

Grantee Information

ID	1335
Grantee Name	WSHU-FM
City	Fairfield
State	CT
Licensee Type	University

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				1			1
Managers - 2000					5		5
Professionals - 3000		1			4		5
Technicians - 4000		0					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	1	0	1	10	0	12

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					1		1
Managers - 2000					3		3
Professionals - 3000	1				5		6
Technicians - 4000					1		1
Sales Workers - 4500					0		0
Office and Clerical - 5100							0
Craftspersons (Skilled) - 5200							0

Operatives (Semi-Skilled) - 5300							0
Laborers (Unskilled) - 5400							0
Service Workers - 5500							0
Total	1	0	0	0	10	0	11

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	
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

1.1 Employment of Full-Time Radio Employees

Jump to question: 1.1

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: 1.2

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: 1.2

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: 1.2

	African American	Hispanic	Native American	Asian/Pacific	White, Non-Hispanic	More Than One Race	Total
Female Major Programming Decision Makers	0	1		1	0		2
Male Major Programming Decision Makers	1				3		4
Total	1	1	0	1	3	0	6

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	More Than One Race Females	Total
Officials - 1000							0
Managers - 2000					1		1
Professionals - 3000	1				7		8
Technicians - 4000					0		0
Sales Workers - 4500							0
Office and Clerical - 5100							0
Craftspersons (Skilled) - 5200							0
Operatives (Semi-skilled) - 5300							0
Laborers (Unskilled) - 5400							0
Service Workers - 5500							0
<b>Total</b>	<b>1</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>8</b>	<b>0</b>	<b>9</b>

## 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	More Than One Race Males	Total
Officials - 1000							0
Managers - 2000					0		0
Professionals - 3000		1			2		3
Technicians - 4000					0		0
Sales Workers - 4500							0
Office and Clerical - 5100							0
Craftspersons (Skilled) - 5200							0
Operatives (Semi-skilled) - 5300							0
Laborers (Unskilled) - 5400							0
Service Workers - 5500							0
<b>Total</b>	<b>0</b>	<b>1</b>	<b>0</b>	<b>0</b>	<b>2</b>	<b>0</b>	<b>3</b>

## 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	
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

4

1.4 Part-Time Employment

Jump to question: 1.4

Number working 15 or more hours per week

8

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

2

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	<input type="checkbox"/>
Computer operations	<input type="checkbox"/>
Website design	<input type="checkbox"/>
Website content	<input checked="" type="checkbox"/>
Broadcasting engineering	<input type="checkbox"/>
Engineering	<input type="checkbox"/>
Program director activities	<input type="checkbox"/>
None of the above	<input type="checkbox"/>

Comments

Question	Comment
No Comments for this section	

2.1 Corporate Management			
		Jump to question: 2.1	
	# of Employees	Avg. Annual Salary	Average Tenure
Chief Executive Officer	1.00	\$ 125,000	1
Chief Executive Officer - Joint		\$	
Chief Operations Officer		\$	
Chief Operations Officer - Joint		\$	
Chief Financial Officer	1.00	\$ 61,775	8
Chief Financial Officer - Joint		\$	
Chief Digital Media Operations		\$	0
Chief Digital Media Operations - Joint		\$	

2.1 Corporate Management
Jump to question: 2.1
Please list the Other Job titles in this sub-category not listed above

2.2 Communication and Promotions			
		Jump to question: 2.2	
Publicity, Program Promotion Chief		\$	
Publicity, Program Promotion Chief - Joint		\$	
Communication and Public Relations, Chief	1.00	\$ 75,673	21
Communication and Public Relations, Chief - Joint		\$	

2.2 Communication and Promotions
Jump to question: 2.2
Please list the Other Job titles in this sub-category not listed above
Director of Communications

2.3 Programming and Productions			
		Jump to question: 2.3	
Programming Director	1.00	\$ 112,070	31
Programming Director - Joint		\$	
Production, Chief	1.00	\$ 77,337	26
Production, Chief - Joint		\$	
Executive Producer		\$	
Executive Producer - Joint		\$	
Producer	2.00	\$ 52,108	5

