

Grantee Information

ID	1585
Grantee Name	KBOO-FM
City	Portland
State	OR
Licensee Type	Community

1.1 Employment of Full-Time Radio Employees

Jump to question: [1.1](#)

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: [1.1](#)

Major Job Category / Job Code / Joint Employee	African American Females	Hispanic Females	Native American Females	Asian/Pacific Females	White, Non-Hispanic Females	More Than One Race Females	Total
Officials - 1000	<input type="text"/>	<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" value="1"/>	<input type="text" value="0"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text" value="1"/>
Professionals - 3000	<input type="text" value="1"/>	<input type="text" value="1"/>	<input type="text"/>	<input type="text"/>	<input type="text" value="1"/>	<input type="text" value="0"/>	<input type="text" value="3"/>
Technicians - 4000	<input type="text"/>	<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"/>	<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"/>	<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"/>	<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"/>	<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"/>	<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"/>	<input type="text" value="0"/>
Total	<input type="text" value="2"/>	<input type="text" value="1"/>	<input type="text" value="0"/>	<input type="text" value="0"/>	<input type="text" value="1"/>	<input type="text" value="0"/>	<input type="text" value="4"/>

1.1 Employment of Full-Time Radio Employees

Jump to question: [1.1](#)

Major Job Category / Job Code / Joint Employee	African American Males	Hispanic Males	Native American Males	Asian/Pacific Males	White, Non-Hispanic Males	More Than One Race Males	Total
Officials - 1000	<input type="text"/>	<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"/>	<input type="text" value="0"/>
Professionals - 3000	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text" value="1"/>	<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" value="1"/>	<input type="text"/>	<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"/>	<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"/>	<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"/>	<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"/>	<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"/>	<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"/>	<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="2"/>	<input type="text" value="0"/>	<input type="text" value="2"/>

1.1 Employment of Full-Time Radio Employees

Jump to question: [1.1](#)

Major Job Category / Job Code / Joint Employee	Persons with Disabilities
Officials - 1000	<input type="text"/>
Managers - 2000	<input type="text"/>
Professionals - 3000	<input type="text"/>
Technicians - 4000	<input type="text"/>
Sales Workers - 4500	<input type="text"/>

Operatives (Semi-skilled) - 5300							0
Laborers (Unskilled) - 5400							0
Service Workers - 5500							0
Total	0	0	0	0	2	0	2

1.3 Employment of Part-Time Radio Employees

Jump to question: 1.3

Major Job Category / Job Code

Persons with Disabilities

Officials - 1000	
Managers - 2000	
Professionals - 3000	
Technicians - 4000	
Sales Workers - 4500	
Office and Clerical - 5100	1
Craftspersons (Skilled) - 5200	
Operatives (Semi-skilled) - 5300	
Laborers (Unskilled) - 5400	
Service Workers - 5500	
Total	1

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	Minority Female	Non-Minority Female	Minority Male	Non-Minority Male	Total
Officials - 1000					0
Managers - 2000					0
Professionals - 3000					0
Technicians - 4000					0
Sales Workers - 4500					0
Office / Service Workers - 5100-5500					0
Total	0	0	0	0	0

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
	Tammy (public affairs director)
	Azia (program director)
	Althea (news director)
	Tom (Development Director)
	Arthur (engineer)
	Tammy (public affairs director)
	Azia (program director)
	Althea (news director)
	Danielle Kasif (interim web person)
	Zale (admin asst/board support)
	Mike (data coordinator) alex (finance assistant)
	Mike
	Zale (at 5 hours) Alex (at 11 hours)
	Mike and Michelle (at 17 hours/week)
	volunteer coordinator web/new media director membership director underwriting coordinator development director station manager (interim during this period) program director (interim during this period)
	Impress
	Impress
	Zoe Piliafas
	Foster Garvey, JJH Law
	ADP
	AccounTemps, Kern Thompson, ADP
	Elise Louise Wipperman
	Darin Avery, Cheekey Monkey
	Linode, Sky Blue Technologies
	Mike Johnson
	Allied Systems, Keith Bloom, Katerine Griffith, Carey Cleaning Service, Specialty Heating, Rose City Electric, IP Pro Tech, Rain Pollock, Malcom Peters, Laryssa BirdsEye
more than 1 race female	Michelle (membership support)
more than 1 race female	Michelle (fundraising assistant)

