

The KQED logo is positioned in the top right corner of the page. It consists of the letters "KQED" in a white, sans-serif font, set against a red square background. The red square is part of a larger graphic design that includes a grid of four squares, with the top-left and bottom-right squares being red and the top-right and bottom-left squares being dark blue. The red squares feature a pattern of thin white lines radiating from the corners towards the center.A photograph of Glynn Washington, the host and executive producer, is the central focus of the top half of the page. He is shown from the chest up, smiling broadly and holding a microphone. He is wearing a dark, sequined jacket. The background is dark, making him stand out.

Go Public 2024

Get an inside look at KQED's

- *Snap Judgment and Spooked* Podcast Series with Host and Executive Producer Glynn Washington (above)
- *No Crumbs* Food Series with Host Josh Decolongon
- Reparations Reporting with Project Editor Otis Taylor Jr.

Also: What is KQED's Community Advisory Panel?
How are we covering the elections? Exciting news about
KQED Fest — and more.

A MESSAGE FROM PRESIDENT AND CEO MICHAEL J. ISIP



Dear Supporters, Partners and Friends,

Thank you for supporting KQED as your source of trusted journalism and quality programming serving the diverse needs of the Bay Area. At KQED, everything we do centers on our mission to inform, inspire and involve, and builds on our 70-year commitment to serving the public. In this magazine, you'll read about some of the programs, projects, resources and reporting that connect us to and serve our communities. They include our impactful reporting; podcast and digital series; the media-literacy work of our Education team; and KQED's Community Advisory Panel.

We're connecting with and serving our communities in a time of profound change for our country and for the media. While we remain committed to our award-winning radio and television broadcasting, viewing and listening behaviors are shifting to on-demand and streaming platforms. It's critical for KQED to expand our reach and service through digital video, podcasting and social media, too. We do this to ensure that everyone has access to the information they need in their preferred format — from ongoing reporting and analysis on the radio to our digital, bilingual voter guide.

To accelerate our digital efforts, we've launched the KQED Studios Fund, which will enable us to develop and produce new digital video series and podcasts to engage young and diverse audiences. Our vision is a production pipeline of fresh, compelling stories rooted in what is unique to the Bay Area, and storytelling that reflects the rich diversity of our region. (To learn more about the KQED Studios Fund, see the back of this magazine.)

While technology can fill information gaps and digital productions can reach new audiences, creating personal and social connections is essential to strengthening community, too. KQED Live events bring people together to cultivate new ideas, celebrate our diverse audiences and find common ground, as you'll read here. The team also produces the KQED Fest, an all-day community celebration, which we're excited to host for a second time this October.

In these financially challenging times, we couldn't do any of this without the support of our more than 238,000 members and the impactful generosity of more than 750 major donors like you. You are helping us to deliver what we do best and to adapt and evolve our service for future generations. We're deeply grateful for your belief in us and your trust and support of our work. If you have any questions about your membership or any of the stories highlighted in this magazine, please contact my dedicated colleagues on the Development team at majorgifts@kqed.org, or at 415.553.2300.

With gratitude,

A handwritten signature in blue ink that reads "Michael J. Isip" followed by a stylized flourish.

Michael J. Isip
President & CEO

On the cover: *Snap Judgment* and *Spooked* Host and Executive Producer Glynn Washington onstage at Oakland's Fox Theater for a *Spooked* Live event. Photo by Alain McLaughlin.

COMMUNITY ADVISORY PANEL

Building Bridges Between KQED and Our Communities

How does KQED connect with and represent the diverse people who define the Bay Area? One way is through the bridge-building KQED Community Advisory Panel (CAP), a group of people with strong ties to local communities. They come from different backgrounds, religions, sexual orientations, racial and ethnic groups and occupations, but CAP members share a deep commitment to creating connections. While federal law requires all public media organizations to have a CAP, KQED's is one of the most active and organized nationwide.

As part of last year's KQED Fest (see page 5), the CAP and KQED Live events teams collaborated to present "fireside chats," discussions with reporters and other staff. The idea was to give visitors a behind-the-scenes look at the backgrounds, stories and issues that inspire and motivate staff, and to reveal how podcasts, radio shows and some decisions are made at KQED.

CAP members' experiences, professional expertise and backgrounds make them uniquely suited to lead these conversations. For example, CAP member Ly Nguyen, an author and director at Stop AAPI Hate, interviewed KQED's Alan Montecillo, editor of *The Bay*, about identity and growing up as an Asian American. Christine Padilla, director of early learning and care initiative at Build Up San Mateo County, spoke with Daisy Nguyen, KQED's early childhood education reporter, about issues that impact women, working families and local economies. Other KQED staff participated, too, including Chief DEI Officer Eric Abrams, *Political Breakdown* Producer Guy Marzorati and *Forum* Co-Host Mina Kim.

The fireside chats were a hit. Looking ahead, the CAP will host more in 2024. The team also intends to deepen ties to local partners and people from the Asian American Pacific Islander (AAPI) community by adding a new AAPI subcommittee. In this election year, they'll leverage their local ties to help distribute KQED Voter Guides in Spanish and English, and will continue to welcome guests at various KQED Live events.



KQED CAP members gather on the roof of KQED headquarters in San Francisco. Photo by Esperanza Vaquiz.

As CAP Co-chair Christine Padilla notes: "The opportunity to see firsthand how genuinely committed KQED is to serve and represent a diverse community has only made my support grow . . . I feel deeply committed to our collective work to connect KQED directly to communities we're a part of to ensure all voices are heard."

If you'd like to learn more or are interested in joining the team, please go to kqed.org/cap.

DONOR SPOTLIGHT

Meet Leslie Siegel

Dedicated donors are critical to KQED's success. Leslie Siegel, a Bay Area lighting professional, is a valued and longtime supporter.

Leslie began listening to KQED 88.5 FM public radio in her car when she first moved to California years ago. Her parents listened to public media radio when she was growing up, so she considers herself a second-generation public media person.

Later, she watched *Masterpiece Theater* on television. And when her daughter was young, they enjoyed watching *Arthur* and *Sesame Street* together. Today, she still listens to KQED in her car for news, watches shows such as MASTERPIECE using her KQED Passport account and really loves listening to the radio show *Wait, Wait . . . Don't Tell Me!* when she walks her dog.

