



Strategic Plan

2008 - 2011

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INTRODUCTION

The Founding Vision

The history of KETC/Channel 9 has inspired our strategic thinking about the organization's future. More than half a century ago the founders of KETC had a vision. They believed that broad public education and a community forum for public dialogue would strengthen civic life in St. Louis. They embarked into uncharted territory, willing to explore a new medium with the potential to serve their community at a time of challenge and opportunity. They wanted to enrich their community and address the issues that threatened its well being. Their resources were limited, but they were imbued by philanthropic zeal and a spirit of possibility.

Educational Television Becomes Public Television

The founders of Channel 9 were successful educators and business leaders who understood that progress in a new age would require relentless innovation. They did not know *how* it would be done, but they knew *why it should* be done. With a groundswell of support from the community, they created and sustained one of our nation's first educational television stations, and 14 years later would witness its evolution into a public television station known for its innovative programs. For nearly four decades, community support would sustain Channel 9 as a community-licensed affiliate of the national public broadcasting system.

And KETC/Channel 9 *has* strengthened the civic life of St. Louis. Since its inception, Channel 9 has helped bring St. Louis together as it connected the region with the world and the world to St. Louis. Now one of the nation's two most watched public television stations, Channel 9 is particularly recognized for innovative local programming that inspires and informs its citizens. *Living St. Louis* and *Donnybrook* are two of the most highly rated locally produced programs in public television. It is impossible to imagine our nation without public television – or St. Louis without Channel 9.

Public Television Becomes Public Media

The value of independent, noncommercial public media seems clear. We have the opportunity to hear many points of view. Our children experience the joy of learning. Adult programs are created with integrity. We are freed from commercial bombardment. We can get more information online. But what exactly is public media? And how is it different from television plus a website?

PBS now refers to itself as public media, including television viewers and website visitors in its weekly reach of 73 million. But public media encompasses far more than the one way process of viewing or visiting. Public media includes the interactive, multifaceted connections and online communities that can bring people together from around the city or around the world to engage in dialogue and share common interests. Today it is Facebook, Wikipedia, YouTube, Gather and Twitter. Tomorrow it will be something new. Public media is evolving. Public media is a broad term that encompasses all the ways we can serve, engage and energize our community as an independent, noncommercial media organization.

Ken Burns Meets Public Media

When Channel 9 decided to embrace the tools of public media to tell the story of St. Louis during World War II, the territory was uncharted. There was no model to follow. Ken Burns' series provided the catalyst for engaging the citizens of our region in the most extensive outreach initiative in Channel 9's history. We didn't know *how* public media could serve our citizenry, but we knew *why* we should explore its possibilities.

Your Stories: St. Louis Remembers World War II was *about* our community, and it was *for* our community. We turned to new platforms and new ways of connecting with people in search of the best tools for collecting stories and images. We engaged young volunteers to help us create intergenerational connections. We discovered new ways to share and preserve valuable content in a range of formats. And the result was astounding. Today, nearly 400 St. Louis stories are available on our website; 200 stories have appeared on air; and the impact of the initiative has been felt throughout our community. Your Stories: St. Louis Remembers World War II required new staff skills, innovation, resourcefulness, flexibility and engagement – a willingness to explore the potential of public media in service to our community.

The Power of Public Media

The appeal of new media options, only recently the purview of the younger generation, now transcends age demographics. Social networking enables and encourages people of all ages to make connections and pursue special interests in ways that were never possible before. Though scheduled viewing of traditional television is likely to endure for many years to come, the media landscape has changed forever. The horizon has expanded with opportunities and challenges.

As only one element of public media, television broadcasting faces its most exciting opportunity – or the most challenging threat to its viability in decades. Varied media platforms and societal changes have made it possible and desirable to engage in public forums online and to view content when and how we want. The digital conversion will open up even more opportunities and options. But we still need content we can trust; safe places where we can engage with one another and make valuable connections. We still need reliable sources of information and enrichment for ourselves and our children.

The challenge of public media parallels the challenge of educational television in its infancy: *How do we use the medium for the public good?* Just as public media offers immense opportunities for reaching new audiences with our content and serving existing audiences in new ways, it presents opportunities for expanding our founding role as a facilitator of public dialogue. Public media also presents the challenge of a rapidly changing economic model – for commercial and public broadcasting alike. Viewership, membership and funding sources will change. Our future in public media will require us to explore every potential with the spirit of possibility, the philanthropic zeal, and the relentless innovation exhibited by our visionary founders. But we believe the benefit to our community will be profound.

Strengthening Civic Life in St. Louis

The St. Louis region abounds with opportunities -- qualities that give it distinction and promise. Currently one of the nation's leading centers of culture, healthcare, technology, and higher education, St. Louis also carries the proud tradition of its history as a center of trade, manufacturing and industry. Since its days as a booming river city, St. Louis has struggled and thrived. Geographically rich, strategically located, and enriched by diversity, St. Louis is the Gateway to the West, a sports town, and the home of four of the nation's top ranking cultural institutions. The time is ripe for a St. Louis renaissance, and Channel 9 is poised as never before to engage its citizens in the process.

Transition to a New Age

It is for sound reasons that we consciously aligned our current mission, vision and values with those of our founders. Our current conditions are very much like theirs.

Community Need

In 1954 and in 2007 our community needs to be connected through engagement with trusted, quality content that will strengthen civic life.

Tools

In 1954 our founders had one new tool they didn't know how to use. In 2007 we have many tools. We have nearly mastered one of them -- television. We're learning how to use the rest. It is as though we have been given one of every tool on the planet, and our job is to decide which tools will best serve our purpose.

Spirit

In 1954 our founders were innovative and determined. They experimented. They were on a quest of discovery. When something didn't work, they scrapped it. When it did work, they seized it and made it the best it could be.

And we found the same thing happening to us in 2007 during Your Stories: St. Louis Remembers World War II. Most of us thought our older demographic would make the on-air component the biggest and richest aspect of the initiative. It didn't. We collected and told 200 stories on air and 600 stories online. The on air component was extraordinary: Ken Burns' *The War* and Your Stories: St. Louis Remembers World War II demonstrated the best that television can be. But the Ken Burns series will soon be over. And Your Stories will be off the air. It is only in Your Stories online that this valuable initiative lives on, gaining new legs every day with a regional and global audience. Your Stories online has been alive 24/7 for five months and will continue indefinitely, stimulating engagement, making connections and reinforcing the value of the content.

But the heart of the lesson lies in the reason. The stories on air were moving and powerful. So were the stories online. They still are. They have a safe place to live on and be experienced. And many of the stories that appear online would not have been told in any other way. We found that many people were reticent to go on air but comfortable sending us their stories, letters and images. Others were unable to articulate their stories on air, but with the help of a family member or friend could tell their stories online. Your Stories online also enabled us to engage a younger generation in ways that our on-air productions could not. And this was only our first foray into the new age.

Our mantra has become: *The right tool for the job.*

Business Model

Our founders didn't know how they would fund their mission. So they did what all enterprising businesses do: they created something worth funding – something that wasn't available anywhere else.

As we have progressed through our strategic planning process, we have been identifying what we can provide that is worth funding -- and what isn't available anywhere else. We have tried to determine what our community needs that it isn't getting anywhere else. We have been trying to identify what is on the horizon so that we can be in the vanguard of the new age as a leading public media organization. We have also been trying to identify the commodities of the new age that are consistent with our mission, vision and values. And this is what we have determined. The commodities of the new age are trust, quality content, independence, engagement, connections and easy accessibility -- just exactly what our founders worked to provide with television.

We believe that if someone had come along with a box full of new tools that could have facilitated engagement, connections and easier accessibility our founders would have gotten right to work trying them out.

A Model for Change

We are more than a great television station. We are a *community organization* that has been providing our community with great television for more than half a century. There have been many changes in our society over those 50 years. Some of the changes came slowly, becoming part of the fiber of our lives so gradually that we hardly noticed. Other changes came rapidly, in surges that seemed daunting and overwhelming. Looking back, we can hardly imagine a rotary phone planted in one spot in the home; and we wonder why we feared the computer. The model for change is to be guided by our mission, vision and values. It is what we do with the phone and how we use the computer that makes the difference.

The New Tools

Changes in the Media Environment

The media industry is undergoing unprecedented changes in:

- Technology;
- Audience and user viewing habits and expectations; and
- Business models.

These changes affect public and commercial television as well as traditional media, including newspapers and radio. Channel 9, like all other media organizations, must develop new ways to reach our audience and finance our work, or risk becoming irrelevant and uncompetitive. Maintaining the status quo is not an option.

