

Craftspersons (Skilled) - 5200	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text" value="0"/>
Operatives (Semi-Skilled) - 5300	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text" value="0"/>
Laborers (Unskilled) - 5400	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text" value="0"/>
Service Workers - 5500	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text" value="0"/>
Total	<input type="text" value="1"/>	<input type="text" value="0"/>	<input type="text" value="0"/>	<input type="text" value="0"/>	<input type="text" value="5"/>	<input type="text" value="6"/>

1.1 Employment of Full-Time Radio Employees

Jump to question:

Major Job Category /
Job Code /
Joint Employee

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

1.1 Employment of Full-Time Radio Employees

Jump to question:

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

1.2 Major Programming Decision Makers

Jump to question:

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

1.2 Major Programming Decision Makers

Jump to question:

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

1.2 Major Programming Decision Makers

Jump to question:

	African American	Hispanic	Native American	Asian/Pacific	White, Non-Hispanic	Total
Female Major Programming Decision Makers	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text" value="1"/>	<input type="text" value="1"/>
Male Major Programming Decision Makers	<input type="text" value="1"/>	<input type="text"/>	<input type="text"/>	<input type="text" value="0"/>	<input type="text" value="4"/>	<input type="text" value="5"/>
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="5"/>	<input type="text" value="6"/>

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.

1.3 Employment of Part-Time Radio Employees

Jump to question: [1.3](#)

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

1.3 Employment of Part-Time Radio Employees

Jump to question: [1.3](#)

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

1.3 Employment of Part-Time Radio Employees

Jump to question: [1.3](#)

Major Job Category / Job Code	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"/>
Office and Clerical - 5100	<input type="text"/>
Craftspersons (Skilled) - 5200	<input type="text"/>
Operatives (Semi-skilled) - 5300	<input type="text"/>
Laborers (Unskilled) - 5400	<input type="text"/>
Service Workers - 5500	<input type="text"/>
Total	<input type="text" value="0"/>

1.4 Part-Time Employment Jump to question:

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:

Number working less than 15 hours per week

1.4 Part-Time Employment Jump to question:

Number working 15 or more hours per week

1.5 Full-Time Hiring Jump to question:

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:

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

1.5 Full-Time Hiring Jump to question:

Major Job Category / Job Code	Minority Female	Non-Minority Female	Minority Male	Non-Minority Male	Total
Officials - 1000	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text" value="0"/>
Managers - 2000	<input type="text"/>	<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="0"/>
Technicians - 4000	<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" value="0"/>
Office / Service Workers - 5100-5500	<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="0"/>

1.6 Full-Time and Part-Time Job Openings Jump to question:

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:

Number of full-time and part-time job openings

1.7 Hiring Contractors Jump to question:

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

1.7 Hiring Contractors

Jump to question: 1.7 ▼

Check all that apply

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

Comments

Question Comment
 No Comments for this section

2.1 Average Salaries FULL TIME EMPLOYEES ONLY

Jump to question: 2.1 ▼

	# of Employees	Avg. Annual Salary	Average Tenure
Chief Executive Officer	1.00	\$ 123,015	14
Chief Executive Officer - Joint		\$	
Chief Operations Officer	1.00	\$ 66,876	11
Chief Operations Officer - Joint		\$	
Chief Financial Officer		\$ 0	
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		\$ 0	0
Programming Director - Joint		\$	
Production, Chief		\$ 0	
Production, Chief - Joint		\$	
Executive Producer		\$	
Executive Producer - Joint		\$	
Producer		\$	

Producer - Joint		\$	
<u>Development, Chief</u>	1.00	\$	97,238
Development, Chief - Joint		\$	
<u>Member Services, Chief</u>		\$	0
Member Services, Chief - Joint		\$	
<u>Membership Fundraising, Chief</u>	1.00	\$	63,500
Membership Fundraising, Chief - Joint		\$	
<u>On-Air Fundraising, Chief</u>		\$	0
On-Air Fundraising, Chief - Joint		\$	
<u>Auction Fundraising, Chief</u>		\$	
Auction Fundraising, Chief - Joint		\$	
<u>Underwriting, Chief</u>	1.00	\$	46,350
Underwriting, Chief - Joint		\$	
<u>Corporate Underwriting, Chief</u>		\$	
Corporate Underwriting, Chief - Joint		\$	
<u>Foundation Underwriting, Chief</u>		\$	
Foundation Underwriting, Chief - Joint		\$	
<u>Government Grants Solicitation, Chief</u>		\$	
Government Grants Solicitation, Chief - Joint		\$	
<u>Operations and Engineering, Chief</u>		\$	
Operations and Engineering, Chief - Joint		\$	
<u>Engineering Chief</u>		\$	
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>Education, Chief</u>		\$	
Education, Chief - Joint		\$	
<u>Information Technology, Director</u>		\$	
Information Technology, Director - Joint		\$	
<u>Volunteer Coordinator</u>		\$	
Volunteer Coordinator - Joint		\$	

