

Grantee Information

| | |
|----------------------|------------|
| ID | 1487 |
| Grantee Name | KWMU-FM |
| City | St. Louis |
| State | MO |
| Licensee Type | University |

1.1 Employment of Full-Time Radio Employees

Jump to question:

Please enter the number of FULL-TIME RADIO employees in the grids below. The first grid includes all female employees, the second grid includes all male employees, and the last grid includes all persons with disabilities.

1.1 Employment of Full-Time Radio Employees

Jump to question:

| Major Job Category / Job Code / Joint Employee | African American Females | Hispanic Females | Native American Females | Asian/Pacific Females | White, Non-Hispanic Females | Total |
|--|--------------------------------|--------------------------------|--------------------------------|--------------------------------|---------------------------------|---------------------------------|
| Officials - 1000 | <input type="text" value=""/> | <input type="text" value=""/> | <input type="text" value=""/> | <input type="text" value=""/> | <input type="text" value="4"/> | <input type="text" value="4"/> |
| Managers - 2000 | <input type="text" value="3"/> | <input type="text" value=""/> | <input type="text" value=""/> | <input type="text" value=""/> | <input type="text" value="1"/> | <input type="text" value="4"/> |
| Professionals - 3000 | <input type="text" value="4"/> | <input type="text" value="1"/> | <input type="text" value=""/> | <input type="text" value="1"/> | <input type="text" value="18"/> | <input type="text" value="24"/> |
| Technicians - 4000 | <input type="text" value=""/> | <input type="text" value=""/> | <input type="text" value=""/> | <input type="text" value=""/> | <input type="text" value="0"/> | <input type="text" value="0"/> |
| Sales Workers - 4500 | <input type="text" value=""/> | <input type="text" value=""/> | <input type="text" value=""/> | <input type="text" value=""/> | <input type="text" value=""/> | <input type="text" value="0"/> |
| Office and Clerical - 5100 | <input type="text" value="1"/> | <input type="text" value=""/> | <input type="text" value=""/> | <input type="text" value=""/> | <input type="text" value="0"/> | <input type="text" value="1"/> |
| Craftspersons (Skilled) - 5200 | <input type="text" value=""/> | <input type="text" value=""/> | <input type="text" value=""/> | <input type="text" value=""/> | <input type="text" value=""/> | <input type="text" value="0"/> |
| Operatives (Semi-Skilled) - 5300 | <input type="text" value=""/> | <input type="text" value=""/> | <input type="text" value=""/> | <input type="text" value=""/> | <input type="text" value=""/> | <input type="text" value="0"/> |
| Laborers (Unskilled) - 5400 | <input type="text" value=""/> | <input type="text" value=""/> | <input type="text" value=""/> | <input type="text" value=""/> | <input type="text" value=""/> | <input type="text" value="0"/> |
| Service Workers - 5500 | <input type="text" value=""/> | <input type="text" value=""/> | <input type="text" value=""/> | <input type="text" value=""/> | <input type="text" value=""/> | <input type="text" value="0"/> |
| Total | <input type="text" value="8"/> | <input type="text" value="1"/> | <input type="text" value="0"/> | <input type="text" value="1"/> | <input type="text" value="23"/> | <input type="text" value="33"/> |

1.1 Employment of Full-Time Radio Employees

Jump to question:

| Major Job Category / Job Code / Joint Employee | African American Males | Hispanic Males | Native American Males | Asian/Pacific Males | White, Non-Hispanic Males | Total |
|--|-------------------------------|--------------------------------|-------------------------------|--------------------------------|---------------------------------|---------------------------------|
| Officials - 1000 | <input type="text" value=""/> | <input type="text" value=""/> | <input type="text" value=""/> | <input type="text" value=""/> | <input type="text" value="2"/> | <input type="text" value="2"/> |
| Managers - 2000 | <input type="text" value=""/> | <input type="text" value="1"/> | <input type="text" value=""/> | <input type="text" value=""/> | <input type="text" value="6"/> | <input type="text" value="7"/> |
| Professionals - 3000 | <input type="text" value=""/> | <input type="text" value=""/> | <input type="text" value=""/> | <input type="text" value="1"/> | <input type="text" value="14"/> | <input type="text" value="15"/> |
| Technicians - 4000 | <input type="text" value=""/> | <input type="text" value=""/> | <input type="text" value=""/> | <input type="text" value=""/> | <input type="text" value="1"/> | <input type="text" value="1"/> |

| | | | | | | | |
|----------------------------------|--------------------------------|--------------------------------|--------------------------------|--------------------------------|---------------------------------|---------------------------------|---|
| Sales Workers - 4500 | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | 0 |
| Office and Clerical - 5100 | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | 0 |
| Craftpersons (Skilled) - 5200 | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | 0 |
| Operatives (Semi-Skilled) - 5300 | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | 0 |
| Laborers (Unskilled) - 5400 | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | 0 |
| Service Workers - 5500 | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | 0 |
| Total | <input type="text" value="0"/> | <input type="text" value="1"/> | <input type="text" value="0"/> | <input type="text" value="1"/> | <input type="text" value="23"/> | <input type="text" value="25"/> | |

1.1 Employment of Full-Time Radio Employees

Jump to question:

Major Job Category /
Job Code /
Joint Employee

Persons with Disabilities

| | |
|----------------------------------|--------------------------------|
| Officials - 1000 | <input type="text" value="0"/> |
| Managers - 2000 | <input type="text" value="0"/> |
| Professionals - 3000 | <input type="text" value="0"/> |
| Technicians - 4000 | <input type="text" value="0"/> |
| Sales Workers - 4500 | <input type="text" value="0"/> |
| Office and Clerical - 5100 | <input type="text" value="0"/> |
| Craftpersons (Skilled) - 5200 | <input type="text" value="0"/> |
| Operatives (Semi-Skilled) - 5300 | <input type="text" value="0"/> |
| Laborers (Unskilled) - 5400 | <input type="text" value="0"/> |
| Service Workers - 5500 | <input type="text" value="0"/> |
| Total | <input type="text" value="0"/> |

1.1 Employment of Full-Time Radio Employees

Jump to question:

Please enter the gender and ethnicity of each person with disabilities listed above (e.g. 1 African American female).

1.2 Major Programming Decision Makers

Jump to question:

Please report by gender and ethnic or racial group the headcount of full-time employees having responsibility for making major programming decisions. Include the station general manager if appropriate. Major programming decisions include decisions about program acquisition and production, program development, on-air program scheduling, etc. This item should result in a double-counting of some full-time employees; employees having the responsibility for making major programming decisions should be included in the counts for this item and again, by job category above, in the full-time employee Question 1.1.

1.2 Major Programming Decision Makers

Jump to question:

Of the full-time employees reported in Question 1.1, how many, including the station general manager, have responsibility for making major programming decisions?

