

Grantee Information

ID 1489
Grantee Name KTBG-FM
City Kansas City
State MO
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	Total
Officials - 1000						0
Managers - 2000						0
Professionals - 3000				1		1
Technicians - 4000						0
Sales Workers - 4500						0
Office and Clerical - 5100		1				1
Craftspersons (Skilled) - 5200						0
Operatives (Semi-Skilled) - 5300						0
Laborers (Unskilled) - 5400						0
Service Workers - 5500						0
Total	0	1	0	1	0	2

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	Total
Officials - 1000						0
Managers - 2000					1	1
Professionals - 3000					1	1
Technicians - 4000						0
Sales Workers - 4500					1	1
Office and Clerical - 5100						0
Craftspersons (Skilled) - 5200						0
Operatives (Semi-Skilled) - 5300						0
Laborers (Unskilled) - 5400						0
Service Workers - 5500						0
Total	0	0	0	0	3	3

1.1 Employment of Full-Time Radio Employees

Jump to question: 1.1

Major Job Category /
Job Code /
Joint Employee

Officials - 1000

Managers - 2000

Professionals - 3000

Technicians - 4000

Sales Workers - 4500

Office and Clerical - 5100

Craftspersons (Skilled) - 5200

Operatives (Semi-Skilled) - 5300

Laborers (Unskilled) - 5400

Persons with Disabilities

Service Workers - 5500

Total

 0

1.1 Employment of Full-Time Radio Employees

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

Jump to question: 1.1 ▼

1.2 Major Programming Decision Makers

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.

Jump to question: 1.2 ▼

1.2 Major Programming Decision Makers

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

Jump to question: 1.2 ▼

1.2 Major Programming Decision Makers

Jump to question: 1.2 ▼

	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"/>	<input type="text"/> 0
Male Major Programming Decision Makers	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/> 2	<input type="text"/> 2
Total	<input type="text"/> 0	<input type="text"/> 0	<input type="text"/> 0	<input type="text"/> 0	<input type="text"/> 2	<input type="text"/> 2

1.3 Employment of Part-Time Radio Employees

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.

Jump to question: 1.3 ▼

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"/> 0
Managers - 2000	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/> 0
Professionals - 3000	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/> 1	<input type="text"/> 1
Technicians - 4000	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/> 0
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
Craftspersons (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"/> 0	<input type="text"/> 0	<input type="text"/> 0	<input type="text"/> 0	<input type="text"/> 1	<input type="text"/> 1

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"/> 0
Managers - 2000	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/> 0
Professionals - 3000	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/> 0
Technicians - 4000	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/> 0
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
Craftspersons (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"/> 0	<input type="text"/> 0	<input type="text"/> 0	<input type="text"/> 0	<input type="text"/> 0	<input type="text"/> 0

1.3 Employment of Part-Time Radio Employees

Jump to question: 1.3 ▼

Major Job Category / Job Code

Officials - 1000

Persons with Disabilities

Managers - 2000

Professionals - 3000

Technicians - 4000

Sales Workers - 4500

Office and Clerical - 5100

Craftspersons (Skilled) - 5200

Operatives (Semi-skilled) - 5300

Laborers (Unskilled) - 5400

Service Workers - 5500

Total

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	Minority Female	Non-Minority Female	Minority Male	Non-Minority Male	Total
Officials - 1000	<input type="text" value="0"/>	<input type="text" value="0"/>	<input type="text" value="0"/>	<input type="text" value="0"/>	<input type="text" value="0"/>
Managers - 2000	<input type="text" value="0"/>	<input type="text" value="0"/>	<input type="text" value="0"/>	<input type="text" value="0"/>	<input type="text" value="0"/>
Professionals - 3000	<input type="text" value="0"/>	<input type="text" value="0"/>	<input type="text" value="0"/>	<input type="text" value="0"/>	<input type="text" value="0"/>
Technicians - 4000	<input type="text" value="0"/>	<input type="text" value="0"/>	<input type="text" value="0"/>	<input type="text" value="0"/>	<input type="text" value="0"/>
Sales Workers - 4500	<input type="text" value="0"/>	<input type="text" value="0"/>	<input type="text" value="0"/>	<input type="text" value="0"/>	<input type="text" value="0"/>
Office / Service Workers - 5100-5500	<input type="text" value="0"/>	<input type="text" value="0"/>	<input type="text" value="0"/>	<input type="text" value="0"/>	<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="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

