



KQED

Local Content and
Service Report
to the Community

2017



GHOST SHIP p. 12



THE VIETNAM WAR p. 8



FORUM 30th ANNIVERSARY p. 17

Local Value

For more than 60 years, KQED has been distinctive, relevant and essential in the lives of people in Northern California. We are a model 21st-century community-supported alternative to commercial media. Capturing the transformational spirit of Silicon Valley, KQED is the area's leading noncommercial provider of trusted regional, national and international media and educational services with a focus on news, science, arts and food. Our content reflects the diversity of the communities we serve.

Key Services

In **2017**, KQED offered vital local services that included:

- Providing in-depth, unbiased, multiplatform coverage and resources that voters could use to inform their decisions.
- Celebrating local artists and facilitating future creative endeavors.
- Highlighting issues that affect Bay Area veterans and their families.
- Encouraging national youth civic participation.
- Expanding news coverage to seven days a week.
- Launching a video series to help teens expand their media literacy.
- Engaging local communities in public affairs discussions via live radio.

Local Impact

KQED's mission is local, and that is felt in every program we produce and service we create. Building community through our broadcast outlets, social media, events, digital initiatives and dialogue has helped make KQED one of the Bay Area's treasured resources. Here are just a few of the ways we made an impact in our community.

- Connected with dozens of local war veterans, Vietnamese refugees, antiwar demonstrators and others in advance the premiere of *The Vietnam War* and created more than **100 original stories**, which reached more than **200,000 people**.
- Brought people together to talk about political differences to **bridge political and cultural divides** after the election of Donald Trump.
- Produced our **first in-house production** for *American Masters*, on the life and career of chef Jacques Pépin.
- Honored each victim of the Ghost Ship warehouse fire with **original illustrated portraits and a memorial video** that reached **2.5 million people**.
- Launched the *MindShift* podcast about the future of learning, which earned more than **11 million page views** and accounted for approximately half of all social media impressions across KQED.

Dear Members,



The past year has been a turbulent and chaotic time marked by cultural and political strife, and the news media have been at the center of the storm. We enter 2018 with many Americans divided against one another, without a shared concept of what is true or even agreement on basic facts. Yet in this disturbing environment, the services provided by KQED have never been more important or more highly valued by the people of the Bay Area.

Fortunately, over the past five years, KQED has been transforming to meet the changing needs of the community during a period of revolutionary change in media. We started more than 60 years ago as an educational television station, added radio 38 years ago and in recent years have adopted a range of online media, including mobile and social.

Technically, KQED is a multimedia organization, but in 2017, I've begun to think of it as a journalism, education and community engagement service. It doesn't matter whether you access KQED live on the radio, through your Facebook feed, via a Roku box on your television or on an iPad in a Bay Area classroom. Regardless of the medium through which you access KQED, what you get is accurate, fact-based, independent reporting; lifelong learning; and a forum for community dialogue.

During the past year marked by political upheaval, wildfires, mass shootings and tragedies like the Ghost Ship fire in Oakland, the people of the Bay Area turned to KQED in unprecedented numbers. Nearly one of every two residents utilizes a KQED service every week, and our audience metrics are at record levels for radio, online audio and video, social media, email newsletters, podcasts, mobile apps and in-classroom use.

When we ask audience members why they are turning to KQED so frequently and in much larger numbers, one answer comes back over and over — trust. You trust the content you receive from KQED because you know we are not trying to sell you anything. You know that KQED is a source of truth and knowledge and a safe space to express your ideas and convene a dialogue with others in the community, including those with whom you disagree.

Although the technology may be new, KQED's mission is constant. In fact, last year we marked the 30th anniversary of *Forum*, our weekday morning, live call-in public affairs radio program. With *Forum*, KQED offered “interactive” media long before the dawn of digital and before “community engagement” became buzzwords. And it is still our most popular local radio program and podcast. Why? Because people want to join the conversation that KQED is convening every day.

On the following pages, you will read about special efforts undertaken to bring people together in civil dialogue in the wake of the inauguration of Donald Trump — “Bridging the Divide” and “First 100 Days: Art in the Age of Trump.” For our biggest television program of the year — *The Vietnam War* from Ken Burns and Lynn Novick — we surrounded the broadcast with stories of the war from the perspectives of Bay Area veterans, antiwar protesters and Vietnamese immigrants.

PHOTOS (TOP TO BOTTOM):
courtesy John Donald; courtesy Alison
Yin; courtesy Alain McLaughlin.





PHOTO:
courtesy Alain McLaughlin.

An essential aspect of KQED's work has always been to serve teachers and learners with educational media aligned to current standards and goals. This work remains central to our mission, but our services have changed dramatically in the digital age, as you'll discover upon reading about our new video series, *Above the Noise*, and the very popular *MindShift* podcast, focused on educational reform.

None of this important work would be possible without the financial support of our members. KQED is a nonprofit organization, and more than 60 percent of our budget is contributed voluntarily by people in the community. In this time when people are turning to KQED in record numbers, you are supporting KQED in record numbers — and we are grateful. Our overall support, the number of KQED members and the amount of sustaining members are all at historic highs.

Last fall we marked the 50th anniversary of the signing of the Public Broadcasting Act, which created PBS and NPR and developed public media as we know it today. To mark the occasion, I had the honor of interviewing one of my journalistic heroes, Bill Moyers, before a packed audience on the stage of the Castro Theatre.

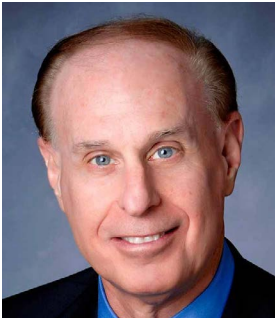
Bill was present at the signing of the Public Broadcasting Act, and he continues to inspire us by pointing out what distinguishes public media from commercial media — we serve people as citizens, not consumers. You, our supporters and volunteers, are our partners in this vitally important work, and everyone in our community benefits.

Thank you!

John Boland
President



Dear Members,



KQED exists for all of us in the Bay Area. It informs, educates and entertains us. The value that KQED brings to our community is evidenced by a record number of us using its services, whether by radio, television or the various digital platforms that KQED utilizes to ensure the ease of connecting to its varied content. The 2017 Local Content and Service Report to the Community highlights many of the ways that KQED is fulfilling its mission for all of us through original programming, collaboration with public media content providers such as PBS and NPR, educational projects and a growing array of digital programming.

In 2017, this resulted in many impactful programs, such as the landmark documentary *The Vietnam War*, the Ghost Ship fire coverage, *American Suburb*, *Above the Noise*, *Forum's* 30th anniversary and more.