1.2 Major Programming Decision Makers

Jump to question:

| | | | | | |
|---------------------|----------|--------------------|---------------|------------------------|-------|
| African American | Hispanic | Native American | Asian/Pacific | White, Non-Hispanic | Total |
|---------------------|----------|--------------------|---------------|------------------------|-------|

| | | | | | | |
|--|--------------------------------|--------------------------------|--------------------------------|--------------------------------|--------------------------------|--------------------------------|
| Female Major Programming Decision Makers | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text" value="1"/> | <input type="text" value="1"/> |
| Male Major Programming Decision Makers | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text" value="2"/> | <input type="text" value="2"/> |
| Total | <input type="text" value="0"/> | <input type="text" value="0"/> | <input type="text" value="0"/> | <input type="text" value="0"/> | <input type="text" value="3"/> | <input type="text" value="3"/> |

1.3 Employment of Part-Time Radio Employees

Jump to question: [1.3](#) ▼

Please enter the number of PART-TIME employees in the grids below. The first grid includes all female employees, the second grid includes all male employees, and the last grid includes all persons with disabilities.

1.3 Employment of Part-Time Radio Employees

Jump to question: [1.3](#) ▼

| Major Job Category / Job Code | African American Females | Hispanic Females | Native American Females | Asian/Pacific Females | White, Non-Hispanic Females | Total |
|----------------------------------|--------------------------------|--------------------------------|--------------------------------|--------------------------------|--------------------------------|--------------------------------|
| Officials - 1000 | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text" value="0"/> |
| Managers - 2000 | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text" value="0"/> |
| Professionals - 3000 | <input type="text" value="1"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text" value="1"/> |
| Technicians - 4000 | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text" value="0"/> |
| Sales Workers - 4500 | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text" value="0"/> |
| Office and Clerical - 5100 | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text" value="1"/> | <input type="text" value="1"/> |
| Craftspersons (Skilled) - 5200 | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text" value="0"/> |
| Operatives (Semi-skilled) - 5300 | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text" value="0"/> |
| Laborers (Unskilled) - 5400 | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text" value="0"/> |
| Service Workers - 5500 | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text" value="0"/> | <input type="text" value="0"/> |
| Total | <input type="text" value="1"/> | <input type="text" value="0"/> | <input type="text" value="0"/> | <input type="text" value="0"/> | <input type="text" value="1"/> | <input type="text" value="2"/> |

1.3 Employment of Part-Time Radio Employees

Jump to question: [1.3](#) ▼

| Major Job Category / Job Code | African American Males | Hispanic Males | Native American Males | Asian/Pacific Males | White, Non-Hispanic Males | Total |
|----------------------------------|------------------------|----------------------|-----------------------|----------------------|--------------------------------|--------------------------------|
| Officials - 1000 | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text" value="0"/> |
| Managers - 2000 | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text" value="0"/> |
| Professionals - 3000 | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text" value="8"/> | <input type="text" value="8"/> |
| Technicians - 4000 | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text" value="0"/> |
| Sales Workers - 4500 | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text" value="0"/> |
| Office and Clerical - 5100 | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text" value="0"/> |
| Craftspersons (Skilled) - 5200 | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text" value="0"/> |
| Operatives (Semi-skilled) - 5300 | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text" value="0"/> |

| | | | | | | |
|-----------------------------|--------------------------------|--------------------------------|--------------------------------|--------------------------------|--------------------------------|--------------------------------|
| Laborers (Unskilled) - 5400 | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text" value="0"/> |
| Service Workers - 5500 | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text" value="0"/> |
| Total | <input type="text" value="0"/> | <input type="text" value="0"/> | <input type="text" value="0"/> | <input type="text" value="0"/> | <input type="text" value="8"/> | <input type="text" value="8"/> |

1.3 Employment of Part-Time Radio Employees

Jump to question: [1.3](#)

Major Job Category / Job Code

| Major Job Category / Job Code | Persons with Disabilities |
|----------------------------------|--------------------------------|
| Officials - 1000 | <input type="text" value="0"/> |
| Managers - 2000 | <input type="text" value="0"/> |
| Professionals - 3000 | <input type="text" value="0"/> |
| Technicians - 4000 | <input type="text" value="0"/> |
| Sales Workers - 4500 | <input type="text" value="0"/> |
| Office and Clerical - 5100 | <input type="text" value="0"/> |
| Craftspersons (Skilled) - 5200 | <input type="text" value="0"/> |
| Operatives (Semi-skilled) - 5300 | <input type="text" value="0"/> |
| Laborers (Unskilled) - 5400 | <input type="text" value="0"/> |
| Service Workers - 5500 | <input type="text" value="0"/> |
| Total | <input type="text" value="0"/> |

1.4 Part-Time Employment

Jump to question: [1.4](#)

Of all the part-time employees listed in Question 1.3, how many worked less than 15 hours per week and how many worked 15 or more hours per week, but not full time?

1.4 Part-Time Employment

Jump to question: [1.4](#)

Number working less than 15 hours per week

1.4 Part-Time Employment

Jump to question: [1.4](#)

Number working 15 or more hours per week

1.5 Full-Time Hiring

Jump to question: [1.5](#)

Enter the number of full-time employees in each category hired during the fiscal year. (Do not include internal promotions, but do include employees who changed from part-time to full-time status during the fiscal year.)

1.5 Full-Time Hiring

Jump to question: [1.5](#)

No full-time employees were hired (check here if applicable)

1.5 Full-Time Hiring

Jump to question: [1.5](#)

Major Job Category / Job Code

| Major Job Category / Job Code | Minority Female | Non-Minority Female | Minority Male | Non-Minority Male | Total |
|-------------------------------|--------------------------------|--------------------------------|--------------------------------|--------------------------------|---------------------------------|
| Officials - 1000 | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text" value="0"/> |
| Managers - 2000 | <input type="text" value="2"/> | <input type="text"/> | <input type="text"/> | <input type="text" value="2"/> | <input type="text" value="4"/> |
| Professionals - 3000 | <input type="text" value="2"/> | <input type="text" value="9"/> | <input type="text" value="2"/> | <input type="text" value="5"/> | <input type="text" value="18"/> |
| Technicians - 4000 | <input type="text"/> | <input type="text"/> | <input type="text" value="0"/> | <input type="text"/> | <input type="text" value="0"/> |
| Sales Workers - 4500 | <input type="text"/> | <input type="text"/> | <input type="text" value="0"/> | <input type="text" value="0"/> | <input type="text" value="0"/> |

| | | | | | |
|--------------------------------------|---|---|---|---|----|
| Office / Service Workers - 5100-5500 | | 0 | | | 0 |
| Total | 4 | 9 | 2 | 7 | 22 |

1.6 Full-Time and Part-Time Job Openings

Jump to question: 1.6 ▼

Enter the total number of full-time and part-time openings that occurred during the fiscal year. Include both vacancies in previously filled positions and newly created positions. Include all positions that became available during the fiscal year, regardless of whether they were filled during the year. If a job opening was filled during the year, include it regardless of whether it was filled by an internal or an external candidate. Do not include as job openings any positions created through the promotion of an employee who stays in essentially the same job but has a different title (i.e. where there was no vacancy or newly created position to be filled). If no full-time or part-time job openings occurred, please enter zero.

1.6 Full-Time and Part-Time Job Openings

Jump to question: 1.6 ▼

Number of full-time and part-time job openings

1.7 Hiring Contractors

Jump to question: 1.7 ▼

During the fiscal year, did you hire independent contractors to provide any of the following services?

