



KQED

Go Public

2023

Behind the Scenes
with *Deep Look*

MASTERPIECE:
A Smashing Success
KQED Director of TV
Programming on
America's Love Affair
With British Telly

Plus: An interview with
***Rightnowish* host**
Pendarvis Harshaw

A Message of Gratitude from President and CEO Michael J. Isip

Dear Supporters, Partners and Friends,

Thank you for helping KQED be the source of trusted journalism and quality programming serving the diverse needs of the Bay Area. Your generosity, loyalty and commitment to KQED demonstrate the civic and cultural vitality of the Bay Area.

An informed, inspired and involved citizenry is the foundation of a healthy democracy. This year you helped make possible comprehensive national, statewide and local election coverage and resources; impactful investigative journalism that translated to real-world impact; celebratory arts and culture stories that highlight the value of creators, movers and shakers; and programming that elevated the voices and perspectives of youth and underserved communities.

Within this magazine, you'll learn about KQED's investigation into the disproportionate impacts climate-related crises are having on local communities of color. Plus, we explain how our newsroom tracks the sources we use in our reporting and ensures that KQED reflects the Bay Area's diversity.

Because of you, KQED celebrated some of our proudest moments, including being honored by prestigious journalism awards — seven Edward R. Murrow Awards, 13 awards from the Society of Professional Journalists' Northern California Chapter and two Northern California Emmy Awards.

Because of you, 2022 also marked KQED's first anniversary of being fully operational in our renovated headquarters, made possible by the generosity of Campaign 21 donors.

We hope you take great pride, as we do, in the work we have accomplished over the last year.

If you have any questions about your membership or any of the stories highlighted in this magazine, please contact us at majorgifts@kqed.org or call **415.553.2300**.



With gratitude,

A handwritten signature in blue ink, reading "Michael J. Isip".

Michael J. Isip
President & CEO

Donor Spotlight

Dedicated supporters make KQED possible. San Franciscans Tosha Ellison, Peter Kelly and their two children are what we like to call “all-in” KQED supporters. They know a thing or two about staying informed, inspired and involved. Being part of our KQED donor community helps the family stay curious and open-minded, maintain a tourist-like mindset while they explore their home city of San Francisco and commit to a resilient future for public media.

Tosha says that between shuttling the kids to practice and games, the family's car radio is routinely tuned to KQED, “90% of the time.” On the weekends, city curiosities are explored, aided by KQED culture guides and KQED Live's event offerings. During the week, KQED.org tethers the busy family to important local and global news. “There are so many aspects of KQED programming that we enjoy and that help us lead richer lives,” she says.

There are many aspects of KQED's mission that resonate with the family's own goals to be inquisitive, informed and empathetic. “It's essential to learn all sides of a story, to question what we are being told and to be willing to have our personal views challenged and expanded,” she says.

Some of the family's favorite programs that challenge and expand perspectives include *Bay Curious*, *Consider This* and *The California Report*. Tosha, who recently listened to *Mixed!*, a new reporting series from *The California Report* about the experience of being mixed race, said there is still always something new to discover at KQED that teaches sensitivity to other individuals' lived experiences.

There is so much to discover in and about the Bay Area, and KQED offers plenty of guides to lead the way.



KQED Donors Tosha Ellison, Peter Kelly and their two children explore KQED Headquarters in San Francisco's Mission neighborhood. (Matt Hitchcock/KQED)

Tosha's son has long wanted to visit the Japanese Tea Garden in Golden Gate Park. The family took advantage of the *Bay Curious* tour of Golden Gate Park's Japanese Tea Garden, which Tosha anticipated would be “even better than exploring it on our own.”

The family's ongoing support for KQED is a reflection of their commitment to social progress, self-improvement and community-building. Looking to the future, Tosha believes that public media is “in a good position to expose and highlight some of the corruption, inequality, and hypocrisy that exists in our city,” an effort which, she says, hopefully drives people to positive action like voting, peaceful protesting, boycotting and more.

Are you inspired by this story? Share your experience as a KQED donor with us! Email your story to majorgifts@kqed.org.

MASTERPIECE: a Smashing Success

KQED Director of TV Programming on America's Love Affair With British Telly



Cast of *All Creatures Great and Small*.
(Courtesy of PBS)

All Creatures Great and Small, *Victoria*, *Sherlock* and *Downton Abbey* (and the list goes on) — American audiences are utterly captivated by British dramas. MASTERPIECE, the PBS series providing these shows to millions of fans since 1971, has won 83 Primetime Emmys and 18 Peabody Awards.

Audiences can't get enough of the historical British high culture that American soaps lack. Eight years ago, KQED began providing members with 24/7 access to MASTERPIECE via Passport, the online streaming platform available to KQED supporters. According to Meredith Speight, KQED's Director of TV Programming and President of the Public Television Programming Association, this transatlantic love affair encompasses shared history, nostalgia and bloody good production.

