



Working Paper #2:

CLASSICAL RADIO 101

A Primer for Performing Arts Partnerships

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CLASSICAL MUSIC Initiative

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AMERICAN PUBLIC MEDIA

American Public Media is the national production and distribution division of Minnesota Public Radio.

“Radio is the dominant avenue of public access to classical music in the U.S.”

—Audience Insight, Inc.

John L. and James S. Knight Foundation Study

“The health of musical organizations throughout the country, from symphony orchestras and opera companies to chamber groups and choruses, depends on the existence of an engaged public, and it is radio that now and in the future will provide essential sustenance to that public.”

—Ted Libbey, National Endowment for the Arts

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Introduction

This paper is for you, our colleagues in the classical music business: performers, presenters, managers, publicists, music educators, record label and music industry executives. While some ring the death knell for classical music and publish “doom and gloom” predictions of its imminent demise, we believe otherwise. The Classical Music Initiative is stimulating fresh and energetic dialogue about the relationship of classical music artists and institutions and the possibilities of reaching and serving audiences through public media.

The Initiative was inspired, in part, by research Audience Insight, Inc. conducted for the John L. and James S. Knight Foundation. *The Classical Music Consumer Segmentation Study* (October 2002) was the largest cultural audience research project ever conducted in the United States and it concluded that **radio is the dominant avenue of public access to classical music in the United States**, far ahead of live performances and recordings.¹

Through the Classical Music Initiative, and thanks to significant grants from the National Endowment for the Arts and others, American Public Media is making a substantial investment in a national conversation to discover new program strategies and develop new talent that will strengthen and increase the production of classical music programming for the radio and related media.

And this is where you come in. Working Paper #1 reported on findings from a series of national meetings during the summer of 2003.² These leadership convenings brought together classical music program presenters, artists, performers, grantmakers and experts in new media to discuss the current state of classical music as an art form and the public service opportunities created by new technologies, and to brainstorm new program ideas and strategies for public media.

From these meetings we learned that many of the participants knew little about the public media business, or its trends, economics and challenges. We’ve written this paper to help provide a better understanding of the radio medium and how to use it effectively.

Why us? American Public Media is the national production and distribution arm of Minnesota Public Radio, the nation’s largest public radio network, and the producer and distributor of public radio’s largest body of classical music programming. Each week, more than 13 million people listen to programming from American Public Media; among them are 2.5 million classical music listeners.³

I asked key members of the American Public Media staff, along with some industry colleagues, to contribute sections from their areas of expertise in programming, production, distribution, fundraising, new media, broadcast rights, audience research and the like. The document that follows is intended as a reference tool. Please dip and browse accordingly.

I should mention what this paper is not, as well. This paper is not a guide to a radical and perhaps necessary reorganization of musicians’ relationship to media, nor is it written to help you become your own media outlet through strategies like low power-FM, Web streaming, music downloads or other new technologies. Instead it is a guide to the robust classical music radio universe that exists now, and that continues to provide the largest route to access the art form. (But, we will let you know that Working Paper #3 will originate from a musician-based orientation and will take a look at how forward-looking members of the music industry are using new media tools—some of which bypass all established media—in a wide variety of ground-breaking projects.)

We hope you will find this a useful guide to stimulate ideas for local and national classical music media partnerships, and to imagine ways to connect radio listeners to the living artists and institutions that sustain the art form.

Read on, and visit www.classicalmusicinitiative.org to learn about the Initiative’s Production Fund. We welcome your ideas and feedback!

—**Sarah Lutman**, *Senior Vice President*, Cultural Programming and Initiatives, American Public Media

¹ www.knightfdn.org/default.asp?story=research/cultural/consumersegmentation/index.html

² <http://classicalmusicinitiative.publicradio.org/about/paper.shtml>

³ Arbitron Nationwide, Persons 12+, Spring 2004

About Public Radio

What do we mean by “public radio system”?

There is no technical or legal definition for “public radio.” There are approximately 2,500 non-commercial radio stations in the United States, but these include religious and school or community-based volunteer stations that are not included in “public radio” as it is commonly meant.

Probably the best way to define the “public radio system” is to think of it as the universe of Corporation for Public Broadcasting-qualified stations, which consists of about 800 stations operated by 400 entities that receive financial support from CPB through Community Service Grants.

For the general public, “public radio” has become a de facto brand, and is typically used to describe stations with formats based primarily on the NPR newsmagazines *Morning Edition*® and *All Things Considered*® and a few other major public radio programs, such as *Car Talk*, *A Prairie Home Companion*®, *This American Life*, *Marketplace*®, etc. Music stations, principally classical music, jazz and Triple-A (adult album alternative) formats, are also considered “public radio” whether their program schedules include NPR news or are purely music. For example, classical KUSC/Los Angeles and Triple-A WXPB/Philadelphia are commonly thought of as “public radio” by listeners, even though they do not carry any NPR news programming.

Also remember that for many listeners, an important identifying trait for “public radio” is that these public radio stations ask their audiences—listeners and underwriters—for money.

What is the difference between national and local programming?

Simply put, national programming is widely distributed programming acquired by a local station from another source. Some national programming is free to local stations, but most major acquired programs have associated fees (or “carriage fees”), which range from small to very large. A small market station may pay \$100–\$200 to air a weekly program for a year; many large stations have seven-figure bills for their use of the NPR newsmagazines.

Local programming is simply programming produced by a station specifically for its local market audience. This can include an announcer playing music, a call-in program, concert broadcasts, newscasts, etc.

Note that many stations insert locally produced news reports into their local broadcast of the NPR newsmagazines. Other nationally distributed programming is designed to accommodate locally produced material, or, as in the case of the syndicated programming service *Classical 24*®, is designed to accommodate local material and mask the national source of the programming.

Ultimately all public radio stations and program producers are interested in providing public service and reaching significant audiences. Local stations analyze their individual situations and attempt to assemble the best combinations of national and local programming to provide a distinct voice to their own community, one they hope will attract audience and funding that will assure the health of the organization. National producers seek to provide the kind of programming that is simply too difficult or expensive to be produced by an individual station. The NPR newsmagazines are the best example. But national producers must do more than bring additional resources to the table; they must also demonstrate that what they have to offer is at least as valuable to listeners as local programming. Ultimately national producers and distributors must have good relationships with local stations, which are in essence the retail outlet for national programming.

Alphabet Soup: What's the difference between NPR and Minnesota Public Radio, PRI and American Public Media?

These entities are organizations that produce and/or distribute programming to public radio stations nationwide. They vary in structure and principal activities. Some examples include:

- **American Public Media™** (APM – www.americanpublicmedia.org) is the in-house distribution and national production division of Minnesota Public Radio and is responsible for programs such as *A Prairie Home Companion®*, *Saint Paul Sunday®* and *Marketplace®*.
- **Minnesota Public Radio®** (MPR – www.mpr.org) is a statewide network of 37 stations, and via American Public Media, producer of public radio's largest body of classical music programming. Minnesota Public Radio is governed by an independent community-based board of directors.
- Washington, D.C.-based **National Public Radio®** (NPR – www.npr.org) operates a news department, produces *Morning Edition®* and *All Things Considered®*, provides other arts programming such as *Performance Today®*, is responsible for the public radio satellite system, and represents the political interests of public radio nationally and in Washington, D.C. NPR is governed by a board elected by its member stations.
- Minneapolis-based **Public Radio International®** (PRI – www.pri.org) is principally a marketer and distributor of programming such as *From the Top®*, produced by stations and other independent producers. PRI is also involved in several production partnerships with the BBC and individual public radio stations. PRI is governed by an independent community-based board of directors.
- **WFMT/Chicago** (www.wfmt.com) and **WCLV/Cleveland** (www.wclv.com) are for-profit, commercial classical radio stations that distribute music programming to public and commercial stations. They each produce many of their own programs, such as WCLV's *Adventures in Good Music* with Karl Haas. The WFMT Radio Network is the production and syndication unit of WFMT. Seaway Productions fills the same role for WCLV. Some programs are produced elsewhere but are distributed by these two organizations (see Appendix C).

This is by no means a complete list of national program sources. It is relatively easy for individuals, organizations and radio stations to independently distribute national programming. New online resources, principally the Public Radio Exchange (PRX; www.prx.org), Association of Independents in Radio (AIR; www.airmedia.org) and Transom (www.transom.org), are making it even easier to market and access classical music programming.

What is typical staffing for a public radio station?

Staffing levels for public radio stations vary widely. To receive CPB's annual general operating support, stations must employ a minimum of five full-time staff. Organizations such as WNYC/New York City, WBUR/Boston and Minnesota Public Radio have hundreds of employees. Regardless of the size of the organization there are six categories of general work needed at any radio station:

- General management
- Financial management
- Engineering, facilities and technology
- Programming and broadcast operations
- Revenue (including membership, underwriting, grants, etc.)
- Marketing and public relations

Who makes programming decisions?

At a small station you may find people doubling-up on tasks. For example, combined General Managers/Program Directors and Revenue/Marketing Directors are not unusual. At large stations you may find dozens of highly specialized people fulfilling aspects of these tasks.

Most programming decisions are ultimately made by the Program Director (PD). Day-to-day operational decisions are often the exclusive province of the PD, but most major programming decisions also require consultation with staff, and approval from management and in some cases (but not all) an institutional board.

What is a format? Why is it important? How are formats changing?

Simply put, a format is what a radio station does. Most radio stations focus on a single type of programming 24 hours/day, 7 days/week. For ratings purposes Arbitron¹ measures many formats, which most radio listeners recognize: country, classic rock, smooth jazz, news/talk, sports/talk, urban, etc. A clear, consistent and reliable format is necessary in order for a radio station to succeed in attracting listeners.

Some public radio stations play a variety of programming, making it difficult to identify their formats. Over time most public radio stations have moved to more consistent formats. We now have many all-music and many all-news/talk stations within public radio. In small and medium markets some stations continue to enjoy success as “dual format” stations. Most dual format stations combine the NPR newsmagazines with music and some weekend entertainment programs. News/classical is the most common dual format, though there are dual formats that combine news/talk with jazz, folk and Triple-A as well.

It is widely believed that classical music as a format has suffered in recent years. Certainly the number of full-time commercial classical stations has declined, and many public stations have moved toward focused news/talk formats. There is some reason to worry, but the harm to classical music has been exaggerated. Most of the remaining commercial classical stations are very successful. In markets with multiple public stations, as one station moves toward news/talk another may move toward classical music. In addition, many public stations are adding second signals and services in their home markets. When second stations are added the most common programming approach is to air news/talk on one station and classical music on the other.

We may have fewer stations playing classical music than in the past, but the remaining stations are playing more of it. With format clarity, we may actually reach more listeners.

What role does the Internet play at public radio stations?

By now we assume reliable Internet connectivity and e-mail at every station. At the most basic level, nearly every public radio station has a Web site that includes a program schedule, links to other public radio sites of interest, and local contact information. Most stations' Web sites also have a way for users to make a contribution. Some even let members manage their own membership accounts online, an extremely valuable tool for public radio.

Many stations provide a live stream of their on-air signal and provide access to archived audio of popular local programs. Some larger stations have developed “destination sites” that include live streaming, streaming of alternative audio services, significant audio archiving, extensions of stories and programs heard on the air (the “tell me more” button) and even original Internet content that may or may not relate directly to on-air content.

Most major national public radio programs have well developed sites, and a great deal of public radio Internet traffic is to these sites. Users can listen to old programs, download audio or related information, buy products related to programs, purchase tickets to events, participate in forums and more. The sites for NPR News, *Car Talk* and *A Prairie Home Companion*[®] are very successful by any Internet standard.

So far, Internet use by public radio listeners has proven to be additive—it complements listening to the radio rather than competes with it. Yet the concept of “Internet Radio” has had limited success, due mostly to rights issues and the cost of broadband services. However, Internet listening is increasingly important to younger audiences. As rights issues are sorted out and broadband costs decline, one can begin to imagine a day when affordable wireless Internet connectivity could present a significant challenge to terrestrial AM and FM broadcasting.

¹ Founded in 1949, Arbitron Ratings is one of the leading radio ratings companies in the United States. Arbitron measures radio listening across the country, and produces radio ratings reports for cities nationwide. Stations use Arbitron Ratings to make programming decisions and to attract advertisers.