2.1 Corporate Management

Jump to question:

	# of Employees	Avg. Annual Salary	Average Tenure
<u>Chief Executive Officer</u>	<input type="text" value="1.00"/>	\$ <input type="text" value="50,000"/>	<input type="text" value="2"/>
Chief Executive Officer - Joint	<input type="text"/>	\$ <input type="text"/>	<input type="text"/>
<u>Chief Operations Officer</u>	<input type="text"/>	\$ <input type="text"/>	<input type="text"/>
Chief Operations Officer - Joint	<input type="text"/>	\$ <input type="text"/>	<input type="text"/>
<u>Chief Financial Officer</u>	<input type="text"/>	\$ <input type="text"/>	<input type="text"/>
Chief Financial Officer - Joint	<input type="text"/>	\$ <input type="text"/>	<input type="text"/>
<u>Chief Digital Media Operations</u>	<input type="text"/>	\$ <input type="text"/>	<input type="text"/>
Chief Digital Media Operations - Joint	<input type="text"/>	\$ <input type="text"/>	<input type="text"/>

2.1 Corporate Management

Jump to question:

Please list the Other Job titles in this sub-category not listed above

2.2 Communication and Promotions

Jump to question: 2.2

<u>Publicity, Program Promotion Chief</u>	<input type="text"/>	\$ <input type="text"/>	<input type="text"/>
Publicity, Program Promotion Chief - Joint	<input type="text"/>	\$ <input type="text"/>	<input type="text"/>
<u>Communication and Public Relations, Chief</u>	<input type="text"/>	\$ <input type="text"/>	<input type="text"/>
Communication and Public Relations, Chief - Joint	<input type="text"/>	\$ <input type="text"/>	<input type="text"/>

2.2 Communication and Promotions

Jump to question: 2.2

Please list the Other Job titles in this sub-category not listed above

2.3 Programming and Productions

Jump to question: 2.3

<u>Programming Director</u>	<input type="text" value="1.00"/>	\$ <input type="text" value="34,070"/>	<input type="text" value="2"/>
Programming Director - Joint	<input type="text"/>	\$ <input type="text"/>	<input type="text"/>
<u>Production, Chief</u>	<input type="text"/>	\$ <input type="text"/>	<input type="text"/>
Production, Chief - Joint	<input type="text"/>	\$ <input type="text"/>	<input type="text"/>
<u>Executive Producer</u>	<input type="text"/>	\$ <input type="text"/>	<input type="text"/>
Executive Producer - Joint	<input type="text"/>	\$ <input type="text"/>	<input type="text"/>
<u>Producer</u>	<input type="text"/>	\$ <input type="text"/>	<input type="text"/>
Producer - Joint	<input type="text"/>	\$ <input type="text"/>	<input type="text"/>