1.7 Hiring Contractors

Jump to question: 1.7 ▼

Check all that apply

- Underwriting solicitation related activities
- Direct Mail
- Telemarketing
- Other development activities
- Legal services
- Human Resource services
- Accounting/Payroll
- Computer operations
- Website design
- Website content
- Broadcasting engineering
- Engineering
- Program director activities
- None of the above

Comments

| Question | Comment |
|------------------------------|---------|
| No Comments for this section | |

2.1 Average Salaries FULL TIME EMPLOYEES ONLY

Jump to question: 2.1 ▼

| | # of Employees | Avg. Annual Salary | Average Tenure |
|----------------------------------|----------------|--------------------|----------------|
| <u>Chief Executive Officer</u> | 1.00 | \$ 153,700 | 10 |
| Chief Executive Officer - Joint | | \$ | |
| <u>Chief Operations Officer</u> | | \$ | |
| Chief Operations Officer - Joint | | \$ | |

| | | | |
|---|-----------------------------------|---|---------------------------------|
| Chief Financial Officer | <input type="text" value="1.00"/> | \$ <input type="text" value="87,800"/> | <input type="text" value="5"/> |
| Chief Financial Officer - Joint | <input type="text"/> | \$ <input type="text"/> | <input type="text"/> |
| Publicity, Program Promotion Chief | <input type="text"/> | \$ <input type="text"/> | <input type="text"/> |
| Publicity, Program Promotion Chief - Joint | <input type="text"/> | \$ <input type="text"/> | <input type="text"/> |
| Communication and Public Relations, Chief | <input type="text" value="1.00"/> | \$ <input type="text" value="77,501"/> | <input type="text" value="13"/> |
| Communication and Public Relations, Chief - Joint | <input type="text"/> | \$ <input type="text"/> | <input type="text"/> |
| Programming Director | <input type="text" value="2.00"/> | \$ <input type="text" value="90,584"/> | <input type="text" value="8"/> |
| Programming Director - Joint | <input type="text"/> | \$ <input type="text"/> | <input type="text"/> |
| Production, Chief | <input type="text"/> | \$ <input type="text"/> | <input type="text"/> |
| Production, Chief - Joint | <input type="text"/> | \$ <input type="text"/> | <input type="text"/> |
| Executive Producer | <input type="text" value="1.00"/> | \$ <input type="text" value="70,096"/> | <input type="text" value="5"/> |
| Executive Producer - Joint | <input type="text"/> | \$ <input type="text"/> | <input type="text"/> |
| Producer | <input type="text" value="4.00"/> | \$ <input type="text" value="54,148"/> | <input type="text" value="3"/> |
| Producer - Joint | <input type="text"/> | \$ <input type="text"/> | <input type="text"/> |
| Development, Chief | <input type="text" value="1.00"/> | \$ <input type="text" value="113,152"/> | <input type="text" value="29"/> |
| Development, Chief - Joint | <input type="text"/> | \$ <input type="text"/> | <input type="text"/> |
| Member Services, Chief | <input type="text" value="1.00"/> | \$ <input type="text" value="66,747"/> | <input type="text" value="24"/> |
| Member Services, Chief - Joint | <input type="text"/> | \$ <input type="text"/> | <input type="text"/> |
| Membership Fundraising, Chief | <input type="text"/> | \$ <input type="text"/> | <input type="text"/> |
| Membership Fundraising, Chief - Joint | <input type="text"/> | \$ <input type="text"/> | <input type="text"/> |
| On-Air Fundraising, Chief | <input type="text"/> | \$ <input type="text"/> | <input type="text"/> |
| On-Air Fundraising, Chief - Joint | <input type="text"/> | \$ <input type="text"/> | <input type="text"/> |
| Auction Fundraising, Chief | <input type="text" value="1.00"/> | \$ <input type="text" value="66,997"/> | <input type="text" value="1"/> |
| Auction Fundraising, Chief - Joint | <input type="text"/> | \$ <input type="text"/> | <input type="text"/> |
| Underwriting, Chief | <input type="text"/> | \$ <input type="text"/> | <input type="text"/> |
| Underwriting, Chief - Joint | <input type="text"/> | \$ <input type="text"/> | <input type="text"/> |
| Corporate Underwriting, Chief | <input type="text"/> | \$ <input type="text"/> | <input type="text"/> |
| Corporate Underwriting, Chief - Joint | <input type="text"/> | \$ <input type="text"/> | <input type="text"/> |
| Foundation Underwriting, Chief | <input type="text"/> | \$ <input type="text"/> | <input type="text"/> |
| Foundation Underwriting, Chief - Joint | <input type="text"/> | \$ <input type="text"/> | <input type="text"/> |
| Government Grants Solicitation, Chief | <input type="text"/> | \$ <input type="text"/> | <input type="text"/> |
| Government Grants Solicitation, Chief - Joint | <input type="text"/> | \$ <input type="text"/> | <input type="text"/> |
| Operations and Engineering, Chief | <input type="text"/> | \$ <input type="text"/> | <input type="text"/> |
| Operations and Engineering, Chief - Joint | <input type="text"/> | \$ <input type="text"/> | <input type="text"/> |
| Engineering Chief | <input type="text"/> | \$ <input type="text"/> | <input type="text"/> |

