# Grantee Information

| | |
|---|---|
| **ID** | 1427 |
| **Grantee Name** | WWOZ-FM |
| **City** | New Orleans |
| **State** | LA |
| **Licensee Type** | Community |

**1.1 Employment of Full-Time Radio Employees**

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**

| 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 | 2 | | | | | | 2 |
| Professionals - 3000 | 1 | | | | | | 1 |
| Technicians - 4000 | | | | | 1 | | 1 |
| Sales Workers - 4500 | | | | | 2 | | 2 |
| Office and Clerical - 5100 | 2 | | | | | | 2 |
| Craftspersons (Skilled) - 5200 | | | | | | | 0 |
| Operatives (Semi-Skilled) - 5300 | | | | | | | 0 |
| Laborers (Unskilled) - 5400 | | | | | | | 0 |
| Service Workers - 5500 | | | | | | | 0 |
| **Total** | 5 | 1 | 0 | 0 | 3 | 0 | 9 |

**1.1 Employment of Full-Time Radio Employees**

| 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 | | | | | 1 | | 1 |
| Professionals - 3000 | | 1 | | | 2 | | 3 |
| Technicians - 4000 | 1 | | | | 2 | | 3 |
| 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 |
| **Total** | 1 | 1 | 0 | 0 | 6 | 0 | 8 |

**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 |

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

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.

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

| | African American | Hispanic | Native American | Asian/Pacific | White, Non-Hispanic | More Than One Race | Total |
|---|---|---|---|---|---|---|---|
| Female Major Programming Decision Makers | 1 | 1 | | | | | 2 |
| Male Major Programming Decision Makers | | 1 | | | 2 | | 3 |
| **Total** | 1 | 2 | 0 | 0 | 2 | 0 | 5 |

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**

| 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 | | | | | | | 0 |
| Professionals - 3000 | | | | | | | 0 |
| Technicians - 4000 | | | | | | | 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 |
| **Total** | 0 | 0 | 0 | 0 | 0 | 0 | 0 |

**1.3 Employment of Part-Time Radio Employees**

| 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 |
| Professionals - 3000 | | | | | | | 0 |
| Technicians - 4000 | | | | | | | 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 |
| **Total** | 0 | 0 | 0 | 0 | 0 | 0 | 0 |

**1.3 Employment of Part-Time Radio Employees**

| 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**

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**

Number working less than 15 hours per week

**1.4 Part-Time Employment**

Number working 15 or more hours per week

**1.5 Full-Time Hiring**

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**

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

**1.5 Full-Time Hiring**

| 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**

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 occured, please enter zero.

**1.6 Full-Time and Part-Time Job Openings**

Number of full-time and part-time job openings | 1

**1.7 Hiring Contractors**

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

**1.7 Hiring Contractors**

Check all that apply

| | |
|---|---|
| Underwritting 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 Corporate Management**   Jump to question: 2.1 ▾

| | # of Employees | Avg. Annual Salary | Average Tenure |
|---|---|---|---|
| Chief Executive Officer | 1.00 | $ 168,500 | 8 |
| Chief Executive Officer - Joint | | $ | |
| Chief Operations Officer | | $ | |
| Chief Operations Officer - Joint | | $ | |
| Chief Financial Officer | 1.00 | $ 110,000 | 15 |
| Chief Financial Officer - Joint | | $ | |
| Chief Digital Media Operations | | $ | |
| 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 | | $ | |
| Communication and Public Relations, Chief - Joint | | $ | |
| Head of Audience | | $ | |
| Head of Audience - Joint | | $ | |
| Social Media Specialist / Manager | | $ | |
| Social Media Specialist / Manager - Joint | | $ | |