With this plan, we recognize that it is essential for us to adapt to and help *lead* how St. Louisans interact with media in ways which can help build a stronger community. The following national and local trends provide the challenges and opportunities which compel us to move from being a “television station” to providing services as a “public media organization”. Additional details on these changes can be found in the Appendix.

Technological Changes: KETC/Channel 9 is uniquely suited to help the community find trusted, quality content within the flood of video content that is entering peoples' homes.

- **The adoption of broadband in peoples' homes has increased access to video content - exponentially.** Broadband connections, 40,000 times faster than the copper lines they are replacing, facilitate the flood of video content that people can receive on their home computers.
- **Television stations are no longer the only source for video content.** The "barriers to entry" that KETC enjoyed, by virtue of its FCC license and the high cost of video cameras and editing equipment, have eroded. The development of high quality, low cost production and editing equipment, combined with the increasingly popular practice of streaming video over the internet, has increased the amount and sources of video content which is available. Finding quality content and trustworthy sources of information has become increasingly difficult.
- **Shift from Analog to Digital Television.** The Congressional mandate for television stations to shift from analog to digital transmissions by February, 2009 will provide KETC the ability and responsibility to program new digital channels. This increased capacity comes with new opportunities to use that capacity for the public good.

Changes in Audience Viewing Habits and Expectations: KETC/Channel 9 has an unusual opportunity to expand the value and accessibility of independent, non-commercial television.

- **On-demand and time-shifting technologies are revolutionizing users' expectations and ability to control when they will access video content. Television station programmers no longer control when viewers watch the content that stations produce or distribute.** "Appointment viewing" is decreasing as consumers use new technologies such as Digital Video Recorders (DVR) including TiVo, Video On Demand (VOD), RSS feeds and internet video streaming to set their own schedule for viewing content. Our content must be compelling, and accessible to our community when, and in the manner they want to find and use it.
- **Increasingly, consumers expect to be able to access or receive video content wherever they want to, on increasingly inexpensive devices. Stationary, home-based televisions are no longer the only devices on which video can be viewed.** Place-shifting challenges Channel 9 to make content available on the platforms on which our viewers expect to find it. This also gives the station the ability to make content available to a much larger audience.

Changes in Business Models: KETC/Channel 9 faces an important flexion point in the history of public media financing, with new opportunities for developing sources of revenue.

- **Companies are shifting advertising dollars from television to the internet.** More and more companies view an online presence as the most efficient and measurable way to reach consumers. KETC/Channel 9 needs to work with underwriters to provide them a presence on the platforms they deem most effective.

- **Companies are increasingly linking their underwriting of public television to their advertising goals.** While remaining a non-profit organization, Channel 9 competes with commercial media sites for corporate support.
- **Individuals are changing how they buy, support and access information, cultural content and media.** The methods public media has used to attract individual donations and support must change in order to be effective in the future. Fewer individuals are becoming dues paying members of public television stations, as evidenced by nine years of decreasing renewal rates in the public television system as a whole. Channel 9 must be more effective than ever in articulating its value to individual members.
- **Government support of public media has been relatively stable over the past three years, and is expected to remain steady in the coming few years.** While we anticipate a stable government funding environment, we remain conscious of our need to quantify our impact on the community and articulate our case for public support.

STRATEGIC FRAMEWORK

Our distinction as a public media organization lies in our mission, our vision and our values.

We provide quality content because it strengthens civic life. We remain independent because we believe it is the basis of trust. We are committed to engagement because it fosters a healthy community. We believe in making our content easily accessible, because the more people we engage, the greater our value becomes. We want to create sound business models, because we want to continue our good work. We want to connect our citizens with one another because we believe it is important to bring St. Louis together. We believe that if we succeed in our mission we will ignite the spirit of possibility in St. Louis.

This Strategic Plan embodies the KETC vision, mission and values. It defines our work, how we are organized, our customers, and our core business.

THE CASE FOR PUBLIC MEDIA

Trusted independent media give voice and vision to a democratic society.

In St. Louis, KETC serves that purpose – engaging and entertaining the community with the diversity of ideas, issues, discourse and experiences that inform our present, guide our future and illuminate a wider world.

OUR MISSION

We exist because we are...

Bringing St. Louis together as we connect our region to the world and the world to St. Louis.

OUR VALUES

Integrity	<i>Honoring editorial independence and diverse perspectives.</i>
Trust	<i>Providing a trustworthy media voice on air, online, in print and in the community.</i>
Respect	<i>Demonstrating authentic regard for others, their intelligence and ability to draw their own conclusions.</i>
Quality	<i>Elevating the quality of life in our community.</i>
Responsibility	<i>Reliable and dependable community resource.</i>
Innovation	<i>Strengthening civic life through transformative public media.</i>

OUR VISION

When we accomplish our mission...

KETC envisions a confident and proud community ignited by the spirit of possibility and connected through public media.

Our mission is achieved by focusing on four areas in our day-to-day work.

OUR MISSION ELEMENTS

Content – We will be the trusted provider of content that engages, entertains, connects and strengthens the citizens of the St. Louis region.

Resources – We will be well resourced and sustainable.

Community Engagement – We will bring the community together by facilitating public engagement, connections and dialogue.

Identity – We will be a leading public media organization known for engaging, connecting and strengthening our community.

OUR CORE BUSINESS

Content, Programming, Distribution, Community Engagement

OUR CORE STAKEHOLDERS

Viewers, Members, Business Community, Community Partners and Volunteers

Mission Elements

GOAL

Provide easy access to trusted, fundable content that connects the community on multiple media platforms.

Content

We will provide trusted, easily accessible content.

**Accessible • Engaging
Trusted • Fundable**

GOAL

Leverage our resources for maximum value to the people of our region.

Resources

We will be resourceful and sustainable.

**Financial
Human • Technological
Physical Space**

Mission

**Bringing St. Louis
together as we connect
our region to the world
and the world
to St. Louis.**

GOAL

Facilitate engagement, connections and dialogue on topics that matter to the people of our region.

Engagement

We will facilitate community engagement.

**Connect • Learn
Facilitate**

GOAL

Exhibit the qualities that will establish our identity as the most trusted, valued and supported public media organization in our region.

Identity

We will be a leading public media organization known for engaging, connecting and strengthening the community.

**Brand • Visibility
Relationships**

Content



We will be the trusted provider of content that engages, entertains, connects and strengthens the citizens of the St. Louis region.

As a trusted, independent public media organization, we have a unique and powerful opportunity to serve our community by providing valuable content on air, online, in print and in person. As it was with our founders, it is our responsibility to extend the value of our content to the broadest population at the deepest level of engagement. Public media, which includes television and participatory online media platforms, expands our ability to engage the public with content that is easy to access on demand. Multiple public media platforms will enable us to facilitate public engagement on issues critical to our region in ways that have never been possible before and will offer potential additional revenue streams. It is our responsibility to apply best practices in the development, funding and delivery of content using the most effective and accessible platforms available.

Goal:

Provide easy access to trusted, fundable content that connects the community on multiple media platforms.

Strategies:

- Provide trusted content.
- Provide fundable content.
- Make content easily accessible on multiple public media platforms.

Trusted Content

Trusted content, whether locally or nationally produced, is the core of our identity as a community-licensed and community-supported public media organization. It is our responsibility to advance our mission, vision, and values by providing citizens with access to content in a trusted space.

Fundable Content

Financial sustainability is a core responsibility of a community-licensed, community-supported public media organization. Fundability requires an approach that effectively considers funding sources as we develop and select content that serves the community and advances our mission, vision and values.