"The interesting programming and independent, objective political reporting drives my enthusiasm to donate to KQED. I particularly enjoy listening to strong, independent women reporters and follow Nina Totenberg and Mara Liasson. I also love the sense of humor you hear in shows like *Wait, Wait . . . Don't Tell Me!*"

She's a big fan of a KQED podcast series, too. "I love *Bay Curious!* I've always been interested in history and learn about so much, including the history of Native peoples in the Bay Area. And I love learning about Bay Area trivia from *Bay Curious.*"

"I was at the *Bay Curious: Exploring the Hidden True Stories of the San Francisco Bay Area* book launch and gave six of my friends copies of the book. And I loved the KQED Live tour of the Japanese Tea Garden in Golden Gate Park. I've gone on that twice. My daughter still talks about how special the storytelling was."

An avowed foodie, Leslie also enjoyed two "phenomenal" KQED chef events: one with Alice Waters and another with Jacques Pépin. "Hearing Waters speak and having her sign my book was amazing. And it was fantastic to go to the Jacques Pépin event when he turned 80. I loved that he spoke with us and signed his book. I also go to the annual

Check, Please! Bay Area food and wine tasting; it's so much fun and so delicious!"

Leslie also enjoys going with friends to KQED Live events. "We went to the one about how the fires affected the taste of grapes and wine. It was so interesting and educational, even if the wines were nasty tasting! KQED does a great job with programming."

Summing up her enthusiasm for supporting KQED, Leslie says: "I love the objective reporting and how the station serves the Bay Area. And KQED does a great job of honoring the diversity of the Bay Area: the people, the history, the food and cultures. I think KQED is having a love affair with the Bay Area — and you show it every day."



Leslie Siegel on KQED's rooftop. Photo by Martin do Nascimento.

"I think KQED is having a love affair with the Bay Area — and you show it every day."

KQED FEST

Celebrating with Our Communities

In April 2023, KQED did something we've never done before and are now planning to do again. We opened the doors to our renovated Mission District headquarters, created an outdoor stage on adjacent York Street and invited the community in for a unique party and gathering. There were thought-provoking talks, guided tours and music to groove to on our outdoor stage. Plus there were performances, activities and tasty bites from local food vendors previously featured in KQED programming and events.

It was an all-day celebration of our renovated headquarters with more than 5,500 people turning out, the majority representing more diverse, younger and new KQED audiences. There were more than 100 local speakers, artists and performers, and 21 community organizations represented. Twenty-one KQED docents and volunteers escorted nearly 400 attendees on tours.

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KQED Fest was a community open house and street fair featuring singers, speakers, dancers and partners. Photo (top) by Alain McLaughlin; (below) by Estefany Gonzalez.

KQED FEST

(continues from previous page)

Inside, visitors went behind the scenes to check out the newsroom, explored studio recording sessions and grabbed a seat at “fireside chats,” conversations between reporters, our Community Advisory Panel and other staff. There were media-making workshops and family-friendly activities. And we hosted live presentations of KQED shows including *Forum; Check, Please! Bay Area*; and NPR’s *All Things Considered*. People played trivia games and experienced interactive events. Partner organizations, including the California Academy of Sciences, Precita Eyes Muralists, SF Zine Fest, the San Francisco Zoo, the Bay Area Children’s Theater and the Mission Cultural Center for Latino Arts, were there to connect with the community.

Outside, on adjacent York Street, visitors grooved to live music, presented in partnership with Noise Pop, including performances by beloved Bay Area artists Lyrics Born and the Mission District’s own La Doña. Carnival San Francisco dancers, Cheer SF and RollerDance performed. And there were delicious foods to munch on from local vendors, all previously featured in KQED coverage.

KQED Fest was so successful in bringing our communities together — and so much fun — that we’re doing it again. In October 2024, we’ll host our second KQED Fest, which is in the planning stage now. We hope you’ll join us there this fall.



Events and discussions went on throughout the building (top right: photo by Estefany Gonzalez, center by KQED staff). NPR’s Ailsa Chang chatted with staff onstage (bottom right; photo by Alain McLaughlin). And guests checked out a KQED television studio (bottom left; photo by Alain McLaughlin).

Musicans Tia Nomore and Satya (top) rock the crowd on the KQED Fest stage (photo by Estefany Gonzalez). *Below left:* Sister Roma in discussion in The Commons (photo by Alain McLaughlin). *Forum Co-Host Mina Kim speaks with visitors at the Community Advisory Panel fireside chat (below right; photo by Estefany Gonzalez).*



PODCAST SERIES

INSIDE SNAP JUDGMENT AND SPOOKED WITH HOST AND EXECUTIVE PRODUCER GLYNN WASHINGTON

What happens if you leave out the boring parts of a story and go straight to the snap-judgment decision point? Built on that premise, the popular, award-winning public radio show and podcast series *Snap Judgment* mixes true stories with riveting music to produce cinematic, dramatic storytelling. *Spooked* features true-life supernatural stories told firsthand by people who can barely believe they happened.

Last summer, KQED acquired both series. As a result, in addition to a weekly national radio broadcast footprint of more than 450 public radio stations (and more than a million weekly *Snap Judgment* radio listeners), KQED nearly tripled its podcast audience. We checked in with Host and Executive Producer Glynn Washington to get the inside scoop.

WHAT DID YOU DO BEFORE YOU LAUNCHED SNAP JUDGMENT?

Before launching *Snap*, I threw artistic “darts” at the board every night after putting my kids to bed. With friends, I wrote stories, screenplays and music. I loved exploring the budding spoken word genre, painted a little bit and started making short films with my artistic partner Mark Ristich. At some point, I began listening to this new thing called a podcast. On one of the early podcast programs, the storyteller announced that public radio just launched a national contest looking for someone “hosty.” I didn’t really have any idea what that meant, but I threw my hat in the ring. Incredibly, I won. That remarkable bit of luck eventually led to the launch of *Snap Judgment*.

HOW DID YOU GET INTERESTED IN PODCASTING?

I dove into “weird radio” as a kid. My father briefly worked as a trucker, and he let me fiddle with his citizens band (CB) radio. It was hyperlocal, but there



Glynn Washington onstage at the *Spooked Live* event at the Fox Theater (here and on page 9). Photos by Alain McLaughlin.

were people who ran hilarious nonstop running commentary about whatever conspiracy happened to be on their mind. And we could hear odd static-drenched AM radio shows if someone held the antenna just right. When the iPod came out, a lot of that weirdness migrated to the internet. And I found I loved it then just as much as I did growing up.

HOW DID YOU COME UP WITH THE IDEA FOR SNAP JUDGMENT AND FOR SPOOKED?