| | | | |
|--|------------------------------------|---|----------------------------------|
| Engineering Chief - Joint | <input type="text"/> | \$ <input type="text"/> | <input type="text"/> |
| Broadcast Engineer 1 | <input type="text"/> | \$ <input type="text"/> | <input type="text"/> |
| Broadcast Engineer 1 - Joint | <input type="text"/> | \$ <input type="text"/> | <input type="text"/> |
| Production Engineer | <input type="text"/> | \$ <input type="text"/> | <input type="text"/> |
| Production Engineer - Joint | <input type="text"/> | \$ <input type="text"/> | <input type="text"/> |
| Facilities, Satellite and Tower Maintenance, Chief | <input type="text"/> | \$ <input type="text"/> | <input type="text"/> |
| Facilities, Satellite and Tower Maintenance, Chief - Joint | <input type="text"/> | \$ <input type="text"/> | <input type="text"/> |
| Technical Operations, Chief | <input type="text" value="1.00"/> | \$ <input type="text" value="76,502"/> | <input type="text" value="1"/> |
| Technical Operations, Chief - Joint | <input type="text"/> | \$ <input type="text"/> | <input type="text"/> |
| Education, Chief | <input type="text"/> | \$ <input type="text"/> | <input type="text"/> |
| Education, Chief - Joint | <input type="text"/> | \$ <input type="text"/> | <input type="text"/> |
| Information Technology, Director | <input type="text" value="1.00"/> | \$ <input type="text" value="54,330"/> | <input type="text" value="1"/> |
| Information Technology, Director - Joint | <input type="text"/> | \$ <input type="text"/> | <input type="text"/> |
| Volunteer Coordinator | <input type="text"/> | \$ <input type="text"/> | <input type="text"/> |
| Volunteer Coordinator - Joint | <input type="text"/> | \$ <input type="text"/> | <input type="text"/> |
| News / Current Affairs Director | <input type="text" value="5.00"/> | \$ <input type="text" value="67,234"/> | <input type="text" value="2"/> |
| News / Current Affairs Director - Joint | <input type="text"/> | \$ <input type="text"/> | <input type="text"/> |
| Music Director | <input type="text"/> | \$ <input type="text"/> | <input type="text"/> |
| Music Librarian/Programmer | <input type="text"/> | \$ <input type="text"/> | <input type="text"/> |
| Announcer / On-Air Talent | <input type="text" value="3.00"/> | \$ <input type="text" value="53,047"/> | <input type="text" value="12"/> |
| Announcer / On-Air Talent - Joint | <input type="text"/> | \$ <input type="text"/> | <input type="text"/> |
| Reporter | <input type="text" value="22.00"/> | \$ <input type="text" value="53,225"/> | <input type="text" value="3"/> |
| Reporter - Joint | <input type="text"/> | \$ <input type="text"/> | <input type="text"/> |
| Public Information Assistant | <input type="text"/> | \$ <input type="text"/> | <input type="text"/> |
| Public Information Assistant - Joint | <input type="text"/> | \$ <input type="text"/> | <input type="text"/> |
| Broadcast Supervisor | <input type="text" value="1.00"/> | \$ <input type="text" value="60,008"/> | <input type="text" value="1"/> |
| Broadcast Supervisor - Joint | <input type="text"/> | \$ <input type="text"/> | <input type="text"/> |
| Director of Continuity / Traffic | <input type="text" value="1.00"/> | \$ <input type="text" value="45,001"/> | <input type="text" value="15"/> |
| Director of Continuity / Traffic - Joint | <input type="text"/> | \$ <input type="text"/> | <input type="text"/> |
| Events Coordinator | <input type="text"/> | \$ <input type="text"/> | <input type="text"/> |
| Events Coordinator - Joint | <input type="text"/> | \$ <input type="text"/> | <input type="text"/> |
| Web Administrator/Web Master | <input type="text"/> | \$ <input type="text"/> | <input type="text"/> |
| Web Administrator/Web Master - Joint | <input type="text"/> | \$ <input type="text"/> | <input type="text"/> |
| Total | <input type="text" value="47.00"/> | \$ <input type="text" value="1,190,072"/> | <input type="text" value="133"/> |

Comments

Question Comment

Question Comment

No Comments for this section

3.1 Governing Board Method of Selection

Jump to question: 3.1 ▼

Enter the number of governing board members (including the chairperson and both voting and non-voting ex-officio members) who are selected by the following methods:

3.1 Governing Board Method of Selection

Jump to question: 3.1 ▼

Ex-Officio (Automatic membership because of another office held)

3.1 Governing Board Method of Selection

Jump to question: 3.1 ▼

Appointed by government legislative body (including school board) or other government official (e.g. governor)

3.1 Governing Board Method of Selection

Jump to question: 3.1 ▼

Elected by community/membership

3.1 Governing Board Method of Selection

Jump to question: 3.1 ▼

Other (please specify below)

3.1 Governing Board Method of Selection

Jump to question: 3.1 ▼

3.1 Governing Board Method of Selection

Jump to question: 3.1 ▼

Elected by board of directors itself (self-perpetuating body)

3.1 Governing Board Method of Selection

Jump to question: 3.1 ▼

Total number of board members (Automatic total of the above)

3.2 Governing Board Members

Jump to question: 3.2 ▼

Please report the racial or ethnic group of the members of your governing board by gender. Please also report the number of governing board members with a disability.

3.2 Governing Board Members

Jump to question: 3.2 ▼

For minority group identification, please refer to "Instructions and Definitions" in the Employment subsection.

3.2 Governing Board Members

Jump to question: 3.2 ▼

| | African American | Hispanic | Native American | Asian / Pacific | White, Non-Hispanic | Total |
|----------------------|--------------------------------|--------------------------------|--------------------------------|--------------------------------|--------------------------------|--------------------------------|
| Female Board Members | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text" value="2"/> | <input type="text" value="2"/> |
| Male Board Members | <input type="text" value="1"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text" value="6"/> | <input type="text" value="7"/> |
| Total | <input type="text" value="1"/> | <input type="text" value="0"/> | <input type="text" value="0"/> | <input type="text" value="0"/> | <input type="text" value="8"/> | <input type="text" value="9"/> |

3.2 Governing Board Members

Jump to question: 3.2 ▼

Number of Vacant Positions

3.2 Governing Board Members

Jump to question: 3.2 ▼

Total Number of Board Members (Total should equal the total reported in Question 3.1.)

3.2 Governing Board Members

Jump to question: 3.2 ▼

Number of Board Members with disabilities

Comments

Question Comment

No Comments for this section

4.1 Community Outreach Activities

Jump to question: 4.1 ▼

Did the grant recipient engage in any of the following community outreach services, and, if so, did the outreach activity have a specific, formal component designed to be of special service to either the educational community or minority and/or other diverse audiences?

4.1 Community Outreach Activities

Jump to question: 4.1 ▼

| | Yes/No |
|--|--------|
| Produce public service announcements? | Yes |
| Did the public service announcements have a specific, formal component designed to be of special service to the educational community? | Yes |
| Did the public service announcements have a specific, formal component designed to be of special service to the minority community and/or diverse audiences? | Yes |
| Broadcast community activities information (e.g., community bulletin board, series highlighting local nonprofit agencies)? | Yes |
| Did the community activities information broadcast have a specific, formal component designed to be of special service to the educational community? | Yes |
| Did the community activities information broadcast have a specific, formal component designed to be of special service to the minority community and/or diverse audiences? | Yes |
| Produce/distribute informational materials based on local or national programming? | Yes |
| Did the informational programming materials have a specific, formal component designed to be of special service to the educational community? | Yes |
| Did the informational programming materials have a specific, formal component designed to be of special service to the minority community and/or diverse audiences? | Yes |
| Host community events (e.g. benefit concerts, neighborhood festivals)? | Yes |
| Did the community events have a specific, formal component designed to be of special service to the educational community? | Yes |
| Did the community events have a specific, formal component designed to be of special service to the minority community and/or diverse audiences? | Yes |
| Provide locally created content for your own or another community-based computer network/web site? | Yes |
| Did the locally created web content have a specific, formal component designed to be of special service to the educational community? | Yes |
| Did the locally created web content have a specific, formal component designed to be of special service to the minority community and/or diverse audiences? | Yes |
| Partner with other community agencies or organizations (e.g., local commercial TV station, Red Cross, Urban League, school district)? | Yes |
| Did the partnership have a specific, formal component designed to be of special service to the educational community? | Yes |
| Did the partnership have a specific, formal component designed to be of special service to the minority community and/or diverse audiences? | Yes |

Comments

Question Comment

No Comments for this section

5.1 Radio Programming and Production

Jump to question: 5.1 ▼

Instructions and Definitions:

5.1 Radio Programming and Production

Jump to question: 5.1 ▼

About how many original hours of station program production in each of the following categories did the grant recipient complete this year? (For purposes of this survey, programming intended for national distribution is defined as all programming distributed or offered for distribution to at least one station outside the grant recipients local market.)