None of this is possible without the support of our Bay Area community, and fortunately that support is strong — the strongest in KQED's history. Although we know there are a number of reasons for that support, we have heard from many members that trust of KQED is one of the most compelling reasons for its popularity. Thanks so much to the KQED team, under the leadership of CEO John Boland, for their impressive progress in building such a strong community service for all of us. And thanks to the dedicated KQED Board of Directors and Community Advisory Panel for their guidance and leadership. And, most important, thanks to our members, audience, foundations and other supporters for providing KQED with the means to continue to provide high-quality content to serve the Bay Area!



Chuck Kissner
Chair, KQED Board of Directors, 2017

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Jason Black

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Vice President, Marketing
DeLinda Mrowka

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Tim Olson

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2017 KQED Community Advisory Panel

Zareh Amirkhanian, Medhi Alhassani, Stevon Cook, Shadi Elkarra, Joanie Gillespie, Kenny Gong, Lauren Gucik, Jaqui Guzman, Jose Luis Guzman, LaNiece Jones, Rabiah Khalid, Sue Lee, Eric Lewis, Jacqueline Martinez-Garcel, Julia Mayne, Deldelp Medina, Sonia Grace Melanio, Brenda Montgomery, Dimitri Moore, Teresa Morales-Philips, Chris Punongbayan, Jodi Schwartz, Victor Vazquez, Beverly Yates



Stories of **Impact**



THE VIETNAM WAR

A FILM BY KEN BURNS & LYNN NOVICK

A Landmark Documentary

The public television event of 2017, Ken Burns and Lynn Novick's *The Vietnam War* tells the story of the war as it has never been told on film. The ten-part, 18-hour documentary features testimony from nearly 100 witnesses, including Americans who fought in the war and those who opposed it, as well as combatants and civilians.

Ten years in the making, the series brings the war and the chaotic epoch it encompassed viscerally to life. It includes rarely seen, digitally remastered archival footage from sources around the globe, photographs taken by some of the most celebrated photojournalists of the 20th century, historic television broadcasts, evocative home movies, and revelatory audio recordings from inside the Kennedy, Johnson and Nixon administrations.

Leading up to and during the course of the two-week television broadcast premiere of *The Vietnam War*, KQED produced hundreds of stories for online, radio, television and social media examining the Vietnam-era experience among Bay Area residents. Topics included postwar Vietnamese immigration to the area; a survey of Bay Area military installations that served the war effort; personal profiles of vets from both sides of the war and antiwar protestors; and the war's continued influence on local arts communities. The original video and audio coverage included first-person narratives, with many people sharing their stories for the first time.



PHOTO: courtesy Charles O. Haughey.

Connecting with Diverse Communities

In the initial stages of planning community outreach, KQED determined that its coverage would represent a wide range of perspectives on the war, with a conscious decision to work deeply with the Vietnamese and Hmong communities. We focused our efforts in Santa Clara County, which has the largest concentration of Vietnam War refugees in California. After three months of community conversations and negotiations, KQED held two gathering sessions at the Vietnamese American Community Center in San Jose, where we screened a short excerpt from *The Vietnam War* and then interviewed more than 30 members of the refugee community.

To connect with Vietnam-era veterans, KQED partnered with numerous organizations, including Stand Down at the Delta — a nonprofit organization that serves homeless veterans in Contra Costa County — which hosted a screening of the film; the Santa Clara County Office of Veteran Affairs, which helped promote a screening at the Santa Clara County Public Chambers; and the USS Hornet Sea, Air & Space Museum in Alameda, which cohosted a town hall meeting with community leaders, veterans and health-care advocates to talk about the unique legacy that the Vietnam War left on the psyches and hearts of those who lived through it. The town hall evoked a great deal of emotion in the participants, especially in the Vietnam veterans who used their time to speak about the suffering they still felt daily as a consequence of the war.



Reopening Old Wounds

Now living in San Jose, Quyen Nguyen is a Vietnamese refugee who had a brutal experience with the Viet Cong, which he relayed in a video interview. “After I went to the Army, I came back and was thrown in jail. The Communists had me go to re-education camp for ten days. But they lied — I went to jail for three years. Then I returned home, but the society that I came back to seemed like a new jail. I couldn’t live well anymore because I was labeled as a re-educated officer. I couldn’t get a job or live in freedom. I had to flee my country. The Communists found me and shot my leg. Now I only have one leg.”

“I see what’s wrong with veterans: It’s having to deal with participating in war and taking the life of another. It’s an eternal crime against the dignity of human life.”

—AMBBEEI HALL, WHO SERVED IN THE VIETNAM WAR WITH THE NAVY

A Chicago native now living in Antioch, Ambbbee Hall reflects in a video interview on his Navy service in Vietnam with mixed feelings and concerns. “I see what’s wrong with veterans: It’s having to deal with participating in war and taking the life of another. It’s an eternal crime against the dignity of human life. I live in an apartment building with 75 other vets. I watch these men deteriorate on a daily basis. We don’t suffer from nothing you can cure — we suffer from moral injury. Moral injury is when you take a human life. Every day your consciousness is beating you to death — you know you did wrong!”

PHOTOS: (TOP TO BOTTOM)
courtesy AP/Horst Faas;
courtesy The Crocker Family.





East Bay resident Lt. William Sharp, a docent at the USS Hornet Museum, opened up in a video interview about his time as a Navy pilot in Vietnam. “Somebody shot at us every day. Sometimes you would fly twice a day and you got shot at twice that day.” The time finally came when Sharp went down in enemy territory and found himself in a life-or-death situation. “I shot him — three times in the face. That was the ugliest thing I’ve ever seen in my life and the ugliest thing I’ve ever done in my life. There was a moment where we made eye contact, and I think he knew he was going to die.”

“I couldn’t get a job or live in freedom. I had to flee my country. The Communists found me and shot my leg. Now I only have one leg.”

—QUYEN NGUYEN, A VIETNAMESE REFUGEE NOW LIVING IN SAN JOSE

A Time to Heal

The response to *The Vietnam War* and KQED’s localized storytelling was often gratitude. KQED’s Facebook page was flooded with comments about how the documentary and our coverage shed light on the many angles of this tragedy. KQED’s stories netted more than 200,000 page views and reached more than 500,000 people on Facebook. Lt. Sharp’s video was among the top three most-viewed Facebook posts in all of 2017. *The Vietnam War* was KQED’s most-watched TV program of 2017.

PHOTOS (TOP TO BOTTOM):
courtesy Alain McLaughlin

kqed.org/vietnamwar



Local funding for *The Vietnam War* was provided by Kraw Law Group, Comcast, Tauck, Berkeley Repertory Theatre and Stanford Health Care.



PHOTOS (TOP TO BOTTOM):
courtesy KQED; courtesy Chuck
Sperry; courtesy Quinn Nelson.

Bridging the Divide

Following the election of Donald Trump, KQED's News and Arts teams kicked off 2017 with a series of initiatives designed to bring people together and bridge political and cultural divides.