What about satellite radio?

Satellite radio is another new distribution vehicle for public radio. Sirius (www.sirius.com) and XM Satellite Radio (www.xmradio.com) have included a public radio presence since they debuted, and that presence is growing. Most of public radio's significant national programming is now available on satellite radio, with the notable exception of the NPR newsmagazines. Stations, understandably, are concerned about losing audiences to satellite radio services, but most thoughtful observers believe that in the future the public will expect to find *all* significant public radio services on satellite radio, online and through other new distribution technologies as they are developed.

The public will probably expect to find public radio content on whatever distribution platform they choose to use, whether radio, computer, cell phone or wireless hand-held Internet device.

What makes good programming?

This depends entirely on the listener. People read what they read, watch what they watch, listen to what they listen to and use the Web sites they use because they get what they want. When asked why he/she listens to a particular radio station, a listener will most commonly answer with one of the following: 1) It plays the music I like; 2) It gives me the information I need; or 3) I like the talent. These answers apply whether he/she listens to Mozart, Merle Haggard, *Morning Edition*, "traffic and weather on the eights" or Howard Stern.

Radio stations vary widely in their construction of music programming playlists. Some classical broadcasters are very adventurous while others maintain narrow playlists. Listen to determine a station's programming orientation. Your biggest chance of success is in proposing concerts or other music that fits within the station's sound.

Public radio has both national and local public service missions, which we pursue with a variety of public service formats. As classical music broadcasters we are responsible to the public, our license holders, our industry and classical music in general. As part of our cultural heritage, we take full advantage of our medium to serve the listener and the art. We are broadcasters who are also cultural institutions; radio is one of the most powerful ways to convey classical music yet invented. Changing technology will make the next several years an exciting time for classical broadcasters.

—**Craig Curtis**, *Senior Director of Research and Station Relations*, American Public Media

How Radio Is Made

Let's say you want to produce your own program. Before you begin:

Ask whom your program is designed to attract

As you've been conceiving your program, have you imagined a particular kind of listener who'll enjoy it?

In the performing arts, your audience cares enough to have purchased a ticket and found time to come and hear what you're presenting. But radio is called "broadcast" for a reason: your listeners could include the musically curious 18-year-old, the musically sophisticated 52-year-old and the person who just hit the scan button on the radio ... all at the same time.

Can you satisfy them all? Perhaps not. As impossible as it sounds, though, the best programs come very close to doing just that. They are conceived for a broad listenership, for people who have an interest in music—who may know something, but not everything about music—and for those who are open to learning more. But the main reason they listen is for the music.

Think of such a person. Do you know him or her? If not, create that kind of listener in your mind. Put clothes on her. How old is he? Put her in rush hour with kids in the back seat, or him in the kitchen with hands in dishwater and—here's the main thing—be able at any moment in your program to justify your request for his or her attention. As you continue conceiving your program, hold this person in your mind as one of your most necessary assets.

Determine the "packaging"

Almost all public radio programs are conceived for and governed by "the clock." Traditionally that has meant a one-hour show that's built out of some or all of these elements:

- A one-minute "billboard" at the top of the hour that gives the listener the basics of your show, i.e. introduces the program host, topic, theme or guests; gives a flavor of the program content through music and/or short interview clips; and entices the listener to stay tuned.
- A five-minute "newscast window" during which stations may insert NPR newscasts.
- The body of the program lasting 53 minutes and containing one or two internal 60-second breaks for local station identification.
- The program ends at 59 minutes.

(This is the model followed by most programs airing on news and information stations, but many classical music shows adhere to some form of it.)

That model has been in place for decades, but in recent years the iPod and satellite radio are causing producers to reconsider program lengths.

Options outside of the one-hour format:

- A five-minute module to fit into the "news window."
- A module of variable length designed to be incorporated into magazine formats.
- A 50-second mini-module to fit into the 60-second station identification break.

These are just a few and there may be countless others. But don't think that you absolutely have to come up with a new format: If you've got the next sure-fire program idea that would fit best in the one-hour format, go for it!

Gather your team

A program needs at least three people to have its best chance at success: the producer, the host and the engineer.

Producer

The producer is the person who has behind-the-scenes influence on what the program sounds like, and just like a film director or producer, has ultimate responsibility for the success of a program. Many programs have a production staff with varying responsibilities, but for the purposes of this discussion we'll describe the producer as one individual. As each program has different needs, the skills of that producer may shift. But every producer has two responsibilities: to make sure the program is presented in a manner consistent with the vision of the program and to be the listener's advocate in all aspects of the production.

All radio programming has a vision behind it. From that vision come decisions on how the program sounds: music choices, host choices, pacing of the programming, length of interview segments, production elements, overall editorial choices, even how funding credits are placed. The vision may come from shared conversations with station management, from research or from a personal passion. When a producer succeeds, every detail of the program will be in harmony and, at the same time, the program will be a cohesive and organic whole.

It's easy for a production team to get swept up in the fun of a production together, particularly if you have an idea or a performance that you believe deserves to be heard. However, if the listener is not kept in mind constantly, the effort will ultimately fail. This responsibility includes everything from levels (volume) to content. For example, if a listener can't hear or understand what the program's guest is saying, no matter how wonderful his words are, that listener will give up and go away. If your performance is poorly recorded, you risk losing your listener. The number one job of the producer is to be sure that the content is engaging and that it is accessible. This doesn't mean "dumb." Think of your program as a dinner party and the content as the conversation at the table. If you have a guest with no background in music but who is naturally curious, wouldn't you be sure that he is included in the discussion? The producer watches all elements of the program with the listener in mind. Above all, you want to engage the listener and encourage him or her to stay with you.

If you have an idea for a radio program, it is essential to recruit a producer, preferably an experienced one. If that's not possible, assign one person to the producer's role. Ask that person to participate as the program's overall guide and to try to "think like a listener."

Host

This is the person on microphone. With listeners in mind and your sure-fire program concept, you'll be able to identify the best person to articulate the sound and sensibility of the show. An essential part of the host's duty is to deliver the words effectively to reach the listener. While that sounds obvious, it means that the host's script must be evocative yet concise—no small thing—or, if there's no script, the host must ad lib in such a consistent and convincing way that the program's vision is achieved and listeners get what they came for.

Engineer

The engineer is the person working with the producer and host who technically assembles the program. The engineer should be fluent with at least one digital editing system, e.g. ProTools, and knowledgeable about microphones, recording techniques and studio equipment. Make sure the audio quality of the end-product is "tops." Radio stations can frequently refer you to top engineers in your local community.

Are you working with live or pre-recorded material?

What's the content—the music? Are you featuring live performers or pre-recorded concert tapes, or are you spinning CDs? If your concert is to be broadcast live, then in addition to the microphones and mixing console, you'll also need high-quality stereo telephone lines (called ISDN, or Integrated Services Digital Network) from your site to the local radio station. If you're recording on-site for later broadcast, you'll need high-quality recording equipment, i.e. direct-to-computer-drive, CD burners or a DAT (Digital Audio Tape recorder).

What's the final product? Post producing for broadcast

Most public radio programs are assembled ahead of time in a digital workstation. The music, recorded host narration, interviews and other elements—all the pieces that go into making the program—are mixed in a quiet room with excellent speakers and acoustics. The program is usually produced onto a CD for broadcast, though new technologies and formats offer new methods for playback and distribution.

—**Brian Newhouse**, *Senior Producer*, American Public Media

Partnering With Local Stations

So you want exposure on a local station ...

What research should you do before you plunge ahead?

First of all, get to know the station's overall programming schedule and tone. Does the station have a specific place in the broadcast schedule for what you propose? If you want your concerts on the air, find out if the station uses concert recordings. If you don't have your own engineer, find out if the station has someone who goes to venues and records performances. If you want to be interviewed, find out if the station does interviews. Most radio stations have Web sites with basic (and in some cases extensive) program information.

Before you propose making your own program, see if the station has worked with outside partners before. Also, make sure your idea isn't something the station is already doing. Offer fresh, appealing content that fits within the station's format. Do your research to determine who the decision-makers at the station are—and others who can help you realize your program. Be sure to use their preferred means of contact.

When you're proposing music-based programming, it's important to understand that radio music programming is different from concert programming, and that the station's audience is different from the concert audience. Unlike the focused experience of sitting in a concert hall, people use radio as a secondary activity, to accompany them as they do errands, clean the house, eat breakfast and work at the office. To this end, stations develop their own effective ways to communicate and build trust with their audiences.

When seeking coverage or pitching stories, recognize that a station's main purpose is to serve its listeners with interesting, informative programming, not to promote your organization. With that in mind, be prepared to pitch "newsy," interesting story angles, and be able to explain why a listener who doesn't follow classical music might care about your story. Offer an articulate, approachable spokesperson. Understand that news reporters are sometimes called upon to ask more challenging questions than might be expected of music interviewers. And be prepared to have your pitches rejected more often than not.

What's the timeframe?

Stations plan music programming far in advance, often quarterly or annually. If you're proposing a weekly show, think in multiples of 13, as many Program Directors prefer to schedule on a quarterly basis. For example, if you deliver 11 one-hour shows, PDs will need to find "filler" for two weeks of the quarter. Recommended lead time for news coverage varies according to the story and according to the size of the news staff; one to four weeks is usually fine for predictable events.

How do stations measure successful programming?

A respected Program Director recently noted at a conference that she uses her instincts to try out new shows—and research to cancel them. Stations get quarterly ratings from Arbitron, the company that measures how many people are listening (Cume) and for how long (Time Spent Listening). Arbitron's metrics are parsed into time of day and day of the week, so it's easy to chart the peaks and valleys of a station's programming schedule.

In addition to Arbitron's data, station executives evaluate programming through direct audience response: phone calls, letters and pledges for particular shows during on-air fundraisers. Positive press coverage and the professional judgment of the station's staff are also in the mix.

Opportunities for performing arts partnerships with local stations

There are many opportunities for collaborations with stations that can provide exposure and support for your musicians and events. It doesn't have to be a live or recorded concert broadcast on Friday night. Here are some ideas and tips from radio station and performing arts personnel:

1. Music programming

- Provide CDs of your artist/ensemble/organization's performances for airplay.
- Provide concert tapes (tip: provide top quality performances and top quality audio—with cleared rights to broadcast).
- Collaborate on live broadcasts from venues (tip: hire a great recording engineer).
- Create in-studio performances.
- Use excerpts from concert broadcasts as "audio PSAs" to promote upcoming concerts (when broadcast clearances permit extra plays).

Be as flexible as possible with music clearances and broadcast permission from artists; make it easy for stations to play with you—i.e. promote you!

2. News/cultural affairs programming

- News features
 - WCLV/Cleveland engages two critics to review Cleveland Orchestra performances and other selected concerts. The purpose of *Considered Opinions* is to provide a critical voice beyond that of *The Plain Dealer*, Ohio's largest newspaper. *Considered Opinions* broadcasts are sponsored by a local advertiser.
- Provide key artists for your local station to interview
 - WNYC/New York City frequently incorporates classical music stories in its news and interview programs. The station looks for broad, human-interest angles to make connections and draw its news-hungry listeners to topics about classical music – i.e. an interview with the Muir String Quartet on their commission of a new set of instruments from the same tree!
- Station arts magazines such as *Arts Minute*, *Morning Spotlight* and/or promotional arts "infomercial" programs
 - WQED/Pittsburgh honors a volunteer each month with the VITA Award ("Volunteer in the Arts")—a check for \$1,000 and a feature on its one-hour weekly *Sunday Arts Magazine*; VITA is sponsored by a local company.
 - South Carolina Arts Commission produces a series of radio segments called *Arts Daily* and a Web site (www.artsdaily.org) for South Carolina Public Radio's eight stations. The producer says that the effort has been "more wildly successful than they could have ever dreamed."

3. Promotions

- Give-aways: Provide your local station with tickets and CDs to promote concerts.
- Create contests with your local station to support community outreach.
 - KBPS/Portland stages an annual Talent Search (18 and younger) with a concert broadcast on Mother's Day.