5.1 Radio Programming and Production

Jump to question: 5.1 ▼

| For National Distribution | For Local Distribution/All Other | Total |
|---------------------------|----------------------------------|-------|
|---------------------------|----------------------------------|-------|

| | | | |
|--|--------------------------------|----------------------------------|----------------------------------|
| Music (announcer in studio playing principally a sequence of musical recording) | <input type="text"/> | <input type="text" value="156"/> | <input type="text" value="156"/> |
| Arts and Cultural (includes live or narrated performances, interviews, and discussions, in the form of extended coverage and broadcast time devote to artistic and/or cultural subject matter) | <input type="text"/> | <input type="text" value="100"/> | <input type="text" value="100"/> |
| News and Public Affairs (includes regular coverage of news events, such as that produced by a newsroom, and public issues-driven listener participation, interview and discussion programs) | <input type="text"/> | <input type="text" value="395"/> | <input type="text" value="395"/> |
| Documentary (includes highly produced longform stand alone or series of programs, principally devoted to in-depth investigation, exploration, or examination of a single or related multiple subject matter) | <input type="text"/> | <input type="text"/> | <input type="text" value="0"/> |
| All Other (incl. sports and religious — Do NOT include fundraising) | <input type="text"/> | <input type="text"/> | <input type="text" value="0"/> |
| Total | <input type="text" value="0"/> | <input type="text" value="651"/> | <input type="text" value="651"/> |

5.1 Radio Programming and Production

Jump to question:

Out of all these hours of station production during the year for about how many was a minority ethnic or racial group member in principal charge of the production? (Minority ethnic or racial groups refer to: African-American, Hispanic, Native American and Asian American/Pacific Islander.)

5.1 Radio Programming and Production

Jump to question:

Approx Number of Original Program Hours

Comments

Question Comment

No Comments for this section

6.1 Telling Public Radio's Story

Jump to question:

The purpose of this section is to give you an opportunity to tell us and your community about the activities you have engaged in to address community needs by outlining key services provided, and the local value and impact of those services. Please report on activities that occurred in Fiscal Year 2018. Responses may be shared with Congress or the public. Grantees are required to post a copy of this report (Section 6 only) to their website no later than ten (10) days after the submission of the report to CPB. CPB recommends placing the report in an "About" or similar section on your website. **This section had previously been optional. Response to this section of the SAS is now mandatory.**

Joint licensee Grantees that have filed a 2018 Local Content and Services Report as part of meeting the requirement for TV CSG funding may state they have done so in the corresponding questions below, so long as all of the questions below were addressed as they relate to radio operations in such report. You must include the date the report was submitted to CPB along with the TV Grantee ID under which it was submitted.

6.1 Telling Public Radio's Story

Jump to question:

1. Describe your overall goals and approach to address identified community issues, needs, and interests through your station's vital local services, such as multiplatform long and short-form content, digital and in-person engagement, education services, community information, partnership support, and other activities, and audiences you reached or new audiences you engaged.

St. Louis Public Radio (STLPR) continually seeks opportunities to involve the community more directly in informing our news coverage, and our locally-produced talk/call-in programs "St. Louis on the Air" (<http://news.stpublicradio.org/programs/st-louis-air>). Our location in Midtown St. Louis, a significant arts district allows us to look for additional participation by members of our diverse community. Broadcasts and events held within this space help to increase the visibility of these programs, STLPR, and the mission of public radio. Measurement of success in this initiative will focus on audience and listener feedback, audience data, web-based metrics, and goals related to web visits and visits by community members to our location. There are several ways in which we strive to serve the St. Louis region. We report on issues that impact people's well-being. We hold public officials accountable. We include the broadest range of voices possible in all our stories. We examine the systemic problems that people are working to fix. We have built a newsroom that values all forms of storytelling and on all platforms. Several years ago, the primary content delivery system was radio. The station merged with The Beacon in 2013, an online, nonprofit news organization whose reporting staff was about the same size as ours. As we trained the formerly all-print staff on how to do radio, and trained the radio staff to be better online writers, we realized that we were developing a newsroom business model that serves the most people by offering them news wherever they are. We now have a staff of journalists who tell stories in whatever format is appropriate for the subject. STLPR is no longer a radio-only newsroom. We beefed up our ability to tell stories digitally by hiring an editor for digital content. This person's job is not to edit the digital stories, rather it is to influence our digital presence by ensuring consistency in the product and by making sure we use all digital tools at our disposal. The digital editor oversees the work of our data visualization specialist, our photojournalist, our engagement producer and digital reporter. The digital editor also makes sure that all reporters and editors are thinking of the best way to tell stories online and then helping them execute those stories. Because of this, our online presence is very strong and the number of people turning to our website increasing. Since 2013, the year of the merger, we saw the number of website users go from about 895,000 to 1,848,000 -- a 106 percent increase. The jump is not just from creating better content for web, but it is also being strategic in how we promote our stories. Our on-air hosts consistently direct people to our website by talking about specific stories STLPR reporters have done. Equally important, however, is our use of social media to raise awareness of our work. Touting the number of followers we have on Facebook,

Instagram and Twitter is a small measure of the success of this strategy. So saying we have 57,584 Twitter followers, doesn't really show the level of engagement we have with our audience. But if we look at how often people "share" or "like" or "retweet" our messages, then we can get a better sense of how successful we are reaching our audience. Even though Facebook's constantly changing metrics, make it a bit unreliable, we do know that in FY2018, one of our popular stories according to Facebook reactions was Missouri company may be first to fold due to Trump administrations tariffs, which received 1,069 positive reactions. On Twitter, we regularly garner more than 500 retweets when we use Twitter to publicize our own content. For example, the day that new broke about former Missouri Gov. Eric Greiten's grand jury indictment; more than 550 people tweeted or retweeted our story. We are working on growing our Instagram audience as well, but for this we are creating content that appears exclusively on Instagram, then links back to our web content. One example of this was the Instagram story we created about the solar eclipse on Aug. 21, 2017. Our story got 139 "likes" and we were able to solicit 24 people to tag us on their own photographs of their eclipse experiences. Our journalists are respected for the knowledge of their beats and their dedication to journalism. They spoke to various organizations, schools and businesses more than 42 times during the year. But our in-person engagement didn't end with speaking engagements. Our political team hosts a podcast called Politically Speaking, which has consistently performed well (around 1,000 downloads per episode) and caters to the state's political junkies. In the second half of FY2018, when the state's governor was under investigation for four different crimes, the team started producing weekly "week in review" podcast on top of their usual weekly interviews with newsmakers. This served an additional 500 people on average, feeding the curiosity people had about a very fast-moving and confusing story. Our arts podcast, Cut & Paste, has finally found its footing among a fan base -- all without any special marketing. At the beginning of FY2018, the show rarely garnered more than 100 downloads. By June, 2018, it was averaging 1,000 downloads per episode. We continue our commitment to diversity in our hiring and in the stories we tell. Each year, we hire a young journalist for a year-long diversity fellowship. We train the fellow in producing content for radio and digital and equip them with the tools to be top journalists anywhere they want. Progress of the project is measured by ongoing feedback from the fellow, monitoring of audience numbers, web traffic, and social engagement, and through attendance and participation in community events focused on race relations in St. Louis. This effort is now enhanced by a two-year grant we received from the CPB at end of FY2017. The grant appoints us as the lead station of a four-station collaboration to improve diversity in public media. With the implementation of the grant, we have started tracking the people our journalists interview to measure the diversity of our sources. These are point-in-time surveys, conducted over the course of two weeks. We try to do them every five months. In FY2018, our first survey showed that our sources still skewed toward white men. Only 15 percent of our sources were black women and 10 percent black men (compared to 26 percent white women and 39 percent white men). The second survey, revealed a shift. While more than half of all of our sources were white men, the breakdown was 33 percent male and 20 percent female. But, the number and percentage of people of color we interview jumped. Black women accounted for 25 percent of our sources and black men accounted for 12 percent. We also saw an uptick in Asian sources (4 percent) and Latino sources (2 percent) In addition to the investigative activities by the news staff, St. Louis Public Radio's daily talk show "St. Louis on the Air" was able to amplify these issues and expand the audience reached. Various shows included a more in-depth discussion with the reporters allowing them the opportunity to explain their research, process and results in greater detail. The talk show also aired excerpts of "We Live Here" episodes giving the material an on-air presence in addition to the web posts and podcasts. Our digital strategy is to Grow, Know, and Engage audiences and Monetize to keep our service sustainable. We grow our audience through in-person engagement at community fairs and live broadcasts and discussions, digital marketing, and partnerships with 32 community organizations. We get to know our audience through email subscriptions and the enhanced analytics capacity we've gained by hiring an Audience Insights Developer. And we engage our audiences through in-person community events, social media discussion groups, and curated email news products.