Speight says, "I think Britain produces the gold standard for dramas. The British audiences themselves are quite insatiable, so there are a lot of production companies in the U.K. telling these stories. If you look at what just happened with [America's interest in] the Queen's death, it's a phenomenon. Americans feel a kinship with a country that's so tied together with our own country's past and present, and the beautiful, lush dramas are a tradition that really comes through on MASTERPIECE."

Speight is responsible for programming all of KQED's television channels, including KQED 9 and KQED Plus, and also curates KQED's Passport library. This year she brings viewers new seasons of MASTERPIECE, including *Miss Scarlett and the Duke* and *All Creatures Great and Small*, Passport's most popular show since *Downton Abbey*.

With these additions and more, KQED audiences can expect their cravings for British drama to be appeased. New seasons of *World on Fire* and *Endeavour* are coming summer 2023

and, as you wait, you might find yourself embroiled in new seasons of *Sanditon* or *Tom Jones*, a brand new series starring Hannah Waddingham (*Ted Lasso*) based on a reimaging of the 1700s romance novel.

In a field of infinite content, British drama audiences span multiple generations. Speight says some shows are "just so outstanding that they resonate with all audience groups; *All Creatures Great and Small* and *Downton Abbey* are two examples of this."

Deciding what programs to provide for KQED audiences requires a keen understanding of preferences and trend forecasting. KQED reviews content from PBS, American Public Television, BBC and from distributors and independent producers. "We have standards that content has to meet. Most of what we get to watch is very good, but some of it is not," Speight says lightheartedly, "and we have to save the viewer!"

Speight works to gauge constantly shifting and fragmented audience tastes so that preferences are reflected in KQED's Passport library and TV programming. The numbers speak for themselves: It's MASTERPIECE that initially brings people to Passport. Speight says the programming team enjoys seeing numbers shoot up for prior seasons of MASTERPIECE when a new season becomes available. KQED Passport stands out in a market saturated with choices, able to provide entire binge-inducing seasons while other platforms are only showing first-episode premieres.

KQED's expanding digital offerings allow KQED to meet people where they are — on their phones, online and on streaming apps. Speight says she prioritizes content that inspires people "to watch, learn and be informed and inspired, and hopefully also support KQED and be a part of bringing these services to others."

Stream British dramas, KQED local content and more on KQED Passport at [kqed.org/passport](https://www.kqed.org/passport).

Bay Curious Is Now a Book!

The producers of KQED's *Bay Curious* podcast have released a book based on the show with San Francisco-based publisher Chronicle Books. "Bay Curious: Exploring the Hidden True Stories of the San Francisco Bay Area" features 49 stories from twenty-four current and former KQED journalists. The book includes a mixture of new stories written exclusively for the book and fan favorites from the *Bay Curious* archive.

Author and podcast host Olivia Allen-Price has often thought of the *Bay Curious* podcast as something of an encyclopedia of the Bay Area—essential knowledge that local folks should have. Reckoning the ephemeral nature of audio journalism, Allen-Price said that the process of developing a book from a podcast was thrilling because "books on the other hand are this lasting monument — a definitive, unchanging thing that you can hold in your hands. It was exciting to know we were working on something that will be in the Library of Congress forevermore. That's added pressure to make it really, really good!"

Reviving archival pieces required re-interviewing and re-checking facts. In many cases the accepted version of historical events changed with the addition of new information that has come to light in the times since the stories originally aired. This, she says, "is a reminder that history is not a fixed thing, but rather a draft that we are continually revising as new perspectives are included, and previously unknown facts are discovered."

Flip through the pages of the book and you might land on one of Allen-Price's favorites, a story about the history and controversy of using the word "Frisco" as shorthand for San Francisco. "Like many in the Bay Area," she says "I was told that using



Bay Curious host Olivia Allen-Price with "Bay Curious: Exploring the Hidden True Stories of the San Francisco Bay Area" (Mandy Padgett)

"Frisco" was a no-no... the epitome of uncool. But our story explains how Frisco goes back to the city's early days and continues to be embraced by many communities. When we police language, we're trying to enforce a social order and draw lines around who belongs and who doesn't. I believe we all belong here! The one stance we do take in the book is that it's a-OK to use the word 'Frisco' if you'd like to!"

The book may be found at many local bookstores and on **bookshop.org**. Listen to *Bay Curious* at **kqed.org/baycurious**.

Eat the Bay with ¡Hella Hungry!

This year KQED launched *¡Hella Hungry!*, a blog exploring the Bay Area's culinary culture through the mouth of a first-generation local, KQED's Food and Culture Writer Alan Chazaro. The blog highlights lesser-known food-makers whose stories often center around bringing together immigrant communities and sharing culture and heritage through modern takes on traditional dishes. Here are a few samples of the past year's sizzling recommendations that will make your mouth water.

San Francisco Pop-Up

At Norte 54 you'll have trouble choosing from all of the elevated Mexican pan dulce made by Raquel Goldman, one of San Francisco's most forward-thinking Mexican American bakers...