KQED News initiated a series of projects that attempted to create civic dialogue and communications across political and demographic divides. In the weeks before and after the inauguration of Donald Trump, KQED broadcast four one-hour radio programs, titled *Eye to Eye*, that featured several people in conversation, prompted to talk about political differences and where our country should be headed. These specials aired on Sunday evenings, and were posted online.

Also in the first half of the year, KQED's *Forum* program co-broadcast with stations across the country for a series of special shows titled *Swap Talk* that were broadcast and carried live in the Bay Area as well as in the markets of partners stations, such as Cleveland, Las Vegas, and Portland. *Swap Talk* was intended as a vehicle to bring communities together to talk about geographic differences.

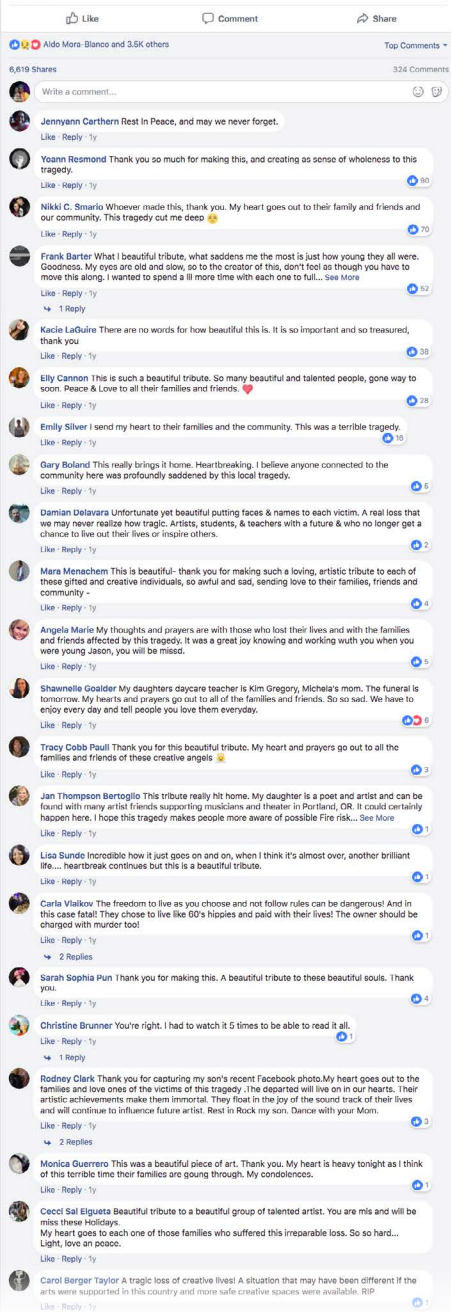
Finally, we launched an ongoing series on *The California Report Magazine* titled *Start the Conversation* that put people in a room together to find common ground on issues they didn't agree on. For instance, we began a dialogue between two mothers of college-aged children, one who voted for Trump and one for Hilary Clinton, to discuss education and college affordability. *Start the Conversation* segments appeared on *The California Report Magazine*, which is distributed across California.

Working closely with the Bay Area's creative community, KQED Arts launched "First 100 Days: Art in the Age of Trump." With more than 100 original articles and videos, the series highlighted the work of artists during the first 100 days of Trump's administration — 100 days being the time frame when a president's power and influence are supposedly at their zenith — and offered perspectives on issues such as immigration, the environment, women's rights and health care.

When Bay Area artist Monica Lundy felt compelled to do something in response to Trump's presidency, she found a like-minded partner in Walter Maciel, owner of the Walter Maciel Gallery in Culver City. Together, they assembled *Portraits of an Immigrant-Filled Nation*, an exhibit of 158 portraits of immigrants, including former Secretary of State Madeleine Albright, Albert Einstein and naturalist John Muir. The gallery donated 30 percent of all artwork sales to the ACLU, the Trevor Project, the Center for Reproductive Rights, Planned Parenthood, the Los Angeles LGBT Center and the San Francisco LGBT Center. KQED's coverage helped increase the show's visibility and gained the attention of galleries in other cities, which offered to host the exhibit.

kqed.org/news

kqed.org/100DaysArt



Honoring Those Lost to the Ghost Ship Fire

The Ghost Ship warehouse fire on December 2, 2016, in Oakland claimed the lives of 36 people, all actively involved in Bay Area arts. Instead of creating standard obituaries for those lost in the fire, KQED did something different by creating profiles of each person — focusing on their art, talents and contributions to the Bay Area arts community. Each profile included original illustrated portraits and embeds of the artists’ music, art, writing and more to fully honor their contributions. These were musicians, sound engineers, DJs, visual artists, writers, event promoters and others involved in the arts. For many of us at KQED, they were also our friends and colleagues.

Senior Arts Editor Gabe Meline’s heartfelt response to the tragedy, “It Could Have Been Any One of Us,” echoed what many nationwide were feeling after learning about the fire. Meline’s story has been viewed more than 550,000 times and he appeared on *CNN*, *The Takeaway* and *Here & Now*. NPR and PBS as well as writers from *The New Yorker*, *Washington Post*, *Pitchfork*, *Rolling Stone* and *MTV News* shared the story on social media. KQED participated in Noise Pop’s sold-out benefit concert at the Fox Theatre in Oakland to raise money for fire victims, with Meline reading his essay to 2,800 attendees. Meline won a Society of Professional Journalists, Northern California, Excellence in Journalism Award in the category of Commentary Analysis (print/online) for “It Could Have Been Any One of Us.”

As the Ghost Ship fire quickly developed into an international story — it was America’s worst structural fire in more than a decade — the local arts community struggled to grieve in the middle of a media circus. KQED received messages from victims’ friends and family about the healing and understanding our coverage provided and how it was notably different from other major news organizations. KQED’s sympathetic tone helped sway public conversation away from question of “Why did these people put themselves in danger?” to “How can we assure that they don’t have to put themselves in danger?”

PHOTOS: *courtesy Adam Grossberg and Kelly Whalen / KQED.*

“[The] only media that truly honored my daughter as a person.”

—PARENT OF VICTIM OF THE GHOST SHIP FIRE

The parent of one of the victims said that KQED’s coverage was the “only media that truly honored my daughter as a person.” Other responses included: “Thank you for producing and sharing this, as it is the first listing I have seen of all those lives and their talents. Such a tragic loss.” “This is beautiful — thank you for making such a loving, artistic tribute to each of these gifted and creative individuals.” “Thank you so much for making this and creating a sense of wholeness to this tragedy.”

Coverage of the Oakland Warehouse Ghost Ship fire on KQED Arts’ Facebook page reached 2,516,212 people, with an unprecedented organic reach of 2,500,557. KQED’s memorial video highlighting all of the artists lost to the fire was watched more than a million times across KQED’s multiple social channels. KQED has remained committed to covering this story, long after the mainstream media lost interest. We have chosen to amplify the strength and resilience of the Bay Area creative community as they grieve and simultaneously advocate for spaces for struggling artists at a pivotal time in a rapidly gentrifying Oakland.