Underwriting solicitation related activities

Check all that apply

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

	Number of Employees	Avg. Annual Salary	Average Tenure
Chief Executive Officer			
Chief Executive Officer - Joint			
Chief Operations Officer			
Chief Operations Officer - Joint			
Chief Financial Officer			
Chief Financial Officer - Joint			
Publicity, Program Promotion Chief			
Publicity, Program Promotion Chief - Joint			
Communication and Public Relations, Chief			
Communication and Public Relations, Chief - Joint			
Programming Director	1 00	000	
Programming Director - Joint			
Production, Chief			
Production, Chief - Joint			
Executive Producer			
Executive Producer - Joint			
Producer			
Producer - Joint			
Development, Chief			
Development, Chief - Joint			
Member Services, Chief			
Member Services, Chief - Joint			
Membership Fundraising, Chief			
Membership Fundraising, Chief - Joint			
On-Air Fundraising, Chief			
On-Air Fundraising, Chief - Joint			
Auction Fundraising, Chief			
Auction Fundraising, Chief - Joint			
Underwriting, Chief			
Underwriting, Chief - Joint			
Corporate Underwriting, Chief			
Corporate Underwriting, Chief - Joint			
Foundation Underwriting, Chief			
Foundation Underwriting, Chief - Joint			
Government Grants Solicitation, Chief			
Government Grants Solicitation, Chief - Joint			
Operations and Engineering, Chief			
Operations and Engineering, Chief - Joint			
Engineering Chief			
Engineering Chief - Joint			
Broadcast Engineer 1			
Broadcast Engineer 1 - Joint			
Production Engineer			
Production Engineer - Joint			
Facilities, Satellite and Tower Maintenance, Chief			
Facilities, Satellite and Tower Maintenance, Chief - Joint			
Technical Operations, Chief			
Technical Operations, Chief - Joint			
Education, Chief			
Education, Chief - Joint			
Information Technology, Director			
Information Technology, Director - Joint			
Volunteer Coordinator			

Volunteer Coordinator - Joint	<input type="text"/>	<input type="text"/>	<input type="text"/>
News / Current Affairs Director	<input type="text"/>	<input type="text"/>	<input type="text"/>
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"/>	<input type="text"/>	<input type="text"/>
Announcer / On-Air Talent - Joint	<input type="text"/>	<input type="text"/>	<input type="text"/>
Reporter	<input type="text"/>	<input type="text"/>	<input type="text"/>
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"/>	<input type="text"/>	<input type="text"/>
Broadcast Supervisor - Joint	<input type="text"/>	<input type="text"/>	<input type="text"/>
Director of Continuity / Traffic	<input type="text"/>	<input type="text"/>	<input type="text"/>
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="1 00"/>	<input type="text" value="000"/>	<input type="text"/>

Comments

Question

Comment

No Comments for this section

3.1 Governing Board Method of Selection

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:

Jump to question:

3.1 Governing Board Method of Selection

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

Jump to question:

3.1 Governing Board Method of Selection

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

Jump to question:

3.1 Governing Board Method of Selection

Elected by community/membership

Jump to question:

3.1 Governing Board Method of Selection

Other (please specify below)

Jump to question:

3.1 Governing Board Method of Selection

Jump to question:

3.1 Governing Board Method of Selection

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

Jump to question:

3.1 Governing Board Method of Selection

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

Jump to question:

3.2 Governing Board Members

Jump to question:

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:

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

3.2 Governing Board Members

Jump to question:

	African American	Hispanic	Native American	Asian / Pacific	White, Non-Hispanic	Total
Female Board Members	<input type="text" value="2"/>	<input type="text" value="1"/>	<input type="text" value="0"/>	<input type="text" value="0"/>	<input type="text"/>	<input type="text"/>
Male Board Members	<input type="text" value="2"/>	<input type="text" value="0"/>	<input type="text" value="1"/>	<input type="text" value="1"/>	<input type="text" value="11"/>	<input type="text" value="1"/>
Total	<input type="text"/>	<input type="text" value="1"/>	<input type="text" value="1"/>	<input type="text" value="1"/>	<input type="text" value="1"/>	<input type="text" value="23"/>

3.2 Governing Board Members

Jump to question:

Number of vacant Positions

3.2 Governing Board Members

Jump to question:

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

3.2 Governing Board Members

Jump to question:

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

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?

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?

No

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?

No

Did the community events have a specific, formal component designed to be of special service to the minority community and/or diverse audiences?