Order: Garibaldi (pound cake made with seasonal jam), conchas (sweet breads with decadent, non-traditional toppings) and novias (sugar buns)

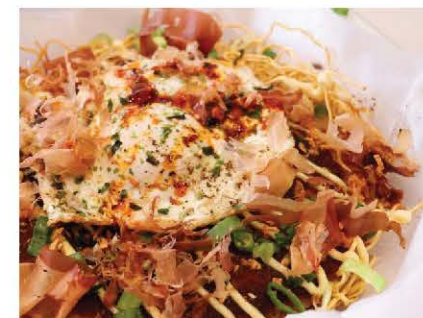


Norte 54's founder plates pan dulce at Nopalito's 18th St. location. (Alan Chazaro)

Bay Area-wide Pop Up

You can find culinary creative duo Paris and Joog's pop-up SMAX anywhere from Vallejo to Oakland to Union City. You can enjoy a rotating menu of wildly reimagined Asian American-inspired specialty sandwiches.

Order: Chopped Cheese (a reimagined New York burger), or the Fish Filet Sando



The signature "animal style" okonomiyaki: a veggie pancake with crispy noodles, secret sauce, bacon and more. (Alan Chazaro)

Oakland

At Tasty Tings, a one-woman pop-up run by Bayview born-and-raised Alyssa Magdaluyo, you'll find Jamaican patties that zing with West Coast flavors and an assortment of unexpected ingredients.

Order: OG Beef & Cheese and, for dessert, a sweet one made with coconut condensed milk and bananas



Tasty Tings founder poses at a food pop-up event. (Courtesy of Tasty Tings)

For *¡Hella Hungry!* and other food reporting, visit **kqed.org/food**.



A Year of Bay Area HipHop

As 2023 marks what is widely accepted as the 50th anniversary of the birth of hip-hop, KQED is spending the year chronicling the Bay Area's flamboyant, political and diverse hip-hop culture. Long-known references to Bay Area hip-hop production, DJs, graffiti artists, slang and dance styles are countless, yet the "hustle" — the hard work and independent spirit that defines Bay Area hip-hop — has gone unrecognized.

In February 2023, KQED launched "That's My Word," a yearlong arts and culture project on KQED.org covering Bay Area hip-hop history. KQED is making sure that Bay Area hip-hop culture gets its due through regular feature stories, interviews, playlists, photo galleries, podcast episodes and live events, all of which complement a searchable timeline of more than 200 key moments in Bay Area hip-hop history.

Hip-hop longevity and the historical movements the culture has intersected with are significant, creating ripple effects on a global scale. That's why KQED has engaged community partners, expert contributors and an esteemed panel of advisors to tell the inside stories of how Bay Area social movements have contributed to hip-hop's DNA. Today, Bay Area hip-hop continues to push for police accountability, bring women

to the stage and pen a blueprint for the independent hustle for both national and international audiences.

Go deeper at bayareahiphop.com.

A Historic Win For Love in California

After a 12-year effort, KQED scored a historic legal victory. In October 2022, the U.S. Supreme Court cleared the way for the release of videotapes from the 2010 federal trial in San Francisco that ultimately led to the legalization of same-sex marriage in California.

In 2009, a KQED-led media coalition sought to broadcast a trial covering the constitutionality of Prop. 8, a California ballot proposition created by opponents of same-sex marriage. The sensational footage exposed the discriminatory arguments that Judge Vaughn Walker had to consider in deciding whether or not same-sex couples had the right to marry.

In 2017, KQED asked the Northern District of California to unseal the tapes, arguing that the footage should be made available as a vital part of the public record.

While the court did not agree to immediately release the tapes, it did order them to be unsealed on Aug. 12, 2020 — 10 years after the case closed.

In declining to hear an appeal of lower-court rulings this past fall, the Supreme Court effectively cleared the way for the tapes to be released. In the opinion of KQED attorney Thomas R. Burkey, “There’s no doubt that the video will become a valuable instrument to educate the public about this historic moment.”

The effort to make this historic footage public was spearheaded by Scott Shafer, Senior Editor, KQED Politics and Government Desk. Shafer covered the Prop. 8 trial and subsequent contest over this footage extensively for KQED. The release of the videos documents an important historical moment in the fight for LGBTQIA+ rights in California.

Read the full story at [kqed.org](https://www.kqed.org).

Sea Level Rise and Sacrifice Zones

KQED climate reporter Ezra David Romero’s series “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 rising seas and fighting to thrive. Reports profile activists in San Francisco, Oakland and Marin City who are pushing for more data on underground toxic waste that could pollute communities when sea levels rise. The reports explore how activists are calling for reparations to clean up toxic sites, restore consent to community members and give residents power in climate policy. The series uncovers how neighborhoods, especially those near former military or industrial sites, have histories of racism, redlining and disinvestment.