4. Web site and e-marketing

- Post radio station URL on arts Web sites and in e-newsletters and ask your local station to do the same for you.
- Provide music clearances to post archived broadcasts (complete or excerpts, streaming or MP3 downloads) on station and/or arts organization Web sites.

- American Public Media’s Web site for *American Mavericks* has a Listening Room with two “on demand” new music channels—“Crunchy” and “Smooth” (<http://musicmavericks.publicradio.org/listening/>).
- WMFE/Orlando archives its weekly *Arts Connections* coverage of Central Florida’s cultural events for “on demand” listening (www.wmfe.org/907/arts/).
- Create Web site content for added value to the music experience.
 - Host/producer Brian Newhouse wrote a lively blog (Web log) of his experiences at the 2004 Music@Menlo festival for American Public Media’s Web site and accompanying broadcasts (www.americanpublicmedia.org/programs/music_menlo/journal/2004/).
- Encourage station to set up an affiliate partnership with an online retailer to post “Buy CD” links with station playlists to sell your commercially available recordings.
 - Public Radio Music Source (PRMS, www.prms.org) is an online music retailer that serves public radio listeners and stations. Hundreds of public radio stations already link their playlists to PRMS as a service to their listeners.
 - The classical Web retailer ArkivMusic.com provides playlist links for a growing list of participating stations that includes WQXR/NY, WGMS/DC, KUSC/LA, KDFC/San Francisco, KING/Seattle, KMFA/Austin and WDAV/Davidson, NC.

5. Underwriting and sponsorships

- Buy time on the air for underwriting spots to ensure delivery of your message.
 - Schedule for frequency and consistency: a listener should hear the spot at least three times if you want them to act (i.e., buy a ticket to your event). You can build your brand by running a spot at the same time each day for habitual listeners.
 - Media sponsorships are two-way streets: in exchange for on-air credits, trade space for a station logo in programs, brochures, posters, etc.; trade for tickets that station clients and staff can use.
 - Help stations find companies to sponsor radio arts updates and arts magazine programs that promote local arts events (companies get positive exposure and benefit from the “halo effect” by supporting and aligning with the arts community).
 - Help stations find sponsors for ongoing daily or weekly programs.
- Gain exposure via radio station Web sites: banner ads, streaming audio spots and page sponsorships. Capitalize on the large volume of traffic radio stations generate from music programming and on-air promotion.
 - Classical 103.5 FM in Washington, D.C. (WGMS) is one of many stations with an arts community-rich Web site: arts calendar (with do-it-yourself postings), ticket exchanges, arts spotlights, etc. (www.classical1035.com).

6. Events—on-air and off-air

- Request your local station’s on-air hosts for your concerts and events.
 - Pre-concert lectures or ongoing hosting during concerts.
 - Go where your audience lives and plays. Minnesota Public Radio provides announcers and organizes entertainment at the State Fair as well as local orchestra performances!
- Help increase your local station’s presence and community involvement.
 - WQED/Pittsburgh broadcasts in the evening from a remote booth in the downtown Cultural District. Visible to pedestrians, it provides opportunities for impromptu interviews and performances, and it sounds live and local.
- Take advantage of live performances of national radio shows on tour. When programs such as *A Prairie Home Companion*® and *From the Top*® come to town, they provide opportunities for local station outreach. Listeners have the chance to meet each other and stations have the chance to see their audience in the flesh.

7. Station fundraisers

- Provide tickets, CDs and memorabilia as membership premiums; offer discounts on tickets through station Arts Cards.
- Provide staff for phone banks, encourage artists and executives to help pitch on the air, have board members coordinate challenge grants.
- Ask artists to donate recorded performances for station membership CDs, record fundraiser jingle/phone number, or perform at donor house concerts and station pledge parties.
 - KBPS/Portland sponsors Classical Cruises for pledges of \$40: afternoon-long cruises on the river with live performances.

8. Talent/resource pool

- Provide stations with talent and resources from artists/arts organizations to host and/or produce radio programming.
- Ask your station to provide talent and resources to benefit your art organization: pre-concert lectures, music appreciation classes, educational outreach in schools.
 - Classic99 (KFUO)/St. Louis “gives back to the community that supports it” with an extensive educational initiatives program, including “Classic Kids at School” and “Young Heroes in Music” concerts (www.classic99.com/eip.htm).
- Ask your station to provide space for community arts board meetings.
- Invite station personnel to join arts boards (and vice versa).
- Co-produce CDs with station logo on the back.
 - WQXR/NY helped the Orchestra of St. Luke’s launch its own label, St. Luke’s Collection, in a co-production deal that included promotional radio spots.
 - For its second release, St. Luke’s collaborated with Minnesota Public Radio, who provided liner notes for Bach’s Brandenburg Concertos and facilitated the CD offer as a public radio fundraiser pledge premium via VisAbility.com.

More radio/performing arts partnership ideas can be found on the **Classical Music Initiative’s Radio Partnerships Ideas Exchange: www.classicalmusicinitiative.org.**

What collaborations with local stations work for you?

Send your success stories to: info@classicalmusicinitiative.org

—**Wende Persons**, *Marketing Consultant*, Classical Music Initiative, American Public Media
and **Don Lee**, *Senior Director for Arts and Culture*, American Public Media

Partnering for National Distribution

So, you're interested in national exposure ...

Choose your relationship

Twenty-five years ago, when national programming was first opening up on public radio, local broadcasters were very interested in acquiring national productions for several reasons: The programs often featured marquee artists or performing ensembles, the production quality was high (perhaps even higher than what the regional station could do), and the programming provided a diversity that the regional station could not get elsewhere. Since then, the number of national productions has increased significantly, so that many classical programs compete with each other.

Regional or local public radio has also taken giant strides in its own programming and the quality of local service is often as high as the product from national distributors. This means that an artist or ensemble looking for national radio exposure needs to think creatively to produce something new and attractive to stations. You can choose the level of involvement you would like to pursue in a national production, with varying benefits and disadvantages. By thinking through your objective and the kind of investment you want to make (time, money, staff), you can identify which path (or relationship) is right for you:

- Artist or ensemble is featured on an existing national program
- Partnership with radio station or program distributor
- Producing your own program

Featured performances

Established national programs like American Public Media's *Saint Paul Sunday*[®] and NPR's *Performance Today*[®] offer a way to gain national exposure with minimal involvement and cost. The advantages to an appearance on a program like this are significant: Program carriage (the number of stations carrying the broadcast) is high so the number of people likely to hear the program can be very large. The only disadvantage is that an appearance is likely to be for just one program.

Before you contact the producers of a program, research what the program sounds like. For example, the producers of *Saint Paul Sunday* book artists ranging from soloists to small choral ensembles, but don't book individual conductors or orchestras. They also don't use recordings, so they won't be interested in a call pitching a new Mahler CD by the "Elm City Orchestra." The program's Web site is a great place to start this research. Some producers need three to six months lead-time before booking, though this can vary. (If you're turned down because of this, ask what their booking schedule is so that you can call back at the appropriate time.)

Different national programs will have different requirements when it comes to broadcast rights, so it's a good idea to know what you can provide before you begin. If you have a concert recording you'd like played on *Performance Today*, have you acquired the national rights? What is your arrangement regarding the Internet and streaming or archiving? Do you have an arrangement with a record label that may help (or hinder) your effort? These issues will be increasingly important in the coming years and a good idea may get stalled or even stopped for lack of these rights.

Established national productions subscribe to the radio ratings service Arbitron for audience information and can tell you how many people listen to their program (though not specifically for one feature). It is also a good idea to inquire after the broadcast if there has been listener feedback that can be shared (e-mail, online forums, etc.).

Creating a partnership

When organizations think about developing programming for public radio, the most common partnership between a performing arts organization and a station or distributor is the recording of concerts for broadcast. The most typical effort is to create a one- or two-hour program featuring an ensemble. For example, the “Elm City Orchestra” may work with its local radio station to record and produce concerts for local broadcast and national distribution. The two organizations may split the costs of the production, with the orchestra covering the national broadcast rights for its musicians and the radio station covering the costs of recording, production and broadcast (though this may vary).

Once again, broad acquisition of flexible rights will allow the media partner to broadcast, re-broadcast and distribute the music in many different ways and forms:

- Distributed as part of a national series
- Distributed to the European Broadcasting Union (see Appendix A)
- Used in another program or series
- Archived for on-demand listening on the Web
- Programmed on satellite radio
- Used on compact disc or downloadable media (such as iTunes or MP3)

A deeper form of partnership is less typical and involves maximum creativity and flexibility from both partners, but much richer programming can result (and much wider distribution or carriage). Such a partnership will often depend on a talented artist or a major figure in the presenting organization who will provide the vision for the program. It may be something unique or something as simple as that person’s perspective on a topic. The possibilities are endless.

One example is to take material recorded in concert and build something for radio or new media *inspired* by the concerts, but not necessarily representing them as the live audience heard them. Both American Public Media’s *World Choral Spectacular* and *Music@Menlo* package the best of the concert series in a unique way for the radio audience. Another significant example is the Peabody Award-winning *American Mavericks*[®] series (<http://musicmavericks.publicradio.org/>). Hosted by Suzanne Vega, *American Mavericks* was produced by American Public Media in association with the San Francisco Symphony and Music Director Michael Tilson Thomas. Excerpts from the Symphony’s *American Mavericks* concert series are woven throughout the broadcasts with the complete works available on the program’s Web site. This approach offers a taste of the music on the air and more depth on the Web site. The marriage of media uses radio as a “broadcasting” medium and the Internet as a “narrow-casting” medium for niche interests.

For any of these partnerships, energetic distribution will be a key factor in the program’s success. Don’t depend on your media partner to manage this alone. The more you can collaborate, the more successful your project will be. Collaboration includes rights clearances, helpful contacts in critical cities, and support for marketing and public relations.

Producing your own program

For various reasons, you may decide you want to have full responsibility for a radio program that represents you or your organization. The chief benefit is that you have editorial control over the material presented. You may have access to significant funding which you want to keep in-house. On the other hand, you will have all of the responsibilities of the production: expenses, staff management, legal issues, marketing and distribution, to name just a few. The effort and money involved in making a successful (or at least excellent) program is usually underestimated. Our advice? Read this paper carefully and hire a producer with excellent credentials. Outline your expectations together and agree on how you'll manage different areas. Because the costs of doing your own program are easily underestimated, use the sample budget outline in Appendix D as a guide to discovering hidden costs.

Currently five major distributors in the United States handle the bulk of national program distribution in public radio: American Public Media, National Public Radio (NPR), Public Radio International (PRI), WFMT (Network Chicago) and WCLV (Seaway Productions). However, as media technology evolves at a rocket pace, self-distribution may be the model you'll choose. If you decide to approach an experienced distributor, be sure to familiarize yourself with its work; does it carry programs that may be in competition with yours? How successful has it been with similar programs? Once again, outline your expectations in advance.

Marketing and research will be a significant part of your plan, so be sure to budget adequately for this expense. Gathering audience information is also a cost that you'll want to consider, as it provides a means to evaluate your program. A good marketing person can design a station survey or call-out for you if you need more information on how your program has fared. Carriage information on the number of stations, size and locations of markets is a good starting point.

Radio is still the best way to reach the most people at one time, but with media evolving so quickly, there may be opportunities to create programming or content that reflects your ideas or vision and is not as costly as a traditional radio special or series. Our best advice is threefold: 1) be flexible with your programming ideas; 2) stay current with developments in media; 3) negotiate broad acquisition of rights to allow you to seize opportunities as they arise and keep you out in front.

—**Mary Lee**, *Managing Producer*, National Music Programs;
Project Director, Classical Music Initiative, American Public Media

Web Initiatives

Getting your message and music out via the Web...

Good news, bad news

It is a challenge to bring classical music to life on the Web. The bad news is that there have been only a few success stories. The good news is that the territory is still wide open for someone with the “killer app” for classical music online.

First of all, avoid the pedantic. The data-bearing capacities of the Web invite an over reliance on facts and data. It is so irresistible—and so dulling. Explore what other musicians and pop music enterprises are doing, and use them as models.

As broadband¹ is here for much of the audience, don't be afraid to jump into a novel presentation. Try Flash.² Be interactive and engage the audience, rather than just report or present information. Allow your audience to manipulate and play with the performance. Use the rules of video games. Translate audio to video and back again.