News / Current Affairs Director		\$	
News / Current Affairs Director - Joint		\$	
Music Director		\$	
Music Librarian/Programmer		\$	
Announcer / On-Air Talent	2.00	\$	48,713
Announcer / On-Air Talent - Joint		\$	
Reporter		\$	0
Reporter - Joint		\$	
Public Information Assistant		\$	
Public Information Assistant - Joint		\$	
Broadcast Supervisor		\$	
Broadcast Supervisor - Joint		\$	
Director of Continuity / Traffic	1.00	\$	39,994
Director of Continuity / Traffic - Joint		\$	
Events Coordinator		\$	0
Events Coordinator - Joint		\$	
Web Administrator/Web Master		\$	
Web Administrator/Web Master - Joint		\$	
Total	8.00	\$	485,686

Comments

Question Comment

No Comments for this section

3.1 Governing Board Method of Selection

Jump to question: ▼

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: ▼

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

3.1 Governing Board Method of Selection

Jump to question: ▼

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: ▼

Elected by community/membership

3.1 Governing Board Method of Selection

Jump to question: ▼

Other (please specify below)

3.1 Governing Board Method of Selection

Jump to question: ▼

3.1 Governing Board Method of Selection

Jump to question: ▼

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

3.1 Governing Board Method of Selection

Jump to question: ▼

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	Total
Female Board Members	1				8	9
Male Board Members	2			1	16	19
Total	3	0	0	1	24	28

3.2 Governing Board Members

Jump to question: [3.2](#)

Number of Vacant Positions

3

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
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No Comments for this section

4.1 Community Outreach Activities

Jump to question: [4.1](#)

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

4.1 Community Outreach Activities

Jump to question: [4.1](#)

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

Did the locally created web content have a specific, formal component designed to be of special service to the educational community?	Yes
Did the locally created web content have a specific, formal component designed to be of special service to the minority community and/or diverse audiences?	Yes
Partner with other community agencies or organizations (e.g., local 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?	Yes
Did the partnership have a specific, formal component designed to be of special service to the minority community and/or diverse audiences?	Yes

Comments

Question	Comment
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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)	<input type="text" value="52"/>	<input type="text" value="8,046"/>	<input type="text" value="8,098"/>
Arts and Cultural (includes live or narrated performances, interviews, and discussions, in the form of extended coverage and broadcast time devote to artistic and/or cultural subject matter)	<input type="text"/>	<input type="text" value="151"/>	<input type="text" value="151"/>
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="130"/>	<input type="text" value="130"/>
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" value="0"/>	<input type="text" value="0"/>
All Other (incl. sports and religious — Do NOT include fundraising)	<input type="text"/>	<input type="text" value="52"/>	<input type="text" value="52"/>
Total	<input type="text" value="52"/>	<input type="text" value="8,379"/>	<input type="text" value="8,431"/>

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
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No Comments for this section

6.1 Telling Public Radio's Story Jump to question:

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

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

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.

