Awards and Recognition

National Edward R. Murrow Award: Large Station, News Documentary

"An Investigation Into Deadly COVID-19 Outbreaks at Foster Farms," Alex Hall, reporter; Sasha Khokha, Alex Emslie, Dan Brekke, Beth LaBerge

Regional Edward R. Murrow Awards:

TV News Documentary

"California's Plastic Problem," Monica Lam, reporter; Priya David Clemens, host; Katherine Shok, Dina Munsch, Crystal Consaul and Jeffrey Edalatpour

Continuing Coverage

"Bankrupt," The California Newsroom in partnership with KQED, Northern California Public Media, The California Newsroom, KUNR and Capitol Public Radio; led by Lily Jamali (KQED) and Aaron Glantz

Excellence in Sound

"The Enduring Power of 'Amazing Grace' and What It Says About American Unity," Chloe Veltman, reporter, The California Report team: Victorial Mauleon, Suzie Racho, Amanda Font, Sasha Khokha and Brendan Willard

Investigative Reporting

"Dangerous Air: As California Burns, America Breathes Toxic Smoke," The California Newsroom in partnership with KQED, KCRW, Capital Public Radio, including Farida Jhabvala Romero (KQED), Alison Saldanha, Caleigh Wells, Aaron Glantz and George LeVines

News Documentary

"An Investigation into Deadly COVID-19 Outbreaks at Foster Farms" (see above)

TV News Documentary

"California's Plastic Problem," Monica Lam, reporter; Priya David Clemens, host; Katherine Shok, Dina Munsch, Crystal Consaul, Jeffrey Edalatpour, Henry Rubin, Steve Thomas and Eric Limcaoco

Northern California Emmy® Awards

Environment/Science — News or Short-Form Content

"Deep Look: Why Did the Mexican Jumping Bean Jump?," Mike Seely, producer/writer/editor/cinematographer; Kevin Collins, Josh Cassidy, cinematographers; Laura Klivans, narrator/writer; Seth Samuel, composer; Dina Munsch, sound mix; Josh Cassidy, Gabriela Quirós, coordinating producer; Craig Rosa, series producer

Arts/Entertainment — News or Short-Form Content

"Reclaiming the Legacy of Oakland's Boogaloo Dance Culture," Kelly Whalen, producer; Spencer Wilkinson, producer/director; Eric Arnold, producer/co-director; Elie Khadra, director of photography/editor

Society of Professional Journalists, Northern California Chapter

Arts & Culture (Print/Online Large Division): Luke Tsai for his food coverage telling stories of migration, culture and history

Arts & Culture (TV/Video): "If Cities Could Dance," KQED Arts & Culture team: episodes featuring a disability arts ensemble, Indigenous dance, and the work of transgender and gender-nonconforming artists in modern dance and choreography

Environment Reporting (Radio/Audio): Danielle Venton, Ezra David Romero, Laura Klivans and Raquel Maria Dillon for their environment reporting: stories on

racism in highway emissions policies; effective forest management; San Jose's water supply; fatigue facing wildfire professionals and how different places in the Bay Area grapple with drought.

Features Journalism (Print/Online Large Division): Vanessa Rancaño for "What's a Black School Worth in Oakland? Grass Valley Elementary Community Braces for 2nd Closure in a Decade"

Features Journalism (Radio/Audio): Sasha Khokha, Izzy Bloom, Victoria Mauleon and Suzie Racho for "Meet Three of the Women Behind an Indigenous Land Back Effort to Reclaim a SF Peninsula Farm"

Investigative Reporting (Print/Online/Large Div.): Scott Rodd of Cap Radio and Danielle Venton of KQED for "Cal Fire Fumbles Key Responsibilities to Prevent Catastrophic Wildfires Despite Historic Budget"

Longform Storytelling (Radio/Audio): Spencer Whitney, Katrina Schwartz and Olivia Allen-Price for "Remembering Russell City: A Thriving East Bay Town Razed by Racist Government"

Longform Storytelling (TV/Video): Kelly Whalen, Benjamin McBride, Elie M. Khadra and Karega Bailey for "When the Waters Get Deep"

Ongoing Coverage (Radio/Audio): Tyche Hendricks for reporting on how asylum seekers in California struggle to navigate a dysfunctional immigration court system.