Ask yourself: What is it that classical music evokes in you as a producer? What are you driving at in presenting classical music? Let those ideas/goals/objectives guide your online approach as well. Define your audience and tailor your appeal. What kind of music are you presenting? Let the look-and-feel of your site reinforce the qualities evoked by your audio presentation.

Please, please make it fun

The world doesn't really need another dimly lit, burnished violin against a black backdrop. Your Web site needs some zip, some light-heartedness and some challenge. It needs games and intriguing *bon mots* and zingers. Why let pop musicians have all the fun? On the other hand, the most beautiful or technically breathtaking site is a turn-off if a user can't find what he or she is looking for. Every question raised gives users an excuse to exit. So if you're providing music or other content to listen to, put it front and center, and make it easy to find. Don't presume everyone knows how to listen online, use plug-ins and download music files. Provide help. Like it or not, it's necessary to serve both ends of the technical spectrum.

Let users be playful and run the show in as many ways as possible. Give them options to assemble the order in which they wish to play things or proceed through the site. Let them experiment with the material. Let them download and own as much as possible. This capacity will be affected by rights issues; work with artists who are excited by new media and who are willing to permit downloads.

The online world is an excellent “play space” in which to be experimental. Sometimes people say, “It's only the Web,” or “It's not good enough for the radio, let's put it on the Web.” (Since when should a Web site be the garbage bin for an organization?) Still, there is some truth behind those expressions. Production expenses can be far lower than for traditional media, and things can be tried and tweaked over and over for immediate feedback. The transient, quick and quirky nature of Internet media invites you to be more spontaneous, lively and interactive. (That's not the same as silly, low-quality or irrelevant.)

Working with radio station Web sites

- Provide images to go with your audio content. These can be incorporated into the site in many ways. A series of photos taken at a performance or rehearsal or portraits of performers and commentators satisfies Web users' expectations and makes the Web producer's job easier. Be sure to provide captions, descriptions and artist/photographer names—and the rights for the station to post your images.
- Allow the Web producer to break up long works into small chunks or in other ways mix up the materials. This will encourage audience sampling and interaction. Post the length and subject of each audio excerpt as a courtesy to the listener.

¹ High-speed data transmission; high-speed Internet access—generally via DSL or cable modem; fast enough to transmit applications such as streaming video.

² Multimedia technology developed by Macromedia to allow for interactivity.

- If you are asking a public radio or commercial classical station to broadcast a musical work over the air, also be ready to give them the rights to incorporate that work into their Internet audio stream.
- A station may want to archive (store) your work on its site for a period of time. This can be a great opportunity for you. The station will probably have a standard method by which they process the audio and store it. The encoding typically involves some compression and other fiddling that could result in a loss in fidelity to some extent (but not always). Listen to the station's existing archived audio and expect that yours will have a similar quality. Post the audio file's URL (Web address) on your own Web site so you can tell others where to listen to you online. Also, find out if the station is going to leave it there permanently. If you allow only temporary archiving of your work, be sure to contact the radio station when the period is up and gently remind them to remove the work from the archive.
- Request that your own Web site address is posted on the radio station site with the archived audio, and make sure the link works. Again, a gentle reminder will be appreciated if something is broken.
- Consider creating a special version of your piece for the Web. What works for broadcast, in the newspaper or on TV may not be the best way to represent your work online. Online writing can be more direct, informal and compressed. That's not to say thoughts can't be big and wide, only that the presentation needs to conform to Web interfaces. The same goes for audio content. Sitting in front of a computer is a completely different experience from sitting in a concert hall. Less can be more.

E-mail

Consider sending out audio samples via e-mail. If you have a place where your audio is hosted, you can link to it from an e-mail that you send to your audience. If you have music archived on a radio station site, ask to use the link in your newsletter and send your audience to the station's site for a listen.

Web audio lingo

- **Streaming audio:** When you're playing music on your computer, you're listening to streaming audio. This term is coming to mean more specifically live or continuous audio, such as when you listen to an online radio station broadcasting in real time.
- **Archived audio:** When you choose to listen to a single recorded piece on a Web site you're listening to archived or "on-demand" audio, available at your convenience, such as the "Listen" audio clips at Amazon.com's CD store. Lots of radio stations are finding that their archived programs and features are attracting significant audiences—perhaps eventually more than the original on-air broadcasts!
- **Digital encoding:** Music and talk go through extra processing steps in preparation for delivery via the Internet. In addition to being compressed, the files need to be formatted to be deliverable from a particular brand of server and readable by your computer's media player—such as Windows Media Player, Real Player and Macintosh's QuickTime. That's encoding.
- **MP3 file:** Online audio files can be stored in several different formats. MP3 files are the most popular format for distributing music on the Internet—as they are downloadable.
- **Downloads:** These are audio files that can be taken off a Web site and saved on your own computer or on a portable device such as an iPod and played whenever you want to hear them. Downloading has copyright implications in that people who download a file have possession and full use of it much as they might a CD recording.
- **Streaming and downloading rights:** Performers control the distribution of their work through contracts and agreements. Streaming and downloading rights refer to legal agreements between a performer and an enterprise that would like to distribute the work on the Internet. With streaming rights, a listener has to come back to a Web site over and over if he wants to hear a piece. But if downloading rights have been granted, the user may copy the piece onto his computer or portable playback device once and for all. Performers grant download rights as promotional tools to get their name and music out to the broadest audience, but it's a sensitive issue. Once a file has been downloaded, the performer loses control over how it may be used in the future, including digital piracy—i.e. reselling perfect digital copies without royalty payments back to the performers.

About those pesky rights

Classical music institutions have been slow to enter the online arena. Performer, recording company and composer rights issues are either not very well resolved, or have been resolved to meet the demands of the more conservative entities. It can be a struggle, but you need to negotiate the rights to stream classical music on the Web. You'll find it easier to negotiate if you're streaming in real time (there are settings you can adjust on the server that prevents easy downloads) although downloads are what the audience wants most. Who wants to be tethered to a big, clunky PC? You may be lucky to work with performers, ensembles or large organizations that are excited about the possibilities for broadening audiences via music on the computer. If you find resistance, push for an experimental trial, and promise to take down the audio after a set period of time. If you produce the streaming music to high standards, you may get more acceptance by the artists than you would if you just chunk something through the processor.

Streaming on your own

The economics of Web streaming are changing. As the streaming media distributors become more competitive, you may find a place that will host your music at an affordable price and with experienced people who can help make it happen. Check out Live365.com for an overview of self-produced Internet radio streams. If you've got a sound that's ripe for a niche, you might be able to reach that niche through one of these online aggregators.

The classical music industry has been slow to offer downloadable (MP3) audio to audiences, but that's no reason for you not to consider it as a marketing tool. The rights and distribution expenses have kept people wary, but the Internet can be an enormous opportunity to get your music out into the world.

—**John Pearson**, *New Media Manager*, American Public Media

Obtaining the Rights You Need

Clarify the rights of your production in advance

As you will read in almost every section in this paper, clarifying the rights of your production, preferably in writing, is one of the most important elements in the process of creating a radio or media production.

There are three good reasons to spend some time on this area and to get it right from the beginning.

- It's much more expensive to obtain rights after a production or broadcast is completed than before. At the least, after the production is over it can be difficult to find your musicians, artists or other contributors. At worst, it can be expensive to defend a lawsuit for trademark or copyright infringement. And in between, you might need to cut out a portion of your project because halfway through you realized you don't have, and won't be able to, obtain the rights. All of these outcomes can be time-consuming, painful and expensive.
- The more rights you can discuss and obtain in front of your production, the more you can do afterwards. Flexibility will give you opportunities that you may not have thought about as the media world continues to evolve and change. It's also a much friendlier way to work. By putting issues on the table at the beginning, you diffuse some of the sensitivity that many people have about this subject.
- Having a discussion about rights and other production and distribution issues up front and in writing, while occasionally difficult, can get most, if not all, issues out on the table and resolved at the start, decreasing the possibility of disputes during or after production. The best-written contract is one the parties rarely need to look at because during the contract process they have already worked out potential difficulties and understand the other party's intentions.

What kinds of rights do you need and from whom?

You and the producer will need, at a minimum, the right from everyone involved in the project (performers, musicians, sound recording engineers, music rights holders, arrangers, producers, writers, promotions folks) to use the project in whatever forms of media that you propose.

Once you have the rights for radio distribution, you're set, right? Well, not quite! In addition to radio broadcasts, you'll want to consider the possibility of your project being used in additional forms of media. For the Web, there is streaming, archiving (listening on demand) and downloading onto personal media devices, such as iPods and MP3 players. Technology is moving at such a fast pace that it may be possible for "temporary" downloads to be created. Perhaps your project has potential on satellite radio or other alternate broadcast media. Finally, if you have a particularly strong niche audience or large general audience, you will want to consider ancillary products such as compact discs or even mugs and t-shirts. (These can be very popular with public radio stations as membership premiums.) Don't forget, at the start of the project you might not have that niche audience, but there's always the hope that the project will be successful in ways you didn't anticipate, and you may need these rights in the future. Think success and look ahead, not just to the rights that you need for next week.

Often you'll need to act as educator with your potential partner. A good example of this is the case of a South American ensemble which was uncomfortable providing rights for their archived performances on *Saint Paul Sunday's* Web site in 1995 (before the Web was ubiquitous). The *Saint Paul Sunday*[®] production staff encouraged the musicians to allow limited use of the material on the program Web site, but the musicians and their agent were still uncomfortable with the Web and were concerned that their work would be unfairly exploited. Once they saw the beautiful site, with its extensive discography and information about how to buy the group's CDs, and they realized that many people were learning about the group and their music through the site, they agreed to archive the music without a time limit.

Understanding “work for hire” and buyouts

If you are working with freelance contributors on your project, it is critical to obtain a written agreement between the contractor and the employer specifying that a work-for-hire contract exists. Without this, your freelancer owns his or her own work and you won't have the rights you need. Under U.S. copyright law, employers own the copyright to the work of their employees unless a written agreement says otherwise. Independent contractors (often called “freelancers”) own the copyright to their work unless there is a **written** agreement to the contrary.

The best and strongest rights to obtain are “work for hire” rights (this term comes from U.S. copyright law and is a legal term used in the copyright statutes). This gives the producer the right to use the project in any media at any time in any way. Unless the parties have agreed in writing otherwise, an employee's work is a work for hire and there's no issue.

In order to understand whether or not you're dealing with an employee or independent contractor, you need to understand the difference. An employee is someone who receives all the benefits of employment and who receives a W-2 tax statement at the end of the year from you. An independent contractor is someone who does not receive the benefits of employment and receives a 1099 form at the end of the year. (The penalties for misclassifying a person as an independent contractor when they should be classified as an employee can be significant, but that is a whole other “can of worms” for you and your counsel to work out.)

That said, unless you're paying a sufficient amount for the freelancer to be comfortable with a work-for-hire situation (commonly called a “buy out” of rights), a more reasonable approach with a freelancer might be to obtain certain rights up front, but agree to provide additional payment (either a predetermined amount or an amount to be negotiated at the time) should certain profit levels or other relevant markers be reached. For example, revenue expectations in public radio should be very different than in commercial enterprises such as HBO or Oprah's Harpo Productions.

A note about unions

Many actors, singers and musicians are associated with either AFTRA (American Federation of Television and Radio Artists) or the AFM (American Federation of Musicians). Each union has a “blanket” contract with public radio producers that is negotiated by National Public Radio on behalf of the public radio system; however, not all public radio producers are signatories to these contracts. The blanket contracts spell out terms and conditions of broadcasts, including webcasts, and provide for lower fees to their members for performances on public radio than on commercial radio or TV. In some cases, a symphony or orchestra may have its own contract with its performers that covers public radio broadcast. If you are working with union talent, you should be familiar with these contracts.