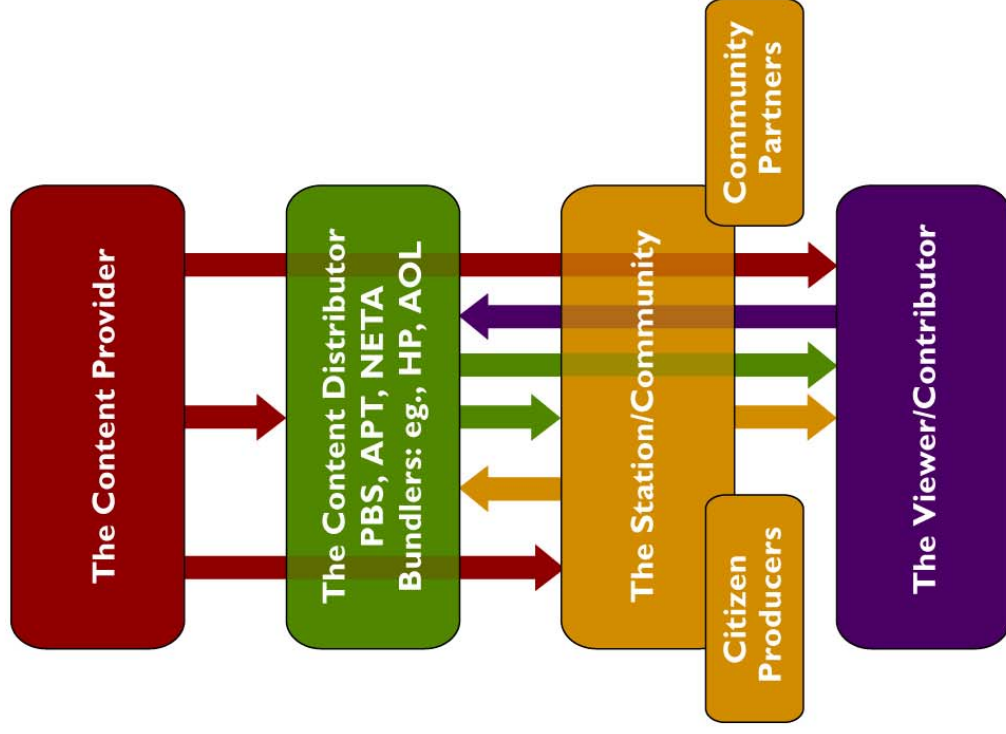
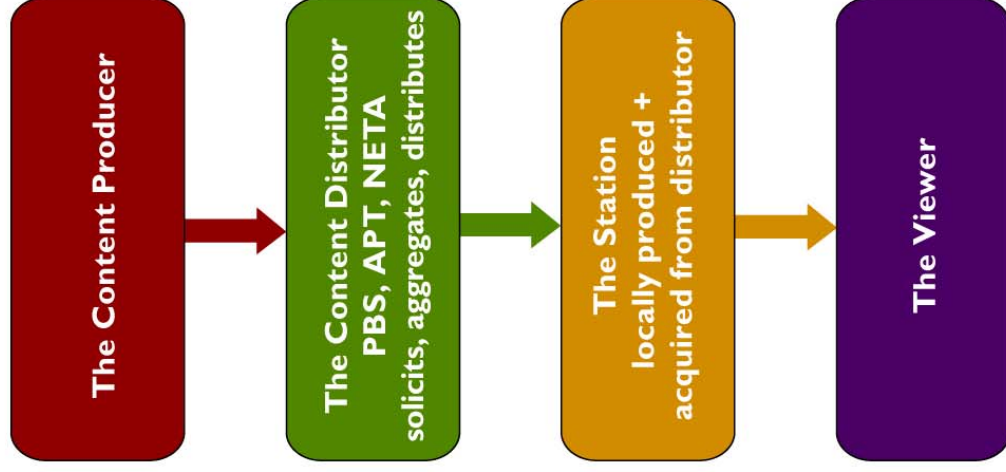
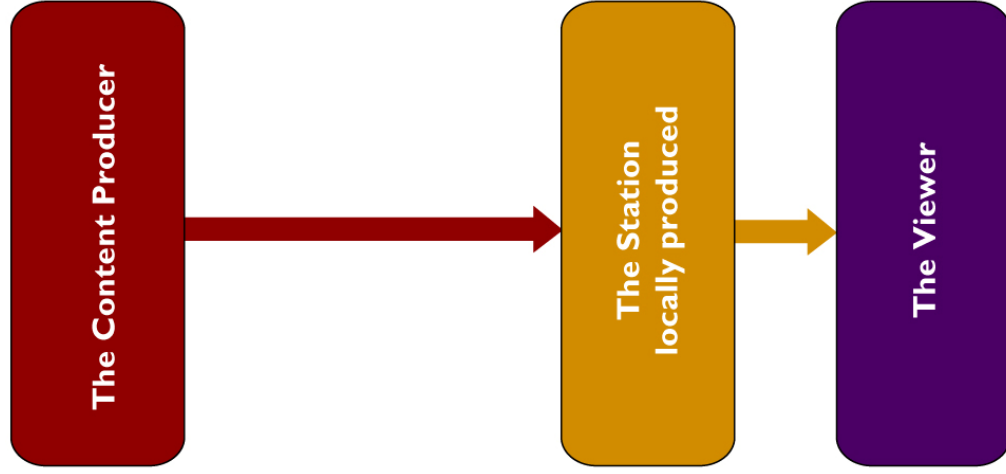
Easily Accessible Content

Our distinct opportunity and responsibility as a public media organization is to optimize the reach and positive impact of our content. The effective use of evolving multiple public media platforms will require innovation, flexibility and ingenuity.

Tactics:

- Develop, select and deliver local and national content with the best potential to connect, engage and strengthen the citizens of St. Louis.
- Develop an integrated, fully funded approach to local and national content initiatives that will incorporate every available resource and public media opportunity to optimize partnerships with organizations, foundations, sponsors, underwriters, grantors and members.
- Continue to provide PBS children's programming as a core element of our broadcast schedule.
- Expand opportunities with selected national programming to build local connections with audiences, develop funding, and engage project partners.
- Increase the use, availability, and funding opportunities of online video in multiple distribution platforms.
- Reach and engage audiences of all ages using relevant and entertaining content as well as delivery platforms that make content easy to access on demand.
- Develop metrics to measure the fundability and accessibility of our content.

Content Evolution



Resources



A culture of philanthropy is one in which every person understands and demonstrates that philanthropy and measurable fund development are critical to the organization’s health. In a culture of philanthropy the entire organization is focused on engaging every possible resource to strengthen its community. This requires an organizational structure with processes that invite and facilitate internal and external collaboration in the development of content, engagement and resources.

Goal:

Leverage our resources for maximum value to the people of our region.

Strategies:

- Develop an innovative, highly effective organizational structure.
- Create a culture of philanthropy.
- Develop and maintain the required human resources.
- Develop and maintain effective Board, volunteer and partner support.
- Create and implement a strategic development plan.
- Maximize every available resource.

Organizational Structure

The strategic plan will require a fluid organizational structure that supports innovation and collaboration as well as an energetic, competent, and highly skilled core group of employees expanded by skilled community volunteers. The particular skills required of staff and volunteers in a community-focused, philanthropic organization are innovation, creativity, project management, facilitation and collaboration.

Culture of Philanthropy

Fulfillment of our strategic plan will require that we develop a culture of philanthropy within our organization capable of facilitating the advancement of our mission, vision and values through integrated practices focused on stakeholders and exhibited by all staff, volunteers and partners.

Human Resources

Our mission as a customer-focused organization, serving the citizens of St. Louis in a culture of philanthropy will require an innovative, disciplined, supportive environment as well as highly effective staff and volunteers sustained by consistent performance standards, training and evaluation measures.

Board, Volunteers and Partners

Our Board, volunteers and partners are key to our ability to successfully achieve our mission, providing leadership, ideas, skills, access and support essential to our effectiveness in the community. It is critical that we develop and maintain the Board, volunteers and partners required to fulfill our mission.

Strategic Development Plan

To achieve our mission, we must maximize our financial potential with a strategic development plan that will significantly expand leading major gifts, foundation support, corporate giving, underwriting and membership support.

Physical Resources

The Dana Brown building as well as our equipment, technological assets and off-site facilities offer the potential for additional revenue development in support of our mission.

Tactics:

- Develop an organizational structure and processes that support cross-functional collaboration, communication, and philanthropic partnerships in day-to-day and project activities.
 - Establish organizational expectations for team work, communications, and philanthropic partnerships.
 - Identify complementary functions necessary for formulating effective internal teams and external partnerships.
 - Identify the primary decision-makers for all project activities.
 - Establish the elements necessary for budgeting, staffing, and implementing collaborative activities.

- Attract, support and retain highly skilled corps of staff and volunteers capable of serving the public, advancing our mission, vision and values in a fluid, innovative, collaborative organization, serving the public in a culture of philanthropy.
 - Identify and develop skills such as project management, communication, team work, negotiation, facilitation and customer service as well as core computer software and technological skills.
 - Establish staff expectations, training and evaluation measures that support and encourage skills that are consistent with a culture of philanthropy in an integrated, externally focused organization reflecting the best practices in development.

- Maximize the role and effectiveness of our Board, volunteers and partners.
 - Establish board expectations and processes that insure effective support of a culture of philanthropy.