2.3 Programming and Productions

Jump to question: 2.3

Please list the Other Job titles in this sub-category not listed above

2.4 Development and Fundraising

Jump to question: 2.4

<u>Development, Chief</u>	<input type="text" value="1.00"/>	\$ <input type="text" value="44,990"/>	<input type="text" value="1"/>
Development, Chief - Joint	<input type="text"/>	\$ <input type="text"/>	<input type="text"/>
<u>Member Services, Chief</u>	<input type="text"/>	\$ <input type="text"/>	<input type="text"/>
Member Services, Chief - Joint	<input type="text"/>	\$ <input type="text"/>	<input type="text"/>
<u>Membership Fundraising, Chief</u>	<input type="text"/>	\$ <input type="text"/>	<input type="text"/>
Membership Fundraising, Chief - Joint	<input type="text"/>	\$ <input type="text"/>	<input type="text"/>
<u>Major Giving Fundraising Chief</u>	<input type="text"/>	\$ <input type="text"/>	<input type="text"/>
Major Giving Fundraising Chief - Joint	<input type="text"/>	\$ <input type="text"/>	<input type="text"/>
<u>On-Air Fundraising, Chief</u>	<input type="text"/>	\$ <input type="text"/>	<input type="text"/>
On-Air Fundraising, Chief - Joint	<input type="text"/>	\$ <input type="text"/>	<input type="text"/>
<u>Auction Fundraising, Chief</u>	<input type="text"/>	\$ <input type="text"/>	<input type="text"/>
Auction Fundraising, Chief - Joint	<input type="text"/>	\$ <input type="text"/>	<input type="text"/>

2.4 Development and Fundraising

Jump to question: 2.4

Please list the Other Job titles in this sub-category not listed above

2.5 Underwriting and Grant Solicitation

Jump to question: 2.5

<u>Underwriting, Chief</u>	<input type="text"/>	\$ <input type="text"/>	<input type="text"/>
Underwriting, Chief - Joint	<input type="text"/>	\$ <input type="text"/>	<input type="text"/>
<u>Corporate Underwriting, Chief</u>	<input type="text"/>	\$ <input type="text"/>	<input type="text"/>
Corporate Underwriting, Chief - Joint	<input type="text"/>	\$ <input type="text"/>	<input type="text"/>
<u>Foundation Underwriting, Chief</u>	<input type="text"/>	\$ <input type="text"/>	<input type="text"/>
Foundation Underwriting, Chief - Joint	<input type="text"/>	\$ <input type="text"/>	<input type="text"/>
<u>Government Grants Solicitation, Chief</u>	<input type="text"/>	\$ <input type="text"/>	<input type="text"/>
Government Grants Solicitation, Chief - Joint	<input type="text"/>	\$ <input type="text"/>	<input type="text"/>

2.5 Underwriting and Grant Solicitation

Jump to question: 2.5

Please list the Other Job titles in this sub-category not listed above

2.6 Broadcast Engineering and Information Technology

Jump to question: 2.6

<u>Operations and Engineering, Chief</u>	<input type="text"/>	\$ <input type="text"/>	<input type="text"/>
Operations and Engineering, Chief - Joint	<input type="text"/>	\$ <input type="text"/>	<input type="text"/>

		\$	
<u>Engineering Chief</u>	1.00	\$	38,043
Engineering Chief - Joint		\$	
<u>Broadcast Engineer 1</u>		\$	
Broadcast Engineer 1 - Joint		\$	
<u>Production Engineer</u>		\$	
Production Engineer - Joint		\$	
<u>Facilities, Satellite and Tower Maintenance, Chief</u>		\$	
Facilities, Satellite and Tower Maintenance, Chief - Joint		\$	
<u>Technical Operations, Chief</u>		\$	
Technical Operations, Chief - Joint		\$	
<u>Information Technology, Director</u>		\$	
Information Technology, Director - Joint		\$	
<u>Web Administrator/Web Master</u>		\$	
Web Administrator/Web Master - Joint		\$	

2.6 Broadcast Engineering and Information Technology

Jump to question: [2.6](#)

Please list the Other Job titles in this sub-category not listed above

2.7 Journalists, Announcers, Broadcast and Traffic

Jump to question: [2.7](#)

<u>News / Current Affairs Director</u>	2.00	\$	35,890
News / Current Affairs Director - Joint		\$	
<u>Music Director</u>		\$	
<u>Music Librarian/Programmer</u>		\$	
<u>Announcer / On-Air Talent</u>		\$	
Announcer / On-Air Talent - Joint		\$	
<u>Reporter</u>		\$	
Reporter - Joint		\$	
<u>Public Information Assistant</u>		\$	
Public Information Assistant - Joint		\$	
<u>Broadcast Supervisor</u>		\$	
Broadcast Supervisor - Joint		\$	
<u>Director of Continuity / Traffic</u>		\$	
Director of Continuity / Traffic - Joint		\$	