ILLUSTRATION (COVER AND INSIDE): courtesy Claudia Escobar, Farrin Abbott, Creo Noveno, Melanie Ruiz and Julianna Cecere.

Funding for KQED Arts is provided by The William and Flora Hewlett Foundation, Yogen and Peggy Dalal, Diane B. Wilsey, Kenneth Rainin Foundation, John S. and James L. Knight Foundation, Helen Sarah Steyer, the William and Gretchen Kimball Fund and the members of KQED.

[kqed.org/arts/programs/oakland-warehouse-memorial](https://www.kqed.org/arts/programs/oakland-warehouse-memorial)



Gentrification in the Quintessential American Suburb

Storytelling is central to KQED's mission. And in an era of innovation and dynamic change, we're constantly looking for new ways to deliver those stories to our audience. Enter *American Suburb*, a podcast that explores the flip side of gentrification.

In the Bay Area, many residents are being priced out of the big cities. But where are they going? That's the question that inspired KQED reporters Sandhya Dirks and Devin Katayama to follow people pushed out of their communities in Oakland, Richmond and San Francisco as they move to Antioch, a historic suburb along the Sacramento Delta. As these urban migrants arrive, they are transforming Antioch — once a largely working-class, white community — into a new mash-up of race, religion and class. In this quintessential American suburb, people are figuring out how to get along (or not) in their churches, schools and city hall.

Though there has been no shortage of coverage about how gentrification has altered metropolitan communities, very little attention has been paid to the outlying areas where many of the newly displaced have found themselves. Antioch is a microcosm of drastic demographic, economic and cultural shifts happening across the country. *American Suburb* shares the personal stories of Antioch's residents — both longtime and recent — that together form an updated composite of life in modern American suburbia.

Local partnerships were critical to *American Suburb*'s success. KQED News worked with neighborhood-based social network Nextdoor to help connect directly with Antioch residents. Through this partnership, *American Suburb* reached more than 9,000 households in Antioch, as well as Nextdoor subscribers in Oakland, San Francisco and San Jose.

After launching in February 2017 as the first series of the new podcast *Q'ed Up*, *American Suburb* became a stand-alone podcast in September. During just the first two months of the *American Suburb/Q'ed Up* series, it received approximately 140,000 downloads (175,000 by the end of the fiscal year). Much of the ten-part series also aired on *The California Report*, increasing its listenership. Its fifth chapter, "How to Change Your Mind," was one of the top five most-downloaded KQED podcast episodes of the year. *Audible Feast* recognized *American Suburb/Q'ed Up* as a Best Podcast of 2017.

kqed.org/news/series/american-suburb-podcast

Funding for KQED News is provided by the James Irvine Foundation, the San Francisco Foundation, the Westly Foundation, the Heising-Simons Foundation, the Craig Newmark Charitable Fund and the members of KQED.





SPOTTING BAD SCIENCE REPORTING



Teens Go *Above the Noise*

Above the Noise, a new online video series for young people, cuts through the hype and dives deep into the research behind the issues affecting their daily lives. Launched in March 2017, the series investigates timely and controversial subject matter to help young viewers draw informed conclusions while inspiring media literacy and civic engagement. Topics have included racial bias in the criminal justice system, why our brains love fake news and the psychological impacts of social media use.

Young journalist hosts Myles Bess and Shirin Ghaffary invite viewers to ask questions, and they respond in subsequent episodes — 24 total — which appear on YouTube every other Wednesday. A few months after its premiere, in June 2017, PBS Digital Studios invited *Above the Noise* to become part of its network, increasing editorial and promotional support for the series. At the time of publication, the series had amassed more than 259,441 views and 13,000 YouTube subscribers.

Developed with editorial support from KQED Science and the KQED Youth Advisory Board, *Above the Noise* is the media centerpiece of KQED Education's new classroom service KQED Learn. The series reflects the department's strategic goals of creating classroom resources that promote inquiry, media literacy and critical thinking.

"The topics are fresh, timely and surprisingly under-addressed in the conventional K-12 setting. KQED fills a gap."

—BRUCE F., A HIGH SCHOOL ARTS TEACHER

We received positive feedback from teachers who participated in the Bay Area pilot program for KQED Learn: "The *Above the Noise* video was so engaging for my group that I was able to get them to go further and read articles, which they better connected with thanks to the video. That was by far their favorite part," said Sheila W., a middle school English language arts teacher. "My students loved these activities. The *Above the Noise* videos were the catch for many of them — otherwise, it would have been more difficult to get students interested in the topic or do the work of finding out where their sources come from," said Filiberto C., a middle school social studies teacher. Bruce F., a high school arts teacher, added: "The topics are fresh, timely and surprisingly under-addressed in the conventional K-12 setting. KQED fills a gap."

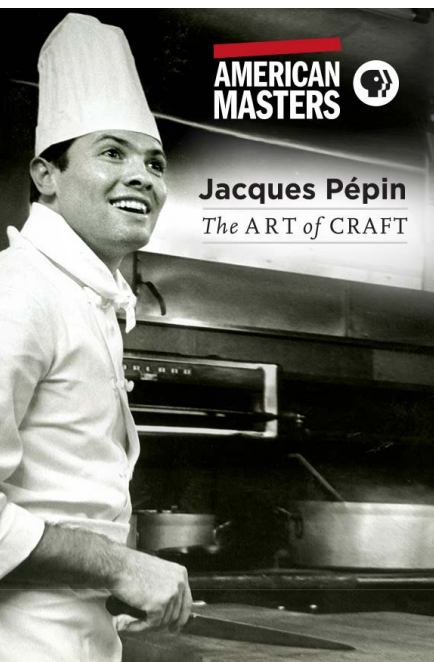
YouTube viewer Regina Bedgood commented, "I love this channel and I have binge-watched it for the past day and a half after finishing finals. I really love the lighthearted, yet firm attitude that you all take while addressing some serious social issues."

kqed.org/education

Funding for KQED Education is provided by the Koret Foundation, David Bulfer and Kelly Pope, the Cisco Foundation, the Silver Giving Foundation, the Stuart Foundation, the John S. and James L. Knight Foundation, the Horace W. Goldsmith Foundation, the Panta Rhea Foundation, the Braitmayer Foundation, the Lisa and Douglas Goldman Fund and the members of KQED.



PHOTOS: courtesy KQED.



PHOTOS (TOP TO BOTTOM):
courtesy Alain McLaughlin;
Wendy Goodfriend / KQED.