With sea level rise in San Francisco Bay, UC Berkeley and UCLA scientists warn that plumes of flammable chemical waste could be released from groundwater and threaten life in these communities. Another KQED report focused on San Francisco neighborhood Bayview-Hunters Point tells a similar story. KQED reported on and developed an interactive map of over 100 West Oakland sites with toxic waste under the soil.

Marin City, one of the communities most vulnerable to climate-driven flooding in the entire Bay Area, could see as much as 10.2 feet of sea level rise by the end of the century. This would expose predominantly communities of color to brackish water that could flood half of commercial properties and displace residents that struggle against poverty and lower life expectancy.

Beyond the series’ over 400,000 social media impressions, the reporting is making a political impact. San Francisco Supervisor Connie Chan read directly from KQED



Victoria Sanchez points to pictures of floods that occurred on Cayuga Avenue in San Francisco in 2004. (Beth LaBerge)

reports during an oversight hearing, resulting in San Francisco’s Board of Supervisors recommendation that the city strengthen protections against climate change-fueled flooding in the Bayview-Hunters Point neighborhood. Several members of the board said they will pursue an independent task force over the next 18 months to examine how rising groundwater could mix with contaminants and expose communities to toxic water and fumes.

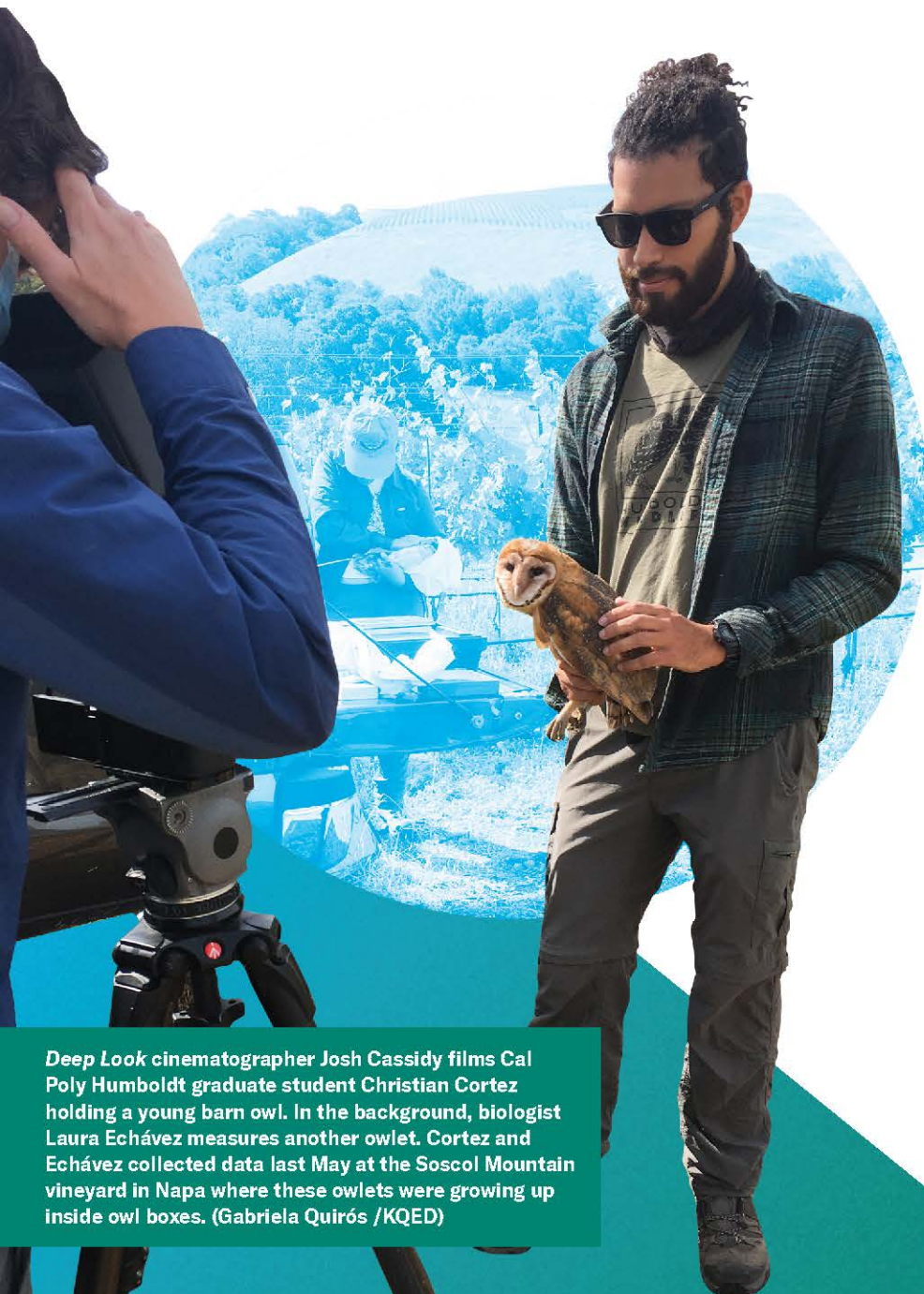
Listen to the full series at [kqed.org/thecaliforniareportmagazine](https://www.kqed.org/thecaliforniareportmagazine).