No

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?

No

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?

No

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: 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="8,424"/>	<input type="text" value="8,424"/>
Arts and Cultural (includes live or narrated performances, interviews, and discussions, in the form of extended coverage and broadcast time devoted to artistic and/or cultural subject matter)	<input type="text"/>	<input type="text" value="200"/>	<input type="text" value="200"/>
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="20"/>	<input type="text" value="20"/>
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="8,644"/>	<input type="text" value="8,644"/>

5.1 Radio Programming and Production

Jump to question: 5.1

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: 5.1

Approx Number of Original Program Hours

Comments

Question

Comment

No Comments for this section

6.1 Telling Public Radio's Story

Jump to question: 6.1

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

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

those services. Please report on activities that occurred in Fiscal Year 1. 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 A is now mandatory.

done so in the corresponding questions below so long as all of the questions below are 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: [6.1](#)

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.

TB serves the music, arts and culture communities throughout the Kansas City metro. Music is our primary driver, comprising 16 hours per week of programming. Of those hours, one per week is dedicated to exclusively playing local, Kansas City artists. However, area musicians and bands comprise about 15% of our regular format rotation, meaning there is at least one local artist per hour through the week. Of the remaining percentage of our format, 4-45% is dedicated to music discovery of local, regional and national acts across a variety of genres that are under-represented (or not represented at all) by commercial entities. These genres include: alternative, roots, blues, Americana, jazz, R & B, singer-songwriter, and all flavors of pop and rock. Our mission is music discovery and serving as the conversation-starter for music and the arts in this city. To that end, our talk segments feature a variety of personalities and spokespeople from various fields. Every Friday at 5a we invite a different charity or non-profit to discuss their organization as part of our Live Back Friday initiative. Throughout the week, our writers and content producers appear on our shows to discuss various events and newsworthy items in various areas like food, concerts, craft beer, art installations and showings, sports, and movies. While TB is live-streamed on our website and through our proprietary phone app, we also repurpose much of our content for podcasts, social media and on-demand listening. Interviews and sessions with local artists are featured on our website in both audio and video form, with the ability to replay entire segments. On-air discussions with charities and other personalities are also recorded and sent out to various platforms as podcasts and on-demand audio. The final piece of our engagement with the community occurs in person. TB has a very robust network of volunteers who staff nearly every concert, talk, and event associated with the radio station. In addition, thanks to new technology, we have gained the ability to take our shows on the road and broadcast live from around the community. A few examples where we have used this to great advantage include broadcasting live from a music event geared towards our members, a live broadcast of a concert by local Celtic rock band, The Idlers, during their farewell tour and in December, a live broadcast and music session from a moving train as we partnered with the C Streetcar Authority to present a concert series that took place aboard the downtown streetcar, in an effort to entertain holiday travelers. Our staff is very active in the community as well, with our personalities regularly appearing at concerts, charity events, galas, community service events and others. We have even opened our studios to host a workshop for inner city youth to learn about music writing, performance, and theory from an all star lineup of Kansas City artists, includingonique of the band Making Movies, songwriter and performer Calvin Arsenia, and Steve Berlin of the band Los Lobos.

6.1 Telling Public Radio's Story

Jump to question: [6.1](#)

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.

One of our regular, ongoing features is Live Back Friday. This is a segment every Friday at 5a on our morning show. Leaders of charities and non-profit organizations are invited to share their mission with our listeners. Occasionally there is an appeal for volunteers, donations or gifts of time or other goods. Among the organizations we've featured in this segment are: Boys and Girls Club of Greater Kansas City, saving sight (an eye donation bank), Raising a Reader (a literacy advocate), Inclusion Connections (for children with autism), Steps of Faith Foundation (helping those who have lost a limb), and Camp Quality (for kids with cancer), among others. TB has an ongoing partnership with major arts and cultural organizations as a way of furthering our music mission. One such partner is Midwest Music Foundation, which provides medical care and assistance for uninsured and underinsured musicians as well as professional development. TB is also major partner of the Aulifman Center for the Performing Arts, the Kansas City Symphony, the C Chamber Orchestra, Kansas City Ballet, the Open Spaces arts festival, and various museums and arts associations. As a company, our work with the education sector is immense. TB, in association with our sister TV station, KPTV, recently formed a Youth Advisor Board to engage and involve area high school students interested in journalism, radio production, video editing, and storytelling. As of this writing we are preparing for a conference of communications teachers around the metro. The goal of this symposium is to expose teachers to our brands and help them better understand how they utilize public media in their courses. In addition, we have a weekly show geared towards 1-4 year olds hosted by 1-year old high school senior, Kylan. The show features two hours of music built for generation Z. Finally, we continue to have open dialogue with other media organizations in our community. TB regularly supports community radio station FI-FM and their Crossroads Music Fest. Obviously, having a PB affiliated TV station in the building leads to some natural synergy. TB regularly partners with KPTV to promote music-oriented programming from PB. Recently we hosted a screening of the documentary Rumble: The Indians Who Rocked the World about native American musicians. Our Sunday morning show, Revival, featured an entire segment of native singers and artists. TB also maintains a strong relationship with KUR, the NPR news/talk affiliate.