Intellectual property rights terms

Here is a summary of some of the different types of intellectual property rights terms that you will encounter:

- **Patent:** Relates to physical inventions, i.e. a new musical instrument. You will rarely encounter patent law issues.
- **Trademark:** A word, name, symbol or device that is used in trade with goods to indicate the source of the goods and to distinguish them from the goods of others. Trademark comes into play when you are dealing with the title of your project or program. A common production error is to fail to consider the importance of trademark law and how it affects the title of your project. You don't want to be accused of illegally using someone else's trademark (called “trademark infringement”) and you want to be able to protect your program title from infringement by others. By contacting a lawyer who specializes in trademarks, you can have a professional trademark search done and find out if your title infringes on someone else's rights. And you and your attorney can decide together if it is appropriate to register your program name with either the U.S. Patent and Trademark Office or through your state's trademark registration program. In print, the symbol TM is used adjacent to the mark when you want to tell the world that you believe you have ownership rights to your program name. The ® symbol is used adjacent to the mark to tell the world that you have obtained a trademark registration from the U.S. Patent and Trademark Office.

- **Copyright:** A form of protection provided to the authors of original works of authorship. Copyright accrues (or happens) upon creation of the work. Thus, when a writer completes a script, it automatically is protected by U.S. copyright laws. There is a registration process for filing your copyright with the U.S. Copyright Office, but registration is not necessary for the copyright interest to exist. In print, an appropriate copyright notice should include the © (or ® for a sound recording copyright notice).

There are different types of copyrights that you will come across in your work.

- Copyright to the sound recording, or the talent and materials that went into the actual recording of the program. For example, the sound engineer is a creative talent who may own the copyright to the sound recording of your project if she is not an employee and you do not have a written work-for-hire agreement with the sound engineer.
- Copyright to the performances in the recording.
- Copyright to the music, usually the composer, publisher or public domain.

The above discussion about the need to obtain rights is relevant to each type of copyrighted material.

The length of copyright protection varies according to when the work was created. The rules are complex and can be found on the U.S. Copyright Office Web site (see Appendix E for the Web address). If the copyright term has expired, then the work is in the “public domain” and no permission is necessary to use the work.

- **Fair use:** This refers to the practice of using or copying sections of someone else’s copyrighted material without officially requesting permission. Section 107 of the Copyright Act of 1976 has this to say about fair use (www.copyright.gov/title17/92chap1.html#107):

Notwithstanding the provisions of sections 106 and 106a, the fair use of a copyrighted work, including such use by reproduction in copies or phonorecords or by any other means specified by that section, for purposes such as criticism, comment, news reporting, teaching (including multiple copies for classroom use), scholarship, or research, is not an infringement of copyright. In determining whether the use made of a work in any particular case is a fair use the factors to be considered shall include:

- (1) the purpose and character of the use, including whether such use is of a commercial nature or is for nonprofit educational purposes;
- (2) the nature of the copyrighted work;
- (3) the amount and substantiality of the portion used in relation to the copyrighted work as a whole; and
- (4) the effect of the use upon the potential market for or value of the copyrighted work.

Thus, fair use is in fact a rather murky area, and deciding whether a particular use is fair use may require some hairsplitting. For a U.S. Copyright brochure on the subject of Fair Use, see www.copyright.gov/fls/fl102.html.

- **Work for hire:** Discussed above.

Broadcasters must obtain rights, too

In addition to the need for artists and producers to obtain rights, the broadcaster (terrestrial radio, satellite radio, webcaster, Apple iTunes, etc.) of your program will need to clear rights from the performing rights organizations, depending on the exact music you use in your program. These three organizations are similar to one another; composers and authors may register with any of them:

- **ASCAP:** American Society of Composers, Authors and Publishers. See www.ascap.com
- **BMI:** Broadcast Music, Inc. See www.bmi.com
- **SESAC:** Sesac, Inc. See www.sesac.com
- And if the project contains music from published CDs, **RIAA:** Recording Industry Association of America. See www.riaa.com

A final caveat

This information is not intended to replace advice from your legal advisor, nor are you expected to become an expert and answer all of your own questions by looking at this section. We do hope, however, that you'll find the material here useful and informative. We've also included additional links and a bibliography in Appendix E.

—**Mitzi Gramling**, *Associate General Counsel*, American Public Media

Building a Case for Funding

Creating good radio costs money

There are two parts to building your case for program funding in a grant proposal. First, let your prospective funder know the circumstances, opportunity or problem you are addressing. Second, let the funder know how your project will address it.

For many funders, a major concern is the very future of classical music: drawing audiences, increasing access, and building participation in the arts and classical music. The argument for getting classical music programming on the radio is that classical music on the radio results in participation in the arts in general, and provides broad access and awareness for your organization in particular. The impact of radio on classical music audiences was recently highlighted in a study¹ conducted by Audience Insight, Inc. for the John L. and James S. Knight Foundation. The study concluded that **radio is the primary means of exposure and consumption of classical music in the United States**. This research proves your case that getting your programming on the airwaves can have a direct impact on audience participation.

Don't be afraid to think big. Your solution can involve the radio, the Web and whatever you see coming next for music and the media. Think about what is most effective in your community and make a case that goes beyond your organization or station. Come with a proposal that is forward thinking—*really* forward thinking—and creates a larger context for your project and approach.

Classical music on the radio, especially in conjunction with a local performing arts organization, extends the reach of classical music to anyone who can afford an FM radio. Not everyone can afford tickets to a performance, but nearly everyone can afford a radio. Even a cheap radio gets a listener one of the best seats in the house—meaning that anyone and everyone can have access to your work. This sort of broad public access is not otherwise available to performing arts organizations.

Build relationships at the local level

There are several relationships at a local level that will help your search for funding. While national funding exists, sustainable funding is going to come from local sources. The obvious relationship is with local donors—foundations, corporations and individuals. Individuals are often overlooked as a funding resource but can provide valuable support.

Cooperation between radio stations and performing arts organizations has the potential to increase funding in several ways. Funders may look more favorably on a collaborative proposal because it shows concurrence in a community's approach to solving problems. In addition to individual organizations' applications, a consortium application can be made to the NEA's Arts on Radio and Television grant program.²

The third and last relationship is the most critical as it is the relationship that defines your success: the audience relationship. If you are successful in your project, the expected rewards should include increased revenue through ticket sales and listenership.

¹ www.knightfdn.org/default.asp?story=research/cultural/consumersegmentation/index.html

² www.nea.gov/grants/apply/RadioTV/GrantProgDescription.html

Fundraising and grant writing resources

Foundation Center: www.fdncenter.org

The Foundation Center has an extensive online database of foundations as well as libraries and education centers around the United States where the center leads workshops and events.

Guidestar: www.guidestar.org

Guidestar is a national database of more than one million United States nonprofits, 42,000 private foundations and more. It provides products and services for nonprofits, including grant databases, free nonprofit listings and links to other resources. Guidestar is considered one of the best reference resources in American philanthropy.

Local Public and University Libraries

Local libraries often carry the Foundation Center's publications as well as other information useful to grant seekers. Leaf through publications to find regional and local funding possibilities.

—**Fritz Bergmann**, *Director of Foundation Relations*, American Public Media

Underwriting and Sponsorship

Getting your message out

Budgets of non-profit performing arts organizations are limited and must be carefully allocated. Public and classical radio underwriting and sponsorship can be among the most cost-effective methods to reach your target audience and sell tickets to your performances. Unlike public service announcements, which are broadcast at the discretion of the station, an underwriting message is paid for and therefore controlled by the arts organization. Your integrated marketing plan should include a well-crafted radio message that can be broadcast in a variety of dayparts (morning drive, midday, afternoon drive, evening). Radio sales staffs can also suggest underwriting packages with a variety of related media through which to reach the audience, including e-mail, Web and events.

To paraphrase marketing guru Phil Kotler, if you nail your targeting and positioning, everything else will fall into place. The target audience for classical music tends to be well-educated, professional and from higher average income brackets. Research surveys consistently demonstrate the affluent nature of the classical music audience. Classical listeners are also active consumers of other arts and culture offerings.

A group of organizations loosely affiliated as the Performing Arts Research Consortium completed a random survey of 897 Twin Cities households last year. Among their findings:

- 64 percent of classical concert attendees listen to classical music on radio or CD.
- 90 percent of frequent attendees listen to classical music on radio or CD.

Consider, too, that prime time for television (the time when the most people use the medium) is evening, but prime time for radio listening is daytime while most people are at work. Classical radio listening is also different from listening to other radio formats. Rather than a steep drop-off in listenership after the morning drive (the time slot that draws the largest audience in all radio formats) classical stations enjoy consistent listening patterns throughout the day. Studies show that the classical music listener uses radio differently, as a companion during the day and as a soundtrack to accompany evening activities.

Consistent listenership means you can reach a large listening audience by choosing a wide rotating schedule of underwriting messages on classical stations. This tends to require lower investment since underwriting costs vary according to daypart. It will also allow you to reach your target audience in a variety of environments.

—**Mickey Moore**, *Senior Director of Underwriting*, American Public Media

Conclusion

“Like the lady in the song, I’m old-fashioned—but my attachment is to *essences*, not to their embodiments. And while I’m well aware of the power of what political scientists call the law of unintended consequences, I also believe in the power of free men to shape and reshape those consequences. All you need is the will.”

—Author and journalist **Terry Teachout**, from keynote address at the Classical Music Initiative’s Production Workshop in St. Paul, Minnesota (October 2004)

When we started dreaming about the Classical Music Initiative almost three years ago, we had no idea we would run into so much pent up creative energy for classical music programming. These past few years have taught us that the world of classical music is as alive as ever. People are bursting with energy and ideas for sharing their passion, not to mention their commitment to the highest levels of performance. And many we’ve worked with have told us what the Knight Foundation study¹ revealed: Radio is vital to the health of classical music.

We hope this paper provides useful advice about producing radio programming and creating media partnerships. We also hope you sense a spirit of flexibility and what one colleague calls “nimbleness.” Like any good business or art form, we continue to redefine what makes good radio and to learn from our failures, successes, research and most of all, our listeners. It will be this ability to rely on talent but take risks of all sorts that will keep our work relevant and meaningful. Staying flexible means being open to new ways of working together, finding new voices and new formats for presenting classical music, and thinking about programs and *programming* in creative new ways.

We’re living in a “Brave New Media World.” Technology is changing at lightning speed. The next few years will see new ways of listening to music and audio introduced at an amazing pace. We’ll have ever-increasing avenues to reach music lovers where they live and play—via terrestrial, Internet, satellite and digital radio—at home, at work, in cars and cafes—through iPods, cell phones, personal media devices and laptops. With the speed at which each device and each method for distribution is introduced, we will need to be nimble if we want to keep up.

We think this is a great time to be working in classical music media. If you would like to be more involved, visit www.classicalmusicinitiative.org to learn about CMI’s Production Fund. There’s also an opportunity for you to contribute your ideas about successful radio and performing arts partnerships. Let’s think, dream and play together!

—**Mary Lee**, *Managing Producer*, National Music Programs;
Project Director, Classical Music Initiative, American Public Media

Contact:
Mary Lee
American Public Media
45 E. Seventh St.
St. Paul, MN 55101
651-290-1505
mlee@americanpublicmedia.org
www.classicalmusicinitiative.org

¹ www.knightfdn.org/default.asp?story=research/cultural/consumersegmentation/index.html

Appendix

A. The Classical Radio Universe

1. Facts and figures

According to National Public Radio's Audience and Corporate Research study of Classical Stations and Programming Trends (October 2004) there are more than 13,000 radio stations in the United States; Arbitron reports that 281 identify themselves as classical stations (236 non-commercial, 45 commercial).

Highlights from NPR's study¹:

- Since 1994, the number of public radio stations has increased from 627 to 940 (an increase of 50 percent).
- More than one out of every three public radio stations carries a mix of news/classical (35 percent) or predominantly classical (8 percent) programming.
- Nearly 13 million people listen to classical stations each week. On average, over 760,000 listen in any given quarter-hour.
- Classical stations have the highest appeal with older audiences (ages 55+).
- Since 1994, the percentage of stations that are news/classical (i.e. carry the NPR newsmagazines, such as *Morning Edition*[®], and classical programming) has dropped from 44 percent to 35 percent.
- Since 1994, the percentage of total programming that is classical on public radio has dropped from 35 percent to 28 percent.
- Since 1994, the percentage of news and information programming has increased from 27 percent to 34 percent.
- Since 2000, news and information programming quarter hours broadcast during a typical week have exceeded classical music programming.
- More than one-third (35 percent) of NPR affiliate station listeners listen to classical music on the radio, whereas only 4 percent of the U.S. population does.
- In commercial radio, news/talk stations generate the most listening to radio in the United States. Commercial classical stations generate 1.3 percent of all listening to commercial radio stations.