**2.2 Communication and Promotions**   Jump to question: 2.2 ▾

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

**2.3 Programming and Productions**   Jump to question: 2.3 ▾

| | | | |
|---|---|---|---|
| **Programming Director** | 1.00 | $ 108,000 | 10 |

| Job Title | FTE | Salary | |
|---|---|---|---|
| Programming Director - Joint | | $ | |
| Production, Chief | | $ | |
| Production, Chief - Joint | | $ | |
| Executive Producer | 1.00 | $ 83,200 | 9 |
| Executive Producer - Joint | | $ | |
| Producer | | $ | |
| Producer - Joint | | $ | |
| Digital Content Director | | $ | |
| Digital Content Director - Joint | | $ | |
| Digital Project Manager | | $ | |
| Digital Project Manager - Joint | | $ | |
| Managing Director, Audience Engagement | | $ | |
| Managing Director, Audience Engagement - 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 ▾

| Job Title | FTE | Salary | |
|---|---|---|---|
| Development, Chief | | $ | |
| Development, Chief - Joint | | $ | |
| Member Services, Chief | | $ | |
| Member Services, Chief - Joint | | $ | |
| Membership Fundraising, Chief | 1.00 | $ 88,400 | 8 |
| Membership Fundraising, Chief - Joint | | $ | |
| Major Giving Fundraising Chief | | $ | |
| Major Giving Fundraising Chief - Joint | | $ | |
| On-Air Fundraising, Chief | | $ | |
| On-Air Fundraising, Chief - Joint | | $ | |
| Auction Fundraising, Chief | | $ | |
| Auction Fundraising, Chief - Joint | | $ | |

**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 Underwritting and Grant Sollicitation**  Jump to question: 2.5 ▾

| Job Title | FTE | Salary | |
|---|---|---|---|
| Underwriting, Chief | 1.00 | $ 50,000 | 8 |
| Underwriting, Chief - Joint | | $ | |
| Corporate Underwriting, Chief | 1.00 | $ 55,000 | 11 |
| Corporate Underwriting, Chief - Joint | | $ | |
| Foundation Underwriting, Chief | | $ | |
| Foundation Underwriting, Chief - Joint | | $ | |
| Government Grants Solicitation, Chief | | $ | |

Government Grants Solicitation, Chief - Joint  [        ]  $ [        ]  [        ]

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

| Job Title | FTE | Salary | Weeks |
|---|---|---|---|
| **Operations and Engineering, Chief** | [        ] | $ [        ] | [        ] |
| Operations and Engineering, Chief - Joint | [        ] | $ [        ] | [        ] |
| Engineering Chief | 1.00 | $ 99,800 | 28 |
| Engineering Chief - Joint | [        ] | $ [        ] | [        ] |
| Broadcast Engineer 1 | [        ] | $ [        ] | [        ] |
| Broadcast Engineer 1 - Joint | [        ] | $ [        ] | [        ] |
| Production Engineer | 1.00 | $ 79,700 | 16 |
| Production Engineer - Joint | [        ] | $ [        ] | [        ] |
| Facilities, Satellite and Tower Maintenance, Chief | [        ] | $ [        ] | [        ] |
| Facilities, Satellite and Tower Maintenance, Chief - Joint | [        ] | $ [        ] | [        ] |
| Technical Operations, Chief | [        ] | $ [        ] | [        ] |
| Technical Operations, Chief - Joint | [        ] | $ [        ] | [        ] |
| Information Technology, Director | [        ] | $ [        ] | [        ] |
| Information Technology, Director - Joint | [        ] | $ [        ] | [        ] |
| Web Administrator/Web Master | 2.00 | $ 61,900 | 12 |
| Web Administrator/Web Master - Joint | [        ] | $ [        ] | [        ] |