Producer - Joint  \$

### 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>	1.00	\$ 79,764	7
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>	1.00	\$ 71,445	23
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"/>	0
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>	1.00	\$ 96,216	24
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>	1.00	\$ 78,010	27
Operations and Engineering, Chief - Joint	<input type="text"/>	\$ <input type="text"/>	<input type="text"/>
<u>Engineering Chief</u>	<input type="text"/>	\$ <input type="text"/>	<input type="text"/>
Engineering Chief - Joint	<input type="text"/>	\$ <input type="text"/>	<input type="text"/>
<u>Broadcast Engineer 1</u>	1.00	\$ 73,390	15
Broadcast Engineer 1 - Joint	<input type="text"/>	\$ <input type="text"/>	<input type="text"/>
<u>Production Engineer</u>	<input type="text"/>	\$ <input type="text"/>	0
Production Engineer - Joint	<input type="text"/>	\$ <input type="text"/>	<input type="text"/>

<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 <div>Jump to question: 2.7</div>				
<u>News / Current Affairs Director</u>	1.00	\$	67,320	4
News / Current Affairs Director - Joint		\$		
<u>Music Director</u>	1.00	\$	68,667	21
<u>Music Librarian/Programmer</u>		\$		0
<u>Announcer / On-Air Talent</u>		\$		
Announcer / On-Air Talent - Joint		\$		
<u>Reporter</u>	5.00	\$	54,842	8
Reporter - Joint		\$		
<u>Public Information Assistant</u>		\$		
Public Information Assistant - Joint		\$		
<u>Broadcast Supervisor</u>		\$		0
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 <div>Jump to question: 2.8</div>				
<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	19.00	\$	1,093,617	221

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
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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

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

0

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

3.1 Governing Board Method of Selection

Jump to question: 3.1

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

28

3.1 Governing Board Method of Selection

Jump to question: 3.1

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

31

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	1	0			7		8
Male Board Members	2	2			15	0	19
Total	3	2	0	0	22	0	27

3.2 Governing Board Members

Jump to question: 3.2

Number of Vacant Positions

4

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.)

31

3.2 Governing Board Members

Jump to question: 3.2

Number of Board Members with disabilities

0

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 announcemnts?	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?	No
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?	No
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?	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 commerical 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?	No

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)	208	3,172	3,380
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	52	52
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)	0	602	602
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)	0	0	0

All Other (incl. sports and religious — Do NOT include fundraising)	0	3,900	3,900
Total	208	7,726	7,934

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 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: 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.

Regional News. In addition to airing exemplary news and classical music programming, it is central to our mission to provide our community with the highest quality coverage of important issues. This continued to be imperative in fiscal year 2021, as critical issues such as the ongoing COVID-19 pandemic and struggle for racial justice persisted. Despite fundraising challenges and the difficulty of working remotely, our team of talented reporters continued to cover the regional impact of these important stories. Our listeners recognized and thanked us for this. Our dedicated reporters won a number of prestigious awards in 2021. Awards are detailed in question 3. Multiplatform Content. In order to reach larger and different audiences, we have continued to grow our podcast and blog offerings. In 2021 we launched "Higher Ground," an environmental podcast that explores innovative methods of climate adaptation being utilized in Long Island communities. Sunday Baroque host Suzanne Bona continues "Beautiful Music in Difficult Times," a daily selection of classical music that serves as a serene refuge for listeners. And we relaunched "C-19," which originally focused on COVID-19 related issues, as "After All Things," a daily news podcast with all the important updates in Connecticut and New York and a special focus on how our region is emerging from the pandemic. "Off the Path," continues to be well-received; it follows award-winning reporter Davis Dunavin as he searches for unusual or little-known stories from New York to Boston. OTP continues to grow in popularity and attracts a great deal of engagement on social media. "Baum on Books" is a book review podcast that taps into the interests of readers, and was particularly relevant as many listeners were spending a great deal of time at home and looking for quiet pursuits. "Music Respawn" explores the creative process of composing video game music and exposes a younger and more tech-savvy audience to classical music. In-Person Engagement. COVID-19 scuttled most of our plans for in-person events, so we began to explore opportunities for virtual events. We held a very well-attended discussion and Q & A event on Free Speech, moderated by our Senior Reporter Ebong Udoma. It featured former ACLU president Nadine Strossen, NPR's David Folkenflik and Connecticut Attorney General William Tong. WSHU partnered with the Westport Country Playhouse on a series of radio dramas, a collaboration which benefited the theatre and created compelling on-air and online audio content. Shows included "Spectres and Spirits" and "A Merry Little Christmas Carol." In January, we held a full online version of one of our "Little Pub Unplugged" concerts. It was a successful partnership featuring local singer songwriters that made for great cross-promotion with one of our underwriters. Education/Preserving Classical Music. Fewer and fewer radio stations air classical music in this country, but WSHU remains steadfast in our commitment to sharing this musical legacy with our community. It proved to be even more important to our listeners as the pandemic spread throughout our area. Working remotely, our dedicated music and production departments continued to offer the refuge of classical music programming despite the difficulties of recording and producing remotely. Music Director Kate Remington worked to rethink the kind of selections that would be most welcome during this stressful time. More detail in section 2. Partnerships. WSHU continues to maintain strong partnerships with the Journalism School at Stony Brook University and the School of Communications at Sacred Heart University. These enhanced partnerships allow us to give meaningful teaching experiences to a new generation of public radio journalists, and result in many more stories on important local issues. We also re-established a partnership with Yale University School of Music in order to share their student and faculty performances with the public radio audiences. And we continued to partner with a long list of area non-profit groups to elevate their profiles and provide valuable visibility. More on this later in the report. A list of some of our local stories is below. Transportation Climate Initiative in Connecticut Transportation in Fairfield County Virus of Hate: Attacks on the Asian-American Community in Connecticut Police Reform on Long Island Affordable Housing in New Haven Education in Fairfield County As part of the New England News Collaborative, WSHU is a leading contributor of spot and breaking news to the stations in the collaborative. We also were a major contributor to the Earth Week series that ran in April. We have also participated in training that was made available through the NENC. Our student internship and fellowship program continue to produce talented, sought-after reporters. Here are a few updates on our young interns/fellows: We were able to both safely continue and expand our internship and fellowship programs through the pandemic. This allowed students who had their internships cancelled because of the pandemic to meet their graduation requirements. Two more of our former interns accepted positions in the Public Radio system: Jill Ryan at KJZZ in Phoenix, and Nirvani Williams at New England Public Media. We have formalized an internship program with Yale University, and for the first-time excepted students from the University of Connecticut and Hofstra University on Long Island.