¹ Profile 2004, Understanding the National Public Radio Audience (www.prss.org/docs/2004_preface.pdf)

2. Classical music radio in top U.S. markets

Rank	Market	State	Station	Type	Classical Music Programming	Web Site
1	New York	NY	WNYC	public	evenings and overnight	www.wnyc.org
1	New York	NY	WQXR	commercial	24 hours	www.wqxr.com
2	Los Angeles	CA	KUSC	public	24 hours	www.kusc.org
2	Los Angeles	CA	KMZT	commercial	24 hours	www.kmzt.com
3	Chicago	IL	WFMT	commercial	24 hours	www.wfmt.com
4	San Francisco	CA	KDFC	commercial	24 hours	www.kdfc.com
5	Dallas	TX	WRR	commercial	24 hours	www.wrr101.com
6	Philadelphia	PA	WRTI	public	evenings and overnight	www.wrti.org
7	Washington	DC	WGMS	commercial	24 hours	www.classical1035.com
8	Boston	MA	WGBH	public	news and classical, jazz overnight	www.wgbh.org
8	Boston	MA	WCRB	commercial	24 hours	www.wcrb.com
9	Houston	TX	KUHF	public	news and classical	www.kuhf.org
10	Detroit	MI	none			
11	Atlanta	GA	WABE	public	news and classical	www.wabe.org/radio
12	Miami	FL	WXEL	public	news and classical	www.wxel.org
14	Seattle	WA	KING	commercial	24 hours	www.king.org
15	Phoenix	AZ	KBAQ	public	24 hours	www.kbaq.org
16	Minneapolis/ St. Paul	MN	KSJN	public	24 hours	www.mpr.org
17	San Diego	CA	KPBS	public	evenings and overnight	www.kpbs.org
19	St. Louis	MO	KFUO	commercial	24 hours	www.classic99.com
20	Baltimore	MD	WBJC	public	24 hours	www.wbjc.com
21	Tampa	FL	WUSF	public	news and classical, jazz overnight	www.wusf.org
22	Denver	CO	KVOD	public	24 hours	www.kvod.org
23	Pittsburgh	PA	WQED	public	24 hours	www.wqed.org/fm
24	Portland	OR	KBPS	public	24 hours	www.allclassical.org
25	Cleveland	OH	WCLV	commercial	24 hours	www.wclv.com
26	Cincinnati	OH	WGUC	public	news and classical	www.wguc.org
27	Sacramento	CA	KXPR	public	24 hours	www.csus.edu/npr/
28	Riverside- San Bernardino	CA	KVCR	public	news and classical	www.kvcr.org
29	Kansas City	MO	KCUR	public	evenings	www.kcur.org
30	San Jose	CA	KDFC	commercial	24 hours	www.kdfc.com
31	San Antonio	TX	KPAC	public	24 hours	www.tpr.org
32	Salt Lake City	UT	KBYU	public	24 hours	www.kbyu.fm.org
33	Milwaukee- Racine	WI	WFMR	commercial	24 hours	www.wfmr.com
34	Providence	RI	WCRB	commercial	24 hours	www.wcrb.com
35	Columbus	OH	WOSU	public	24 hours	www.wosu.org
36	Trenton	NJ	WWFM	public	24 hours	www.wwfm.org
37	Charlotte	NC	WDAV	public	24 hours	www.wdav.org
38	Orlando	FL	WMFE	public	news and classical	www.wmfe.org
39	Las Vegas	NM	KCNV	public	24 hours	www.classical897.org
40	Norfolk- Virginia Beach	VA	WHRO	public	news and classical	www.whro.org/radio/
41	Indianapolis	IN	WFYI	public	evenings	www.wfyi.org
41	Indianapolis	IN	WICR	public	evenings, weekends and overnight	www.wicr.uindy.edu
42	Austin	TX	KMFA	public	24 hours	www.kmfa.org
43	Greensboro- Winston Salem	NC	WFDD	public	news and classical	www.wfdd.org
44	New Orleans	LA	WWNO	public	news and classical	www.wwno.org
45	Nashville	TN	WPLN	public	news and classical	www.wpln.org
46	Raleigh-Durham	NC	WCPE	public	24 hours	www.wcpe.org
47	West Palm Beach	FL	WXEL	public	news and classical	www.wxel.org
48	Memphis	TN	WKNO	public	news and classical	www.wknofm.org
49	Hartford- Middletown	CT	WNPR	public	news and classical	www.wnpr.org
50	Jacksonville	FL	WJCT	public	news and classical	www.wjct.org

3. Finding stations with classical formats

- PublicRadioFan.com features program listings for hundreds of stations around the country and the world. Use the Station Finder tool for stations by name, location, format or language; listen via streaming audio to stations and programs.
- Radio-Locator.com includes commercial classical stations in its search results.

4. Surfing the public radio system

To learn more about how public radio works, who to contact, which programs stations carry, what issues are being discussed, visit www.RadioScout.org for links to stations and program distribution services. RadioScout resource links include:

- **American Public Media** (www.americanpublicmedia.org) is the national production and distribution division of Minnesota Public Radio, one of the nation's premier public radio organizations. Some 20 national programs and specials, including *A Prairie Home Companion*®, *Marketplace*® and *Saint Paul Sunday*® comprise the American Public Media portfolio.
- **The Corporation for Public Broadcasting** (www.cpb.org) helps sustain public radio and television. The CPB radio site (www.cpb.org/radio) includes listings of CPB-funded radio programs, a full directory of programs supported by the CPB, and an online directory (www.cpb.org/directory/online.php) of organizations related to public broadcasting.
- **Current** (www.current.org) is a biweekly national publication serving both public radio and public television. Its Public Radio Links page (www.current.org/index/radio.html) includes national programs, lists of public radio stations, public radio networks and trade associations.
- **The European Broadcasting Union** (www.ebu.ch) is the largest professional association of national public service broadcasters in the world. Based in Geneva, Switzerland, the EBU negotiates non-commercial broadcast rights for major sports events, operates the Eurovision and Euroradio networks, organizes programming exchanges, coordinates co-productions, and provides a full range of other operational, commercial, technical, legal and strategic services for its non-profit members.
- **National Public Radio** (www.npr.org) produces and distributes the hallmark news programs *All Things Considered*® and *Morning Edition*®, among many other productions and music programs. Search NPR programs (www.npr.org/programs) and NPR stations by state (www.npr.org/stations/index.php).
- **Public Radio International** (www.pri.org) is principally a distributor of programming produced by stations and other independent producers, such as *From the Top*®, *The World*™, and *This American Life*. PRI is also involved in several production partnerships with the BBC and individual public radio stations.

5. Satellite radio

According to the National Association of Broadcasters, the broadcast industry's trade association, traditional commercial broadcast radio has an average of 175 million listeners each day. Although satellite radio's audience numbers right now are tiny by comparison, this is a growing industry to watch.

- XM Satellite Radio (www.XMradio.com)—\$9.99 monthly subscription service; America's top satellite provider with more than 2.5 million subscribers (as of December 2004). 120+ channels; three commercial-free classical channels: XM Classics, Vox and XM Pops.
- Sirius Satellite Radio (www.SiriusRadio.com)—\$12.95 monthly subscription service; more than 800,000 subscribers (as of December 2004). 120+ channels of satellite radio; three commercial-free classical channels: Symphony Hall, Classical Voices and Sirius Pops.

To learn more about how satellite radio works and its connection to the public radio system, visit the Corporation for Public Broadcasting's digital radio Web site (www.cpb.org/digital/radio).

6. Internet radio

Because of federal legislation requiring Web radio stations to pay royalties to record companies for the rights to broadcast CDs over the Internet (high fees for Web services that are not self-sustaining, plus the logistical difficulties of tracking and reporting playlist and listener data) many terrestrial commercial radio stations have ceased streaming on the Web. Many public radio stations, however, are streaming under a royalty agreement negotiated by the Corporation for Public Broadcasting (CPB) with the Recording Industry of America (RIAA). A reform bill passed by Congress in December 2004 will help redesign the royalty arbitration process in the evolving world of Internet broadcasting.

Some stations are beginning to build successful new business models for streaming, such as Classical 103.5 FM (www.classical1035.com). This Washington, D.C.-based commercial classical station has launched a second channel, VivaLaVoce.com, featuring exclusively vocal music.

The top five Internet radio sites are AOL, Yahoo!, Live365, Musicmatch and Virgin Radio.¹ Some classical stations stream their signal to listeners at no charge, while WQXR, the classical station of *The New York Times*, streams its stereo feed online exclusively through Radio@AOL for AOL subscribers, and through AOL's Radio@Netscape webcast service, free for two hours daily. Beethoven.com is now offering a high-bandwidth stereo 96k stream via subscription to Real Network's RealOne RadioPass.

Information, issues and news about Web broadcasting can be found via the excellent daily e-newsletter RAIN (Radio and Internet Newsletter) at www.kurthanson.com.

7. Digital radio

High definition digital radio transmission produces crystal clear CD-quality sound on FM and allows for the transmission of data as well as audio. Because it permits two audio channels, and because it makes the AM band sound like today's FM, digital radio has the potential to open up both the AM and FM bands for more classical music. At this writing, approximately two dozen stations that program classical music are already broadcasting in high definition (HD), while others are undertaking the financial commitment to convert their signals.² Stations broadcasting digital streams can be picked up by analog radios, but the HD quality is available only to listeners with digital radios.

- In February 2003 news/classical WUSF in Tampa, Fla., became the first public radio station to broadcast in HD radio.

¹ Radio and Internet Newsletter, www.kurthanson.com, December 2004

² ibiquity Digital Corporation, www.ibiquity.com

B. Listening to Listeners: Audience Research

1. Profile of the classical music radio listener¹

Demographics:

- Median age: 50
- 51 percent male / 49 percent female
- Age 18–49: 51 percent
- Age 25–54: 59 percent
- Household income \$100,000–\$199,000: 30 percent
- Household income \$200,000+: 6 percent
- College degree or beyond: 64 percent; post graduate degree: 31 percent
- Median household income: \$78,026 (U.S. average \$50,093)
- Value of owned home \$500,000+: 7 percent

Sociographics: classical music listeners are community-minded:

- Very important; “Social responsibility”: 75 percent
- Very important; “Freedom of action”: 95 percent
- Very important; “Preserving the environment”: 79 percent
- Contribute to religious organization: 43 percent
- Charitable organizations affiliation: 12 percent

Active consumers of arts and culture:

- One or more foreign trips in three years: 42 percent
- Attend dance performance: 8 percent
- Play musical instrument: 16 percent
- Attend live theater: 34 percent
- Attend museums: 35 percent
- Read books: 63 percent

2. Classical Music Consumer Segmentation Study

Conducted by Audience Insight, Inc. for the John L. and James S. Knight Foundation, the Classical Music Consumer Segmentation Study² (October 2002) was the largest cultural audience research project ever done in the United States. It concluded that radio is the dominant avenue of public access to classical music in the United States, far ahead of live performances and recordings.

According to the Knight study, 72 percent of culturally active U.S. adults report listening to classical music radio and nearly 60 percent report listening several times per month.

This research shows that large numbers of U.S. adults report daily and weekly listening to classical music. These same audiences told researchers that the value they derive from classical music is an intellectually, spiritually, and emotionally rich and satisfying part of their lives.

¹ NPR Audience and Corporate Research, June 2004

² www.knightfdn.org/default.asp?story=research/cultural/consumersegmentation/index.html

3. Public radio group testing: core values

Program Directors strive to build their schedules around the needs and values of their listeners. Using group testing and research, the Public Radio Program Directors organization (www/prpd.org/) identified, in its core values reports, the qualities and standards of content, talent and craft that define public radio's appeal.