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

| Job Title | FTE | Salary | Weeks |
|---|---|---|---|
| **News / Current Affairs Director** | [        ] | $ [        ] | [        ] |
| News / Current Affairs Director - Joint | [        ] | $ [        ] | [        ] |
| Music Director | 1.00 | $ 57,200 | 5 |
| Music Librarian/Programmer | 1.00 | $ 65,000 | 18 |
| Announcer / On-Air Talent | [        ] | $ [        ] | [        ] |
| Announcer / On-Air Talent - Joint | [        ] | $ [        ] | [        ] |
| Reporter | [        ] | $ [        ] | [        ] |
| Reporter - Joint | [        ] | $ [        ] | [        ] |
| Public Information Assistant | 1.00 | $ 86,300 | 9 |
| Public Information Assistant - Joint | [        ] | $ [        ] | [        ] |
| Broadcast Supervisor | [        ] | $ [        ] | [        ] |
| Broadcast Supervisor - Joint | [        ] | $ [        ] | [        ] |
| Director of Continuity / Traffic | 1.00 | $ 50,500 | 18 |
| Director of Continuity / Traffic - Joint | [        ] | $ [        ] | [        ] |

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

**2.8 Education and Community Engagement**    Jump to question: [2.8 ▾]

| | | | |
|---|---|---|---|
| **Education, Chief** | | $ | |
| Education, Chief - Joint | | $ | |
| Volunteer Coordinator | 1.00 | $ 66,900 | 17 |
| Volunteer Coordinator - Joint | | $ | |
| Events Coordinator | 1.00 | $ 102,700 | 7 |
| Events Coordinator - Joint | | $ | |
| **Section 2. Average Salary Totals** | 17.00 | $ 1,333,100 | 199 |

**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 |
|---|---|
| No Comments for this section | |

**3.1 Governing Board Method of Selection**    Jump to question: [3.1 ▾]

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

**3.1 Governing Board Method of Selection**    Jump to question: [3.1 ▾]

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

**3.1 Governing Board Method of Selection**    Jump to question: [3.1 ▾]

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

**3.1 Governing Board Method of Selection**    Jump to question: [3.1 ▾]

Elected by community/membership    [ ]

**3.1 Governing Board Method of Selection**    Jump to question: [3.1 ▾]

Other (please specify below)    [ ]

**3.1 Governing Board Method of Selection**    Jump to question: [3.1 ▾]

**3.1 Governing Board Method of Selection**    Jump to question: [3.1 ▾]

Elected by board of directors itself (self-perpetuating body)    [ 15 ]

**3.1 Governing Board Method of Selection**    Jump to question: [3.1 ▾]

Total number of board members (Automatic total of the above)    [ 15 ]

**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 | 2 | | | | 2 | | 4 |

| Male Board Members | 5 | 1 | | | 5 | | 11 |
|---|---|---|---|---|---|---|---|
| **Total** | 7 | 1 | 0 | 0 | 7 | 0 | 15 |

**3.2 Governing Board Members**  Jump to question: 3.2 ▾

Number of Vacant Positions  [ ]

**3.2 Governing Board Members**  Jump to question: 3.2 ▾

Total Number of Board Members (Total should equal the total reported in Question 3.1.)  [ 15 ]

**3.2 Governing Board Members**  Jump to question: 3.2 ▾

Number of Board Members with disabilities  [ ]

Comments

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

**4.1 Community Outreach Activities**  Jump to question: 4.1 ▾

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

**4.1 Community Outreach Activities**  Jump to question: 4.1 ▾

| | Yes/No |
|---|---|
| Produce public service announcemnts? | 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 |
|---|---|
| No Comments for this section | |

**5.1 Radio Programming and Production**  Jump to question: 5.1 ▾

Instructions and Definitions:

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.)

| | For National Distribution | For Local Distribution/All Other | Total |
|---|---|---|---|
| Music (announcer in studio playing principally a sequence of musical recording) | | 8,281 | 8,281 |
| 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) | 61 | 386 | 447 |
| 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 |
| 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) | | 32 | 32 |
| All Other (incl. sports and religious — Do NOT include fundraising) | | | 0 |
| Total | 61 | 8,699 | 8,760 |

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.)

| Approx Number of Original Program Hours | 3,293 |
|---|---|

## Comments

| Question | Comment |
|---|---|

No Comments for this section

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 occured in Fiscal Year 2024. 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 2024 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.