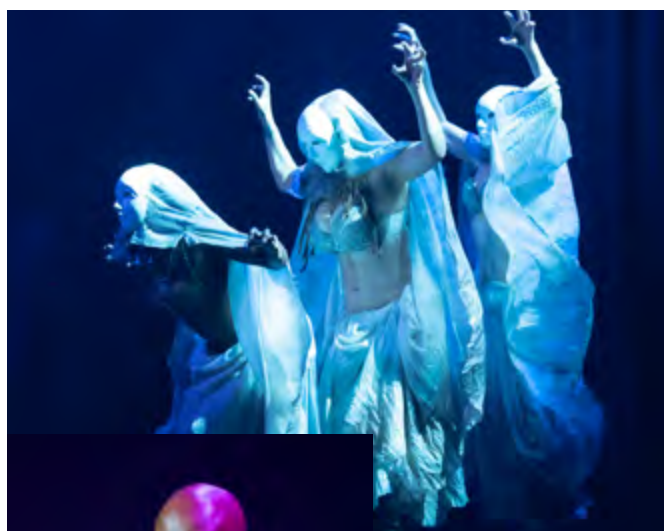
Snap started with a basic idea: Leave all the boring parts out of a story. Go right to the decision point where someone has to make a snap judgment and follow from there. *Spooked* began with: I have some crazy stories I can’t explain. I wonder if other people do, too?

HOW DO YOU AND YOUR TEAM PICK THE TOPIC FOR EACH EPISODE?

We fundamentally believe audio storytelling is a type of sorcery. *Snap*'s search for stories is really a search for magic. We want to experience what it's like to live in someone else's skin. *Snap* producers scour the world for stories and storytellers who have made choices that surprise us. Most importantly, we want to feel a tiny bit of what our storytellers undergo. We begin with a story that gives us the feels; the theme comes later.

DO YOU HAVE A FAVORITE EPISODE?

My favorite episode is always the one we just finished!



Making More Digital Media Magic: Meet the KQED Studios Fund

As Glynn notes, he's developing new series with KQED: *Villains*, an audio comic book, and *Kalki*, KQED's first kids' podcast. To meet the increasing demand for podcasts and digital video, there are other projects in the planning stages, too, but we can't create them without your help.

Introducing the KQED Studios Fund, which will provide the needed resources to design and launch new podcast and digital video series. To learn more, please contact Michele Martinez Reese at majorgifts@kqed.org.

WHAT'S THE BEST THING ABOUT WORKING WITH KQED — WHAT CAN YOU DO NOW, FOR EXAMPLE, THAT YOU COULDN'T DO BEFORE?

Snap gets to act as a “force multiplier” of the biggest, baddest team of audio journalists on the West Coast. With KQED, we are finally turning audio stories into video projects — ensuring that *Snap* programming is available for everyone. Additionally, *Snap* will feature some amazing deep-dive storytelling from KQED's *On Our Watch* radio and podcast series, and we were thrilled to spotlight “Hyphy Kids Got Trauma” from KQED's *Rightnowish* podcast series.

WHAT'S COMING UP?

Currently, I'm working on my dream story (literally, it came from a dream!). It's an audio comic book diving into the world of an accidental villain — and I can't wait for folks to hear it. We are excited for people to experience a brand new *Snap Judgment*-produced show hosted by Academy Award-winning actress Lupita Nyong'o called *Mind Your Own*. It features amazing stories from the African diaspora and will be available everywhere later this year. *Snap* will soon launch a brand-new series following one woman's journey through the California penal system, and we will also release a new series exploring the world inside an Oakland homeless encampment. Did I mention we're working on a kids show? Get ready, world!

Explore these podcasts at snapjudgment.org.

ON OUR WATCH AND PROPOSITION 8

Committed to First Amendment Rights

KQED stands steadfast in its commitment to the First Amendment right to freedom of the press. Two KQED projects — one an investigation into law enforcement misconduct and corruption, the other about marriage equality — reveal and report on once-sealed information previously unseen by the public.

The *On Our Watch* podcast launched in 2021 after case files covered in the series were obtained as part of the California Reporting Project, a collaboration of 40 newsrooms formed in late 2018 after a state transparency law unsealed previously secret records involving police shootings and other serious uses of force, sexual assault and official dishonesty.

In its first award-winning season, a collaboration with NPR, *On Our Watch* takes you inside the world of police internal affairs in California to understand why law enforcement so often fails to hold its own accountable. The series broke news about significant cases of police misconduct, including newly uncovered details in the 2009 shooting of Oscar Grant. Shortly after the podcast aired, the state attorney general opened a new investigation into one of the officers who was never charged in that case.

The first season had 2 million downloads, making it among the top downloaded podcasts of 2021. Many more listened to the show through NPR's *Embedded* podcast, and stand-alone episodes were aired by *Code Switch*, *Invisibilia* and *Snap Judgment*. The series was recognized by the National Headliner Awards, John Jay College's Guggenheim award for Excellence in Criminal Justice Reporting and won the Free Speech and Open Government Award from the First Amendment Coalition.

In early 2024, KQED launched a second season, *On Our Watch: New Folsom*, this time working with newly obtained discipline records of law enforcement officers in California's prisons. The series tells the story of two corrections officers struggling with the pattern of violence and a culture of silence inside New Folsom Prison. In its first weeks, the new season hit the top of the Apple podcast charts and received positive reviews: "I can't imagine this not being a top 10 at the end of the year," *crimewriterson.com* noted.

KQED was also instrumental in acquiring testimony in the legal battle for marriage equality. Beginning in 2017, KQED initiated a media coalition to unseal video tapes of the 2010 federal trial that led to same-sex marriage in California. KQED scored a major legal victory for LGBTQ+ and First Amendment rights when the U.S. Supreme Court declined to consider an effort to block the release of the videotapes. A few months later, KQED invited two couples who sued to overturn Prop. 8 to view tapes of their testimony, comment on them, and share why they took on the fight and what it meant to be able to marry.

To listen to *On Our Watch*, go to kqed.org/podcasts/onourwatch.

To learn more about our Proposition 8 coverage, go to kqed.org/prop8press.



***On Our Watch* Reporter and Host Sukey Lewis interviews an incarcerated person in the Short-Term Restricted Housing Unit at California State Prison, Sacramento, also known as New Folsom Prison. Photo by Beth LaBerge/KQED.**

2024 ELECTION COVERAGE

Delivering Trusted Journalism

This is a critical year for local and national elections, including the San Francisco mayoral race and the presidential election. As always, KQED's political team is on it, delivering trusted journalism and solid voter information for you.