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.

Strengthen Classical Music Audience. We have been examining all of our programming content through the lens of Diversity, Equity and Inclusion. Classical music presents many opportunities to become more inclusive, and we have embarked on an initiative to share music by

undiscovered, underappreciated and underrepresented composers and musicians—especially. In addition, “Sunday Baroque Conversations” features interviews with women and people of color in the music world, and makes those conversations available online and via social media. Community Partnerships. We expanded our partnership with School of Journalism at Stony Brook University and re-established a partnership with Yale School of Music in order to obtain more local music for our regular classical programming. We continued our participation in the New England News Collaborative, a partnership of 8 public media stations resulting in dynamic regional stories on climate, energy, and immigration. Our partnership with Stony Brook University’s School of Journalism allows us to train a new generation of public radio journalists, and we have expanded this partnership so that we now mentor Sacred Heart University students. We maintain partnerships and “media sponsorships” with a wide range of area non-profit and arts organizations such as the Westport Country Playhouse, Greater Connecticut Youth Orchestras, New Haven Symphony, New Britain Museum of American Art, Bay Street Theatre, Norfolk Chamber Music Festival, the Hotchkiss Library, and many more. In fact, recognizing that many of our cultural and performing partners were suffering due to closures, we promoted their online and virtual offerings in our weekly newsletters. The high click rates for these special features indicates a high level of interest, and the silver lining was that we helped expand the visibility of organizations beyond their normal geography.

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.

Our goal with all our initiatives and partnerships is to do the very best work that serves the needs of our community. In 2021, that work resulted in the following awards: National Edward R. Murrow Award for Excellence in Audio Feature Reporting, Student Category: “Slavery on Long Island: The History That We Forget To Remember”; IRE Award for Small Station: “Everytown: The Hamptons” podcast; PMJA Award for Division B, Podcast: “Everytown: The Hamptons”; Folio Awards from The Fair Media Council: Best Immigration Feature: “Everytown: The Hamptons”; Best Coronavirus Pandemic Coverage: “COVID Support Groups Offer Place For Those With Ongoing Symptoms”; Best History Feature (Student): “Slavery on Long Island: The History That We Forget To Remember”; Best Health News: “COVID-19 Brings DNA Vaccines To The Forefront” By continuing our partnerships with the School of Journalism at Stony Brook University, and the Media program at Sacred Heart University, we have increased the number of local stories we provide our community. This work also deepens our visibility throughout Connecticut and Long Island, and provides invaluable, hands-on experience to interns, graduate students and Fellows. Even more than metrics, the reactions of our listeners indicate whether or not we are impacting our community. We issue two weekly emailed newsletters that gives a recap of the week’s programs, special features and events, which consistently has a 30% open rate. Our stories and event posts are also shared on social media more than ever. During recent pledge drives, hundreds of donors accompanied their pledges with comments about how much they depend on our news programs, and appreciate the oasis of calm that our classical music programs give them.