WERS has been Boston's Music Discovery station for nearly 70 years. Our goal is to introduce the local community to new artists and curated classics through a variety of programming across digital and terrestrial platforms. WERS is committed to representing the musical diversity of the Greater Boston Area by providing great radio and compelling original programming, digital content, and engagement with organizations in the local Boston music community and beyond. Currently, WERS carries the only Jewish music program (Chagigah), Broadway program (Standing Room Only), and A Cappella program (All A Cappella) in the Boston area. WERS employs a diverse range of professional staff, work study students, interns, and volunteers from the local community and student body. During the course of an average semester, there are more than 100 individuals working and/or volunteering at the station. This diverse group of people works in concert to execute the station's primary goal of creating a bridge between the artists we play and the audience, while also engaging the Greater Boston community as a whole. Our place in the local community drives us to continuously reinvent the way we deliver content across multiple platforms and has led us to consider WERS a media center for the local community rather than a simple radio station. The WERS App and HD Stream The WERS App and HD Stream, available free of charge, allow listeners to connect with their local music community on multiple platforms including personal computers, cellular devices, and tablets. Now our audience can take advantage of our many programming options no matter where they are. The ubiquity of the WERS App and HD stream also allows the message of our nonprofit partners, such as Rosie's Place, to spread beyond the Greater Boston area. During the past year, we completely redesigned our website to make access WERS programming even easier. We now have a widget player that allows people to listen uninterrupted while exploring our site, all while providing more artist and song information directly from the player. Wicked Local Wednesday Wicked Local Wednesday is a weekly showcase of local, Boston area artists with a focus on undiscovered or on the verge talent. Artists come into WERS live mix studio for a 15-20 minute set complete with interview questions, live streaming (when possible), and an opportunity for the artist to convey information about their work. Wicked Local Wednesday is a sought after destination for up and coming artists in the community and serves as a bridge between artist and audience. Wicked Local Wednesday also offers artists a platform they would not otherwise have to reach a large audience. The experience and opportunity to record with excellent audio equipment is invaluable and to date, artists have been extremely grateful for the opportunity. During the upcoming year, we plan to launch a concert series based on this feature, which will be populated by local artists. This series will take place at Faneuil Hall in Boston and be open to a large public audience. Chagigah Chagigah - The Voice of the Jewish Community in Boston and Worldwide The management of WERS Radio has made a major commitment to the Jewish Community by broadcasting Chagigah for nearly 40 years on the airwaves of WERS-FM and worldwide at WERS.org Chagigah broadcasts weekly on Sundays from 8am to 11am to a large audience of Jewish and non-Jewish listeners that enjoys the Chagigah brand of Contemporary Jewish Music, Humor and Schmoozing. This audience enjoys the Chagigah outreach to Jewish organizations and individuals who deal and discuss the community issues, needs and interests of the Jewish community via the airwaves of WERS radio and the programming of Chagigah. In July of 2018, Hal Slifer was hired as the new host and producer of Chagigah to fulfill management's commitment to expanding the base of the Chagigah audience. This new audience base includes the large families of Jewish and non-Jewish households, interfaith families, and the Reform, Conservative and Orthodox families as well as the non-practicing Jewish individual. Chagigah Radio Results Chagigah does not get involved with Religion or Political issues yet stays true to its mission of bringing education, entertainment and comfort to its large Jewish and Non Jewish radio audience. The new initiative of Chagigah has quadrupled the size from our audience to include a new family of listeners with the programming instituted by the staff and management of Chagigah. We expect to continue expanding our new audience influx due to the style of programming on Chagigah and the opportunities Chagigah opens to the many Jewish organizations and individuals who have approached the Chagigah producer to appear on this extremely popular radio program. Chagigah has partnered with each and every one of the organization and people mentioned below through active meetings and planning sessions. We project to further increase our audience as we institute more programs and features to deal with the many issues identified in the Jewish community. New Chagigah Programming With the help of the Management of WERS, the new producer of Chagigah reached out to add 12 new segments on Chagigah to include a range of topics to address community issues, needs and interests. These new features are: Jewish Family Issues - Dr Alan Kaplan - A Jewish psychologist who answers Jewish Community issues Jewish Woman's Archive Working closely with the Director and Staff of JWA we are featuring famous Jewish Women on a weekly feature as inspiration for our Chagigah listeners Love of Yiddish Cantor Elana Rozenfeld produces a weekly Yiddish music feature especially for the older Chagigah audience Klezmer Correspondent Jim Guttman of the Klezmer Conservatory Band produces a weekly feature showcasing Klezmer Music for our Chagigah audience Sabor Latino For Your Jewish Soul Cantor Gaston Bogomoio produces a weekly feature of Latin Jewish Music for the Latin Chagigah audience Joey' Gems Joey Baron, the artistic director of JARTS introduces the Chagigah audience to new styles of Jewish Music Chagigah Movie Maven Ariana Cohen Halbertam of the Boston Jewish Film Festival discusses the latest Jewish movies for the Chagigah audience Only In America Sam Posman produces a feature that connects American Jewish Music and Israeli Jewish music for our worldwide Chagigah audience Michele's Musings Michele Tamaren, a Psychology Life Coach inspires the Chagigah audience with a connection to Jewish music and a positive lifestyle Jewish Collegiate A Cappella Music Michael Shaeffer introduces Jewish College A Cappella music to our large audience that enjoys this wonderful style of Jewish and American music Chagigah Chorale Music Josh Jacobson, the Creative Director of the world famous Zamir Chorale introduces this style of music by many Chorale organizations to our Chagigah Audience Community Outreach: The 9:30 Schmooze One very popular feature on Chagigah is our "9:30 Schmooze" where our host talks with members of the Jewish Community. Some of the prominent guests we have interviewed include: Ari Bavly - Jewish Pop Rock Singer David Broaza- Jewish Singer who promotes peace in Palestine and Israel Neshama Carlebach - Popular Singer and daughter of Jewish Musician Shlomo Carlebach Rudderman Foundation- Interviewed staff of this Jewish Foundation about their outreach program.