For the 2020 election, the KQED Voter Guide made a big impact. It had more than 6.6 million page views and 375,000 user sessions. The number of KQED radio listeners reached nearly 700,000. And KQED was on top of the Nielsen ratings in October and November 2020 and during election week. Also, our live streaming doubled to 100K+ daily listeners. Four years later, here's what we're delivering.

Our 2024 Voter Guide went live in February for the March primary, taking a close look at the race for the late U.S. Senator Dianne Feinstein's seat and at Proposition 1, which focused on the state funding and overhauling of some mental health services. The guide also helped voters understand important local races, including ballot measures on policing and affordable housing, as well as supervisor and legislative seats across the Bay Area. For the primary, KQED's team provided live election night coverage; we will be doing this again with the general election through a collaboration with NPR, CalMatters and our statewide station partners in The California Newsroom.

For the November general election, we'll produce live shows on the road for *Political Breakdown's* new daily podcast. Our politics team will be reporting from the Republican and Democratic National Conventions this summer. And we'll collaborate with The California Newsroom on competitive congressional seats statewide and focus on issues that are most important for voters, including immigration, abortion and public safety. Voter guides will continue to be produced in English and Spanish.

In addition to *Political Breakdown's* new daily podcast, we'll also bring in more youth voices. Through KQED's Youth Takeover project and a partnership with our Education team, we'll feature some of the issues motivating young and first-time voters. And you can expect some exciting debates and other KQED Live events, too.

On KQED Public Television, you can catch the *PBS NewsHour* coverage of the Republican and Democratic

National Conventions as well as presidential and vice presidential debates and other events. And we'll also air *Frontline's* critically acclaimed series *The Choice*, which will return with interwoven investigations of the two presidential candidates. The series will also expand with investigations of the vice presidential candidates. It's scheduled to premiere on September 24.

Access KQED's Voter Guide and keep informed about our coverage and events at [kqed.org/elections](https://www.kqed.org/elections).



KQED LIVE

Bringing People Together Through Events

Going beyond what you might expect from a public media station, KQED Live, our robust events series, translates our mission to inform, inspire and involve into experiences by bringing journalism to life onstage, amplifying local culture and building community. The program creates an inclusive space where people gather to get informed about critical local issues, inspired by creative expressions and involved in collectively envisioning a better Bay Area.

Since KQED Live's launch in 2022, the series has featured an eclectic assortment of fascinating, fun and delightful events. They included KQED Fest (see page 5); a cabaret evening with Tony Award-winning star Alan Cumming and NPR Host and singer Ari Shaprio; a discussion with San Francisco Mayor London Breed; a showcase for Bay Area Latinx stand-up comedians, an Ohlone food night and much more.

Our audiences are diverse, with 47 percent identifying as BIPOC or non-white. And they're younger than the general KQED audience: 20 percent are ages 18-34,

with another 20 percent ages 35-44. And the number of people enjoying KQED Live is growing by a lot.

The KQED Live attendance surged a remarkable 156 percent from approximately 8,500 people in 2022 to about 22,000 in 2023. COVID became a lesser threat, which contributed partially to the boost and let us focus more on in-person experiences rather than on discussions.

We also looked at how we could improve KQED Live. Like our newsroom, we evaluated our sourcing diversity to make sure that we're representing the Bay Area's diverse communities at our events. We know that about 78 percent of our onstage program guests identified as BIPOC or non-white with 29 percent identifying as Latinx. Only about 19 percent identified as Asian American Pacific Islander (AAPI), which is below the AAPI population in the Bay Area. To address this, we're actively working to increase AAPI representation among our onstage voices.



Composer and musician Eduardo Del Signore performing the premiere of *Audyssey*, a musical and visual representation of climate change commissioned by ClimateMusic. Photo by Alain McLaughlin.



Speakers and guests at the Reframe Festival. *Above left:* Former *PBS NewsHour* Anchor Judy Woodruff, *PBS NewsHour* West Coast Co-Anchor Stephanie Sy; KQED President and CEO Michael Isip; and *PBS NewsHour* Co-Anchor Amna Nawaz. *Top right:* Melanie Mason from Politico, KQED’s Scott Shafer and Marisa Lagos, and Amna Nawaz. *Bottom right:* Donors attend a special Reframe event. Photos by Estefany Gonzalez.

Also, we’re collaborating more with partners; a majority of our events in 2023 were co-created. One of the largest collaborations was the Night of Ideas, a marathon of talks, performances, art and collective imagination. We were one of the co-presenters; nearly 7,000 people attended.

And in April, we hosted an all-day symposium: Reframe Festival with *PBS NewsHour*. Held at KQED’s headquarters, the event challenged people to consider new viewpoints, adapt to accelerating change and envision the common good. *PBS NewsHour*’s Co-anchor Amna Nawaz, Senior Correspondent and Former Anchor Judy Woodruff and West Coast Anchor Stephanie Sy led the sessions.

Looking ahead, KQED Live’s major focus is to build a national live production tour for *Snap Judgment* and

Spooked, two of our most successful podcast series (see page 8). We’re looking to take the tour to several cities with a final event coming back to Oakland. We’ll offer up ways for people to get informed and involved in the 2024 election through events currently in the planning stage. And, finally, KQED Fest, our all-day open house, returns for a second run in October 2024.

To explore the latest KQED Live events, go to kqed.org/live.

Learning and Teaching Media Literacy



During Youth Takeover, students record their own pieces in KQED's professional studios. Photo by Cheyenne Bearfoot.

Children and teens are exposed to lots of media — from social platforms to viral videos and memes. How do they learn to apply critical thinking — a core skill for a healthy democracy — to all that they're taking in? And how do we train teachers to meaningfully incorporate media literacy into K-12 classrooms? As a public media organization, KQED is uniquely positioned to address these questions through our Education team's programs and projects, including a new initiative with PBS LearningMedia.

A big part of what we offer is a yearlong Youth Takeover program, which trains students from all nine Bay Area counties to produce original media for television, radio, podcasts and online programming. The training culminates in a weeklong takeover of KQED's airwaves. Along the way, we empower a diverse group of students to create stories that

reflect their experiences and the experiences of their communities. In the 2022-2023 school year, more than 400 students found their voices through this program, reaching an audience of more than 908,000 people.