- Establish volunteer expectations, processes, training and measures of evaluation to insure that a strong volunteer corps is developed, supported and maintained.
- Establish criteria for partnerships that support a culture of philanthropy and help fulfill our mission, vision and values.
- Focus on increasing major and foundation giving revenue through professional practices and enhanced relationships with major donors.
 - Develop fully branded donor societies.
 - Implement a comprehensive prospect research strategy to identify and cultivate a slate of donors with the potential to contribute at the major donor level.
 - Create and maintain a schedule of major donor contacts and events designed to develop and steward relationships with existing and potential major donors.
 - Develop appropriate sub-committees of the Board and advisory committees to cultivate relationships with major donors.
- Implement a comprehensive prospect research strategy to expand corporate support through underwriting and corporate foundation partnerships that support educational programs and advance our mission, vision and values.
- Implement a mission-focused membership development program that integrates on-air pledge drives, direct mail, telemarketing and online resources.
 - Expand our membership base to a level consistent with national benchmarks.
 - Increase levels of giving among members.
 - Improve member relations through communications and engagement.
 - Improve the presentation and content of pledge drives to reflect our mission, vision and values as a community service organization.
 - Expand and improve direct mail and telemarketing activities to build member support.
- Actively pursue regional and national grants that support activities consistent with our mission, vision and values.
- Take necessary measures to assure maximum government support.
- Maximize the potential of Video Nine's technical facilities as significant sources of revenue.
- Explore the potential for local, national and international productions to become a more significant source of revenue.
- Explore the potential for online-generated revenue, particularly through memberships and sales of retail products (the long tail of content).
- Evaluate the capabilities of the Dana Brown Communications Center as a state-of-the-art facility serving the public.

- Evaluate any opportunities for increased revenue from KETC's broadcast facility.
- Evaluate the potential of the Dana Brown building as the site of the Nine Center for Public Media.
- Evaluate and develop the revenue potential of the website.
- Evaluate the cost/benefit of computer and software upgrades to support data management, membership development, social networking and retail sales and implement the results.
- Evaluate the challenges and opportunities associated with the analog to digital conversion.
- Prepare for the challenges and opportunities associated with the analog shut-off (2/17/09) including content on additional channels as well as information and equipment for our viewers.

Engagement



We will bring the community together by facilitating public engagement, connections and dialogue.

We can significantly expand our value to the St. Louis region by actively engaging and connecting citizens in ways that will strengthen civic life. As a community-licensed, community-supported public media organization, we must do more than develop, select and deliver content; we must also use our content and resources to facilitate public engagement, connections and dialogue. We must move beyond transmitting content in a one-way transaction from us to the community, and facilitate multi-directional flows of content and ideas. Through the innovative use of our facility, resources, content, staff, volunteers, partners, events and public media platforms, we can engage our citizens in valuable experiences and facilitate connections and public dialogue in ways that will advance our mission of bringing St. Louis together.

Goal:
Facilitate engagement, connections and dialogue on topics that matter to the people of our region.

Strategies:

- Facilitate learning and public engagement.
- Facilitate connections among our citizens.
- Facilitate public dialogue.

Learning and Public Engagement

We can enhance the value of our content by engaging our citizens in experiences that advance understanding and community action. Through partnerships with schools and community organizations as well as funded educational initiatives and community events we can engage teachers, parents, caregivers and children in positive learning experiences.

Public Connections

Community involvement and multiple public media platforms afford myriad opportunities for us to connect with our community and to connect our citizens with one another. We

have the unique ability to facilitate connections that matter to our citizenry, whether on topics of special interest to only a few or on issues of critical importance to the entire region.

Public Dialogue

One of the persistent challenges faced by the people of our region has been the paucity of neutral settings for public dialogue on critical issues. As our founders knew, a community's health and well being depends on its ability to support and encourage public dialogue. As a trusted, independent public media entity, we have gained respect for our unbiased approach to issues. The success of *Donnybrook* demonstrates the community's interest in debate on current topics. But in a diverse, complex community like ours, some of the most critical issues require extensive ongoing dialogue that engages many voices and points of view. As a facilitator, we can offer the neutrality of public media platforms as well as a physical space for convening public forums.

Tactics:

- Further develop our educational outreach programs for children in need. Now focused on literacy and health care, these successful programs are a model of community engagement: helping parents, teachers and caregivers learn how they can connect our content with the children in their care.
- Create fundable regional outreach programs related to local and national programs.
- Create events and lectures that convene and engage our citizens on relevant and enriching topics, on air, online and in person.
- Engage schools, colleges and universities, libraries, civic organizations and cultural organizations in our content through ongoing communications about upcoming programs and events.
- Develop our connections and collaborations with area schools, colleges and universities and seek opportunities for internships, fellowships and credit programs related to media.
- Develop online tools and resources as a means of connecting the citizens of our region and facilitating public dialogue.
- Pursue the establishment of the Nine Center for Public Media in our facility as the hub of public dialogue and topical connections in St. Louis.
- Establish return on resources as a measure of every relationship.

Identity



We will be a leading public media organization known for engaging, connecting and strengthening our community.

The identity of an organization is founded in its mission, vision and values, but is realized through what it says, what it does and how it is perceived. Our presence in the community must be highly visible; and our identity must be experienced through consistent images, messages and behaviors. Whether on air, online, in print, on the telephone or in person, our identity must carry our brand. And our brand must represent our mission, vision and values. Our effectiveness as a public media organization, supported by the community it serves, depends on our ability to increase our visibility and expand our presence.

Goal:

Exhibit the qualities that will establish our identity as the most trusted, valued and supported public media organization in our region.

Strategies:

- Strengthen our identity through a brand campaign.
- Expand our visibility through marketing.
- Create strategic identity partnerships.

Identity

Our identity must reflect the mission, vision and values set forth in this strategic plan. An initiative to develop a brand identity should be followed by a bold campaign to establish the brand throughout the St. Louis region. The brand should be implemented on air, online, in print and in standards of behavior exhibited by staff, volunteers and partners.

Visibility

Research has shown that we lack a strong presence in the community. A high level of visibility is critical to our success. High visibility reflects energy, engagement, involvement and community connection. High visibility creates a level of top-of-mind

awareness that increases the effectiveness of all communications and generates support. We have an opportunity and a responsibility to make ourselves known, valued and supported as a leading public media organization.

Strategic Partnerships

Partnerships with organizations, businesses, foundations and institutions that share and reinforce our values are of significant benefit in helping us establish our identity as a trusted asset to the St. Louis region. Through our relationships with compatible partners we not only strengthen our identity and expand our visibility, but also expand our connections with the constituents and stakeholders of our partners and our collective ability to serve our community.

Tactics:

- Strengthen our identity through an effective brand initiative that includes developing a brand image, brand messaging, brand standards and a bold campaign to establish the brand throughout the region.
- Create an encompassing brand that will elevate our image and assure consistent visual, oral and behavioral communication of that image in all activities and across all platforms.
- Establish an authentic, understandable, mission-driven standard for all internal and external communication and behaviors. Ensure that messages designed to reach and attract audiences are confirmed in the content and services we provide.
- Strengthen our visibility through a consistent, long-term, multi-platform marketing campaign that integrates marketing into every facet of the organization and instills the brand in every organizational function. Utilize our air, website, publications, direct mail, and telemarketing as well as external media, capitalizing on opportunities to develop trade agreements.
- Develop new and existing audiences.
- Establish relationships and partnerships with groups and individuals who are aligned with our mission, vision and values and will serve to reinforce our identity in their own communications.
- Utilize locally produced content as a tool to communicate our identity and value to constituents and stakeholders. Expand the value of locally produced content as a source of community support and revenue.
- Assure that all staff members exhibit respectful behavior, affirm the importance of our community and express genuine appreciation for all levels of support, treating every individual as an essential partner of the station.
- Gather additional demographic and psychographic information to better understand the preferences, motivations and practices of our audiences.

APPENDICES

HISTORY OF KETC/CHANNEL 9

The Concept

KETC/Channel 9 is a community licensee, conceived by the St. Louis Community as an innovative means to provide public education and dialogue on topics that affected civic life. It was a concept that required the vision of St. Louis citizens who realized that television – a relatively new public medium – had the potential to strengthen civic life. Those visionary citizens also believed that television could be supported by the community in the service of the community. The vision, commitment, collaboration, funding, and process required to make their concept a reality inspires Channel 9's strategy for the future.

The Local Conditions

In 1951, when St. Louis mayor Joseph Darst appointed a committee that would become the St. Louis Regional Educational Television Commission, the population of the St. Louis metropolitan area was soaring and the economy was on the rise. Between 1950 and 1960 the population of St. Louis County would increase by 73%. By 1970 it would increase by an additional 35%. In the years following World War II the nation began to flourish in a spirit of optimism and growth that saw a progressive effect in business, education, and culture. St. Louis mirrored the nation. It was in this spirit that the founders of KETC/Channel 9 initiated educational television in St. Louis.