Portrait of the Artist

KQED's first in-house production for *American Masters* represented a homecoming of sorts. The documentary *Jacques Pépin: The Art of Craft* chronicles the chef's career, which includes a quarter of a century working with KQED on several successful national cooking series, including *Today's Gourmet*, *Heart & Soul* and *Essential Pépin*.

"There are few public figures as central to KQED's television programming identity as Jacques Pépin," said Michael Isip, the film's executive producer and KQED's executive vice president and chief operating officer. "It's only fitting that our first production for *American Masters* explores Jacques' life and career and how he has revolutionized the way Americans prepare and eat food."

Part of *American Masters'* *Chefs Flight* series, *Jacques Pépin: The Art of Craft* premiered nationally on PBS stations on May 26, 2017. Produced and directed by Peter L. Stein and narrated by Stanley Tucci, the documentary featured a who's-who of culinary stars and media personalities, including as Anthony Bourdain, Tom Colicchio, Rachael Ray, Marcus Samuelsson and Fareed Zakaria.

KQED offered a local preview at the Castro Theatre on April 25. The 1,400-capacity event sold out within days of tickets being released and included an on-stage conversation with Pépin, Stein and Kelly Corrigan (host of the KQED podcast *Exactly*). Ellen Fort, editor of *Eater San Francisco*, wrote following the event, "The screening at the Castro Theatre was followed by a standing ovation ... a thick crowd of SF chefs like Chris Cosentino were in attendance for a VIP reception to chat with the 81-year-old legend." Bay Area News Group critic Chuck Barney wrote: "The thunderous standing ovation Jacques Pépin received Tuesday night from a jam-packed audience at the Castro Theatre served as yet another reminder of just how adored he is here in the Bay Area."

A Facebook Live broadcast of the Castro Theatre conversation reached more than 250,000 people, and, Twitter was abuzz with fans expressing their excitement for the rare opportunity to meet the icon. During his Bay Area residency, Pépin also was a guest on *Forum* and *KQED Newsroom*.

The local premiere of *Jacques Pépin: The Art of Craft* garnered a 1.4 rating — almost tripling its national average.

pbs.org/wnet/americanmasters





Forum Celebrates 30 Years



PHOTOS (TOP TO BOTTOM):
courtesy Alain McLaughlin.

Funding for *Forum* is provided by the Germanacos Foundation, the Jenerosity Foundation, Jan Shrem and Maria Manetti Shrem, the Bernard Osher Foundation and the members of KQED.

This past year was a momentous one for *Forum*, which turned 30 in 2017. The news and public affairs program celebrated with a special live program at SFJAZZ in San Francisco. The show featured a conversation between Friday host Mina Kim and Michael Krasny, who reflected on his nearly 25 years behind *Forum*'s microphone. Guests included author Salman Rushdie, performer and activist Rhodessa Jones, and a performance by tabla master Zakir Hussain and acclaimed saxophonist Joshua Redman. The evening also included audio and photo montages of *Forum*'s coverage of major news and arts events over the past three decades.

"*Forum* has grown over 30 years as a place where the public can expect a high level of discourse, debate and dissemination of knowledge," said Krasny. "I am fortunate to have a great team behind me and an inimitably wide range of listeners. I only hope we can continue to fulfill our mission in the best and most exemplary way possible."

"Congratulations to *Forum* and Michael Krasny! Not only is it the longest-running talk show in the Bay Area, it is by far the best."

—A LISTENER COMMENT

More than 650 people attended the live event on September 12. An edited version of the show aired on *Forum* on September 15, reaching the program's large radio, online and Sirius satellite audience. Among the many listener comments was: "Congratulations to *Forum* and Michael Krasny! Not only is it the longest-running talk show in the Bay Area, it is by far the best. Michael Krasny, with his extensive knowledge and professional way of conducting the show with guests and callers, outshines all other Bay Area talk show hosts and beyond."

In addition to the 30th anniversary milestone, Krasny was inducted into the Bay Area Radio Hall of Fame, Class of 2017, in the Talk Show Host category.

Forum airs weekdays from 9 to 11am on KQED 88.5 FM.

kqed.org/forum

How We Will Learn



MindShift is a new KQED podcast about the future of learning. Hosts Ki Sung and Katrina Schwartz, who also produce KQED's popular *MindShift* blog, explore innovations in education that are shaping how kids learn.

Launched in August 2017, *MindShift* features educators and students who are developing ways to improve learning for all. Guests have included Michael Godsey, a high school English teacher who started teaching with the *Serial* podcast and discovered how audio can help students become better at reading and writing; former Stanford Dean of Freshmen Julie Lythcott-Haims, who shared her insights on the pitfalls of overparenting; and Catlin Tucker, a teacher at Windsor High School who piloted an interdisciplinary program that upended how she teaches and grades.

MindShift began in 2010 as a daily blog and has since grown through social media, weekly email newsletters and its podcast. The audience for *MindShift*'s digital content is K–12 educators and parents. Godsey wrote on his personal blog about the experience of working with *MindShift* on the episode “How Listening to Podcasts Helps Students Read and Learn.”

“I have to give all the thanks, credit and props to Ki Sung. She is a true inspiration and role model for both me and my students,” Godsey wrote. “She took the time to fly down, interview my students, talk to them about her own podcasts and her career in general. We had already studied an episode of *MindShift*, ‘The Epic April Fool’s Day Prank,’ and it was one of my students’ all-time favorites. And then, of course, it was simply mind-blowing for them to be the subject of her next episode.”

MindShift's five new 2017 episodes amassed 350,000 downloads. *MindShift*'s social media reach and engagement — with 763,315 Facebook fans, and more than 375 million Facebook impressions and nearly 8 million Facebook interactions by the end of KQED's fiscal year — comprise about half of all social media impressions across KQED. The *MindShift* blog had the most-read article on KQED.org in 2017 — “Empathy Is Tough to Teach, But Is One of the Most Important Life Lessons.” The next season of the *MindShift* podcast is slated to begin in August 2018.