6.1 Telling Public Radio's Story

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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.

Many of the organizations we have talked with on Live Back Friday have reported a direct correlation between on-air exposure and traffic. One such group is the Troost Market Collective and the Strawberry Wing craft maker fare. After appearing on Live Back Friday and running a schedule of promotional announcements, the maker fare had record attendance and brought amazing exposure to a bunch of local crafters. In addition, that brought exposure to the Troost Market Collective, which is comprised of a group that is rehabilitating an area around Troost Avenue in Kansas City, MO. Troost has historically been recognized as a racial and socio-economic divide in the city. The Troost Collective looks to bring resources like internet access, career guidance and life skills training to a mostly minority community. TB has also hosted various Fund Days that has turned our focus to a certain group or need. In November we hosted Pets and Vets Day the weekend before Veterans Day. We spent the day broadcasting live from a local dog park business and each hour through the day featured organizations that pairs veterans with service animals. A few of the groups featured included: Warriors Best Friend, Horses for Veterans, and C Pet Project. A regular stunt day is a pairing with the Midwest Transplant Network on Valentine's Day, otherwise known as National Donor Day. This day of love is spent playing love songs and sharing stories of organ donations from the perspective of donors, family members, and transplant recipients. The goal is to encourage listeners to look within themselves and consider becoming an organ donor. Following the 1st edition, Midwest Transplant Network saw increased web traffic and interest in organ donation.

6.1 Telling Public Radio's Story

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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 1, and any plans you have made to meet the needs of these audiences during Fiscal Year 1. If you regularly broadcast in a language other than English, please note the language broadcast.

Our support of minority populations include highlighting various organizations aimed towards those groups. The aforementioned Troost Market Collective is one of those groups, with the goal of bringing more business and access to the internet and banking services to a community where those resources are sparse. As also mentioned previously, TB played host to a workshop for inner city youth put together by Onique, lead singer of the Latin-oriented rock group, Making Movies. Onique's tie to other urban artists like Calvin Arsenia, Steve Berlin of Los Lobos and Latin star Reuben Blades, made this music and performance workshop a special one. Within our normal music format we are consistently looking for diversity and under-represented genres and voices. It is a constant goal to give female artists more access to our playlist, and the ratio of female-male artists is perhaps higher than you will see on any other station in our format. In addition, we have made strides to feature more Latin, black, Hispanic, and other minority artists. On March 1st, in celebration of International Women's Day, about their influences, career, and background. Plus, we will be revisiting a series of articles written by Michelle Bacon, one of our main web content writers, called Turning The Tables. The series, which premiered on our air and website in October 2017, tells the story of female musicians in the Kansas City area, and their experience with navigating what is still a male-dominated business.

6.1 Telling Public Radio's Story

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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?

TB would be unable to accomplish many of our mission defined goals without the support from the Corporation for Public Broadcasting. One of the main affiliations we gain through this support is with NPR Music. Being part of NPR allows us to further the arts and music discovery through content provided by World Cafe, and news content from NPR and NPR Music. Bridge listeners are not the only ones who benefit from this information. We are also able to acquire news and information for our digital magazine, Flatland C.org, which helps us to reach a younger, more mobile and diverse audience in the Kansas City metro.

Comments

Question Comment

Question

Comment

No Comments for this section

7.1 Journalists

Jump to question: 7.1 

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 His
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"/>
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="0"/>	<input type="text" value="0"/>	<input type="text" value="0"/>	<input type="text" value="0"/>	<input type="text" value="0"/>	<input type="text" value="0"/>	<input type="text" value="0"/>	<input type="text" value="0"/>	<input type="text" value="0"/>	<input type="text" value="0"/>

Comments

Question

Comment

No Comments for this section