In addition, KQED's Youth Media Challenge reaches kids nationwide by inviting middle- and high-school students to think deeply about their experience or an issue that's important to them, and then to create and broadly share media. In 2023, 1,777 projects from 22 states — an 18 percent increase from the prior year — were viewed more than 76,000 times.

Also, each year, twenty students participate in the KQED Youth Advisory Board, which builds their communications skills as they learn about media careers, offer editorial feedback on KQED programs and services and produce their own stories.

KQED Education addresses educators' needs for media literacy professional development, too, by partnering with 29 California school districts and six county offices of education. Recently, we revamped our KQED Teach website to address what teachers want most. As a result, there are now more active learners in our courses, who, we estimate, have served more than 114,000 students since the site launched. And our media literacy workshops and courses reached more than 9,200 educators, impacting over half a million students.

There's always more to do to bring media literacy to youth and educators, and we're doing it. Working in partnership with PBS LearningMedia, which features a robust library of educational media and lessons, we recently launched a new publishing initiative that transforms KQED-created content into curriculum.

The first series we're piloting is a KQED Arts + Culture project called "Rebel Girls" that celebrates amazing, mostly forgotten women whose lives, actions and sacrifices helped shape today's Bay Area. The series was ideal as the content supports historical understanding. A selection of Rebel Girls stories are published on PBS LearningMedia and have been featured by PBS in their educational newsletter sent to teachers nationwide. Additional KQED series, including one related to our reparations reporting, will also be published, bringing more KQED content to classrooms nationwide.

To learn more about our Education work, go to kqed.org/education.

To see the series "Rebel Girls from Bay Area History," go to kqed.org/rebelgirls.

To see "Rebel Girls" on the PBS LearningMedia site, go to pbslearningmedia.org/collection/rebel-girls.



Students who participate in KQED's nationwide Youth Media Challenge learn how to create their own video, audio or images to demonstrate their learning, then publish their pieces on the public Showcase. Photos by Cheyenne Bearfoot.

CALIFORNIA REPARATIONS TASK FORCE

INSIDE KQED'S CALIFORNIA REPARATIONS TASK FORCE REPORTING WITH PROJECT EDITOR OTIS R. TAYLOR JR.

How do you remedy centuries of harm inflicted on Black people? The California Reparations Task Force was the first statewide body in the country to study and propose reparative measures. Their 1,000-page report came out in 2023; it included more than 100 proposals to California's legislature. We knew this would be a nationally important story, so KQED deployed reporters and journalists to cover this effort from the beginning, providing the most comprehensive coverage in the state. A highlight of KQED's team's coverage is "The Road to Reparations" — a five-part video series that examines the historic harms of slavery and anti-Black racism in California. The series includes a mini-documentary on the nine task force members, the people whose work laying the foundation for lasting reparative justice in California is now being studied nationwide.

With almost 30,000 views, the video series was the top-performing longform, original content uploaded to the KQED News YouTube channel in 2023. The series is being developed into a curriculum that will be available through PBS LearningMedia (see the Education story on page 14). We went behind the scenes with Reparations Project Editor Otis R. Taylor Jr.



KQED Reparations Project Editor Otis R. Taylor Jr. Photo by Mogli Maureal.

HOW DID YOU GET INVOLVED IN THE REPARATIONS PROJECT?

No matter how skeptical I was — and remain — about America's appetite to enact reparative measures, I felt our newsroom had to cover the first statewide task force to study reparations. In just a few months, we launched a multiyear project that has now shifted to covering the state legislature's response to proposed legislation that reflects the task force's work.

WHAT WERE SOME OF THE PRINCIPLES THAT GUIDED YOU IN YOUR COVERAGE?

In California, racial inequality and disparities in wealth, education, health and employment are inextricably linked to the state's entry into the union. California entered the union as a slave-free state, but since the state's inception, laws have been enacted to purposely disenfranchise Black and non-white people. Our goal was to correct the record on California history. You can't effectively approach present-day problems without a deep appreciation of the past.

WHAT WAS YOUR INITIAL GOAL COVERING THIS; DID IT CHANGE OVER TIME?

We devoted resources to covering the task force because it's our belief that our shared history — the stories that bind us all together — must actually reflect the reality of that shared history. Our initial goal was to simply report on the task force meetings, but it quickly became clear to me that we could separate ourselves from other news organizations by providing real-world examples — tracing ancestors to enslavement, retrieving stolen land, highlighting the racist Southerners who laid the foundation for California's laws and more — of the topics shaping the task force's work.

WHAT DID YOU LEARN THAT SURPRISED YOU — AND WHAT DIDN'T SURPRISE YOU?

I was surprised to learn that Allensworth, a town founded and financed by Black settlers in 1908, drew free Black people from all over the country to California. The town thrived and became a business center, in part, because it had a railroad stop. Naturally, I wasn't surprised that Black prosperity became a threat. The railroad moved the stop to a white town, and then Allensworth was starved when its water supply was rerouted.

WHAT ARE YOU MOST PROUD OF WITH THE REPARATIONS COVERAGE?

KQED has the most comprehensive coverage in the state. The five-part video series is remarkably compelling. It was KQED's most-viewed original series on YouTube last year. In July 2023, I showed up at a venue to moderate a panel on reparations and, to my surprise, the event host played one of the episodes from the video series. That's when I learned the video was being played before discussions about reparations around the state.

WHAT CAN PEOPLE EXPECT FROM KQED'S REPARATIONS COVERAGE GOING FORWARD?