The Community Makes the Concept a Reality

Community support was critical to Channel 9 from its inception. The three years leading up to Channel 9's first broadcast were challenging, but the need for educational television had been recognized, and the community was determined. Among the influential founding members of the commission was Arthur Holly Compton, president of Washington University and a Nobel Prize-winning physicist. Also on the committee were the Reverend Paul C. Reinert, president of St. Louis University, Arthur B. Baer, president of Stix Baer and Fuller, and Ray Wittcoff, real estate developer. Filmmaker Charles Guggenheim was appointed general manager, but by the time of Channel 9's first broadcast, Martin Quigley had assumed the position.

Channel 9 received its KETC call letters from the FCC, but needed additional funds move forward. Support came from the community when PTA members from more than 100 school districts went door to door to raise the \$100,000 Channel 9 needed. Schools were so eager for televised programs in classrooms that 25 school districts offered to pay Channel 9 for its services at \$1 per student. By the fall of 1954, Channel 9 was ready for its first broadcast.

Channel 9 Goes On the Air

At 9:00 p.m. on September 20, 1954, Channel Number 9 went on the air in a black-and-white broadcast from a temporary studio in the women's gymnasium of Washington University's McMillan Hall. After a welcome from Martin Quigley, and the station's board chairman, Arthur Holly Compton, Channel 9 broadcast its first program, *The Second Opportunity*, a play that dramatized the necessity of free thought in society.

Six months after Channel 9 went on the air, Powell B. McHaney, president of St. Louis Civic Progress, said: “KETC has become an important community institution. It has demonstrated its enormous potential value as a means of improving the quality of instruction in our schools, of providing our young people with helpful entertainment, and of bringing to a significant adult audience stimulating and unfettered discussions of public affairs and the elements of liberal education. It has made an excellent beginning.”

Channel 9 Moves into the Julius and Freda Baer Memorial Building

Only one year after its first broadcast, Channel 9 moved into its own building on the northwest edge of the Washington University campus. Funded by Arthur B. Baer and named in honor of his parents, the Julius and Freda Baer Memorial building was the first in the nation to be constructed specifically for educational television, and it would remain Channel 9’s home for the next 43 years. St. Louis artist Fred Conway was commissioned to paint a mural in the entrance. The mural’s title said it all: “Education Through Television.”

Channel 9 Acquires Members

Financial trouble struck again in the late 1950s, and Channel 9 was forced to reduce staff, cancel evening programming, and go off the air during the summer. This time, when door-to-door collections failed to provide the necessary funds, Channel 9 began to solicit \$10 memberships, and financial stability was ultimately restored. Membership became and remains Channel 9’s primary source of revenue.

Channel 9’s First Local Productions

Channel 9’s first focus in local production was to provide better children’s programming than what was currently available on the networks. At that time, the only programs for children were features such as *Kukla Fran & Ollie*, *Captain Video*, *Watch Mr. Wizard*, and *Lassie*. The time was right for Channel 9 to produce innovative children’s programming of its own. Over the ensuing years, the station’s remarkable successes included *The Finder*, *Room Nine*, *One-Two-Three*, *That’s What It’s All About*, *A Special Kind of Morning*, and *The Letter People*. With higher education on the rise, it was also time for Channel 9 to produce programs for college credit. The phenomenal success of the station’s first locally produced telecourse, *Religions of Man*, started a tradition of locally produced telecourses that would continue through the 1970s until nationally produced telecourses became readily available.

Channel 9’s Mandate for Community Engagement

In the station’s first annual report the founders stated: “The commission’s policy is to promote civic education by encouraging full and forthright discussion of public issues on KETC.” This mandate would soon result in public affairs programming that raised awareness of local matters and addressed civic issues such as zoning, integration, the Salk vaccine, wire tapping, rats, the Daniel Boone highway and sewer problems as well as. As time went on, the union of local and national programming would encourage more expansive community engagement.

PBS Begins Operation

In 1969, the year of Woodstock and the moon landing, the nation was on the eve of an event that would change the country’s concept of what was possible through television. Two years earlier, the Public Broadcasting Act had created the Corporation for Public Broadcasting to dispense annual federal appropriations for public television. In 1970,

when PBS began operation, the idea that television could help prepare children for school was innovative. So too was the idea that art, culture, literature, science, and history could be successfully delivered by satellite into the homes of citizens throughout the nation. By the mid-1970s, PBS programs such as *Sesame Street*, *Masterpiece Theatre*, *The French Chef*, and National Geographic specials were reaching a vast audience.

Channel 9 Expands its Broadcast Capabilities

In 1970 Channel 9 completed construction of a high-power color transmission center in South St. Louis County, and in 1971 began color transmission. In 1974, the station began broadcasting on Saturday mornings, then in 1976 added Saturday nights and Sunday mornings, and by 1977 Channel 9 was broadcasting from 8:00 a.m. to 3:00 p.m. in non-school periods. In 1978 Channel 9 became one of the first PBS stations to receive programs via the Westar I Satellite. In 1980 Channel 9 began broadcasting selected programs with closed captions for the hearing impaired and by 1987 was broadcasting designated programs in stereo. In the same year Channel 9 began to program cable television's Higher Education Channel (HEC). And in 1990 the station began offering selected broadcasts with Descriptive Video Service (DVS) for the visually impaired. Finally, in 1991, Channel 9 began 24-hour broadcasting.

Missouri Supports the State's Public Television Stations

In 1980 the Public Telecommunications Association of Missouri was formed to establish a statewide network that included St. Louis, Kansas City, Sedalia-Warrensburg and Springfield. That same year, the Missouri Legislature passed the Public Television Act for the appropriation of funds to the Missouri stations.

Channel 9 Seeks New Ways to Generate Revenue

Since Channel 9's first solicitation of members in the late 1950s, membership has been the station's primary source of revenue. Until 1998 Channel 9 generated revenue with on-air auctions, first partnering with the Camelot auction then by conducting its own on-air auctions. Channel 9's nearly 32,000 members generate nearly half of the station's revenue. Members join through pledge drives, direct mail campaigns and telemarketing efforts.

In 1982 Channel 9 created Video Nine, a for-profit production subsidiary that generates additional revenue for the station. Over its 25-year history, Video Nine has grown to become a significant revenue source and now serves production needs for several major St. Louis clients as well as Fox Sports.

ENVIRONMENTAL TRENDS

CHANGES IN THE MEDIA ENVIRONMENT

The media industry is undergoing unprecedented changes in:

- Technology;
- Audience and user viewing habits and expectations; and
- Business models.

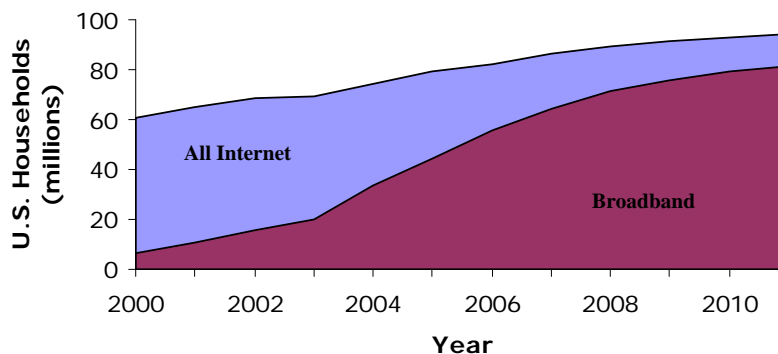
These changes are affecting public and commercial television alike, and traditional media, including newspapers and radio. Channel 9, like all other media organizations, must develop new ways to reach our audience and finance our work, or risk becoming irrelevant and uncompetitive. Maintaining the status quo is not an option.

With this plan, we recognize that it is essential for us to adapt to and help *lead* how St. Louisans interact with media and use it to help build a stronger community. The following trends underpin our three-year strategy. Note: Trends in St. Louisans' adoption of new technologies, mirrors national trends.

Technological Changes

- **The adoption of broadband in peoples' homes has increased access to video content - exponentially.** Broadband is one of the primary drivers of new media content as it transmits data 40,000 times faster than copper.

U.S. Household Internet Adoption, 2000-2011



- Research shows that the average broadband consumer spends 33% more time online than the average dial-up user, with the estimate that among all time spent online, 82% is attributed to broadband users.¹
- **Television stations are no longer the only source for video.** The “barriers to entry” that a FCC license and the high cost of video cameras and editing equipment provided for transmitting video content have eroded. The development of high quality, low cost production and editing equipment, combined with the increasingly popular practice of streaming video over the internet, has increased the amount and sources of video content which is available.