6.1 Telling Public Radio's Story

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.

WERS believes that community interaction is the most important service the station provides. We strive to be an integral part in the local music community and beyond by engaging local organizations and groups through volunteering, free public service announcements for nonprofits, media career exploration with youth from under privileged areas, and promoting wide spectrum art related to music and performance. Rosie's Place WERS partnered with Rosie's Place, founded in 1974 as the first women's shelter in the United States. Their mission is to provide a safe and nurturing environment that helps poor and homeless women maintain their dignity, seek opportunity, and find security in their lives. During our third annual community service fundraiser, we raised over 200 hours of service for Rosie's place. WERS members, staff, and student volunteers translated those hours into more than 1000 meals served during the month of April, when volunteers are most needed. We also collaborated with Rosie's Place to bring awareness to their mission and the good works accomplished therein on a number of occasions throughout the year, including their annual fundraiser, Funny Women Serious Business. St. Francis House St. Francis House is the largest day shelter in New England. Located in the heart of Downtown Boston, St. Francis House serves more than 800 poor and homeless men and women a day, 365 days a year. Their basic, rehabilitative, and housing services overlap and build on one another to provide guests with continuous and comprehensive care. WERS partnered with the St. Francis House to promote their Shoez Cruise, a fundraiser for the shelter, by bringing awareness to the good works the shelter does through PSAs and the donation of our Music for the Independent mind CDs to the residents of the shelter. Readings for the Blind The Talking Information Center Network is a 501(c)3 nonprofit radio station for the blind, visually impaired, print impaired or otherwise disabled. With the help of over 500 statewide volunteers, TIC provides

human-voiced broadcasts of local news, magazines, books, consumer information and items of interest to our listeners throughout Massachusetts to promote independence and enrich quality of life. TIC is a proud member of the International Association of Audible Information Services (IAAIS), and is the hub of the Massachusetts Reading Network, broadcasting to all of Massachusetts as well as southern New Hampshire and Connecticut. TIC programming can be heard a variety of ways: via live audio stream on their website (ticnetwork.org), over the phone by calling 712-832-7025, by downloading their smartphone app for your Apple or Android device and through a special radio receiver. Over 1300 receivers have been distributed throughout the state of Massachusetts. These receivers would not be able to receive a clear signal without the sub-carrier frequency provided to by WERS/Emerson College. WERS helps TIC distribute its important programming to a population that needs it. Common Ground Podcast The Common Ground podcast, sponsored by the Division of Diversity and Inclusion at Emerson College, focuses on issues of social justice, diversity, and inclusion for College students, staff, and faculty, the community of Greater Boston, and beyond. Started in 2015, the podcasts have covered a variety of topics including political conservatism, autism, gender identity and sexual orientation, race, athletics, and inclusive pedagogy in the classroom. Initial podcasts were recorded at a small table in an administrative office. As it grew, WERS provided space to record in professional studios, allowing the podcast to reach much higher product quality, and reach a larger community. Common Ground is posted at <http://commonground.emerson.edu/category/cground-podcast/>, and is available on iTunes. Cape Cod Community College Cape Cod Community College students and their professor Naomi Arenberg visited WERS for a tour of the broadcast facility and a Q&A with General Manager, Jack Casey and other staff. The topics ranged from careers in radio broadcasting to the impact of pirate broadcasters on the local marketplace. Students also observed various aspects of the station's operation including live musical performances and a live DJ show. Students were also able to set up relationships with professional staff and current students to serve as mentors should they choose a career in radio. WGBH During the past year, we began partnering with local public radio station, WGBH on a concert series focused on up-and-coming artists. This partnership will include original live recordings by the artists and well as videos to be prominently featured on the digital media of both stations.