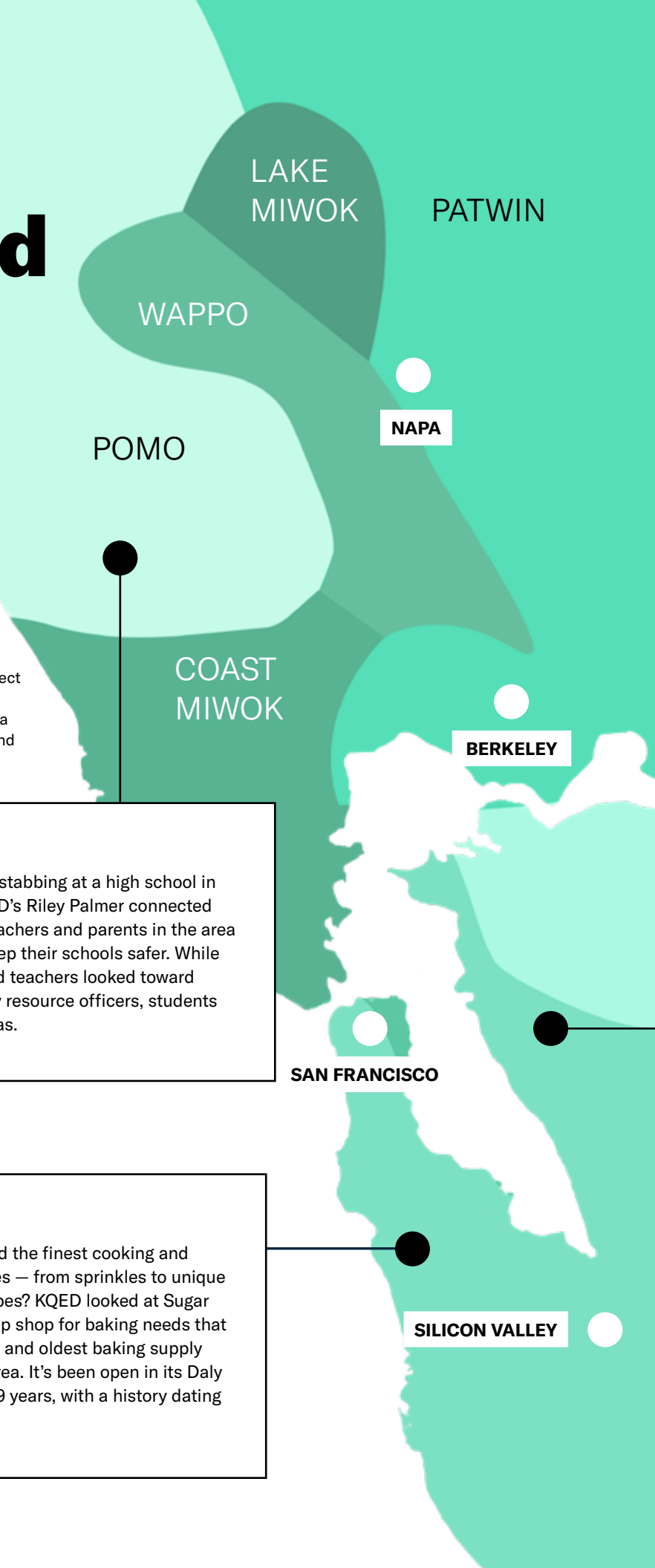
We can't appropriately respond to issues plaguing the Bay Area and California — gun violence, property theft, homelessness — until we address our shared history. In 2020, the bill that formed the task force had wide-ranging support. In January, the first set of proposed bills based on the task force's recommendations were introduced and we'll be tracking the progress. There's more in the works that I can't reveal just yet.

To explore KQED's reparations coverage, go to [kqed.org/reparations](https://www.kqed.org/reparations).

KQED Has You Covered

KQED reaches farther than San Francisco; we cover stories in all nine Bay Area counties, from Marin to Solano to Alameda to Santa Clara, and our production and editorial team that makes the California Report spans the state every day. While the zip codes differ, we find common ground through fact-based journalism by sharing community success stories, the nostalgia of our shared histories and the pressure of local challenges.

This map acknowledges that the Bay Area rests on ancestral homelands of Indigenous peoples. Our intention is to reflect advancements in land preservation efforts and to recenter Indigenous history, a topic KQED continues to cover. 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 continue our commitment to build a more inclusive and equitable Bay Area for all.



SANTA ROSA

Following a fatal stabbing at a high school in Santa Rosa, KQED's Riley Palmer connected with students, teachers and parents in the area about ways to keep their schools safer. While many parents and teachers looked toward reinstating safety resource officers, students had different ideas.



DALY CITY

Where can you find the finest cooking and decorating supplies — from sprinkles to unique cookie-cutter shapes? KQED looked at Sugar 'n Spice, a one-stop shop for baking needs that may be the largest and oldest baking supply store in the Bay Area. It's been open in its Daly City location for 29 years, with a history dating back 50.

NISENAN



SACRAMENTO

KQED's *Political Breakdown* podcast covered State Senate President Toni Atkins as she sought to become the first woman and first openly LGBTQ+ person to be California governor.



SIERRA NEVADA

The third season of KQED's podcast *Sold Out: Rethinking Housing in America* examined the intersection of the climate and housing crises. KQED's Erin Baldassari investigated how the Canadian fires affected people in the Sierra Foothills, and what these wildfires say about our climate.

STOCKTON

SIERRA MIWOK



OAKLAND

You might not notice them, but mannequins are everywhere, from the tiniest boutiques to Target. What happens to these nonbiodegradable figures when stores go out of business or styles change? KQED's Christopher Beale took a look at an Oakland warehouse run by a woman whose mission is to keep mannequins out of the landfill.

SAN JOSE

YOKUT

OHLONE

CENTRAL VALLEY

POMO

LAKE MIWOK

PATWIN



NAPA

Inside a Napa County emergency room (ER), KQED spoke with doctors about how patients are waiting for days for care inside some California ERs.

NAPA

SANTA ROSA



BERKELEY

Nestled in the Berkeley Hills, Indian and Mortar rocks are popular hangout spots known for epic Bay views. For climbers like Ally Markovich, they're known for their outsized role in the development of bouldering. But for the Indigenous Ohlone people, the boulders symbolize a destroyed cultural landscape, and an urgent call to protect native history. KQED's *The Bay* podcast dove deep into this through a two-part series.

BERKELEY



SAN FRANCISCO

As part of our *That's My Word* hip-hop series, we took a look back at the California Music Channel, which aired from its San Francisco studio in 1982 and became *the* place to see music videos by the Bay Area's up-and-coming hip-hop artists.

SAN FRANCISCO



SILICON VALLEY

A group of Silicon Valley investors and billionaires want to build a new city from scratch in Solano County. They're on something of a public relations campaign. KQED's *The Bay* podcast looked into the group's efforts to win over the hearts and minds of voters.

SILICON VALLEY

WAPPO

COASTMIWOK

OAKLAND

DALY CITY

NISENAN

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SACRAMENTO



STOCKTON

The California Report Magazine took us to a park in Stockton where immigrant vendors have been selling homemade Hmong and Cambodian food for more than 30 years.

SIERRA MIWOK

STOCKTON



SAN JOSE

San Jose Mayor Matt Mahan was only in office about a year, but he was up for re-election in March. KQED's Guy Marzorati discussed what he's learned that informs his plans to address San Jose's most pressing issues, including homelessness, housing and policing.