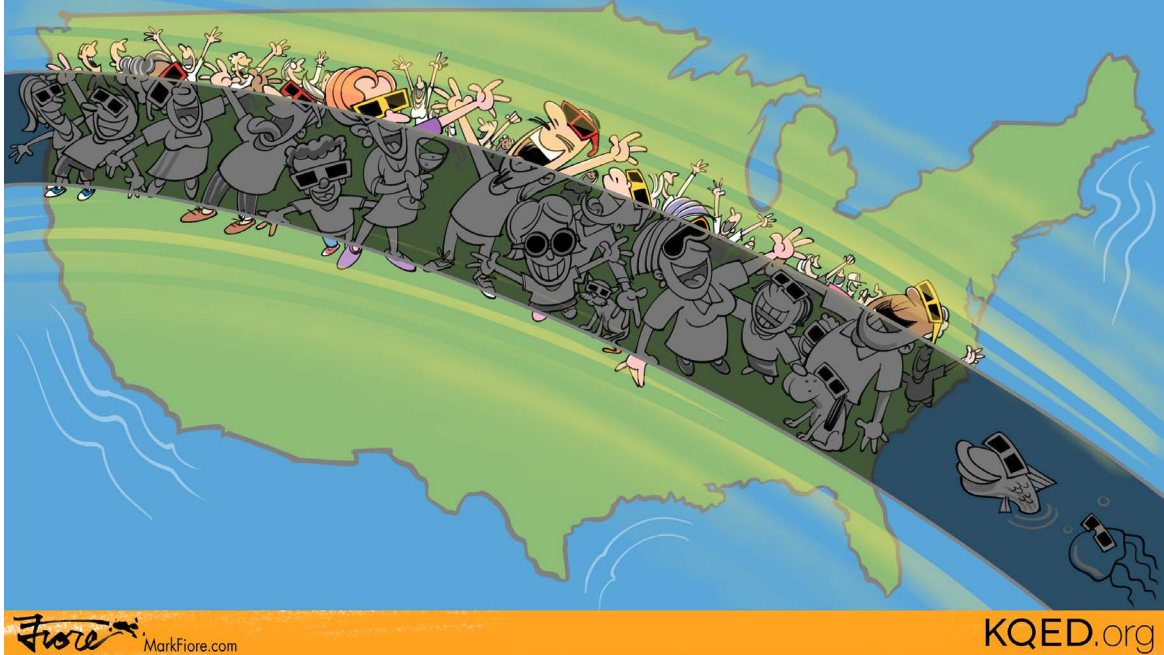
kqed.org/mindshift

Mind/Shift

A podcast about the future of learning

PHOTO:
courtesy KQED.





PHOTOS (TOP TO BOTTOM):
courtesy NASA.; courtesy Mark Fiore;
courtesy Danielle Venton.

The Great American Solar Eclipse

On Monday, August 21, Americans witnessed the first total solar eclipse to cross the United States from coast to coast in 99 years. KQED marked this momentous celestial occasion with special reporting and a dedicated website (kqed.org/eclipse). Leading up to and on the day of the eclipse, the website highlighted special coverage, which included a live blog and two live radio reports at 6:22am and 8:22am from KQED Science Senior Editor Kat Snow and News Editor Danielle Venton, stationed in Oregon and Idaho, respectively. These live reports were also featured on NPR, reaching millions of listeners.

“I was in a huge crowd of people at the airport in Madras, Oregon. Row after row after row of tents and campers, and clusters of people all over a huge grassy field. Someone started chanting a countdown with 10 seconds to go, and when the sun fully disappeared behind the moon, people cheered and whooped. It was like a community celebration.”

—KAT SNOW

“What was interesting was how the light changed,” Venton said, reporting from Lost River Field Station in Idaho. “It kind of felt more like moonlight. Shadows were especially vivid. There was this general feeling of euphoria, this wave of ‘Oh my Gods and gasps and cheering.’” She said that when totality hit, the sky turned dark where it was once blue and the horizon glowed. “It felt like the sky turned inside out.”

Snow watched the eclipse among a crowd in Madras, Oregon, which sat on the centerline of the path of totality. *“I was in a huge crowd of people at the airport in Madras, Oregon. Row after row after row of tents and campers, and clusters of people all over a huge grassy field. Someone started chanting a countdown with 10 seconds to go, and when the sun fully disappeared behind the moon, people cheered and whooped. It was like a community celebration.”*



KQED's eclipse website also featured special reporting leading up to the eclipse, which included a spectacular video animation previewing what the solar eclipse would look like from space. The video was featured on *PBS NewsHour's* website and was also shared by PBS and Science Friday, receiving nearly 150,000 views. And a report about how California was preparing its power grid for the eclipse was featured on NPR's *Morning Edition*, reaching millions of listeners. KQED's eclipse coverage was picked up by Poytner, The Tech Museum, Politico and the California Teachers Association. Additional reporting included the best spots for watching the eclipse in the Bay Area and how to view the eclipse safely.

KQED also partnered with the Exploratorium to highlight the museum's eclipse viewing party and featured a special live performance by the Kronos Quartet of composer Wayne Grim's sonification of the eclipse. The website also highlighted NOVA's special documentary *Eclipse Over America*, which aired on television the same night of the eclipse on KQED 9.

In addition to its eclipse website and special reporting, KQED ran extensive social media messaging about its eclipse coverage and ran ads for the website on NPR mobile, *Berkeleyside* and Google, garnering over a million impressions and thousands of clicks on the coverage.

Newfound fans sparked by KQED's eclipse coverage won't have to wait too long for the next one. A total solar eclipse will travel from Texas to Maine on April 8, 2024.

kqed.org/eclipse

PHOTO: courtesy NASA



KQED Science is supported by the S. D. Bechtel, Jr. Foundation, the Dirk and Charlene Kabcenell Foundation, the Vadasz Family Foundation, the Gordon and Betty Moore Foundation and the members of KQED.



The Daughter of San Francisco

When *American Masters* announced its presentation of the documentary *Maya Angelou: And Still I Rise*, KQED recognized it as an opportunity to honor the woman known as the Daughter of San Francisco.

Long before she became an esteemed author and activist, Angelou was breaking barriers as a teenager in San Francisco. Born in St. Louis, Missouri, in 1928, Angelou later moved to Oakland, and studied dance and drama on a scholarship at the California Labor School in San Francisco. At 16, she became the first female African-American street car conductor in the city. When she died in 2014 at age 86, her public memorial service was held in San Francisco at Glide Memorial Church.

The first feature documentary about her life, *Maya Angelou: And Still I Rise* premiered in February 2017 and coincided with Black History Month. The film traces Angelou's incredible journey, shedding light on the untold aspects of her life through never-before-seen archival footage and her own words.

From January through March, KQED Arts ran an online multimedia campaign in tandem with Black History Month, Women's History Month and the broadcast of *Maya Angelou: And Still I Rise*. The dedicated website featured stories about Angelou's history in the Bay Area as well as personal essays from Bay Area artists, community leaders and youth about the impact of Angelou as well as ten archival episodes of *Blacks, Blues, Black!*, a television series made by Angelou for KQED in 1968. During the three-month campaign, more than 403,000 users interacted with KQED Arts' Angelou coverage.

KQED Arts also hosted a celebration of Angelou featuring spoken word, song and film at the Grand Lake Theatre in Oakland. More than 800 people attended the event and participated in a social media photoshoot posing the question: "What woman inspires you?"

Ratings wise, these efforts created a great ripple effect — *Maya Angelou: And Still I Rise* was up by 91% in ratings compared with other *American Masters* episodes.

kqed.org/mayaangelou

PHOTOA (LEFT TO RIGHT):
courtesy Magnum; courtesy
Alain McLaughlin.