Please see our corresponding Community Service Report. However, since 1980, WWOZ has grown from a small station operated out of a beer storage room above Tipitina's music club to an ever- expanding multimedia organization followed locally and worldwide via our radio waves, live video streams, and social media platforms.In 2024, WWOZ's global presence continued to grow as millions tuned in. Our global impact received international, national & local recognition and press.WWOZ is a community public radio station powered by the voices of over 75 volunteer show hosts, a small dedicated staff and dozens of committed behind-the-scenes volunteers. WWOZ has received unprecedented acclaim and support from around the country and the world. We have been ambassadors promoting the music, history and culture of Louisiana and New Orleans to record audiences. WWOZ broadcast more than 160 live music performances, showcasing the skill and artistry of more than 825 individual musicians from our studios and from festivals and venues around New Orleans. Millions of people have tuned in, shared our social media, accessed our online archive, Groovapedia, and Fested in Place from their homes.

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.

Please see our corresponding Community Service Report. And again, we were thrilled to be able to broadcast and video stream live to our worldwide audience from multiple festivals, the streets of New Orleans, multiple venues and our own studio. We are proud to share many of 'OZ's programs and services in this report. Highlights Include: -Community Voices -Live Broadcasts -Festing in Place series -WWOZ Video -

Groovapedia -WWOZ LiveWire -A Closer Walk -Takin' it to the Streets -WWOZ Events -Tributes to Legends -Awards -Testimonials Takin' It to the Streets® is WWOZ's multi- platform program celebrating New Orleans' social aid & pleasure clubs, second lines, Black Masking Indians, Baby Dolls, and brass band traditions. Takin' It To The Streets includes a weekly podcast of interviews with social & pleasure club officers and Black Masking Indians, Baby Dolls, brass band musicians, and more.These award-winning, peer-level interviews are important documentation of an aspect of New Orleans culture that no other media outlet covers with such consistency, detail, or authenticity. The resulting WWOZ programming is authentic and far deeper than the "outsider looking in" perspective that is often given to the clubs and Indians on this unique aspect of New Orleans culture. WWOZ continued to expand GROOVAPEDIA monthly so that people around the world could experience our comprehensive collection of all things New Orleans in one straightforward portal. Groovapedia presents WWOZ's award-winning multimedia and is accessible 24/7 to everyone, everywhere, on any device. This includes thousands of compelling and unique performances, interviews, history, photos, videos, audio programs and more.

**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.

Please see our corresponding Community Service Report. And in 2024, WWOZ continues to expand on this important Interactive New Orleans Music History Map! A Closer Walk maps more than a century of New Orleans' great musical moments and historical sites. It's an indispensable guide to exploring New Orleans music history, either via the curated tours, or by exploring "a la carte" any of the individual music history sites. The website is optimized for mobile devices so users can head out with smartphones or tablets for a self-guided tour. A Closer Walk continued to serve as an authoritative resource for researchers and journalists, including a major presentation to Historic New Orleans Collection on the current state of hisroric and cultural preservation in New Orleans today. Our documentation of the activity around the Dew Drop Inn structure continues to be a resource for researchers. The Second Line was led by local musical legends and culture bearers including Cyril Neville, Charmaine Neville, John Boutte', Amanda Shaw, Kermit Ruffins, James Andrews, and the Crescent City Allstars, Treme Brass Band, Haruka Kikuchi, Paul Sanchez, John Papa Gros, Shamarr Allen, Baby Dolls from various groups around the city, Black Masking Indians, Social Aid and Pleasure Club representatives. It also featured WWOZ Show Hosts, Volunteers, Staff and Board Members, Donors, Sponsors and Ozillians from around the city and country. WWOZ continues to expand on this important Interactive New Orleans Music History Map! A Closer Walk maps more than a century of New Orleans' great musical moments and historical sites. It's an indispensable guide to exploring New Orleans music history, either via the curated tours, or by exploring "a la carte" any of the individual music history sites. The website is optimized for mobile devices so users can head out with smartphones or tablets for a self-guided tour.