6.1 Telling Public Radio's Story

Jump to question: ▼

2. Describe key initiatives and the variety of partners with whom you collaborated, including other public media outlets, community nonprofits, government agencies, educational institutions, the business community, teachers and parents, etc. This will illustrate the many ways you're connected across the community and engaged with other important organizations in the area.

STLPR's podcast We Live Here team also engaged in innovative partnerships with community nonprofits to build a platform for stories often not heard in other forms of mainstream media. For example, the team joined forces with WYFR's podcast Out of the Blocks and locally based nonprofits Northside Community Housing and 4TheVille to share resident stories from The Ville, a one square mile historically black neighborhood in north St. Louis. The event was followed by a community event for residents held in the station's community room. Education; Economy & Innovation; Arts & Culture; Health, Science and Environment; Government and Politics our primary areas of news coverage, and that is clearly reflected in our on-air and online offerings. STLPR health/science reporter Sarah Fentem actively participated in the collaborative reporting project "Side Effects." This is a health news initiative exploring the impacts of place, policy and economics on America's health. This reporting sheds light on root causes of community-wide health problems—from chronic disease, to mental health and addiction, to infant mortality—and on new efforts to solve them. Side Effects Public Media is headquartered at WFYI Public Media in Indianapolis, and work in partnership with KBIA in Columbia, Missouri; St. Louis Public Radio; Illinois Public Media in Champaign-Urbana, Illinois; WNIN in Evansville, Indiana; and WOSU Public Media, in Columbus, Ohio. We also work with contributing reporters from other public radio stations around the Midwest and Great Lakes regions. This project is intent on telling stories from under-covered communities and hidden-away places. The aforementioned two year grant we received to improve coverage of race and culture is called Sharing America. We are collaborating with three other stations: KCUR in Kansas City; OPB in Portland, OR, and Connecticut Public in Hartford. The editor for the project is based here in St. Louis and we frequently share stories with the other stations. Locally, we have a partnership with the St. Louis American, a newspaper for and about the African-American community in the region. We regularly share content with the newspaper and publish their articles on our website. Our science reporter, Eli Chen, is local coordinator for the science storytelling podcast, Story Collider. Three times a year, she identifies six people and helps them create and perfect stories they then tell live at a show. The stories are all shared with the national Story Collider organization and some of the stories make it onto the podcast. We serve our listening area and beyond with a wide breadth and depth of local news coverage, available on the radio and on our website, stlpublicradio.org. Our top online news content for the year included the following posts: Monsanto and growers groups sue California over adding warning labels to herbicides; Unions organize against the Missouri "right-to-work" legislation; Home movies offer rare glimpse of gay life in St. Louis in 1945; St. Louis activists bail out African American moms for Mother's Day; and a mother shares her late daughter's struggle with postpartum depression. Our website continues to provide a wealth of online content and resources that includes links to arts and cultural organizations, and related events and additional information. Some of our other key initiatives and partnerships included: live Saturday night broadcasts of the St. Louis Symphony Orchestra with community partner the St. Louis Symphony Orchestra; Soundbites segments within St. Louis on the Air with media partner Sauce Magazine; a Race and Culture (Diversity) Fellowship program that is made possible through funding from a foundation; two annual blood drives with community partner the American Red Cross; and the planning and operation of the Public Media Commons with media partner Nine Network of Public Media. We also have strong working partnerships with the Generation Listen STL, the St. Louis Public Library and the St. Louis County Library, The Sheldon Concert Hall and Art Galleries, Grand Center Arts District, Danforth Plant Science Center, and Left Bank Books. Through a partnership with the St. Louis Symphony Orchestra (SLSO), STLPR produces and broadcasts the Saturday night concerts performed by the SLSO. 25 live broadcasts were produced in FY18, including a New Year's Eve Celebration concert. STLPR hosts an immersive, paid internship program across three semesters each year that is open to anyone with college experience. Applicants can apply to one or more of the following hosting departments: News, Talk Show Production, Digital Media, Special Events, Marketing, and Development. If applicable, interns can apply for college credit through their universities' degree programs in addition to being paid for their

work. STLPR also provided tours throughout the year for area grade schools, middle schools, as well as for college students and scout troops. We expanded these tours in 2015 to also include other interested area groups and organizations. These tours are customized for each individual organization and include talks with on-air staff, journalists, editors, and hosts and producers of our various podcasts, and studio and production room visits. After each tour, our visitors receive literature about St. Louis Public Radio. Additionally, STLPR was a media sponsor of the St. Louis Storytelling Festival, St. Louis Public Library's Read St. Louis, and the University of Missouri-St. Louis MLK Celebration. STLPR allowed children the opportunity to show their creative and artistic skills at the Saint Louis Art Fair. STLPR sponsors a wide variety of community activities with other non-profit groups that assist children (St. Louis Science Fair; COCA Family Series; St. Louis Storytelling Festival; Read St. Louis.), minority and cultural groups (September 11th Interfaith Memorial in Music; Jewish Book Festival; International Institute's Festival of Nations;) and promote green living (Earth Day), leadership and business innovation (RCGA Annual Dinner; FOCUS St. Louis What's Right with the Region), healthy living (Harvest Festival), the disabled (Independence Center Golf Tournament and Pathways to Hope 5K Run) and an appreciation for the arts (Shakespeare Festival; Art Fairs, Film Festivals; Music Festivals). Our other partnership support comes from Generation Listen STL, Sauce Magazine, Nine Network of Public Media, St. Louis County Library, St. Louis Public Library, Left Bank Books.

6.1 Telling Public Radio's Story

Jump to question: [6.1](#) ▼

3. What impact did your key initiatives and partnerships have in your community? Describe any known measurable impact, such as increased awareness, learning or understanding about particular issues. Describe indicators of success, such as connecting people to needed resources or strengthening conversational ties across diverse neighborhoods. Did a partner see an increase in requests for related resources? Please include direct feedback from a partner(s) or from a person(s) served.