Learn more about KQED’s reparations coverage at [kqed.org/reparations](https://www.kqed.org/reparations).

Larry Pascua from San Francisco waves a flag in front of the iconic Castro Theater to celebrate the Supreme Court ruling on Prop. 8 and DOMA. (Courtesy of Darlene Bouchard)

Behind the Scenes with *Deep Look*

Deep Look is KQED's award-winning video series that captures nature's biggest mysteries in ultra-HD. The videos are packed with big scientific explanations about the intricacies of some of the smallest creatures on our planet. Viewers can expect to gain a new perspective on familiar creatures — like ants and bats — but also learn about lesser known critters such as the hagfish, or the red cage fungus, which fakes its own death to attract flies. As the series enters its tenth season, *Deep Look* Series Producer Craig Rosa gives a peek behind the scenes in the making of the program. The conversation was lightly edited for clarity and brevity.



Deep Look cinematographer Josh Cassidy films Cal Poly Humboldt graduate student Christian Cortez holding a young barn owl. In the background, biologist Laura Echávez measures another owl. Cortez and Echávez collected data last May at the Soscol Mountain vineyard in Napa where these owlets were growing up inside owl boxes. (Gabriela Quirós /KQED)

What do you think contributes to the popularity of *Deep Look*?

CR: If you were ever one of those kids who flipped over rocks and logs to see what was underneath, this is a great series for you. The Bay Area, from the coast to the grasslands to the foothills to the snowy mountain peaks of chaparral, freshwater lakes, the redwood forests, rivers and creeks: it's an embarrassment of riches. These varied landscapes can be big and magnificent and inspire awe and reverence and compel people to want to take care of the environment. But... there is also a tremendous amount of beauty and drama just beyond what you can see with the naked eye on a very small scale. *Deep Look*'s mix of whimsical writing, original music, gorgeous and — yes — often gross macro photography are some of the other key reasons why the series is so popular.

What does a typical day look like as *Deep Look*'s Series Producer?

CR: We usually have three to four episodes of *Deep Look* in production at one time. Those could be just at the stage where the producer has pitched an idea or it could be at the stage when we're ready to upload the video to YouTube. In between, there are all sorts of different steps: scripting, filming, editing, recording of the narration, sound design, animation, and more. A particularly fun step is when the producers work with our longtime composer Seth Samuel who creates a musical score that brings the episodes to life.

How does your team decide on the focus for each episode?

CR: The producers are excellent researchers. Almost everyone on the team has done science reporting and producing before they came to this project. Producer Josh Cassidy once got an idea for a story about feathers from watching the water roll off a duck's back. Producer Gabrielle Quirós has gotten stories more than once from questions asked to her by her daughter. KQED also has developed wonderful

partnerships with 18 community science organizations and, after 160 stories, we know so many researchers and external organizations that help us to tell our stories.

Have you experienced any memorable moments while filming *Deep Look*?

CR: There have been many. Once, producers were filming a story on the whispering bat, a bat that uses its incredible hearing, without echolocation, to surprise ground-dwelling insects as opposed to hunting insects in the air. One of their favorite prey items is the Arizona bark scorpion. They're less than an inch long but they're one of the most venomous invertebrates in the West.

The researchers went to a lab and were in an enclosure to film the bats hunting these scorpions. A scorpion would be placed on some substrate meant to look like the desert and the bats would fly down and scoop up the scorpions. Number one, being in a pitch-black room with nothing but one spotlight on the ground and the bats flying around you is quite enough. But when they finished filming, the researchers counted the remaining scorpions to find that not all of them were accounted for. The researchers had to check our team's clothes, check their hair, check their equipment bags to make sure they weren't carrying these highly venomous scorpions home.

How has working on *Deep Look* changed how you personally view or interact with nature?

CR: It's changed my sense of scale in the world. Each time we do a story I come away with a greater appreciation of all living things, seen and unseen. I love that we can share that with people. Whether I'm hiking in the forest, swimming in the ocean, or sitting on a rocky peak I now know everywhere around me is teeming with life. It's just another way to feel connected to the nature.

Watch all the episodes at kqed.org/deeplook.

KQED

Your portal to Bay Area News



On the map behind these pages, we share a few stories you may have missed in 2022. This selection of stories displays the vibrancy and uniqueness of Northern California. These stories uplift the voices of 8 million residents in 101 cities across 7,000 square miles. Our zip codes differ, but we find common ground by sharing the joys of community success stories, the nostalgia of our shared histories and the weight of local challenges through compelling storytelling.