Celebrating Yosemite's Grandeur



"No temple made with hands can compare with Yosemite. Every rock in its walls seems to glow with life," wrote John Muir in 1912. More than a century later, Yosemite still attracts naturalists, photographers and adventurers seeking to connect with this ancient land.

In March 2017, as part of the premiere of the new *Nature* film *Yosemite*, KQED celebrated with various on-air, online and in-person activities leading up to the broadcast. The documentary takes the viewer on a majestic journey with adventurers and scientists as they travel through mountains, climb trees and soar high in the air to discover how climate change is affecting one of America's most iconic national parks.

KQED created a dedicated website to showcase the best of its *Yosemite*-related reporting from KQED and NPR. A *Perspective* by Carol Arnold, titled "Scribbling in Yosemite," aired on KQED 88.5 FM. KQED also put a call out to its social media fans to submit their favorite photos taken at Yosemite National Park using the hashtag #YosemiteSnap.

KQED also organized a sneak preview screening of *Yosemite* at the Presidio Officers' Club in partnership with The Presidio Trust and Golden Gate National Parks Conservancy. Clips from the documentary were followed by a panel discussion, moderated by KQED Science Editor Craig Miller and featuring *Yosemite* filmmakers Joseph and Nimmidia Pontecorvo; University of California at Berkeley biologist Anthony Ambrose; and Patrick Gonzalez, principal climate change scientist for the U.S. National Park Service.

Many of the event's 250 attendees expressed thanks, including Beatrice Di Francesco: "I came because I love documentaries, and, obviously, I like Yosemite. I really appreciated that there was a panel of climate change experts here and that we got to hear from the filmmakers about how they made the documentary." A KQED donor reached out following the event to say, "The *Yosemite* program last night was wonderful! I certainly will be more aware of my surroundings and their fragility when I visit."

Yosemite's television viewership was impressive, averaging a 1.93 rating, a significant jump in viewers compared with KQED's average *Nature* ratings of 1.25. The *Yosemite* social media photo contest was KQED's most successful to date, resulting in over 900 photo submissions and thousands of fans reached.

kqed.org/yosemite

PHOTOS (TOP TO BOTTOM):
courtesy Alain McLaughlin;
courtesy Joseph Pontecorvo /
© THIRTEEN Productions LLC.



A large, diverse group of people is seated in a room, clapping and looking towards the left. The room is dimly lit with a strong green light source, possibly a stage light, creating a vibrant atmosphere. The walls are decorated with several framed photographs and artwork. In the foreground, a woman with short grey hair and a purple patterned top is clapping. Next to her, a man with a beard and a blue plaid shirt is also clapping. The audience is composed of people of various ages and ethnicities, all appearing engaged and appreciative. The text "KQED Year in Review" is overlaid on the top left of the image in a white, sans-serif font.

KQED Year in Review

KQED Productions and Presentations

KQED Television, Locally Broadcast Productions

*Check Please! Bay Area
KQED Newsroom
Truly CA*

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

*Film School Shorts
Forever, Chinatown:
A Truly CA and WORLD Co-Presentation
Joseph Rosendo's Travelscope
Not Without Us
Roadtrip Nation*

KQED Television, Nationally Broadcast Fundraising Breaks

*Dr. David Perlmutter's Whole Life Plan
I'll Have It My Way With Hattie Bryant*

KQED Public Radio Productions

*Bay Curious
The California Report
Morning reports
Weekly news magazine
The Do List
Forum
KQED News
KQED Science
Perspectives*

KQED Public Radio Co-Productions and Presentations

*City Arts & Lectures
The Commonwealth Club of California
The Computer History Museum Presents
Exactly
Joint Venture Silicon Valley Annual Conference
SF Homeless Project
World Affairs Council*

KQED Interactive Productions and Presentations

*Above the Noise
American Suburb
Art School
Bay Area Bites
The Bay Bridged
Bay Curious
California Politics
The California Report
The Cooler
Deep Look
The Do List
Drawn to the Bay
Election Voter Guide
Forum podcast
Future of You
In the Classroom
KQED Arts
KQED Pop
KQED Science
KQED Teach
The Leap
The Lowdown
MindShift
PBS LearningMedia
Perspectives
Q'ed Up
Taste This!*



PHOTO: *The Cooler*, courtesy Chrsitina Z. White.

Awards and Recognition

KQED Public Television

Northern California Emmy® Awards

Arts/Entertainment-Feature/Segment
“Meet Brian Goggin, Gatekeeper of Your Impossible Dreams” Cynthia Stone

Arts/Entertainment-Program/Special

“Spark: Our Creative Nature”
Lori Halloran, Sheraz Sadiq, Cynthia Stone, Owen Bissell, Blake McHugh, Aaron Drury, Shirley Gutierrez, Peter J. Borg, Eric Limcaoco, Hugh Scott

Public/Current/Community Affairs—Feature/Segment

“Instead of Dividing, a Border Wall of Pinatas Brings Community Together” Kelly Whalen

Public/Current/Community Affairs—Program/Special

“KQED Newsroom: Stand Up San Quentin”
Holly Kernan, Monica Lam, Lori Halloran, Sharon Song, Nicole Reinert, Thuy Vu, Heather Blosser, Scott Stoneback, Aaron Drury, Peter J. Borg, Shirley Gutierrez, Hugh Scott

Health/Science/Environment—Feature/Segment

“Deep Look: The Snail-Smashing, Fish-Spearfishing, Eye-Popping Mantis Shrimp” Elliott Kennerson, Craig Rosa, Amy Standen, Joshua Cassidy, Teodros Hailye, Beth Custer, Gabriela V. Quiros



PHOTO: Deep Look, courtesy KQED .

KQED Public Radio

Radio Television Digital News Association Regional Edward R. Murrow Award

Continuing Coverage

“California Drought Crisis”
Lindsey Hoshaw, Craig Miller, Lauren Sommer

Excellence in Innovation

Bay Curious
Jessica Placzek

Excellence in Sound

“Scientists Track Undersea Noise Pollution as Ship Traffic Swells”
Craig Miller

Excellence in Writing

“Heat-Seeking Drones Could Reduce Fire Deaths”
Craig Miller

Investigative Reporting

“There’s a Cancer-Causing Chemical in My Drinking Water. Will California Finally Regulate It?”
Sasha Khokha, Craig Miller

News Series

“Two Deaths in One Jail in One Month: How Are We Treating Mentally Ill Inmates?”
Lisa Pickoff-White, Julie Small

Public Radio News Directors Incorporated Awards

Call-In Program 1st Place—Division AA

“The Politics of Capital Punishment”
Scott Shafer

Call-In Program 2nd Place

Forum: “In My Experience: Homeless in the Bay Area”
Michael Krasny

Continuing Coverage 2nd Place

“The SF Homeless Project”
News Staff

News Feature 2nd Place

“Hundreds of Migrant Teens Are Being Held Indefinitely in Locked Detention”
Tyche Hendricks