Podcast Journalism (News Reporting): Erin Baldassari and Molly Solomon for *Sold Out: Rethinking Housing In America* (several episodes)

Science Reporting (Radio/Audio): April Dembosky, Lesley McClurg, Ezra David Romero and Danielle Venton for sea level rise in the Bay Area and possible effects; how the Tahoe area protected itself from the Caldor Fire; schizophrenia and the risk of dying from COVID-19 and the use of repetitive transcranial magnetic stimulation for depression.

Science Reporting (TV/Video): The *Deep Look* team for using extreme magnification to report on the world around us, including the sex lives of barnacles; fruit flies laying eggs in berries we eat; water bug behavior; mushrooms imitating decaying meat and blood-sucking kissing bugs

Technology Reporting (Radio/Audio): Rachel Myrow for "Incorrectly Deleted From Facebook? Getting Back on Might Take Connections"

Sacramento Press Club: Best Broadcast Interview: Nancy Pelosi KQED Live interview: Scott Shafer and Marisa Lagos

Jackson Wild Media Award, Best Micro Movie

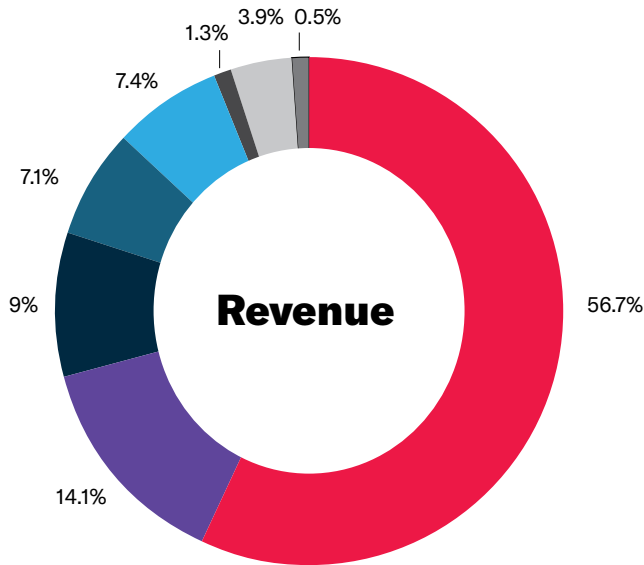
"Deep Look: Barnacles Go to Unbelievable Lengths to Hook Up," Josh Cassidy, producer/writer/cinematographer/editor; Lesley McClurg, Seth Samuel, Kia Simon, Teodros Hailye, Dina Munsch, Gabriela Quirós and Craig Rosa

AAAS Kavli Science Journalism Gold Award: Video Spot News/Feature Reporting

Josh Cassidy, Gabriela Quirós, Lesley McClurg, Elyse DeFranco, Teodros Hailye, Kia Simon and Seth Samuel for *Deep Look* episodes about honeypot ants, acorn barnacles and giant water bugs.

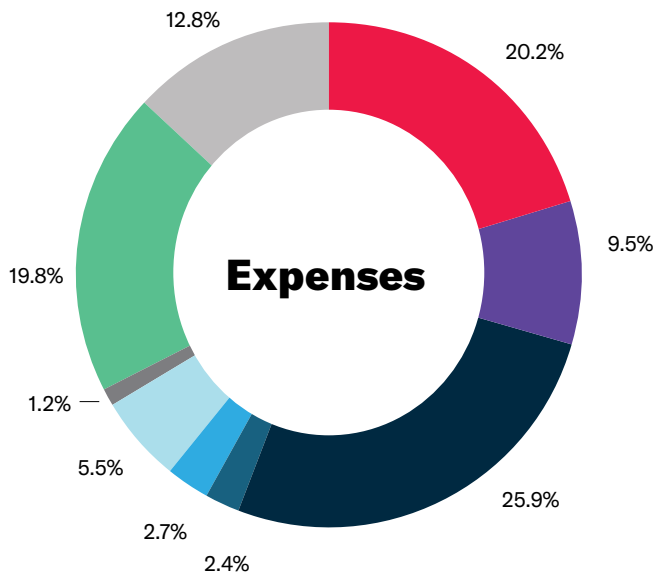
Total Operating Financial Information FY2022