This map acknowledges that the Bay Area rests on ancestral homelands with the intention of reflecting advancements in land preservation efforts and recentering indigenous history, topics KQED covered at length this year. We pay respect to indigenous territories across all nine counties in celebration of the approximately 18,500 indigenous people who call the Bay Area home as we commit to building a more inclusive and equitable Bay Area for all.



Santa Rosa

One by one, cities across Sonoma County have banned construction of new gas stations. Santa Rosa is now the largest city in the country to do so. KQED's *The Bay* podcast explored the banning of fossil-fuel infrastructure and how Sonoma County has become the epicenter of this resident-led, pro-renewables movement.



San Francisco

Had you attended the 1894 Golden Gate Park Midwinter Fair, you would have seen, heard and maybe even been flirted with by the Gum Girls. KQED Arts and Culture dove back in time to tell the tale of a bicycle-clad group of whistling women who sold chewing gum to male Fair attendees. These controversial, commission-motivated “bad girls” earned a reputation for their punk responses to chauvinism and harassment.



Oakland

When beehives are found in BART stations they're considered a potential hazard to workers and riders and the agency has to remove them. KQED News shared the story of one local bee lover who removes the hives, keeps the bees alive and for years has been selling local honey, beeswax candles and honey-based remedies from his store on Telegraph Avenue in Oakland. Who knew public transport could produce something so sweet?



Daly City

Comedy film “Easter Sunday,” touted as DreamWorks/Universal's first film with an all-Filipino cast, takes place in the heavily Filipino suburbs of Daly City. KQED's Arts and Culture film review highlighted the strides being made by this four-million-strong American population in the TV and film industry and the positive experience actors can have when working within a group that shares history and culture.



San Jose

Imagine a Greyhound bus trip, but every major stop is near at least one shop selling Vietnamese “bánh mì.” KQED's *The California Report Magazine* charted the story of the Xe Do Hoang line, a bus company that does just this. Founded on the opportunity to serve the 700,000 Vietnamese Americans who call California home, the “Bánh Mì” bus trip connects San Jose with Little Saigon in Orange County, the two largest Vietnamese communities outside Vietnam. Each stop along the way serves up delicious traditional dishes and serious drama.



Silicon Valley

Is there a progressive future for tech? *Forum* spoke with Meredith Whittaker — one of the tech industry's strongest internal critics and president of the non-profit messaging app Signal — about whether privacy still matters and how an ethical approach to tech can be woven into business models.



Native Land

- 1 Pomo
- 2 Lake Miwok
- 3 Wappo
- 4 Patwin
- 5 Nisenan
- 6 Coast Miwok
- 7 Sierra Miwok
- 8 Ohlone
- 9 Yokut



Sierra Nevada

KQED News followed investigations into PG&E's culpability for starting the 2022 Mosquito Fire. The largest California wildfire of that year, the Mosquito Fire burned through 77,000 acres in Placer and El Dorado counties. Fire investigators have repeatedly found the utility responsible for widespread fires in six of the past seven years.



Sacramento

Following up on changes recently undertaken by Germany, Denmark and Iceland. *The California Report Magazine* explored how the philosophy of a four-day workweek could become reality for Californians under proposed legislation. Some see the legislation as revolutionary for workers and the environment, while others see it as “job-killing.”



Napa

Before European contact, scientists estimate there were around 10,000 grizzly bears peacefully coexisting with the roughly 40,000 native people living between Napa County and Monterey. KQED's *Bay Curious* podcast explored the increasing trend of learning land-management practices from local native people, whose communities once stewarded the natural world, making the Bay a haven for wild animals prior to colonization.



Stockton

Stockton is one of the most diverse cities in America and its residents and local government are caught in a cycle of ongoing poverty. KQED's *Forum* looked at ways residents have been fighting against post-deindustrial decline with antipoverty work to reimagine a future with improved personal well-being and reduced gun violence.



Berkeley

KQED News followed what labor leaders called the largest strike in the history of U.S. higher education. On an average income of around \$24,000 a year — hardly enough to make ends meet in the Bay Area — nearly 48,000 University of California academic workers demanded better pay and benefits and an end to what they described as unfair negotiating tactics by UC Berkeley.



Central Valley

KQED is the only regional news organization committed to covering the unique and often overlooked Central Valley region. Alex Hall, our dedicated Central Valley reporter, won a national Edward R. Murrow Award — one of the most prestigious honors in journalism — for her investigative reporting of COVID-19 outbreaks at Foster Farms and the devastating effects this had on the community of Livingston.

KQED Live Brings Community and Celebration to the Heart of the Mission

KQED Live is a seasonally curated events program that offers the public a broad spectrum of public events showcasing our local politicians, thriving food culture, and more.