¹ Television Week – February 19, 2007 – Broadband’s Rapid Adoption (based on Nielsen/NetRatings)

The increasing quantity and ubiquity of video content increases competition for viewers' attention, yet also provides Channel 9 unique opportunities to secure its role as a trusted curator of content.

- User-generated content is sent over the internet via sites like Google's YouTube using high quality equipment that costs under \$4000.
- Newspapers and radio stations, once limited to providing content in print or in audio-only, post video clips on their internet sites.
- Internet-based retail outlets such as Amazon have teamed with TiVo to provide Video on Demand (VOD) services from major film studios and television networks. VOD services are also available from movie rental companies that are virtual (internet based only), as well as those like Blockbuster with bricks and mortar stores.

Shift from Analog to Digital Television. Congress has mandated that television stations shift from analog to digital transmissions by February, 2009. This digital technology enables stations to transmit and program on multiple channels concurrently. These changes provide stations the opportunity, and challenge, to serve multiple audiences simultaneously. An additional challenge of the transition to digital is to educate the public about the equipment they will need to receive digital signals, and how, with expanded channels, they can continue to find KETC/Channel 9 content.

Changes in Audience Viewing Habits and Expectations

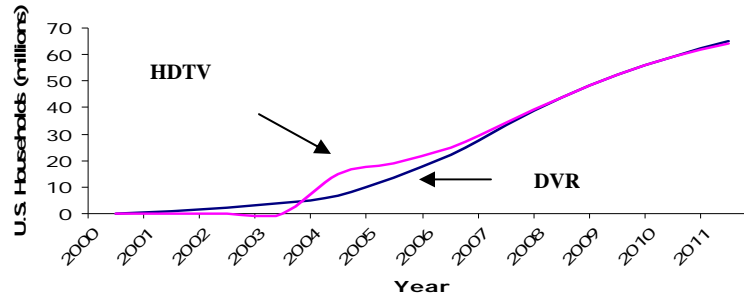
- **On-demand and time-shifting technologies are revolutionizing users' expectations and ability to control when they will access video content.**

Television station programmers no longer control when viewers watch the content that stations produce or distribute. "Appointment viewing" is decreasing as consumers use new technologies such as Digital Video Recorders (DVR) including TiVo, Video On Demand (VOD), RSS feeds and internet video streaming to set their own schedule for viewing content. While the practice of time-shifting, and expecting content on-demand is not universal, the trends are clear and the practice increasing.

Time-shifting makes it more difficult for video content providers like Channel 9 to create "a buzz" at a particular point in time. Yet, if an event or program is well advertised, and people know how to find it and record it, ultimately more people have the opportunity to see the content.

- Over half of all digital cable subscribers have used VOD, and DVR ownership and usage continues to grow. Market research shows that among digital cable subscribers, 24% have DVR subscriptions, up from 18% in 2005.
- The current impact of these practices and speed of the changes is debated – but the trend, is clear. Market research by Claritas, reported in *Broadcasting & Cable* in October, 2006 showed that 54% of digital cable subscribers used VOD (up from 41% in 2005), although most were not heavy users. Of the 53% of respondents who ordered their movies on demand, slightly more than 10% were regular users (ordering at least once a week), with another 30% ordering a movie once a month.

U.S. Household DVR/HDTV Adoption²



- **Increasingly, consumers expect to be able to access or receive video content wherever they want to, on increasingly inexpensive devices. Stationary, home-based televisions are no longer the only devices on which video can be viewed.**

Place-shifting challenges Channel 9 to make content available on the platforms on which our viewers expect to find it. This also gives the station the ability to make content available to a much larger audience.

- For under \$200, Sling-box technology enables users to watch the programs saved on their home DVR from anywhere in the world where they have internet access.
- Mobile phone video content and usage continues to expand, although the future growth rate is uncertain. According to TelevisionWeek³, the business of mobile phone television is poised to grow sharply in the U.S. as consumers get more comfortable with viewing video on their mobile phones, as high speed wireless networks proliferate, and as prices for phones continue to drop. Projections of how many Americans are likely to adopt mobile video vary wildly.
- TV networks are posting entire shows on their websites. 4 in 10 U.S. adults have watched, from their computer, a video on a TV network website.
- As of January, 2007, Apple had sold 50 million TV shows and over 1.3 million movies through its iTunes Store.

² Forrester Research – July 26, 2006 - The State of Consumers and Technology: Benchmark 2006

³ Television Week – January 9, 2006 – Mobile TV Huge By '09

Changes in Business Models

- **Companies are shifting advertising dollars from commercial television to the internet.** Advertising dollars have followed audiences, and reflect trends in media business models. These trends affect public, non-commercial media, as more and more companies view an online presence as the most efficient and measurable way to reach consumers.
 - The Interactive Advertising Bureau and PricewaterhouseCoopers LLP announced on June 6, 2007 that internet advertising revenues reached a record \$4.9 billion for the first quarter of 2007. This represented a 26% increase over the first quarter of 2006, and a 2% increase over the fourth quarter of 2006.
 - While online internet advertising is growing, online *video* advertising is growing even more rapidly. Significantly, online *video* advertising is most similar in form, to traditional television advertising. Market research firm eMarketer reported that U.S. online *video* advertising was \$385 million in 2006, up 71% from the previous year - more than twice the growth rate of overall U.S. regular online advertising spending. According to Jupiter Research, revenue from online *video* advertising could hit \$1 billion by 2010.⁴
- **Companies are increasingly linking their underwriting of public television to their advertising goals.** Increasingly, corporate underwriters support public television for commercial, not philanthropic reasons. Given this trend, KETC/Channel 9 must clearly articulate the value it provides underwriters in reaching important audiences. While remaining a non-profit organization, Channel 9 competes with commercial media sites for corporate support.
- **Individuals are changing how they buy, support and access information, cultural content and media.** The methods public media has used to attract individual donations and support must change in order to be effective in the future. Fewer individuals are becoming dues paying members of public television stations, as evidenced by nine years of decreasing renewal rates in the public television system as a whole.

Boomers and younger users are accustomed to accessing ever increasing quantities of visual and auditory content from a variety of sources – they have a huge number of choices. For this reason, the historic pattern of viewers “returning” to public television and becoming donors as they mature, may not hold true in the future.

Public media needs to find new ways to derive revenue from its broad reach, reputation for being a trusted curator of content, and ability to bring highly desirable demographic groups to its online, on-air sites. Clear business models have not yet been fully developed, and it is possible that multiple models will be needed to accommodate users’ preferences. Trends in other industries point the way to potential new revenue models.

⁴ Forbes.com – September 20, 2006 – Web Video Takes Off, Ads Trail

In the music industry, it is becoming increasingly apparent, that users are willing to pay for the content they want when it is easy to find and purchase.

- The explosive growth of iTunes alone helps demonstrate the power of new business models which provide ease of access. In the first six years of its existence, an estimated 2 billion songs were downloaded. In the first ten months of 2007, iTunes downloads were up 31% from the same period the year before.
- During the first nine months of 2007, the purchase of digital music tracks increased by 46% over the same period in 2006⁵.

In the commercial television industry, trial and error by Comcast demonstrated that that some people will pay for a commercial-free download, others prefer a free online version with advertisements, others prefer to watch the show “live”, and still others will use a DVR to record and schedule their viewing.

- **Government support of public media has been relatively stable over the past three years, and is expected to remain steady in the coming few years.**

⁵ Ed Christman in *Billboard*, October 6, 2007.

Demographic Trends in Our Region – Our Audience

St. Louis Region

The St. Louis Metropolitan Area is the 18th largest in the nation, with a population of 2,801,033 (2007 census) representing 1,041,639 households. The St. Louis Metropolitan Area comprises the City of St. Louis, St. Louis County, six other Missouri counties and seven counties in Illinois. The St. Louis bi-state region includes two state governments (Missouri and Illinois), 12 counties, one city/county and more than 200 municipalities.

The City of St. Louis reached its peak population in the 1950 census. St. Louis followed the pattern of many metropolitan areas with suburban sprawl leaving city centers nearly abandoned. Suburbanization in conjunction with the GI Bill, interstate highway construction, and changes in housing preferences shifted the population out of the city and into newly-formed suburbs.

But, conditions in St. Louis were compounded by the city's decision in 1876 to secede from St. Louis County and become an independent entity. The decision was intended to improve the economy of the city, but it resulted in the city's decline into conditions that have negatively affected both the city and county ever since.

City County Division

Despite optimism that the City of St. Louis will be renewed, the effects of this city county division remain the major challenge facing the St. Louis region today. The county grew and prospered, while the city's population decreased, businesses moved out, jobs disappeared, the school system faltered, the infrastructure weakened and crime rose.