The impact of our key initiatives and partnerships in our community has been significant. From increased awareness of various organizations and what they offer, increased ticket sales, to providing a deeper understanding of issues significant to people and our various communities, STLPR's reach and impact are greatly enhanced by working with others throughout the St. Louis region. By developing new partnerships and maintaining and strengthening existing partnerships, our networks allow us the opportunity to provide information to people we may not have reached before, and allow us the opportunity to provide greater context to the significant issues. Throughout the five sections of this CPB Local Content and Services Report, we have indicated some of the measurable impacts. Two additional examples of the impact are: STLPR provided more than 3,000 children the opportunity to show their creative and artistic skills by making pencil sketch art at the Saint Louis Art Fair and Mosaics Missouri Festival for the Arts. Also, our sponsorship of the American Red Cross blood drives allowed for the collection of 102 units of blood that would potentially help 306 people in need. We Live Here (<http://www.welivehere.show/>) podcast produced 22 episodes on racial disparities in St. Louis and beyond. During this period, the podcast received a total of 417,000 downloads. While St. Louis accounted for the single largest market, roughly 80-percent of downloads came from outside the region. During the fiscal year the podcast was increasingly seen as a community resource. "In my professional life at Diversity Awareness Partnership, I refer my diversity training participants to the podcast often and with conviction, typically as an example of a good place to begin understanding the multilayered problem of racism in a localized way," said Kenneth Pruitt, director of diversity training for the Diversity Awareness Partnership. Local government agencies have also included the podcast in mandatory equity training for workers and college professors have added episodes to their class curriculum.

6.1 Telling Public Radio's Story

Jump to question: [6.1](#) ▼

4. Please describe any efforts (e.g. programming, production, engagement activities) you have made to investigate and/or meet the needs of minority and other diverse audiences (including, but not limited to, new immigrants, people for whom English is a second language and illiterate adults) during Fiscal Year 2018, and any plans you have made to meet the needs of these audiences during Fiscal Year 2019. If you regularly broadcast in a language other than English, please note the language broadcast.

St. Louis Public Radio's programming content includes news and talk programs that investigate and/or meet the needs of minority, diverse audiences and underserved communities. Those topics are highlighted by month for FY 2018. JULY: Talking with the departing leader of DAP about diversity; Discussing Clayton's former displaced African-American community; Exploring the history and implications of removing a Confederate monument; Profiling St. Louis ArtWorks, a training program for underserved youth; Talking about a film documenting a disabled young man; Exploring the legacy of former East St. Louis resident Katherine Dunham, a prominent dancer and African-American; AUGUST: Addressing current issues affecting LGBTQ people of African descent; Listening to radio plays about events in Ferguson in 2014; Discussing efforts to canonize Fr. Augustus Tolton, a former slave and the first recognized African-American priest in the U.S.; Analyzing three years later, after events in Ferguson; Talking about the first documentary to be released nationwide about Ferguson events; Discussing women in technology careers; Addressing the value of HBCU's; Talking about a legal assistance organization that helps many minority and low-income residents; SEPTEMBER: Exploring diversity in the sciences; Talking about York, an enslaved man in Lewis and Clark's expedition; Talking about the exhibition "Blue Black"; Addressing a new Hispanic/Latino cultural district; talking about the African-American police union's reaction to the Stockley verdict; Discussing the Meacham Park Celebration, about the historic, mostly African-American neighborhood; Civil rights activists of different generations discuss differences in protesting; Addressing sports and protests; OCTOBER: Addressing research on police shootings of black men; Discussing soul food; Talking with a young black woman and immigrant about navigating difficult circumstances; Exploring the history of the slave trade; Discussing local services for the deaf community. NOVEMBER: Observing the indigenous Mexican holiday, Dia De Los Muertos; Exploring a film about police misconduct; Addressing the role that newspapers have played in civil rights; Talking about improving health outcomes for minority re-entrants from jail; Addressing how universal design helps people with disabilities; Recognizing the cultural significance of Dances of India; Commemorating the Harlem Renaissance; Talking with the authors of "Standing Up For Civil Rights in St. Louis"; Hearing the reaction of the Bosnian community to the conviction of Ratko Mladic; Talking about an art exhibition that explores immigration; Addressing LGBTQ advocacy and violence against transgender people; Talking about training people with developmental disabilities for competitive employment; DECEMBER: Understanding race through a psychoanalytic lens; Profiling The Ville, a historic black neighborhood; Following up with Books N Bros book club; Talking with a local restaurateur about her efforts to improve her north St. Louis neighborhood; JANUARY: Commemorating Missouri's Emancipation Day; Exploring the history of Howard-Evens Place, a middle class African-American neighborhood that gave way to a shopping center; Freeman Hrabowsky, the president of UMBC talks about encouraging African-Americans to pursue STEM disciplines; Discussing how families can encourage children to appreciate differences; Addressing the decline of refugees arriving to St. Louis; Exploring the history of gay and lesbian people in the area; Honoring the legacy of civil rights lawyer Frankie Muse Freeman; Reporting about two Hispanic St. Louis police officers; Discussing the case of a Missouri man who has been ordered to leave the United States but is taking sanctuary inside a church; Learning about local activities pertaining to 500 Women Scientists; FEBRUARY: Discussing the injustices that children in St. Louis face; Talking about expression through graphic art; Addressing the low number of African-Americans in classical music ensembles; Discussing the importance of recognizing unconscious bias; MARCH: Talking about forced housing segregation; Discussing homophobia in the church and efforts to address HIV and AIDS in the African-American community; Talking about Sharing America, a CPB-funded project based in St. Louis that covers the intersection of race, identity and culture; Discussing a program where residents from different neighborhoods's tour each other's neighborhoods; Talking about St. Louis-born entertainer Josephine Baker's quest to create a racial utopia; Detailing the African Film Festival; Talking with three first-generation American-

Muslim women; Exploring Indian cooking; APRIL: Talking with people who remember when MLK was assassinated; Discussing incorporating immigrants into the community; Talking about how MLK's beliefs shaped his politics; Addressing a new report on segregation in housing; Celebrating Native American culture; Encouraging interest in the sciences among young women of color; MAY: Discussing the St. Louis Housing Partnership's program that offers a variety of housing services to low and moderate income people; Talking about how people of color were treated unfairly at the 1904 World's Fair; Discussing inspiring high school students with disabilities to explore careers; Exploring the month of Ramadan; Discussing implicit bias in light of Starbucks' nationwide training; JUNE: Discussing the region's changing foster-care needs; Discussing the Fair Housing Act and St. Louis' historical role in housing discrimination; Talking about one local grad's journey from moving to the U.S. five years; Talking about race, social empowerment and justice; Addressing a theater ensemble that shares the voices and stories of incarcerated women; Discussing LGBTQ mental health awareness and resources; Addressing efforts to increase diversity in the FBI. In FY19, we've continued our strong commitment to investigating and meeting the needs of minority and other diverse audiences.