Arts Feature 2nd Place

“Turf Dancing and Ballet Struggle to Meet Halfway”
April Dembosky

Society of Professional Journalists, Northern California Excellence in Journalism Award

Arts & Culture (radio/audio)

Bay Curious
Olivia Allen-Price and the *Bay Curious* team

Explanatory Journalism (radio/audio regional)

“Three Refugees, Three Journeys to California”
Carrie Feibel, Sasha Khokha, Victoria Mauleon, Suzie Racho

Features and Longform Storytelling (radio/audio)

California Foodways: “75 Years Later, Japanese Americans Recall Incarceration, Forced Farm Labor”
Lisa Morehouse

Investigative Reporting (radio/audio)
“When Jail Becomes a Death Sentence”
Lisa Pickoff-White, Julie Small, Ingrid Becker, Dan Brekke

San Francisco Housing Development Corporation

Voice of Hope Award

Michael Krasny

Online/Multimedia

Society of Professional Journalists, Northern California Excellence in Journalism Award

Arts & Culture

(print/online large division)

“A New Guest at Your House Show: The Middleman”
Emma Silvers

Commentary Analysis (print/online)

“It Could Have Been Any One of Us”
Gabe Meline

Outstanding Emerging Journalist (all media)

Sukey Lewis

Video Journalism (feature)

“The Trials of Marvin Mutch”
Adam Grossberg, Alex Emslie, David Weir

Video Journalism (portfolio)

Kelly Whalen

Webby

People’s Voice Award, Science and Education Film and Video

Deep Look “How Mosquitoes Use Six Needles to Suck Your Blood”
Gabriela Quirós, Joshua Cassidy, Craig Rosa, Amy Standen, Teodros Hailye, Seth Samuel, Elliott Kennerson, Kia Simon

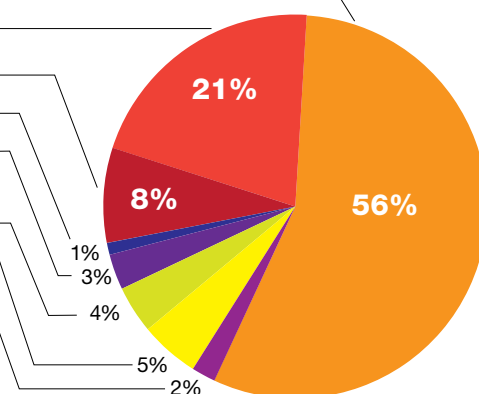
Condensed Financial Information

(\$000) For the year ended September 30, 2017.

Revenues

Contributions and Membership Fees	\$44,168
Underwriting and General Grants	16,955
Community Service Grants	6,178
Government Grants and Other	951
Project Grants	2,478
Investment Income Transferred from Endowment	2,863
Bequests and Trusts *	4,039
Trade and In-Kind Donations	1,805
Spectrum Auction Revenue **	95,459

Total Revenues **\$174,896**



Expenses

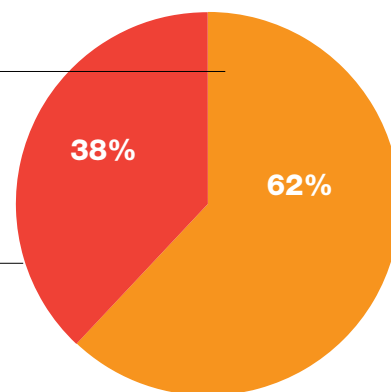
PROGRAM SERVICES

Television Production and Broadcasting	\$18,602
Radio Production and Broadcasting	8,691
Program Promotion	3,984
Education	1,100
Interactive	1,716
Multiplatform Content	12,652
Music Technology	515
Total Program Services	\$47,260

SUPPORT SERVICES

Marketing and Development	\$18,301
General and Administrative	10,389
Total Support Services	28,690

Total Expenses **\$75,950**



Note: This condensed financial information has been derived from KQED Inc.'s financial statements as of and for the year ended September 30, 2017. These financial statements have been audited by Hood & Strong LLP. For a complete copy of the 2017 audited financial statements, email wphaneuf@kqed.org.

* Bequests and trusts are transferred to Board-designated endowment fund. Total operating revenue after transfer is \$170,857.

** Excluded from pie chart. Spectrum Auction proceeds are a one-time, non-recurring cash infusion.

Thank you!

Generous volunteers and donors are instrumental in helping us provide outstanding and innovative programming and 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

Until the day when we can forgo fundraising drives (trust us, we also wish that day would come!), 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**

Membership

It is heartening to know that millions of residents of Northern California are using KQED services and that close to 200,000 of them have chosen to support our efforts financially. Members help KQED produce, acquire and present quality programming and provide educational services. They also provide a stable source of revenue to support day-to-day operations as well as the development of future programs.

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



The **Producer's Circle** recognizes donors making annual contributions of \$10,000 or more. Dedicated Producer's Circle investors provide operating support that strengthens our core programs and services, and they lead the way in helping to fund our initiative to expand local production. In turn, Producer's Circle donors enjoy enhanced recognition and benefits, including invitations to intimate events with public broadcasting personalities. **415.553.2300**



The **Signal Society** is a special group of donors who annually contribute \$1,500 to \$9,999. This generous and vital support ensures that KQED can continue to engage and inspire the people of Northern California with the highest-quality programming and educational services. Signal Society members enjoy lending library privileges, invitations to intimate events with public broadcasting personalities, information about upcoming programs and other benefits that help enrich their relationship with KQED. **415.553.2300**

Leadership Circle membership is offered to donors who contribute \$150 to \$1,499. The ongoing support of these members helps ensure the public media services enjoyed by all residents of Northern California. Leadership Circle members are offered a variety of benefits, including invitations to previews, receptions with public broadcasting personalities and behind-the-scenes activities. **415.553.2345**

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

Business Partners
415.553.2885

Corporate Support
415.553.2388

Matching Gifts
415.553.2150

KQED 9

Channels 9.1, 54.2,
& 25.1 - Monterey (KQET)
XFINITY 9 and HD 709

KQED +

Channels 54, 54.1, 9.2,
& 25.2 - Monterey
XFINITY 10 and HD 710

KQED Kids

Channel 9.4, 54.4
XFINITY 192

KQED World

Channel 9.3, 54.5
XFINITY 190

KQED News

KQEDnews.org

KQED

Education

kqed.org/education

KQED

Public Radio
88.5 FM San Francisco
88.3 FM Santa Rosa
89.3 FM Sacramento (KQEI)

KQED.org



Annual Report 2017

Whitney Phaneuf
EDITOR

Zaldy Serrano
CREATIVE DIRECTOR

Christina Z. White
DESIGNER