With the region's worst poverty centered in the City of St. Louis, a destructive polarization of race and class took root. St. Louis has remained one of the ten most segregated metropolitan areas in the United States.

The decline of the city is a regional problem that has lacked a formal structure for solution. Issues that face the city and the county remain unsolved, and both entities expend precious revenue on duplicate services such as library systems, public schools, fire departments and police protection.

Population

Today the population of St. Louis County is 1,000,510, but the City's population has declined from a peak of 856,796 in 1950 to a low of approximately 344,000. Only recently has there been a slight increase in the City population now estimated at 356,837.

The racial makeup of the city of St. Louis (as separate and distinct from St. Louis County and the rest of the MSA) is: 51.20% African American; 43.85% Caucasian; 1.98% Asian; 0.27% Native American; 0.03% Pacific Islander; 0.80% from other ethnic groups; and 1.88% of two or more ethnicities. Hispanic or Latino of any ethnic group were 2.02% of the population.

Racial polarization is reflected in the city's neighborhoods. Historically, North St. Louis City has been primarily African American and South St. Louis City has been primarily European American. Since the mid-1990s, an estimated 30,000 - 40,000 Bosnian

immigrants have settled in the St. Louis metropolitan area, primarily concentrated in South St. Louis and adjacent parts of St. Louis County. This fragmentation has, on a positive note, given St. Louis some of its charm as a city of distinct neighborhoods reflecting the ethnic history and identity of its residents.

The City of St. Louis has one of the highest per-capita crime rates in the United States. According to FBI statistics it ranked third in 2005 in the country's highest murder rates for cities above 250,000. Nonetheless, rankings that compare metropolitan statistical areas [MSA's] and are considered the most accurate indicators of the health and stability of a region, indicate the relative safety of the St. Louis MSA.

Business Environment

For the first time in decades, St. Louis is beginning to experience the promise of a renaissance. This is fueled by an intense civic pride and the existence of numerous major companies, such as Anheuser Busch, Emerson, Graybar Electric, Stifel Nicolaus, Edward Jones, Wachovia Securities, Energizer, Monsanto, Solutia, Express Scripts, Hardees, Enterprise Rent-A-Car, and Charter Communications.

For decades, St. Louis has sought ways to renew itself, and these efforts are paying off with its investments and commitment to developing high-tech industries, a regional center for activity in the areas of plant and life sciences, information technology and advanced manufacturing. Several other factors which make St. Louis appealing for business growth are its housing costs which are 30.7% below the national average, and its ranking (in 2000) as the nation's "Best Sports City" a reflection of the city's history and sense of hometown pride.

The hope of a renaissance has also been encouraged by major renovations to downtown St. Louis. With the St. Louis Cardinals' new Busch Stadium and Ballpark Village, the new loft district along Washington Avenue, renovations in the areas of Cupples House, the Old Post Office, and St. Louis Centre leading the way, it is hoped that the City of St. Louis will again become a vital center in the region. The improvement in the quality of life in the City of St. Louis received international recognition with the World Leadership Forum award in the category of urban renewal.

Education

Within the city proper, the 168-year-old St. Louis Public School District controls the 92 schools in the public school system. With more than 38,000 students, the district is the largest in the state of Missouri and the 108th largest in the nation. (Need info on County)

According to the American Community Survey 21.4 percent of the adult population in St. Louis holds a bachelors degree compared with the national average of 27 percent. Almost 209,000 students are enrolled in the area's nearly 40 colleges universities and technical schools.

Media - Newspapers

St. Louis no longer has a locally owned, major newspaper. *The St. Louis Post-Dispatch* is the region's major daily newspaper. Founded by Joseph Pulitzer in the 1800s, the paper was owned by Pulitzer, Inc. until 2005, when the company was acquired by Lee Enterprises, a Davenport, Iowa based media conglomerate. The company also owns the *Suburban Journals*, a collection of local newspapers.

The St. Louis Business Journal, published weekly on Fridays, covers the region's business news. The Journal is owned by American City Business Journals, the nation's largest publisher of metropolitan business newspapers. American City is a unit of Advance Publications Inc., which also operates Conde Nast Magazines, Parade magazine, Fairchild Publications, the Golf Digest companies, Newhouse Newspapers and cable television interests.

The city's main weekly newspapers are the various neighborhood papers which together form the "Suburban Journals" and the primary alternative weekly publication is the *Riverfront Times* that focuses on issues of interest to young adults. A variety of glossy monthly and quarterly publications cover topics such as local history, cuisine, and lifestyles. St. Louis is also home to the nation's last remaining metropolitan journalism review, the *St. Louis Journalism Review*.

Media – Television and Radio

While the St. Louis metro area is served by a wide variety of local television stations, KETC/Channel 9 is the only independent, locally owned and operated station. St. Louis is the 14th largest designated market area (DMA) in the U. S., with 1,522,380 homes (1.51% of the total U.S.). The major network television affiliates are KTVI 2 (FOX), KMOV 4 (CBS), KSDK 5 (NBC), KETC 9 (PBS), KPLR 11 (CW), KDNL 30 (ABC), and WRBU 46 (MNTV).

The region's radio stations offer a variety of locally produced programming. KMOX (1120 AM), which pioneered the call-in talk radio format in 1960, retains significant regional influence due to its 50,000-watt clear-channel signal and unusually active newsroom operation. Public radio station KWMU (90.7 FM), a National Public Radio affiliate, also provides extensive, locally produced programming treating social issues, politics, and the arts. St. Louis is one of only a handful of U. S. cities to have its own independent community radio station, KDHX (88.1 FM), which features a wide range of music and talk from local residents.

Culture

Despite the challenges of a declining city, St. Louis continues to support some of the nation's leading public institutions. Through a unique state tax district established in 1972, St. Louis City and County support free admission to the Saint Louis Art Museum, the St. Louis Zoo, the Saint Louis Science Center, the Missouri Botanical Garden and the Missouri Historical Society.

In addition, the St. Louis Symphony Orchestra, Opera Theatre of St. Louis, and the Repertory Theatre of St. Louis are among hundreds of large and small arts organizations. KETC's neighborhood is a burgeoning arts district that includes the St. Louis Symphony, the Pulitzer Foundation for the Arts, the Contemporary Art Museum, the Sheldon Concert Hall, the St. Louis Black Repertory Company and more.

Forest Park, located on the western edge of the central corridor of the City of St. Louis, is one of the largest urban parks in the world, out sizing Central Park in New York by 500 acres (2 km²).

KETC/Channel 9 stands out among these institutions in our capacity to have a unique impact on the St. Louis community. Over the air, online and in person, we reach more members of our community on a regular basis than most of these cultural organizations combined. We have a solid reputation for producing and distributing quality and trusted content which is accessible to all. We will continue to use the known and as *yet* unknown potential of public media, to transcend the geographic boundaries which divide our city. As we have demonstrated with Your Stories: St. Louis Remembers World War II, we will serve as a source of information, a convener of discussions, and an entity that can strengthen civic life. Like the founders of Channel 9, we may not know all the ways that public media will *enable* us to do our work, but we know *why it should* be done.

2007 SWOT ANALYSES

Synthesis of Board, Staff and Focus Group opinions

Strengths

- Trusted, respected community asset, good reputation
- Quality content – intelligent, respectful of viewers, uninterrupted, not influenced by commercial interests, balanced, worthwhile, unbiased, makes you think, covers issues other media outlets avoid
- PBS programming
- Identification with PBS brand as most trusted institution (ahead of government and courts of law)
- National programming connects St. Louis with the world.
- Great physical facility and location
- Local programs raise awareness and pride for regional assets. They connect St. Louisans to one another and to the personalities, history, arts, culture and richness of our community.
- Locally produced national productions have the potential to showcase St. Louis, generate visibility and pride for St. Louis, generate revenue, and connect the world to St. Louis.
- Varied content of local and national programming provides a broad range of programs, always interesting
- Uninterrupted, non-commercial quality of programming allows viewers to relax, think and absorb content
- Sense of partnership and mutual respect with the community
- Family-oriented, safe
- Member/community-funded rather than government-funded or commercial
- Represents the people, treats viewers as citizens rather than consumers
- Makes St. Louis a first-rate city
- Does what no other media or organization can do
- Raises cultural awareness, brings culture into the home
- Children’s programming (essential to community, everyone grows up on PBS)
- Membership cost is a bargain.
- Concerts –live concerts are special events for community
- Pledge drives offer appealing concerts on air
- Dedicated staff
- New CEO
- Education mission makes us more than a TV station
- Strong viewing audience, especially for children’s programming
- Potential for collaborations with public radio