SAN JOSE



CENTRAL VALLEY

What are some of the climate-resilience strategies emerging in hard-hit Central Valley agricultural communities? KQED's Tyche Hendricks spoke with people in Central Valley farmworker communities tackling climate change.

OHLONE

YOKUT

CENTRAL VALLEY

NO CRUMBS

INSIDE NO CRUMBS, KQED'S FIRST VERTICAL FORMAT FOOD STORIES

KQED has been a foodie destination for years, serving up tasty shows that focus on local restaurants and dishes (think *Check, Please! Bay Area*), and featuring celebrity chefs such as Jacques Pépin and others. Last year, we introduced a new food-related series, *No Crumbs*, which uncovers local urban legends and the histories of beloved Bay Area institutions, and samples signature neighborhood dishes. *No Crumbs* is KQED's first vertical food series, which means it's optimized for viewing on phones via social media platforms, including Instagram, YouTube and TikTok. Featuring personable host Josh Decolongon, *No Crumbs* had a remarkable 2.8 million total views across platforms since launching in March 2023.

This video series is quickly securing KQED as a go-to source for entertaining and informative Bay Area food content during a time when KQED wants to rapidly grow our digital video series (see KQED Studios Fund on the back of this publication). We checked in with host Josh Decolongon to get an inside view of *No Crumbs*.



Collages by Josh Decolongon.



WHAT HAS SURPRISED YOU THE MOST ABOUT THE SERIES SO FAR?

While it wasn't a surprise per se, it was extremely gratifying to hear back from our audiences so swiftly and consistently as they expressed their thoughts and feelings about our *No Crumbs* episodes. The two-way exchange is part of what makes the digital platforms so engaging for creators as well as audiences. For example, when our audience chimes in about which styles of burritos they prefer in our video exploring the origins of the California burrito, and when they share their own memories of Chinatown in a video about storied Chinatown restaurant Sam Wo's, (formerly renowned for employing the "world's rudest waiter"), they become stakeholders, and their responses spark some of our best editorial ideas. The expansive reach of digital content has also led to social media shares from notable accounts such as QuestLove, Off the Grid and the Friends of Anthony Bourdain.

DO YOU HAVE A FAVORITE DISH OR VENDOR?

Every video is a chance to explore the diversity of the Bay Area, from testing out recipes by local foodmakers to exploring restaurants with decades-long history to shining a light on cuisines that fly under the radar. Personal favorites

include exploring different types of tamales from a cross section of Latin American countries; visiting the restaurant where the television show "Bob's Burgers" got its inspiration; and trying Mai Tais at Chinatown's storied Li Po Cocktail Lounge (and then trying to recreate them at home!). But in terms of a favorite dish, I would have to say I enjoyed both the Filipino piaparan manok I made for the video "Discussing Prejudice in Filipino Cuisine," and the bison frybread taco for the video "Exploring Native American Cuisine in Oakland." Anything that teaches me something new about the history of a dish and the people behind it is always a winner to me.

IS THERE A TYPE OF FOOD YOU HAVEN'T COVERED BUT HOPE TO?

No Crumbs is always trying to shine a light on overlooked and underrepresented Bay Area cooking styles — so the short answer is that we hope to cover as much as we can! Every week we brainstorm and reflect on what our audience wants to see as well as the food trends, cuisines and restaurants we want to showcase for them. That being said, some upcoming *No Crumbs* videos include the history of Black winemakers in California; a review of the soufflés at Cafe Jacqueline in San Francisco's North Beach; and (in collaboration with Eater SF) exploring Cafe Colma, a cult favorite for Filipinos on the Peninsula.

ARE THERE OTHER VERTICAL VIDEO FOOD SERIES IN THE PIPELINE?

Other vertical videos from KQED Food include the limited-run shorts program *Ask Jacques*, a series of micro-interviews with beloved chef and public television legend Jacques Pépin, created in collaboration with the Jacques Pépin Foundation. In March, there was a vertical video expansion to accompany the full-length series *Beyond the Menu*, a new KQED original that traces the cultural pathways of popular dishes, hosted by *Check, Please!* Bay Area's Cecilia Philips.

ANYTHING ELSE THAT YOU'D LIKE TO SHARE?

Yes! As of February 2024, *No Crumbs* has exceeded all of our initial performance benchmarks and is clearly resonating with viewers across Instagram and YouTube. As noted above, the series has garnered over 2.8 million total views across platforms!

You'll find *No Crumbs* on Instagram at [instagram.com/kqedfood](https://www.instagram.com/kqedfood) and on YouTube at [youtube.com/kqedfood](https://www.youtube.com/kqedfood)

CHECK, PLEASE! BAY AREA

Taking a Taste of Monterey Bay Area Restaurants

KQED's foodie-fun, award-winning *Check, Please! Bay Area* series has a longstanding recipe for success. Each week, three local residents join Host Leslie Sbrocco to recommend their favorite Bay Area eateries. After visiting each other's picks, the guests dish informally about their experiences and we all discover some of the Bay Area's best destinations for delicious bites.

Each season, the team likes to spice up the series with specially themed episodes. For example, one season featured the cast and crew from Broadway's *Hamilton* as guests; another spotlighted old-school restaurants. This season, Monterey Bay Area fans told Leslie they wished the show would cover their area. Knowing the region is a popular place to visit, and with so many great eateries and guests to choose from, the series left the San Francisco Bay Area for the first time and traveled south. And what was originally planned to be one special episode became two.

The first episode from the Monterey Bay Area features **The Butter House** in Seaside, which serves American classics with a Filipino and Pacific Islander twist. Also in the episode: **Café Fina** in Monterey, which pairs picturesque views with tasty seafood, and **Corkscrew Café** in Carmel Valley, where you'll find an elegant, seasonal California menu.

Episode two takes you to **Shadowbrook** in Capitola, which features Pacific Rim salmon and prime rib alongside an extensive locally focused wine list. The guests also visit **Villa Azteca** in Salinas, which serves up an unexpected twist to Mexican cuisine, and **Wild Fish** in Pacific Grove, which focuses on organic, locally sourced bistro fare. In addition, reporter Cecilia Phillips tries the legendary fresh apple pie at Watsonville's **Gizdich Ranch**.

To celebrate the new episodes, Visit Carmel hosted a *Check, Please! Bay Area Carmel-by-the Sea Preview Party*, which featured an exclusive free viewing of the new episodes with Host Leslie Sbrocco. About 200 guests learned about the show's production and enjoyed small bites and wine from featured restaurants The Butter House and Corkscrew Cafe.