In 2022, audiences enjoyed thoughtful conversations with leaders such as former Speaker of the House Nancy Pelosi, authors such as Rebecca Solnit and Isabel Allende, and vibrant performances from signature Bay Area musical artists La Doña, Fantastic Negrito and the Kronos

Quartet. KQED Live even brought audiences outdoors for immersive experiences including a theatrical walking tour at the Japanese Tea Garden in Golden Gate Park, staged performances of *Forum* and *Rightnowish* and KQED Fest, a block party and open house that allowed the community to explore together all the ways KQED touches and celebrates Bay Area life.

Explore the events calendar and book tickets at [kqed.org/events](https://www.kqed.org/events).

KQED Live by the Numbers in 2022:

250

speakers and performers

Nearly 8,500

in-person attendees

An estimated 78%

of program participants identified as BIPOC

170,000

online video viewers

Over 20%

of events centered on Latinx stories



Litquake Presents A Jazzy Evening with Author Margaret Wilkerson Sexton with *Forum* host Mina Kim. (Vita Hewitt)

PRX Podcast Garage at KQED: A Public Media Partnership Ten Years in the Making

It's no surprise that after 69 years in the business, KQED has built some of the strongest relationships in California's public media history. KQED's partnership with PRX (Public Radio Exchange) is one inspiring example of how long-term investments in like-minded organizations can result in flourishing programs serving generations to come.

The PRX Podcast Garage at KQED is an epic public-media partnership 10 years in the making. As a board member of PRX for the last seven years, KQED's President and CEO Michael Isip has been in tune and in touch with the synchronistic visions and history shared by both organizations.

KQED and PRX have worked together in the past, bringing to life *Ear Hustle*, a popular podcast that has generated interest in providing incarcerated people with tools to tell their stories. With a relationship sprinkled with audio achievement stories, KQED launched a special partnership with PRX to create the PRX Podcast Garage in 2021.

In addition to producing workshops on the art and business of audio production, the Garage hosts networking and live events, ranging from listening sessions to podcast tapings. The Garage, situated in KQED's newly renovated headquarters, includes access to a state-of-the-art professional recording studio with equipment used for training makers of all experience levels in field recording, editing, interviewing, sound design and marketing. In 2022, the Garage hosted

519 guests at 13 events on a range of topics led by KQED talent, including podcasters, reporters, oral historians, sound artists, musicians and more.

"Not to be cheesy," says PRX Podcast Garage Manager Eric Dahn, "but one of the reasons why PRX and KQED make such great partners is that we love KQED's mission to inform, inspire and involve — and to bring the community into that process. PRX is all about supporting and promoting the work of audio producers and storytellers, from learning the craft to engaging their audiences, and KQED is the perfect partner for making that happen in the Bay Area."

Get involved and learn more at [kqed.org/podcastgarage](https://www.kqed.org/podcastgarage).



High school students work together during a PRX field recording workshop in April 2022. (Chiara Bercu/KQED)

KQED Election Impact

Providing information that encourages engagement with our democratic process delivers on KQED's mission to inform, inspire and involve. Over 770,000 people accessed our online voter guide for information about primary and state elections.

The voter guide provided detailed coverage of statewide races via reader-friendly Q&A-style information about candidate priorities, fundraising and key supporters. The guide also provided in-depth, hyper-local coverage on measures for each county as well as candidate races in each of the nine Bay Area counties.

In an effort to keep the guide updated and responsive to even the most hyper-local constituent interests, online users of the voter guide were given the opportunity to submit questions to candidates. Our politics

reporters then sourced answers to these questions from candidates and updated the voter guide in advance of election day.

Smart speaker integration with the 2022 California Proposition Guide helped audiences better understand California's 7 state propositions. Users of the Amazon Alexa smart guide could ask questions such as "What does a yes or no vote mean?" or "Who supports or opposes this proposition?", and the voices of KQED reporters provided answers and descriptions.

In preparation for the 2024 election, KQED plans to collaborate with newsrooms across the state and country to improve our smart speaker guide and add more depth of knowledge into election coverage.

Learn more at kqed.org/elections.

Source Diversity in Journalism

As one of the largest public media organizations in California, KQED is taking a close look at how our sourcing reflects the communities we serve, and is working toward eliminating bias in our own reporting.

We live in one of the most diverse parts of the nation, but even in KQED's own newsroom, disparities exist. We wanted to know what they were.

In mid-2020, we audited all of our content to know where we stand when it comes to reflecting the diversity of the Bay Area. The source audit involved identifying certain characteristics — such as gender, race, age and location — of the people who appear in our stories as sources and comparing that information to local demographic data. The audit revealed at least two clear areas of success.

First, KQED's sourcing is equitable with respect to gender and includes women and men at about the same rate. Second, we found that our reporting is elevating Black voices. Just over 13% of sources are identified as Black, which is double the Bay Area's Black/African American population of 6.5%. In terms of race and ethnicity, the audit shows that about half of KQED's sources are white, but when broken down by content area, we see that certain types of programming — feature writing and podcasts — include more non-white sources than daily news programming.