Weaknesses

- Low profile in community, low visibility, lack of community presence, weak outreach
- Lack of marketing – no clear brand strategy, marketing materials or initiatives
- Lack of clear mission, vision, values and goals
- Lack of strategic thinking or direction
- Lack of audience data, demographic information [general lack of useful historical data]
- Limited relationships with community (historically perceived as a sleepy, introverted organization)
- Disengaged board
- Poor communications to and from Board, staff, members/supporters and community
- Special programs not promoted enough
- Small market share
- Not enough in-depth local programming
- Not enough programming for young people (between children and older adults)
- Lack of awareness of educational outreach
- Pledge drives are too frequent, too long, too repetitious, annoying, displace regular programming, and focus too little on mission
- Weak development efforts – heavy dependency on on-air fundraising drives, understaffed in development
- Weak financial position – small endowment, insufficient funding sources in general and specifically lack history of individual donations
- High staff turnover, low staff morale
- Poor internal communications
- Poor follow-through, no sense of urgency

Opportunities

- Capitalize on positive identity of Channel 9 and PBS.
- Increase visibility and presence in community
- Greater awareness of programs and visibility could increase viewers and members
- Capitalize on local programming to connect with community – particularly more in-depth programming on local issues. KETC uniquely able to do this.
- Use locally produced national programs to elevate image and visibility of St. Louis while generating revenue.
- Capitalize on concerts as community events presented by KETC
- Make pledge drives more appealing, more connected to St. Louis, less repetitious (talk and programs), shorter breaks, more varied, possibly throughout year,
- Maximize other sources of revenue
- Utilize new technology and platforms to reach and engage younger audience
- Capitalize on belief that Channel 9 is a value to St. Louis
- Increase Board participation in fundraising
- Clear, focused, mission-related messaging in well-executed pledge drives, promotions, and other branding efforts that raise awareness and “package our

story.” This will put the community in touch with the values of Channel 9 and generate mission-based funding opportunities.

- Expanded and improved web site to provide a new platform for content, increase awareness, improve image, provide community connections, stimulate community interactions and help internal communications.
- Utilization of new technologies (iPods, streaming, etc) to expand our mission and generate revenue
- Increase community prominence to generate greater involvement and support and to achieve our mission and long-term vision
- Alliance with KWMU
- Alliances with universities and cultural institutions
- Untapped donor base
- Respect in the community
- Overcommercialization of competing network television provides opportunity to gain market share
- Develop new programs on St. Louis, people, business and arts

Threats

- Lack of community visibility and lack of awareness of Channel 9’s benefit to the community
- Similarity of programming to much of what is available on cable
- Multiple channel and platform options
- Not enough programming for young people
- Low profile, low visibility, lack of community presence
- Lack of awareness of programs and services
- Pledge drives increasingly annoying
- Older adult programming not relevant to younger adults
- Supporting Channel 9 a lower priority than personal needs and other charities
- When children grow up, young adults stop watching until older
- Shrinking membership
- Reliance on pledge drives for funding
- Weak corporate support, declining corporate base in St. Louis
- Aging audience
- Changing viewing patterns
- Low endowment and cash reserves, questionable model for short- and long-term funding
- Future reductions in national funding
- Media competition from outlets now offering options for content once exclusive to public television

OFFICERS and DIRECTORS

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Jack Schreiber, Commerce Bank, Vice Chair
Juanita Hinshaw, H & H Advisors, Chair Emeritus
Eugene J. Mackey III, Mackey Mitchell Associates, Secretary
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Ken Kranzberg, TricorBraun
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Lewis Shepley
Julie Stupp
Teresa Vogt, Anheuser-Busch Companies, Inc.
Milton P. Wilkins, Jr., Roman Butler Fullerton & Co.
Lon Zimmerman, Zimmerman Marketing Research

PLANNING APPROACH

- A SWOT analysis was conducted with the Board of Trustees.
- A Situation analysis and SWOT analysis was conducted with the staff.
- CPB facilitator Kay Sprinkel Grace facilitated a retreat during which the Board and senior staff examined mission, vision and values.
- Several drafts of the KETC Mission, Vision and Values were considered by the Board and senior staff.
- The station underwent a thorough analysis of major giving through participation with the Major Giving Initiative.
- A Board Governance assessment was conducted by BoardSource; a full-day retreat was completed; and BoardSource developed a report
- Ten focus groups were conducted for a thorough qualitative analysis of the KETC audience.
- A quantitative research analysis of the KETC audience was conducted.
- By-laws and Articles of Incorporation were reviewed by a committee of the Board. Changes were recommended and approved at the May Board meeting.
- Board committee structures were revised to reflect a “Governance as Leadership” approach.
- The Board organized a transition committee to introduce the new CEO to key community leaders and major donors.
- A new station editorial policy was approved by the Board in May 2007.
- The staff and board participated in the CPB Strategic Planning Initiative facilitated by Kate Sandweiss developing this three year strategic and a year-one action plan.

KETC STRATEGIC PLAN - FINANCIAL PROJECTIONS FY2008 - FY2010

		FY2008 - FY2010 (\$000's)						
----- SUPPORT & REVENUE -----		FY 2008	FY 2009	CHANGE		FY 2010	CHANGE	
		BUDGET	BUDGET	(+/-)	%	BUDGET	(+/-)	%
Annual Fund Contributions:								
Membership		3,769	3,960	191	5%	4,157	197	5%
Major Gifts - Individual		454	545	91	20%	654	109	20%
Total - Annual Fund Contributions		4,223	4,505	282	7%	4,811	306	7%
Foundation Grants		541	906	365		921	15	
Corporate Support:								
Underwriting - PBS Programs, Spot-Run		783	783	0		783	0	0%
Underwriting - Trade		122	122	0		122	0	0%
Underwriting - Local Production		170	220	50	29%	220	0	0%
All other (Prog. Guide Ad rev, concert rev share)		169	178	9	5%	187	9	5%
Total - Corporate Support		1,244	1,303	59		1,312	9	1%
Total - Development Revenue		6,008	6,714	706	12%	7,044	330	5%
Capital Campaign - lead gifts			1,000			3,000	2,000	
All Other Revenue:								
Educational Broadcast Services		357	364	7	2%	371	7	2%
Government Grants: Federal (CPB-CSG grants)		955	1,005	50	5%	1,080	75	7%
Government Grants: State of Missouri		345	432	87	25%	497	65	15%
National/Internat'l. Production		365	365	0		365	0	0%
VideoNine & NonProfit Prod.		1,835	1,835	0		1,835	0	0%
Revenue - All Other		446	471	25	6%	494	23	5%
Total - All Other Revenue		4,303	4,472	169	4%	4,642	170	4%
Total Support & Revenue		10,311	12,186	875	8%	14,686	2,500	21%
----- OPERATING EXPENSES -----								
Broadcast Prgm, Sched & Engr.		1,137	1,179	42	4%	1,224	45	4%
Program Purchases and PBS Assesments		1,418	1,483	65	5%	1,553	70	5%
Local Program Production		971	997	26	3%	1,025	28	3%
National Program Production		270	277	7	3%	284	7	3%
VideoNine Production		1,130	1,166	36	3%	1,205	39	3%
Education & Outreach		291	300	9	3%	310	10	3%
Promotion, Publications, Creative		622	637	15	2%	653	16	3%
Foundation Grant Deliverables		150	325	175		325	0	0%
Capital Campaign Expense			125					
Membership		1,886	1,922	36	2%	1,961	39	2%
Major & Planned Giving		255	261	6	2%	268	7	3%
Foundations & Grants		57	60	3	5%	64	4	7%
Development		154	160	6	4%	167	7	4%
Corporate Underwriting		299	308	9	3%	318	10	3%
Subtotal - Development		2,651	2,711	60	2%	2,778	67	2%
Administration/Occupancy/Info Technology		1,593	1,633	40	3%	1,676	43	3%
Interest Expense		127	127	0	0%	127	0	0%
Total Operating Expenses (before depreciation)		10,360	10,960	475	5%	11,160	325	3%
Depreciation		692	812	120	17%	972	160	20%
Total Operating Expenses		11,052	11,772	595	5%	12,132	485	4%
Operating Income (Loss)		(741)	414	280		2,554	2,015	
Cash from Operations - (Operating income/loss) adjusted for depreciation, capital expenditures and debt service:								
Operating surplus (deficit)		(741)	414	1,155		2,554	2,140	
Add: - Depreciation		692	812	120		972	160	
Add: - Interest Expense		127	127	0		127	0	
Less: - Fixed asset purchases		(150)	(1,125)	(975)		(2,425)	(1,300)	
Less: - Debt Service (principal & interest)		(228)	(228)	0		(228)	0	
Cash results of Operations		(300)	0	300		1,000	1,000	