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.

WSHU remains committed to telling the stories that are important to minority and other diverse audiences. Below are just a few examples of stories that cover issues affecting people of color, women, and the transgender community: “Virus of Hate” that looked at pandemic related violence against the AAPI community. Extensive coverage of the Racial Reckoning that followed the murder of George Floyd. Continuing coverage of the controversy following transgender high school athletes. We continue to search out and air programs that appeal to a younger generation and a more urban listener: Latino USA, BBC World Service, 1A, The TED Radio Hour, Radiolab, and The Moth. In addition, WSHU continued its LMA arrangement with Yale Broadcasting Co. at Yale University to operate WYBC-AM which expands our presence in the greater New Haven area—a more international, urban, and younger community. Our syndicated early music program Sunday Baroque has widened its “canon” of music and now airs more pieces performed by women and people of color. Host Suzanne Bona has devoted much of her blog to interviews with women and Black Americans such as Davóne Tines, Dr. Albert Lee, Awadagin Pratt, Patricia Ann Neely, Kyle P. Walker, Brandon Patrick George, Reginald Mobley and Lee Pringle. The podcast Music Respawn, a series of interviews exploring classical music in video games, and exposes a new generation of younger and more diverse listeners to classical music. We continue to gain followers within our local community and internationally as well. We also reach out to the children and parents in our audience by continuing to air Classics for Kids every Sunday. The 5-minute program has been successful in exposing children to classical music while deepening the appreciation of the older listener.

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?

WSHU exceeded its revenue expectations in FY21, finishing \$600,000 over goal. While we are thrilled to be in this position, it is worth reminding ourselves that in May 2020, as we were fully beginning to comprehend the potential impact of the COVID-19 pandemic, our budget was revised down to \$4.8 million. This amounted to an \$800,000 cut in operating expenses, including salary reductions of up to 15% for all staff. With the CPB grant and additional federal funds we received from CPB through the pandemic, we have been able to survive and thrive! We believe CPB funds give us the resources and time our reporters need to do award-worthy work. This is evidenced by the many awards our time won in 2021. Without sufficient funding, WSHU would simply not be able to provide such a rich tapestry of programming that informs, educates and entertains our community. Listeners depend on national programs like Morning Edition, All Things Considered and Marketplace but they also appreciate that our own news team employs that same kind of insightful, balanced treatment when they cover local and regional issues. Listeners tell us that our classical music programming actually enhances their quality of life, and without CPB funding, it would be more difficult to do the same kind of locally-produced and hosted music programs with their carefully curated music selections. The fact that we now provide such extensive streaming services means that listeners can enjoy the programming they want, no matter where they live or travel. Programs like the “Join the Conversation” author series brings attention to important issues, encourages connection and discussion in our community, brings extraordinary experiences to deserving individuals and provides our community with opportunities to engage in thoughtful discourse. We believe that this is an important aspect of the role that public radio should play, and without CPB funding, we would not be able to share so much with our community.

Comments

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										Jump to question: 7.1		
Job Title	Full Time	Part Time	Contract	Male	Female	African-American	Hispanic	Native-American	Asian/Pacific	White, Non-Hispanic	More Than One Race	Other
News Director	1			1						1		
Assistant News Director	1			1						1		
Managing Editor	0											
Senior Editor	1				1					1		
Editor	0											
Executive Producer												
Senior Producer	1				1		1					
Producer			2		2		1			1		
Associate Producer	0											
Reporter/Producer	0			0	0	0				0		
Host/Reporter	0											
Reporter	4			3	1	1			0	3	0	
Beat Reporter										0		
Anchor/Reporter	0	0	0	0	0	0	0			0		
Anchor/Host	1	3	1	3	2	1				4		
Videographer												
Video Editor										0		
Other positions not already accounted for	3			1	2	1	1			1		
Total	12	3	3	9	9	3	3	0	0	12	0	0

Comments

Question	Comment
No Comments for this section	