**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 2024, and any plans you have made to meet the needs of these audiences during Fiscal Year 2025. If you regularly broadcast in a language other than English, please note the language broadcast.

Throughout 2024, WWOZ held several successful fundraising events which were attended by OZ supporters from near and far! The WWOZ Hospitality Tent during the New Orleans Jazz and Heritage Festival for our Brass Pass members was again a great gathering place for Ozillians from around the world! Music lovers stopped in regularly for our fresh fruit and iced coffee oasis and to recharge their batteries—and their phones too! They were also able to watch WWOZ's live broadcast team at work and see a constant stream of New Orleans music celebrities too!

**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?

The critically important CPB grant helps to fund important WWOZ programs throughout the year. Please see our corresponding Community Service Report for details. Special programs like Takin' it to the Streets, School Groove and our on-going video projects would not be possible at this level without this important funding. Generous funding will allow us to continue and, in some cases, expand the services of these important initiatives. In addition, funding will help us continue to produce innovative multi-platform campaigns such as our Festing in Place projects, Groovapedia, and historical award-winning projects like the 50th Anniversary celebration of the New Orleans Jazz & Heritage Festival and the New Orleans Music Tricentennial projects. Projects such as these help to promote our unique music and culture to a worldwide audience. Evaluation at the conclusion of each year WWOZ creates the Local Content & Service Report to the Community which outlines our main initiatives and outcomes for our various projects. In addition, we rely on feedback from our community throughout the year and measurable results to evaluate the effectiveness of our services

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 | | | | | | | | | | | | |
| Assistant News Director | | | | | | | | | | | | |
| Managing Editor | | | | | | | | | | | | |

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|---|---|---|---|---|---|---|---|---|---|---|---|---|
| Senior Editor | | | | | | | | | | | | |
| Editor | | | | | | | | | | | | |
| Executive Producer | | | | | | | | | | | | |
| Senior Producer | | | | | | | | | | | | |
| Producer | | | | | | | | | | | | |
| Associate Producer | | | | | | | | | | | | |
| Reporter/Producer | | | | | | | | | | | | |
| Host/Reporter | | | | | | | | | | | | |
| Reporter | | | | | | | | | | | | |
| Beat Reporter | | | | | | | | | | | | |
| Anchor/Reporter | | | | | | | | | | | | |
| Anchor/Host | | | | | | | | | | | | |
| Videographer | | | | | | | | | | | | |
| Video Editor | | | | | | | | | | | | |
| Other positions not already accounted for | | | | | | | | | | | | |
| **Total** | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |

Comments

| Question | Comment |
|---|---|

No Comments for this section

**8.1 Which Content Management System (CMS) is your station using?**  Jump to question: 8.1 ⌄

CMS is a platform that facilitates creating, editing, organizing, publishing web and mobile content.

**8.1 Which Content Management System (CMS) is your station using?**  Jump to question: 8.1 ⌄

**Check all that apply**

| | |
|---|---|
| Grove | ☐ |
| Bento | ☐ |
| WordPress | ☐ |
| Drupal | ☑ |
| None | ☐ |

**8.1 Which Content Management System (CMS) is your station using?**  Jump to question: 8.1 ⌄

Other

**8.2 Which Customer Relationship Management (CRM) System is your station using?**  Jump to question: 8.2 ⌄

CRM is a platform for planning and tracking direct marketing and fundraising programs and lead campaigns; managing and tracking communications with prospective and current donors/members; and serves as a database for storing user, donor and/or member data to build profiles.

**8.2 Which Customer Relationship Management (CRM) System is your station using?**  Jump to question: 8.2 ⌄

**Check all that apply**

| | |
|---|---|
| CDP | ☐ |
| Salesforce | ☐ |
| Blackbaud | ☑ |

Carl Bloom ☐

Roi Solutions ☐

Adobe ☐

Allegiance ☐

None ☐

**8.2 Which Customer Relationship Management (CRM) System is your station using?**     Jump to question: [8.2 ▾]

Other

**8.3 Which Email Service Provider (ESP) is your station using?**     Jump to question: [8.3 ▾]

ESP is a platform that provides services and templates for developing, launching, tracking email campaigns and email marketing activities.