2.7 Journalists, Announcers, Broadcast and Traffic

Jump to question: [2.7](#)

Please list the Other Job titles in this sub-category not listed above

2.8 Education and Community Engagement

Jump to question: [2.8](#)

<u>Education, Chief</u>		\$	
Education, Chief - Joint		\$	
<u>Volunteer Coordinator</u>		\$	
Volunteer Coordinator - Joint		\$	
<u>Events Coordinator</u>		\$	
Events Coordinator - Joint		\$	
Section 2. Average Salary Totals	6.00	\$	202,993

2.8 Education and Community Engagement

Jump to question: [2.8](#)

Please list the Other Job titles in this sub-category not listed above

Comments

Question	Comment
	Celeste
	Azia
	Tom

Arthur
Althea & Tammy

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	More Than One Race	Total
Female Board Members	<input type="text" value="0"/>	<input type="text"/>	<input type="text" value="1"/>	<input type="text" value="1"/>	<input type="text" value="3"/>	<input type="text" value="1"/>	<input type="text" value="6"/>
Male Board Members	<input type="text" value="2"/>	<input type="text" value="0"/>	<input type="text"/>	<input type="text" value="0"/>	<input type="text" value="2"/>	<input type="text"/>	<input type="text" value="4"/>
Total	<input type="text" value="2"/>	<input type="text" value="0"/>	<input type="text" value="1"/>	<input type="text" value="1"/>	<input type="text" value="5"/>	<input type="text" value="1"/>	<input type="text" value="10"/>

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

Produce public service announcements?

Yes/No

Yes

Did the public service announcements have a specific, formal component designed to be of special service to the educational community?

No

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?

No

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?

No

Did the informational programming materials have a specific, formal component designed to be of special service to the educational community?

No

- 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)? No
- Did the community events have a specific, formal component designed to be of special service to the educational community? No
- 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? No
- 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:

Instructions and Definitions:

5.1 Radio Programming and Production

Jump to question:

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:

	For National Distribution	For Local Distribution/All Other	Total
Music (announcer in studio playing principally a sequence of musical recording)	18	5,226	5,244
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)	0	1,170	1,170
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)	84	624	708
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)	7	0	7
All Other (incl. sports and religious — Do NOT include fundraising)		150	150
Total	109	7,170	7,279

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 2021. 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 2021 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.

KBOO Community Radio's Mission states: KBOO is an independent, member-supported, non-commercial, volunteer-powered community radio station. KBOO embodies equitable social change, shares knowledge, and fosters creativity by delivering locally rooted and diverse music, culture, news, and opinions, with a commitment to the voices of oppressed and underserved communities. KBOO has been a valuable part of the Willamette Valley and the Columbia Gorge for 54 years; we reach Salem, Oregon to Longview, Washington — from Mt. Hood to the Coast Range. KBOO provides local service in a variety of forms, including an informative and engaging daily newscast, many high-value local public affairs programs, daily weather reports, and a community events calendar. Additionally, KBOO regularly presents these services through a variety of venues: on-air broadcast, social media, email, mobile app, and website. KBOO's local programming is produced mainly by volunteer hosts and producers in the community we serve. Those producers are charged with gathering stories and points of view that voice and meet community needs. We have a daily news production, entirely created by local, citizen reporters who keep their eyes and ears on the local news scene and make suggestions for stories and features KBOO can cover in a longer format. KBOO has a Community Advisory Board comprised of members of the listening audience. We are working to increase audience engagement. In 2020, we continued improving our evaluation of Nielsen data through the Radio Research Consortium. Our news department conducted listener surveys in the summer to understand how we could better serve our listeners during the 2020 elections. KBOO's in-person engagement remains a strong aspect to our local service through our training programs, which are free for volunteers. Hundreds of people went through volunteer training both in person and online, the majority of which continue to engage in the KBOO community. KBOO provides 100's of hours of on-site, training and mentoring each month to people of all ages, incomes and physical abilities, with an emphasis on the voices of those communities that are unserved and underserved. Classes include Introduction to Audio Editing, Audio Editing Intermediate, FCC Legal Basics, Board Operator Training, Programmer Orientation, Newsroom Orientation, Editing for News, Interviewing Techniques and many more. This radical