Core values of public radio/news and information

- Qualities of the mind
 - Love of lifelong learning; substance; curiosity; credibility; accuracy; honesty; respect for the listener; purpose
- Qualities of the heart and spirit
 - Idealism; we believe in our power to find solutions; humor; inspired about public life and culture; civility; belief in civil discourse; generosity
- Qualities of craft
 - A uniquely human voice: conversational, authentic, intimate; attention to detail: music, sound elements, language, pacing

Core values of classical music radio

- Qualities of the mind
 - Love of lifelong learning; substance; curiosity; credibility; accuracy; honesty; respect for the listener; purpose
- Qualities of the heart and spirit
 - Internal state: peaceful, soothing, relaxing; connection with something that is timeless, enduring; inspired by beauty and majesty (of the music); humor; generosity; the music is the star
- Qualities of craft
 - A uniquely human voice: conversational, authentic, intimate; attention to detail: music, sound elements, language, pacing

While all three core values categories are engaged in classical music presentation, “qualities of the heart and spirit” are the pre-eminent core values for use and gratification in the classical music listening experience.

C. National Classical Program Resources

The following is a selection of national program resources. Individuals, organizations and individual radio stations also independently distribute national programming. Online resources include the Public Radio Exchange (PRX; www.prx.org), Association of Independents in Radio (AIR; www.airmedia.org) and Transom (www.transom.org). Information was provided by the individual programs and organizations.

1. American Public Media's *Saint Paul Sunday*

Since 1981, American Public Media's *Saint Paul Sunday*[®] has given its listeners an introduction to the musicians behind the music. The series brings outstanding classical artists directly into its studio for both performance and conversation, giving listeners intimate access to how music is created at the highest level. This unique approach has won the series hundreds of thousands of listeners and a George Foster Peabody Award for excellence. Heard on more than 220 stations nationwide and available as archived audio on the Internet, *Saint Paul Sunday* is the most popular and widely distributed weekly classical music program produced by public radio.

Saint Paul Sunday has welcomed virtually every classical artist of note today, including such luminaries as violinist Gil Shaham, the Emerson String Quartet, pianist Garrick Ohlsson, soprano Dawn Upshaw and baritone Thomas Hampson. The series is also committed to presenting emerging new talent—those extraordinary young artists who will become tomorrow's classical stars. And in recent years, the series has succeeded in reviving radio's long-neglected role as a home for new classical music. Recent commissions include works by Pulitzer Prize-winner Aaron Jay Kernis, Kenneth Frazelle, Edgar Meyer and the acclaimed British composer Nicholas Maw.

Bill McGlaughlin, a conductor and composer, has served as host of *Saint Paul Sunday* from the start. Though not at that time a radio personality, McGlaughlin's experience as a professional musician, and his welcoming approach have formed rapport with the series' listeners. In recent years, guest hosts have shared the microphone as well.

Saint Paul Sunday records approximately 26 new programs each year in its studio in St. Paul. Its format of performance and conversation makes it best suited for smaller ensembles or solo artists rather than orchestral groups. While the program sounds as if it's broadcast live, sessions are, in fact, recorded at any time during the week. Sessions generally take about four hours, including time for music balances and an occasional retake. *Saint Paul Sunday* is known for its hospitality and there is always plenty of strong coffee and sandwiches to keep everyone going.

Artists interested in appearing on *Saint Paul Sunday* may contact:

Vaughn Ormseth
 Senior Producer, *Saint Paul Sunday*
 American Public Media
 45 E. Seventh St.
 St. Paul, MN 55101
 651-290-1531
vormseth@americanpublicmedia.org
www.saintpaulsunday.publicradio.org

2. National Public Radio's *Performance Today*

Performance Today® is NPR's flagship daily music program connecting listeners to the emotional power and enduring appeal of classical music through the immediacy of live concert performance. The program originates from NPR's studios in Washington D.C., and is on location around the world. Host Fred Child brings his singular blend of knowledge, wit and companionability to each program.

The magnetism of live music making is at the core of *Performance Today*. The show takes listeners to concert halls around the globe to hear great performances by the finest orchestras, ensembles and soloists in the world. Host Fred Child also welcomes front-rank artists to NPR's Studio 4A for intimate performances and conversations. *Performance Today* regularly features talented emerging artists and ensembles—prize winners, competition winners and its own Young Artists in Residence—that represent a new generation of classical musicians.

The show's pace, music mix and music-to-talk ratio are designed for maximum effectiveness as a “bridge” between information-rich newsmagazine programming and local or syndicated music programming. As such, *Performance Today*'s music programming is carefully crafted to appeal both to the more general NPR news listener as well as the classical music devotee.

Performance Today is carried on over 250 NPR member stations. Almost 1.5 million people listen to *Performance Today* each week. On average, nearly 300,000 people tune in per quarter hour. The average listener tunes in to the program for almost two hours per week. Some characteristics of the NPR classical music listener are:

- Highly educated and affluent.
- Nearly 10 times as likely to tune in to classical stations as the general public.
- Three times more likely to have purchased classical music in the past year than the general public.
- Exceptionally interested in the arts. As compared to the national average, NPR's classical listeners are 23 percent more likely to attend live theater and 19 percent more likely to play a musical instrument.

See NPR's guidelines on submitting performance tapes for broadcast consideration, technical details and license agreement in the following section.

Contact:
Roger Wight
Producer, *Performance Today*
National Public Radio
635 Massachusetts Ave. NW
Washington, D.C. 20001
202-513-2396
rwight@npr.org
www.npr.org/programs/pt/

Guidelines for Audio Submissions to NPR's *Performance Today*

a. General criteria

- Significant or interesting repertoire, well-played and recorded in a way that allows the music to be heard clearly.
- The repertoire should be accessible, keeping in mind that the majority of *Performance Today's* 1.5 million listeners hear the program in the morning.

Package contents

- If a tape is to be considered for broadcast, a warranty attesting to the tape submitter's legal right to submit tape on behalf of performers is required. Contact Gail Wein at 202-513-2374 for details.
- We require DAT masters or clones, or CDRs. No cassettes, please.
- Enclose a program from the concert and a detailed log, indicating start and stops of pieces as well as each individual movement. For DATs, indicate absolute time; for CDRs, indicate track number and track time. Timings of applause are helpful, too. If selections not approved for broadcast are included on the audio element, clearly notate such on the program.
- Include background information on performers, venue, repertoire, etc.
- Provide information on mic placement and recording chain.
- Include reference tone (see detail below).
- Tape is non-returnable, unless arranged for in advance.

Please send to: Gail Wein, Associate Producer–Acquisitions, *Performance Today*, NPR, 635 Massachusetts Ave. NW, Washington, D.C. 20001-3753.

b. Technical details

Stereo image width

We like stereo recordings that have spectral balance across the image, have a reasonably believable localization of the concert stage, and don't have a "hole in the middle" (too-widely-spaced mics can cause this). There should be interesting information in the left, center and right of the image.

Recordings should be mono-compatible, that is, when summed to mono the sense of loudness and clarity should not diminish much.

Movement breaks

Please leave these as they were originally recorded; we will shorten them if necessary.

Applause

Please include the full applause. Do not fade the applause or edit it in any other way. Also, volume and perspective of the applause should be congruent with the music; the audience shouldn't feel closer and louder than the musicians.

Processing

Please do not use any compression or limiting. If you feel the need to add artificial reverberation, please use a very light touch, or just include a note for us to add a measure of reverb if you feel the original recording is too dry. Do not use noise removal or any other processing before sending the recording to us.

Format

We generally get submissions on 16-bit DAT or CDR. If you work in another format, we may be able to accommodate or convert it. Contact our Technical Director at 202-513-2373 about particulars.

If submitting on DAT, make sure the tape has Absolute Time (ABS) recorded on it. Start IDs or Program Numbers (PNOs) are not required, but if you do use them, make sure they're placed a couple of seconds before the start of musical selections. We don't have gear to accommodate 24-bit DATs recorded on the Tascam DA45s, only the 16-bit standard. We prefer 48K sampling rate, but we can accommodate 44.1.

If submitting on CDR and if you are placing Track IDs, please make sure they are placed a couple of seconds before the start of musical selections. Also please make sure your CD mastering software does not insert silent pauses between tracks! Take care to use a blank CDR that has not been scratched, and handle it carefully before shipping it to us.

We can also accommodate uncompressed (linear) .WAV files submitted on DVDRs, CDRs or via FTP. Please contact our Technical Director for details.

Reference tones

Normally we're looking for a 1 kHz sine wave tone 12 dB below the peaks in the audio program. Thus, if you use all the bits and the maximum program peak is at 0 dBFS (dB below full scale), the tone should be at -12 dBFS. More typically, recordists leave some additional headroom, so if your maximum peak is at -4 dBFS, the tone should be at -16 dBFS.

One test tone at the top of the tape before the program is fine; we don't need a separate one for each piece.

The tone should be recorded at equal level to both channels.

c. NPR license agreement

I, the undersigned individual, on behalf of myself, or my organization, *[fill in name, address and state of organization]*, have provided a recording of *[fill in name of artists, the venue, the musical work performed, the date, etc.]* (hereafter the "Work") for use on National Public Radio, Inc. I irrevocably grant NPR permission to broadcast and distribute the Work in the manner described in NPR's current agreements with the American Federation of Musicians and the American Federation of Radio and Television Artists, or not more than three releases in two years.

I agree that the Work may be edited in NPR's sole discretion. I consent to the use of my or the organization's name, likeness, voice, and photograph, and biographical information about me or my organization in connection with NPR's use of the Work, and in connection with any publicity and related institutional promotional purposes NPR may undertake. This license is assignable by NPR at its sole discretion.

I represent that I, or my organization, is authorized to grant this license, that all fees of any kind due to any guild, organization, performing rights society or the like have been paid in full, and no fees of any kind are due to any third parties. I, or my organization, expressly release NPR, its member stations, agents, employees, licensees and assigns from any and all claims for invasion of privacy, publicity, defamation, libel, copyright infringement, trademark infringement, or any other cause of action arising out of NPR's use of the Work. This release is made in the District of Columbia and shall be governed by its laws without regard to its conflict of law rules, and the parties hereby consent to the jurisdiction and venue of the federal and local courts of the District of Columbia.

Name (please print) _____

Signature _____

Organization _____

Date _____

FOR NPR USE ONLY:

Program Title _____

Program Segment _____

Air Date _____

Library File Number _____

3. Public Radio International's *From The Top*

In 1996, Gerald Slavet and Jennifer Hurley-Wales conceived and created *From the Top*[®] with help and active support of the New England Conservatory of Music and public broadcaster WGBH. Because of their creativity, ingenuity and most importantly perseverance, the radio program achieved unprecedented early success. Both Jerry and Jennifer, with help from Public Radio International, knocked down doors, convincing one radio station at a time that audiences would want to listen to young people playing classical music and talking about their lives. The radio series has achieved high carriage—more than 240 public and commercial stations in all 10 of the top 10 markets, and has a weekly audience of more than half a million people. In addition, *From the Top* now has a thriving educational program and Web site.

The radio show is unique and compelling. It combines musical performance by students aged 8-18 with talk between the students and *From the Top*'s host, concert pianist Christopher O'Riley. The music demonstrates the extraordinary talent of these young people, and the talk reveals their dedication and focus, but above all it shows their humanity and love of both life and music. It's the combination that makes the show both inspiring and entertaining.

From the Top is always looking for talented pre-college age soloists and ensembles who would like to perform and be interviewed on the air. Applications are accepted on a rolling basis and evaluated for all future tapings. Musicians are eligible if they are of pre-college age and play or sing classical repertoire. To apply, submit an application form (available on *From the Top*'s Web site: www.fromthetop.org/radio/beontheshow.cfm).

Listen online to past shows, which are archived on the *From the Top* Web site under "Radio": www.fromthetop.org/radio/shows.cfm

To discuss sponsorship ideas and opportunities, contact David Balsom, Director of Marketing and Communications, at 617-437-0707 or dbalsom@fromthetop.org.

For more information, visit www.fromthetop.org.