(\$'000) For the year ended September 30, 2022



Individual Member Contributions	\$53,302
Underwriting	13,294
General and Project Grants	8,469
Community Service Grants	6,728
Investment income Appropriated from Endowments	6,913
Other Revenue	1,249
Contributions of Nonfinancial Assets	3,641
Trade Revenue	453

Total Revenues ————— \$94,049



PROGRAM SERVICES

Television Production and Broadcasting	\$19,599
Radio Production and Broadcasting	9,253
Multiplatform Content	25,102
Education	2,316
Program Promotion	2,637
Digital	5,274
Events	1,192

SUPPORT SERVICES

Fundraising	\$19,171
General and Administrative	12,411

Total Expenses ————— \$96,955

Note: This financial information was derived from KQED Inc.'s financial statements as of and for the year ended September 30, 2022. These financial statements have been audited by Grant Thornton LLP. For a complete copy of the 2022 Independent Auditor's Report and Financial Statements, email dclerici@kqed.org.

Thank You!

Generous volunteers, donors and corporate sponsors are instrumental in providing innovative programs and services for the people of Northern California. 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.

Volunteers

Our volunteers support KQED's mission in many exciting hands-on ways. From taking calls for on-air fundraising drives that raise millions of critical dollars, to helping at KQED Live events and leading docent tours of our building, volunteers are key to the success of KQED. For more information about how to join our volunteer community, please visit our website at kqed.org/volunteer or call **415.553.2153**.

Member Generosity

Millions of our neighbors use our services, and we are honored that more than 245,000 of them donate to KQED each year. These generous members help us produce, acquire and present quality programming as well as deliver important educational services to communities across the Bay Area. We are proud that individual members provide nearly 60% of KQED's annual support, making our daily operations and development of future programs possible. You can help ensure a strong future for public media in Northern California. donate.kqed.org

The Leadership Circle recognizes members who contribute \$150 to \$499 per year. Their support is critical in ensuring the programming and services they love are available to communities across Northern California. These members enjoy level-exclusive pledge events, quarterly previews of upcoming programs and advance notice of members-only special events and discounts. **415.553.2150**

Leadership Circle Ambassadors contribute \$500 to \$1,499 annually. Members at this level play a crucial role in maintaining KQED's fact-based programming as well as celebrating and entertaining Northern California. These members receive early access to select KQED Live events, behind-the-scenes newsletters, Q&A opportunities with our talent and staff and a dedicated hotline and email address for member support. **415.553.2345**

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 with public media personalities, receive access to a Pledge-Free Stream 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 lunch with an executive leader of KQED 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**

Local and national organizations that support KQED through Corporate Sponsorship, and receive recognition for doing so, provide a significant amount of annual revenue to KQED, which helps us realize our mission to inform, inspire, involve. **415.553.3332**

Additional Ways to Support Local Public Media

Foundation and Government Support

415.553.3318

Corporate Sponsorship

415.553.3318

Business Partners

415.553.2885

Matching Gifts

415.553.2150



KQED Forum host Alexis Madrigal chats with guests at a special donor event celebrating the successful end of Campaign 21. Photo by Alison Yin.

KQED

SENIOR EDITOR
Ellyn Hament

DESIGNER
Jeffrey Edalatpour

DIRECTOR OF MARKETING
AND COMMUNICATIONS
Peter Cavagnaro

CREATIVE DIRECTOR
Zaldy Serrano

kqed.org