act helps ensure that all voices will help shape the landscape of our community, not only those voices with the most resources and power. When the station closed to in-station volunteering activities in March 2020, KBOO continued to offer free trainings to our volunteers, helping volunteers learn the skills needed to produce their programming from home or do live remote broadcasting. This allowed KBOO to continue to serve communities during a time of national emergency, especially for those communities where KBOO is the only radio broadcast source of information in their language. We support the local community through a vigorous event co-sponsorship program. Before our statewide lockdown, KBOO supported communities through our event co-sponsorship program. KBOO promoted community events by a wide range of community partners. KBOO's co-sponsorships provide an opportunity to build relationships with community partners while providing listeners with information about important community events. They also give valuable support to community organizers, grassroots campaigns, and independent artists. KBOO's service to local music, arts, and culture manifests through a number of settings. Our Artist in Residence program is now in its ninth year. Every year, one artist or one collaborative group of artists is awarded twenty hours of studio recording and production time with a KBOO sound engineer in order to create a piece of sound art that will be publicly presented at the end of the residency. The Artist-in-Residence program is open to artists of all disciplines whose project proposals include sound as a major component. KBOO nurtures a thriving live music broadcast schedule, which highlights local artists. Our arts & culture programming includes regular shows on theater, fine art, graphic novels, DIY culture, and more.

6.1 Telling Public Radio's Story

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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.

KBOO Community Radio is a member of Oregon Community Media, an alliance of community radio stations throughout the state of Oregon. We work on collaborative programming, including the broadcast of the Waterfront Blues Festival, benefiting the Meals On Wheels People and Music Cares. In 2020, KBOO worked collaboratively to produce a radio version of the festival due to the cancellation of in-person festivals. During the presidential elections, KBOO was the main point station for statewide election coverage through OCM partnering with stations all over Oregon to bring statewide election coverage as well as local and national election results. Since 2002, KBOO has run a Youth Collective: a youth mentorship broadcast education program with a monthly radio show focused on youth concerns and youth voices. Approximately thirty collective members participate a year, as well as many youth voices that are included through interviews and special projects with schools and community groups. In 2020, we participated in our annual simulcast of the Homelessness Marathon which broadcasts from a different city each year. As a participating cultural nonprofit, KBOO promotes and encourages local participation in the Oregon Cultural Trust. The Oregon Cultural Trust's mission is to lead Oregon in cultivating, growing, and valuing culture as an integral part of communities. We join in this effort by inspiring Oregonians to invest in a permanent fund that provides annual grants to cultural organizations. KBOO supports and collaborates through its live-remote broadcasts of events in the local community. We air an annual live broadcast of the Tribute to Rev. Dr. Martin Luther King Jr. in collaboration with the World Arts Foundation, Inc. Good in the Hood is a non-profit organization founded in 1990 to be a creative medium by which Portland residents, businesses and organizations can engage in music, food and resources while connecting people with experiences that strengthen unity in the community. KBOO has broadcast their festival for many years. KBOO Community Radio is a founding sponsor of the Waterfront Blues Festival, which supports Meals on Wheels People and Music Cares. Cathedral Park Jazz Festival, presented by The Jazz Society of Oregon, is another event that KBOO supports through its broadcast.

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.