Check, Please! Bay Area Host Leslie Sbrocco at the Visit Carmel Preview Party standing alongside a cutout of herself. Photo by Josh Decolongon/KQED.

The two episodes aired on April 18 and 25, but you can stream them, along with previous episodes of *Check, Please! Bay Area*, on the PBS Video App and at kqed.org/checkplease.

DONOR SPOTLIGHT

Meet John Koeppel and Susan Rothstein

We're grateful for our donors, who help to support and sustain KQED. Meet John Koeppel who, along with his wife, Susan Rothstein, is a longtime KQED supporter. He and Susan are members of KQED's Jonathan C. Rice Legacy Society and KQED's Leadership Circle. John started listening to KQED in about 1978 and continues to engage with KQED today.

For John, supporting KQED is tied to its longevity in and commitment to the community and its honest and straightforward approach to reporting.

"I started listening on my commute. It was the only station that made sense to me because it wasn't filled with ads. It was also the most reliable. That's still true. If something big is happening, I only listen to KQED. I like the way the reporting is done. It's very professional: fact-based, objective and balanced."

"Most people watch news shows and no doubt think it's professional. But KQED has a different approach . . . it's not overly commercial or biased based on sponsorships. You have people behind the scenes getting everything set up who are at the top of their game; the broadcasters are equally talented."

Though they don't take advantage of it very often, John and Susan also like the "high-quality" entertainment that KQED offers. "We watched *Downton Abbey* and Ken Burns' specials. There are so many good shows, we can't keep up with them."

Other experiences connect John and Susan with KQED as well. For example, last year they took an extensive tour of the renovated KQED headquarters. "I thought: This must be a fabulous place to work. We saw how things are put together for broadcasts. It really explained to me why things are done so well," John notes. And he notes that during the 1989 Loma Prieta earthquake, KQED was a source of information during a crisis. [Editor's note: KQED was only off the air for two hours during this time.]

Finally, John believes that people who donate want to know that the organization will make a difference, will be there for the long term and will use the money in a smart way. "Public broadcasting to me is like an essential utility. It provides you with something you absolutely need with a minimum of commercial influence. I see it as a great investment."

"Public broadcasting to me is like an essential utility. It provides you with something you absolutely need with a minimum of commercial influence. I see it as a great investment."



John Koeppel and Susan Rothstein. Photo by Alain McLaughlin.

Thank You!

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

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“Even though I now live in Los Angeles, I am a proud sustaining member of KQED radio. It is woven into the fabric of the 40 years I lived in San Francisco and Marin, and still often my go-to listen when I’m on the road. KQED has a special place in my heart and I will always be a fan no matter where I am!”

— MAIDA LYNN, KQED DONOR, LOS ANGELES

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Suzanne E. Siskel
Linda and Ron Smetana
Valerie Sopher
Cherie Sorokin
Harriet Spitz
Kay Sprinkel Grace
Harise and Peter Staple
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Fredric Steck
Jerry and Judith Steenhoven
Laura and Don Stemmler
Sidra Stich
Tom Stoiber
Emily and Arnold Stoper
Thomas and Mary Stubbs
Sweazey Foundation
Susan Swig
Terri Tachovsky and Karen Knudson
In Memory of William N. and
Handumy J. Tahan
Shoyo Taniguchi, Ph.D.
Tarbell Family Foundation
Toby and Diane Taylor
William and Uttah Tellini
Susan Termohlen and Scott Kaspick
Nora Eccles Treadwell Foundation
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Monika Wientzek
Jeffrey Wiggins and Joe Olivo
Peter Wiley
Julie Wissink and Randall Vagelos
WIZARD487 Fund
Warren and Penny Wood
Allen and Mary Lu Wood
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The Youstra Family Charitable Fund

Estate Gifts Received in 2023

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Alexandra Post
Galina Pulwers
Thomas A. Quan

Betty Riess
Alicia Robinson
Jaclyn J. Rusch
Dale Scott
Fayrene Settles
Florence St. Pierre
Dwight and Elaine Straub
Howard and Marcia Summers
Regine Von Aspe
Lichen and Patricia Wang
William H. West, Sr.
Martin Wolfson
Rick Wong
Ivan Woo

New Legacy Society Members in 2023

Anonymous (36)
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Diane Bluestein Brown
William L. and Sarah W. Brown
Cristina Campbell
Thomas and Nancy Clothier
Ann Goolsby
Susan G. Duncan
Maureen M. Dunn
Amy Faulstich
Lois G. Hoctor
David M. Hovsepian
Renée Renouf Hall
Janice Jackson
George and Lauren John
Sheldon Kay
Nancy S. Kornfield
Bette J. Kulp
Joey and Dona Mariano
Shirley and Jon Miller
Aaron Nevatt
Mark W. and Maureen Jane Perry
Burt C. Peterson
Frances M. Roberts
John Rhodes and Martin Roberts
Helene Rostock
Susan Rothstein and John Koepfel
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Sidra Stich
Steven E. Young
Cathy Zack

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Uche Uwahemu

KQED By the Numbers

238,000 members make KQED one of the largest local membership organizations in Northern California. KQED reaches nearly 2,000,000 people each week.

KQED FY23 Statistics

TELEVISION VIEWERS

514,020

(weekly average cume, KQED 9 and KQED Plus unduplicated)

RADIO LISTENERS

568,029

(weekly average cume, KQED 88.5 FM and KQEI 89.3 FM unduplicated)

WEBSITE USERS

305,800

(weekly average)

LIVE RADIO STREAMERS

408,015

(weekly average)

PODCAST LISTENERS

87,866

(weekly average)

DIGITAL VIDEO VIEWERS

938,223

(weekly average)

PBS VIDEO-ON-DEMAND STREAMERS

118,374

(monthly average)



KQED Fest visitors enjoying the event in our lobby. Photo by Estefany Gonzalez.



The Demand for Digital Video and Podcasts Is Rising. Make Sure We're There with the KQED Studios Fund.

Increasingly, people are turning to digital videos and listening to podcasts for entertainment, news, commentary, social insights and storytelling. The numbers prove it. Eighty percent of all internet traffic flows to digital video and half of people in their twenties listen to podcasts weekly.

Given the stats, now is a critical time for KQED to expand our digital video and podcast collections and deliver what our audiences want — particularly younger audiences who have grown up in a digital-first world. But we can't do it without your help.

To learn more, please contact Michele Martinez Reese at majorgifts@kqed.org.

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