It's no accident that KQED's source diversity is strong. Not only does it reflect our belief that to truly serve the Bay Area we must reflect the diversity of our region, but a survey of our newsroom staff showed that source diversity is top of mind for the majority of our reporters when working on stories. We have

developed a diversity tracking system that reporters use to track the demographics of sources used across our many programs and content areas. The tracker shows us where we're hitting the mark and where we could do better.

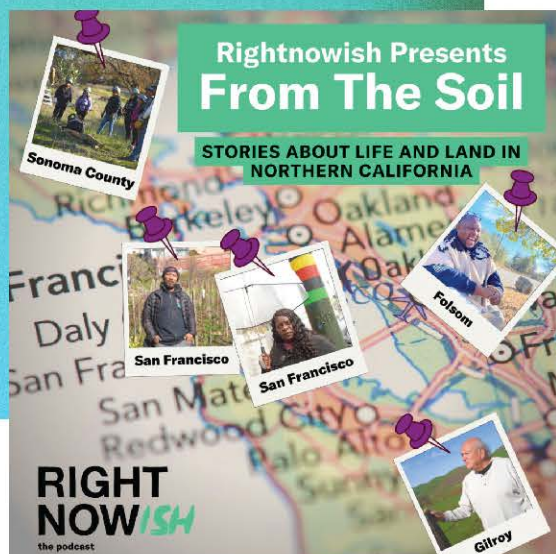
Increasing the diversity of the sources our reporters use and the people we feature is a significant step toward creating journalism that paints a holistic picture of the communities we cover. When voices from the Bay Area's diverse communities are heard in our reporting, the stories become richer, more credible and more relevant.

KQED is seizing the opportunity to increase the diversity of voices with respect to race and ethnicity that are underrepresented in public narratives at large, specifically Hispanic/LatinX and Asian voices.

Explore our journalism on kqed.org.



Voting booths during early voting at City Hall in San Francisco on Oct. 11, 2022. (Marlena Sloss/KQED)



Right Now with *Rightnowish*

Every week on *Rightnowish*, a popular KQED Arts and Culture podcast, Host Pendarvis “Pen” Harshaw talks to movers and shakers about how the Bay Area shapes what they create and how they shape the Bay. We sat down with Pen to discuss production highlights, challenges and what we can expect from the show in the near-ish future.

If people aren’t listening to *Rightnowish* right now, what are they missing?

You’re missing the opportunity to deep dive into any one of the topics that we’re covering in our series. These topics include local history, local artists, tattoo culture or food. It’s really exciting to be a student of a very specific aspect of Northern California’s culture.

If someone is new to *Rightnowish*, which episode would you recommend? What is your all-time favorite episode of *Rightnowish* and why?

I have to choose one? The story is about Timothy B, a muralist whose art is all across Oakland and internationally now. His story is not just about him, but also his parents. His father was a well-known drug kingpin. While his father was incarcerated, Timothy held his family together. The opportunity to talk to

all of them and to know the legacy of their story was incredible. It’s a really good story.

What has been the hardest story to cover?

I think some of the hardest stories to make involve working with young folks. We want to make sure to give them the space to exercise their voices. It’s hard for kids to get up and speak in front of their class, let alone add a microphone in front of them. Makes sense, as a teen I was struggling to understand the world, my place in it and how to communicate all that I was feeling. Plus public speaking is hard. It’s a muscle and we could all use more practice.

Last year I talked with Fremont High students about things that make them mad and what they can do to create change.

I also talked to a group of students who were from different schools in Marin County, who were participating in a summer workshop about the history of their community. They made a whole album about World War II, African-American migration and the legacy of their hometown.

How many public responses to KQED.org’s prompt “Do you know a Bay Area cultural mover and shaker?” actually make it onto the show? What have you learned from reading submissions?

It’s been about two years since the website’s pop-up box has been a part of our work. I’d say ten episodes have been sourced from that box, and maybe three of those stories were already on our radar. That shows us that our audience sees where our show is going. It’s really heartwarming to see that an audience member

recommended a story and I was already planning on talking to that person for a show.

How do specific audiences influence the content of *Rightnowish*?

Initially, the concept behind *Rightnowish* was to cover the entire Bay Area arts scene — a little here, a little there. Over the last year we’ve developed the method of producing series on specific topics for specific groups. I bring up the series because right now we’re working on *From the Soil*, a new series about Northern California land. I’m pitching this series to people who like to go out on hikes!

If *Rightnowish* had a catchphrase, what would it be?

Art is Where You Find it.

Listen the new series of *Rightnowish* on kqed.org/rightnowish.



Rightnowish host Pendarvis Harshaw laughs with the crowd while MCing a KQED Live event celebrating Bay Area street dance. (Vita Hewitt)

Thank You!

On behalf of the board and staff of KQED, thank you for supporting KQED. In the last year, many of you signed up to make challenge grants, helped us meet matching grants or increased your support. We are so grateful for your contributions!

(Giving level reached between January 1 and December 31, 2022.)

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