KBOO members are listeners, volunteers, donors and programmers. KBOO is a hub for community engagement, which is a key factor of health for any community. KBOO listeners can call in and participate in important dialogues about issues that are deeply affecting our community. They are invited to community events that KBOO leads and co-sponsors with 100's of community partners, and, most importantly, they bring their voices and their diverse community experiences to the KBOO broadcast and to the world through our website. KBOO encourages and makes possible deep engagement and dialogue that is vital to the health of our society.

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 2021, and any plans you have made to meet the needs of these audiences during Fiscal Year 2022. If you regularly broadcast in a language other than English, please note the language broadcast.

KBOO is committed to equity and diversity and has programmers and programs from many cultures. 30% of KBOO's on-air programmers and more than 60% of our board of directors are people of color. We provide youth a safe, supportive setting where they can learn technical broadcasting skill and put youth perspectives on the air. KBOO broadcasts more than 18 hours a week of Spanish language programs as well as in Farsi, Yiddish, and Russian. We have had Spanish language programming for over 26 years. KBOO has programs serving the African American, African immigrant, Spanish language, and Native American communities. KBOO has programs from prisoners, labor activists, LGBTQ communities and other underrepresented and marginalized groups. While it is our hope that all of our programming serves our whole community, the specific KBOO programming that is by and for underserved communities, include: Culture Light Beams Africa O'Ye Weekly program on African music brought to you by two African hosts and two African music fans An Evening of Afrotraintments join host Celeste Carey, aka Adiva, to hear music of the African Diaspora by Black artists worldwide. All genres...from African traditional to esoteric experimental. Armando Puentes A little bit of funky Tejano mixed in with some traditional Conjunto as well as Mariachi music. Offering some public affairs/issues pertaining to the Latino community - in Spanish Black Book Talk Monthly program featuring interviews and discussions of works by African American authors. Co-hosts Emma Jackson Ford, O B Hill and Patricia Welch review works in all genres by well-known and emerging authors. Occasional call-in shows allow audience members to talk directly to authors and/or share their opinions on works by Black authors. Buscando America Buscando América es un programa cuyo objetivo es promover la acción para el cambio social a través de las artes, la música, entrevistas y debates políticos y culturales, con información sobre eventos de actualidad y oportunidades para la educación, un espacio para el activismo y las opiniones en las comunidades diversas de Portland y alrededores. - in Spanish Culture in Motion with Mic Crenshaw Art, Culture, Politics, Education and Social Movements with Hip Hop as the guiding light with host Mic Crenshaw Disability Justice: an everyday pursuit in survival, is a program to inform the public about disability rights issues and the everyday struggles and survival dealing with a brutal system. Domingos para Recordar Gracias por escuchar y ya lo saben, a gozar de la vida que recordando es volver a vivir. Las noticias que a veces no se escuchan en otras partes, y en cuanto a economía, les voy a decir como ahorrar un poco de algún modo. - in Spanish Ear to the Streets of Portland This program will have conversations around organizing in the Black/African community in Portland and surrounding areas in Oregon, and music of all genres in free-form. The goal with 'Ear To The Streets of Portland' is to create thoughts around organizing and bring people together for understanding ideas for proactive approach to for and about Black Portlanders. From The Grassroots From the Grassroots - where we agitate for social change with music and commentary. Kabhi Khushi Kabhie Kush Kabhi Khushi Kabhie Kush is presented by your host DJ Anjali and The Incredible Kid. Electronic folk and urban sounds from the global diaspora and the desh; an auditory map of the world with South Asia at the center. La Voz Del Sabor Todo lo que conocierme a la comunidad latina. Obras de teatros, entrevistas, informaciones para la comunidad, entrevistas, todo lo que concierne a la comunidad latina. Everything that concerns the Latin community. La Rueda Underground, alternative, non-commercial, mainly Mexican, Latin American, Hispanic music. - in Spanish Lar Radio Of the working class, by the working class and for the working class. A seven-person collective, including the Coalition of Black Trad Unionists Madness Radio Madness Radio: Voices And Visions from Outside Mental Health brings you personal experiences of 'madness' from beyond conventional perspectives and mainstream treatments, and also features authors, advocates, professionals, and artists. Marvin's Room Helping the NW Music community. Each episode feature a artist or group, and provides them a live platform to promote their art. MegaWave Radio Current Jams and Throwback mixes with guest DJ's & Interesting hosts representing all types of culture. hip hop, r&b,soul, jazz sounds. More Talk Radio Call-in Talk Radio hosted by leaders within Portland's African American community. Mujeres Bravas Latina Music - in Spanish Back from the USSR This program will let the Slavic community know about the latest news happening here in Oregon and the United States as well as listen to some music in their native language. - in Russian One Land Many Voices Exploring political, social and cultural issues affecting Palestine/Israel. Host Layla Kanaan explore political, social and cultural issues affecting Palestine/Israel Persian Hour Persian Art and Music - in Farsi Portland Jewish Hour Jewish, Yiddish, Ladino, Klezmer, Israeli, Mizrahi and Sephardic Music and Culture - in Yiddish Juneteenth Radio - talk radio taking a deep look issues that affect the Black and African American community locally Let's Talk about Race - roundtable discussion about how race plays out in everyday society and how it affects communities and individuals The Gap- Talk radio The Gap is talk radio aimed at bridging the generational divide.