6.1 Telling Public Radio's Story

Jump to question: ▼

5. Please assess the impact that your CPB funding had on your ability to serve your community. What were you able to do with your grant that you wouldn't be able to do if you didn't receive it?

CPB funding plays a significant role in St. Louis Public Radio I 90.7 KWMU's ability to serve the St. Louis community. The cost of purchasing programs from NPR, PRI, APM, PRX and other producers continues to rise and CPB funding helps fund program acquisition and production of local content. Listeners in the greater St. Louis region have come to expect a high level of quality created by acquired programs and STLPR's own staff. Between July 1, 2017 and June 30, 2018, St. Louis Public Radio's average weekly Cume audience was 208,300 listeners (Persons 6+, Mon-Sun 6a-12m), a slight increase over FY2017's weekly Cume audience of 207,400 listeners. STLPR's average monthly Cume audience of 395,100 listeners (Persons 6+, Mon-Sun 6a-12m) in FY2018, was a 4% increase over FY2017's monthly Cume audience of 379,900 listeners. For FY 2018, we had 2.1 million unique visits to stlpublicradio.org, which was flat when compared to FY17. We had 5 million page views during FY18, down slightly from FY17 but up 7% from FY 2016. Our website audience is younger: The age range with the highest percentage of users is 25-34, followed by 35-44. STLPR's We Live Here podcast had about 335,000 downloads for FY 2018. This podcast covers race and class issues in St. Louis, one of the most segregated cities in America. Our funding from CPB allowed us to serve a digital audience of 75,513 average monthly streaming listeners; and 1,847,594 "users" of our website, stlpublicradio.org, for the fiscal year. We serve additional audiences with distributed content including podcasts, such as the award-winning We Live Here; a regional news e-mail, Look // Read // Listen, that is a best-practice model for our industry (<http://training.npr.org/digital/how-to-develop-a-strong-sustainable-local-newsletter/>); and original content on social media platforms. CPB funding continues to make it possible for us to maintain our high standards for in-depth news and intelligent talk programs, as well as high quality arts and cultural programs. With diminished federal dollars St. Louis Public Radio would first seek to replace the funds with increased local fundraising and then make cuts in equipment replacement, local production and staff training. Without CPB funding STLPR would not be able to devote financial resources to much needed technology improvements, digital broadcast upgrades, online service enhancements, and increases in the costs to operating our various platforms and services -- funds directed for these projects would have to be re-directed to annual operating expenses. If CPB funding were to be scaled back or cut all together, STLPR would have to significantly increase the costs of fundraising, using resources to replace the lost support. Also, other stations that are highly dependent on CPB funding to operate, would likely have to shut down their operations, which would significantly increase the costs to stations like STLPR that purchase programs from NPR and other program providers. The larger stations would have to make up the difference. Another devastating impact that would come with a loss of CPB support for public radio stations is the loss for funding for the satellite and infrastructure that ties all the non-commercial public radio stations together. Public radio is available to the vast majority of the population of the US estimated at about 93%. In some rural areas it is the only local radio station available. Because of these facts, public radio is in a unique position to provide alerts through the Emergency Alert System (EAS) primarily due to its infrastructure which is direct delivery via satellite. NPR headquarters (located in Washington DC) has the ability to send audio and information to all 900 public stations directly over the satellite system. Due to its direct satellite connectivity some EAS state plans include public radio stations as sources to be monitored for alerting. If CPB funding were eliminated, this critical service could be in serious jeopardy.

Comments

Question Comment

No Comments for this section

7.1 Journalists

Jump to question: ▼

This section builds on the Census of Journalists conducted by CPB in the summer of 2010. These positions are the primary professional full-time, part-time or contract contributors to local journalism at your organization. The individuals in these positions will have had training in the standards and practices of fact-based news origination, verification, production and presentation. These are generally accepted titles for these positions but may not match position descriptions at your organization exactly. Please do your best to account for each professional journalist in your organization. Please do not count student or volunteer journalists.

7.1 Journalists

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| Job Title | Full Time | Part Time | Contract | Male | Female | African-American | Hispanic | Native-American | Asian/Pacific | White, Non-Hispanic | Other |
|-------------------------|--------------------------------|--------------------------------|----------------------|--------------------------------|--------------------------------|--------------------------------|----------------------|----------------------|----------------------|--------------------------------|----------------------|
| News Director | <input type="text" value="1"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text" value="1"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text" value="1"/> | <input type="text"/> |
| Assistant News Director | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> |
| Managing Editor | <input type="text" value="0"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text" value="0"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text" value="0"/> | <input type="text"/> |
| Senior Editor | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text" value="0"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> |
| Editor | <input type="text" value="5"/> | <input type="text"/> | <input type="text"/> | <input type="text" value="3"/> | <input type="text" value="2"/> | <input type="text" value="2"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text" value="3"/> | <input type="text"/> |
| Executive Producer | <input type="text" value="0"/> | <input type="text" value="1"/> | <input type="text"/> | <input type="text" value="1"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text" value="1"/> | <input type="text"/> |

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|---|---------------------------------|--------------------------------|--------------------------------|---------------------------------|---------------------------------|--------------------------------|--------------------------------|--------------------------------|--------------------------------|---------------------------------|--------------------------------|
| Senior Producer | <input type="text" value="1"/> | <input type="text"/> | <input type="text"/> | <input type="text" value="1"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text" value="1"/> | <input type="text"/> |
| Producer | <input type="text" value="3"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text" value="3"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text" value="0"/> | <input type="text" value="2"/> | <input type="text" value="1"/> |
| Associate Producer | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text" value="0"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> |
| Reporter/Producer | <input type="text" value="3"/> | <input type="text"/> | <input type="text"/> | <input type="text" value="2"/> | <input type="text" value="1"/> | <input type="text" value="1"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text" value="2"/> | <input type="text"/> |
| Host/Reporter | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> |
| Reporter | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> |
| Beat Reporter | <input type="text" value="13"/> | <input type="text"/> | <input type="text"/> | <input type="text" value="5"/> | <input type="text" value="8"/> | <input type="text" value="1"/> | <input type="text" value="1"/> | <input type="text"/> | <input type="text" value="1"/> | <input type="text" value="10"/> | <input type="text"/> |
| Anchor/Reporter | <input type="text" value="3"/> | <input type="text"/> | <input type="text"/> | <input type="text" value="1"/> | <input type="text" value="2"/> | <input type="text" value="1"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text" value="2"/> | <input type="text"/> |
| Anchor/Host | <input type="text"/> | <input type="text" value="1"/> | <input type="text"/> | <input type="text" value="1"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text" value="1"/> | <input type="text"/> |
| Videographer | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> |
| Video Editor | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> |
| Other positions not already accounted for | <input type="text"/> | <input type="text" value="3"/> | <input type="text"/> | <input type="text" value="3"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text" value="3"/> | <input type="text"/> |
| Total | <input type="text" value="29"/> | <input type="text" value="5"/> | <input type="text" value="0"/> | <input type="text" value="17"/> | <input type="text" value="17"/> | <input type="text" value="5"/> | <input type="text" value="1"/> | <input type="text" value="0"/> | <input type="text" value="1"/> | <input type="text" value="26"/> | <input type="text" value="1"/> |

Comments

Question Comment

No Comments for this section