6.1 Telling Public Radio's Story

Jump to question:

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.

WERS believes the key to a successful public radio station is engaging the local community through organizations that serve the underrepresented. During our Community Service Fundraiser, the station was able to donate almost 240 hours of service to Rosie's Place, a shelter for poor and homeless women. WERS brought members, students, and professional staff from around Boston together to serve approximately 1000 lunches over the course of 5 days. Also, the exposure Rosie's Place received from being featured prominently during the fundraiser increased their visibility within the community. Several employees from Rosie's Place mentioned being approached by members of the community to support their work. Additionally, many of the people who volunteered with WERS went on to volunteer regularly at Rosie's place. Finally, our Community Service Fundraiser brought two very different economic groups together and informed many of our members on the plight of poor and homeless women here in Boston. Additionally we worked with Rosie's to create PSAs to run on WERS and other outlets. The Shoez Cruise initiative with the St. Francis House saw an uptick in the number of people participating after working with WERS on their public services announcements. We have also seen an uptick in the number of students interested in working at the station, to the point where we have changed our fundraising slogan to incorporate the education of future leaders of the music industry. Finally, our Discovery Shows have had a large impact on the artists we partner with as those shows have begun to sell out regularly and artists who otherwise would not get exposure are being promoted actively on air. WERS recognizes the value of being a vital part of the local community through providing a platform to service-based organizations who otherwise wouldn't receive the exposure. The above are just two examples of how WERS interacts with the community. More information on our participation in Readings for the Blind, Cape Cod Community College, and other community partners can be found above. Through each of these programs WERS was able to impact an underserved community.

6.1 Telling Public Radio's Story

Jump to question:

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

Through our broadcast signal, WERS engages a diverse audience and meets the needs of a wide array of communities. Our program, The Secret Spot, seeks to bring together lovers of R&B, Hip Hop, and Slow Jams, regardless of race or community. Specifically, The Secret Spot has a large white and African American Audience. Anecdotally, we have heard from several listeners praising the amalgam of music featured by The Secret Spot. Chagigah, seeks to preserve the heritage of the Jewish people by curating the music of that community. Every week, the host of Chagigah explores events occurring in a number of locations around the Boston area that promote Jewish culture. Our AP award winning news department has done several features on race and gender issues in the local community, with the goal of bringing light to these worthwhile, but often neglected, issues. These are just a few examples of how WERS tries to serve minority communities. With CPB funding we hope to expand these offerings.

6.1 Telling Public Radio's Story

Jump to question:

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

The CPB funds had a significant impact on the station during FY18 because they allowed us to start planning a comprehensive ad campaign for the station, including out-of-home, digital, elevators, and social media. We believe this campaign, once the campaign is executed, will hopefully result in audience growth. We plan to follow up on this growth with subsequent campaigns. This is the first time in the history of the station that we have been able to attempt such a large endeavor. We would not have been able to do this without the support of the Corporation for Public Broadcasting. We very much appreciate the CPB and our participation in the Community Service Grant. WERS was also able to hold the Wicked Good Festival, its first music festival which was free to the community. With over 10,000 attendees, we were able to give students new opportunities through hands-on projects, increase member and listener engagement as well as expose an entirely new generation of public radio listeners to WERS. Featuring music from a number of genres as a reflection of our diverse playlist, WERS gave all listeners of all affinities reasons to love the station.

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

Jump to question: 7.1 ▼

Job Title	Full Time	Part Time	Contract	Male	Female	African-American	Hispanic	Native-American	Asian/Pacific	White, Non-Hispanic	Other
News Director	<input type="text"/>	<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"/>	<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"/>	<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"/>	<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"/>	<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"/>	<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"/>	<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"/>	<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"/>	<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"/>	<input type="text"/>
Host/Reporter	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
Reporter	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
Beat Reporter	<input type="text"/>	<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"/>	<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"/>	<input type="text"/>
Videographer	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
Video Editor	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
Other positions not already accounted for	<input type="text"/>	<input type="text"/>	<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"/>	<input type="text" value="0"/>

Comments

Question Comment

No Comments for this section