**8.3 Which Email Service Provider (ESP) is your station using?**     Jump to question: [8.3 ▾]

Check all that apply

Mailchimp ☐

Constant Contact ☐

GoDaddy ☐

SendGrid ☐

None ☐

**8.3 Which Email Service Provider (ESP) is your station using?**     Jump to question: [8.3 ▾]

Other

Google Workspace

**8.4 Which Marketing Automation Platform is your station using?**     Jump to question: [8.4 ▾]

Marketing Automation Platform is a platform to automate marketing actions or tasks, streamline marketing workflows, and measure the outcomes of marketing campaigns. These tools provide a central marketing database for all marketing information and interactions, create segmented, personalized, and timely marketing experiences for donors and members. They also provide automation features across multiple aspects of marketing including email, social media, lead generation, direct mail, digital advertising, and more.

**8.4 Which Marketing Automation Platform is your station using?**     Jump to question: [8.4 ▾]

Check all that apply

Mailchimp Marketing Platform ☐

Hubspot Marketing Hub ☐

Adobe ☐

None ☑

**8.4 Which Marketing Automation Platform is your station using?**     Jump to question: [8.4 ▾]

Other

## Comments

| Question | Comment |
|---|---|

No Comments for this section

**9.1 Did your station have the capability to relay CAP-compliant EAS alerts during your station's FY{{FY}}?**     Jump to question: [9.1 ▾]

Yes ☑

No ☐

**9.1 Did your station have the capability to relay CAP-compliant EAS alerts during your station's FY{{FY}}?**    Jump to question: [9.1 ▾]

If no, why not?

**9.2 Please consult your EAS equipment log and enter the number of alerts during your station's FY{{FY}}. Include all required tests.**    Jump to question: [9.2 ▾]

Number of alerts received from the Emergency Alert System (EAS):    237

Number of EAS alerts relayed over the air:    237

**9.3 Please select your internal procedure for relaying the following categories of EAS events that occurred during your station's FY{{FY}} (examples in parentheses). If your policy varies by Event Code, please select "Varies/No policy" and provide further explanation.**    Jump to question: [9.3 ▾]

National alerts and tests (EAN, NPT, RMT, RWT)    Automatic relay

Non-Weather civil alerts (CAE, CDW, CEM, LAE, LEW, TOE)    Automatic relay

Non-Weather environment alerts (AVW, EQW, FRW, HMW, NUW, RHW)    Automatic relay

Non-Weather imminent danger alerts (EVI, SPW)    Automatic relay

Weather alerts (BZW, DSW, FFW, FLW, SVR, TOA, TOR, WSW)    Automatic relay

**9.3 Please select your internal procedure for relaying the following categories of EAS events that occurred during your station's FY{{FY}} (examples in parentheses). If your policy varies by Event Code, please select "Varies/No policy" and provide further explanation.**    Jump to question: [9.3 ▾]

Further explanation (Optional)

**9.4 Please describe the relationship between your station and local emergency management agency that occurred during your station's FY{{FY}}.**    Jump to question: [9.4 ▾]

We are always receptive to calls and emails from local agencies.

**9.5 For your primary transmitter only, please list the make and model of your EAS equipment as of the end of the {{FY}} calendar year.**    Jump to question: [9.5 ▾]
**- Stations may have to list this info for separate transmitters**
**- Below is what your station entered last year, please review and make necessary edits**

| | Call letters | Model | Make |
|---|---|---|---|
| 1 | WWOZ | Digital ENDEC | SAGE |
| 2 | | | |
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**9.6 (For State Networks, Duopolies, multiple transmitters) Does your station have separate EAS equipment located at each additional transmitter site allowing for geo-targeted, locally-relevant alerts as of the end of {{FY}} calendar year?**

Jump to question: 9.6 ▾

Yes ☐

No ☑

N/A

Comments

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