6.1 Telling Public Radio's Story

Jump to question: [6.1](#)

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?

Since the first year KBOO has been part of the Radio CSG program, we have seen a number of significant impacts in how we serve our communities thanks to CPB's support. As specified in Section 396(k)(3)(A)(iii) of the Communications Act, KBOO understands that restricted CSG funds are "solely to be used for acquiring or producing programming that is to be distributed nationally and is designed to serve the needs of a national audience." We also understand that the restricted portion of the CSG must be spent on national program production and acquisition costs and be used exclusively for the acquisition, production, promotion, and/or distribution of national programming of high quality, diversity, creativity, excellence, and innovation, with strict adherence to objectivity and balance in all programs or series of programs of a controversial nature. We feel that much of our extant on-air programming is exactly the high quality, diverse, creative, excellent and innovative programming that CPB is seeking on a national level. It was after a long period of research, interviews, and self-reflection that KBOO made a plan to utilize this portion of our CSG in a way that best aligns with our mission of empowerment and amplification. CPB funding has impacted our operations significantly. We regularly archive many of our programs to AudioPort, so we might make our programming more easily accessible to other radio stations. Because of our CPB funding, we have been able to have a dedicated position at KBOO for managing our syndicated content. This position assists our volunteers in making their shows viable for syndication at other stations as well as creates original content specifically for national audiences with a focus on serving minimized communities. CPB has also enabled us to access Nielsen listener data — something that is critical for our understanding of who our listener community is and how we can better serve them.

This helps us to know our audience a little better while finding areas of improvement, particularly in how we connect with our membership community. When KBOO became a CSG, we learned much about CPB's operational expectations of member stations and have implemented many best practices, particularly with the Application of Principles of Accounting and Financial Reporting to Public Telecommunications Entities.

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

Job Title	Full Time	Part Time	Contract	Male	Female	African-American	Hispanic	Native-American	Asian/Pacific	White, Non-Hispanic
News Director	<input type="text" value="1"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text" value="1"/>	<input type="text" value="0"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text" value="1"/>
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"/>
Managing 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"/>
Senior 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"/>
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"/>
Executive Producer	<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"/>
Senior Producer	<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"/>
Producer	<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"/>
Associate Producer	<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/Producer	<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"/>
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"/>
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"/>
Beat 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"/>
Anchor/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"/>
Anchor/Host	<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"/>
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"/>
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"/>
Other positions not already accounted for	<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"/>
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="0"/>	<input type="text" value="0"/>	<input type="text" value="0"/>	<input type="text" value="0"/>	<input type="text" value="1"/>

Comments

Question Comment

No Comments for this section