Contact:

Mark Kausch
Program Marketing Manager
Public Radio International
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4. WCLV/Seaway Productions

Established in 1962, WCLV has gained an international reputation as a leading classical music broadcaster, producer and distributor of culturally-oriented programming, including the long-running series *Adventures in Good Music* with Karl Haas. For more than 40 years WCLV/Seaway Productions has distributed award-winning programs throughout the world, with primary distribution efforts focused in the United States. WCLV/Seaway Productions currently collaborates with several arts organizations on programming initiatives:

- *Detroit Symphony Orchestra* is a 26-week concert series underwritten by General Motors (for 21 years!).
- *San Francisco Symphony* is a popular 26-week series made possible by VISA.
- *Live at the Concertgebouw* is a 26-week series of performances by The Royal Concertgebouw, Rotterdam Philharmonic and visiting orchestras to this venerable hall, as well as recitals and chamber ensembles. Radio Netherlands produces and funds the series.
- *Apollo's Fire* highlights special concerts distributed nationally and supported by "Friends of Apollo's Fire."
- *Cleveland International Piano Competition* is distributed nationally and internationally, funded by a gift to CIPC from an individual.
- For 37 years WCLV/Seaway also produced and nationally distributed a series of concerts by the Cleveland Orchestra.

WCLV's local arts partnerships

At the core of WCLV's mission—as at the core of many committed classical stations around the country—are extensive ongoing partnerships with its arts community. The following outlines a variety of collaborations in Cleveland:

- **Ongoing live and tape delayed broadcast series** of the Cleveland Orchestra, Apollo's Fire, Red {an orchestra}, Cleveland Pops Orchestra and Oberlin Conservatory Artist Recital Series. Broadcast engineering and ISDN telephone lines are paid for by the arts organization or by a sponsoring organization/advertiser. The organizations also are responsible for covering musicians' fees and rights clearances.
- **Special live broadcasts** of the annual *Cleveland Orchestra Marathon* to stimulate subscription ticket sales, Martin Luther King Day and Independence Day concerts, *A Day of Music* at Severance Hall, daily tour reports of Cleveland Orchestra concerts and activities out of town, and wall-to-wall coverage of the Cleveland International Piano Competition.
- **Broadcasts spotlighting youth or educational organizations**, such as the Cleveland Orchestra Youth Orchestra, Encore School for Strings, Baldwin Wallace Conservatory's *Bach Festival*, and broadcasts from the Cleveland Institute of Music (*CIM Live!*) and Oberlin Conservatory (*Oberlin Live!*) featuring faculty recitals and student ensembles.
- **Regular ongoing programs featuring local arts organizations**, including *Cleveland Museum of Art Concerts*, *Cleveland Chamber Music Society*, *Cleveland Opera Interlude* (a preview of music from upcoming productions), *Cleveland Orchestra Previews*, and *Cleveland Orchestra Showcase* featuring the ensemble's commercially-released recordings.
- **"Added value" on-air collaborations** are offered as additional on-air exposure for arts organizations that advertise on WCLV. These include ticket giveaways to concerts and events at least twice each weekday, live drive time interviews with representatives from dozens of local arts organizations, a daily *Arts Calendar* for the greater Cleveland Area (also available on WCLV's Web site) and *On Stage*, 90-second features produced by arts organizations promoting their activities and programs.

- **Community outreach** such as pre-concert talks presented by WCLV personalities for Cleveland Orchestra, Cleveland Opera and Apollo's Fire concerts. WCLV also presents *Arts on the Air*, eight annual luncheons featuring in-depth interviews with a variety of artists, broadcast later on WCLV. Proceeds from the luncheons fund arts presentations in hospitals, nursing homes and other venues where patients and residents may not be able to get out to performances.
- **Development:** Arts organizations regularly utilize WCLV to present messages encouraging planned giving and end-of year gifts. These messages may come in the form of testimonials, appeals from an organization's development department staff or a representative from the Board of Directors.

For more information, visit www.wclv.com.

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5. WFMT/Network Chicago

More than 30 years ago, WFMT-FM in Chicago created the WFMT Radio Network (formerly known as the WFMT Fine Arts Network) as a vehicle to syndicate its productions of concert broadcasts by the Chicago Symphony Orchestra and the Lyric Opera of Chicago. Since then, the Network has experienced considerable growth and is now producing more classical, jazz and folk music programs for more stations throughout the United States and the world than at any other time in its history.

The WFMT Radio Network's current collaborations with classical music organizations include:

- *The New York Philharmonic This Week*. The 2004/05 season was expanded from 12 concerts per year to a full 39 weeks, making the "NY Phil" the most frequently heard orchestra on American radio.
- *The International Keyboard Institute and Festival from the Mannes College of Music*. Entering its third season, this series of 13 one-hour programs features recitals and master classes from a major keyboard festival in New York City.
- *The International Opera Festival*. Now in its third season, this series of eight opera broadcasts is released each May and is carried by hundreds of stations in the United States.
- *Chicago Symphony Retrospective with Don Tait*. A weekly two-hour program featuring the many outstanding commercial recordings made by the CSO throughout its history.
- *The Jerusalem Symphony Orchestra with Leon Botstein*. A series of four, two-hour broadcast concerts was released in July 2004 and a new series of 13 two-hour programs will be released in July 2005.
- *On Wings of Sound with Marilyn Horne*. To be released in 2005, this is a unique series of one-hour programs featuring the best young singers in the United States.
- *The 2005 Cliburn International Piano Competition*. In April 2005, the Network will release a series of 26 one-hour programs from the Cliburn Competition. The first eight will be retrospective programs from the Competition's extensive archives; the next 18 will feature pianists competing in the 2005 Competition. The series will include a special two-hour broadcast to be released in June 2005, the day after the 2005 winner is announced.

The Network also produces and distributes programs about classical music nationally, including:

- *Exploring Music with Bill McGlaughlin*. This daily one-hour program has entered its second season; it has received major funding from the National Endowment for the Arts and the Chicago-based Zell Foundation.
- *American Jewish Music from the Milken Archive with Leonard Nimoy*. A series of 13, two-hour programs featuring music from the Milken Archive of American Jewish Music.
- *The Global Maestro with Paul Freeman*. This series of 13, two-hour programs features performances and commentary by Freeman, who has recorded more than 200 albums with orchestras all over the world during his long career.
- *Collector's Corner with Henry Fogel*. This weekly program explores hidden nooks and crannies of the classical repertoire.

The Network currently distributes:

- *Leonard Bernstein: An American Life with Susan Sarandon* (produced by Steve Rowland/Larry Abrams). This 11-hour documentary was carried by over 175 stations representing more than 700 markets in the United States alone.
- *The Milwaukee Symphony Orchestra* (produced by Evans Mirages for the MSO)
- *The Los Angeles Symphony Orchestra* (KUSC)
- *The Seattle Symphony Orchestra* (KING)
- *The Chamber Music Society of Lincoln Center* (WQXR)

- *The Romantic Hours with Mona Golabek* (Mona Golabek and Doug Ordunio)
- The WFMT Radio Network also syndicates programs for Deutsche Welle, the Choral Arts Society, the Radio Foundation (Larry Josephson) and others.

In addition, the WFMT Radio Network owns and operates the Beethoven Satellite Network, a 24/7 classical radio service.

WFMT's local arts partnerships

For 53 years, WFMT has been heavily involved in the musical community in and around Chicago. This is a very short list of WFMT's local projects:

- WFMT is producing a special all-morning program with Maestro Paul Freeman to promote the Chicago Sinfonietta's annual Martin Luther King Memorial Concert.
- Each year for more than a quarter century, WFMT has donated an entire day of broadcasting to special fundraising events by the Chicago Symphony Orchestra and the Lyric Opera of Chicago. On these days (one day for each organization), WFMT broadcasts from the Civic Opera House and Orchestra Hall from 6 a.m. to 12 a.m. Over the years, millions of dollars have been raised to support both the Lyric and CSO.
- Cedille Records is a nonprofit classical music label based in Chicago that is devoted to making recordings featuring Chicago musicians, ensembles and composers. To celebrate its 15th anniversary in November 2004, WFMT created *Cedille Day on WFMT*—broadcasting a full day of Cedille recordings and live performances by Cedille artists.
- In recent the years, WFMT has added all-morning box office opening day broadcasts for the Lyric Opera, Chicago Symphony Orchestra, Chicago Opera Theater and the Ravinia Festival.
- In 2003, one year before the new 1,500-seat Harris Theater opened its doors, WFMT hosted a special program with board members so the Harris could call attention to its capital campaign.
- In 2003, the Chicago Children's Choir and the Chicago Youth Symphony Orchestra performed at Carnegie Hall to celebrate their combined 100 years of music making and service to young artists in the Chicago region. The Saturday before the musicians left for New York, WFMT used the large TV studio operated by our sister station, the PBS affiliate WTTW, to host the combined groups in a special two-hour live broadcast. Nearly 200 young musicians were heard that morning, and the broadcast featured the world premiere of a composition by Augusta Read Thomas, commissioned by the two ensembles.

For more information, visit www.WFMT.com.

Contact:

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D. Sample Program Budget Outline

Let the producer beware! Use this outline as a guide, and take care not to underestimate the myriad expenses of producing, marketing and distributing your own programming.

Your Program on the Air	
OPERATING EXPENSES	\$
Staff	
Program Host	_____
Executive Producer	_____
Producer	_____
Associate Producer	_____
Assistant Producer or Program Assistant	_____
Research	_____
Web coordination	_____
Technical	_____
Editor	_____
Reporter	_____
Staff Expense Subtotal	_____
Fringe benefits (25 percent)	_____
Staff Expense Total	_____
Marketing and Distribution	
Marketing Consultant	_____
Research	_____
Promotion/advertisement	_____
Marketing and Distribution Total	_____
Production	
Recording space	_____
Production	_____
Production Subtotal	_____
Travel	
Hotel	_____
Airfare	_____
Car rental	_____
Per diem	_____
Reference materials	
CDs or other media	_____
ISDN¹	
Other programming costs	
Talent fees or broadcast rights	
Professional fees	
Equipment rental	
Administration	
Local phone	_____
Long distance	_____
Mailing	_____
Printing	_____
Administration	_____
Admin travel/events	_____
Administration Subtotal	_____
Project Expense Subtotal	_____
TOTAL PROJECT EXPENSE	

¹ ISDN or Integrated Services Digital Network: an international communications standard for sending voice, video and data over digital telephone lines or analog telephone wires.

E. Sample Rights Bibliography

- **www.copyright.gov** – The official government U.S. Copyright Office Web site. For Fair Use provisions of the general copyright law, see Chapter one, section 107: www.copyright.gov/title17/
- **www.uspto.gov** – The official U.S. Patent and Trademark Office Web site
- **www.fairuse.stanford.edu** – Helpful Fair Use tools, lots of good links; published by Stanford University
- **www.kohnmusic.com** – Web site for an excellent book on the music business; includes lots of links
- **www.stations.cpb.org/musicrights** – The Corporation for Public Broadcasting Web site relating to Internet music rights; relevant only to public broadcasters who are CPB-qualified
- **www.afm.org/public/home/index.php** – American Federation of Musicians' Web site
- **www.aftra.org/aftra/aftra.htm** – American Federation of Television and Radio Artists Web site
- **www.ascap.com** – American Society of Composers, Authors and Publishers
- **www.bmi.com** – Broadcast Music, Inc.
- **www.sesac.com** – SESAC
- **www.riaa.com** – Recording Industry Association of America

F. About the Classical Music Initiative

The Classical Music Initiative (CMI) is an investment in the future of classical music. This project expands the role of radio and new technologies in our classical music communities, and offers opportunities to inspire appreciation and participation in the performing arts, build audiences and enrich lives.

Thanks to a significant grant from the National Endowment for the Arts and others, American Public Media is making a substantial investment in new program strategies and new talent for the production of classical music on the radio and related technologies.

What is the CMI?

- **Production Fund** for the development of new concepts, programs and talent in classical music production, as well as for exploring digital and Internet delivery of classical music programming. If you have a good idea we want to work with you.
 - Production Fund/Request for Proposals application: <http://classicalmusicinitiative.publicradio.org/fund/>
- **Production Workshop** to develop the talents of the next generation of classical music producers.
 - Notes from October 2004 Workshop: <http://classicalmusicinitiative.publicradio.org/workshops/>
- **Leadership Convenings** to build consensus by bringing together classical music and media professionals to inform and build the CMI.
 - Findings from 2003 Convenings: <http://classicalmusicinitiative.publicradio.org/about/paper.shtml>
- **National distribution of new content** to build, stimulate and broaden audiences for classical music.

Why are we doing this?

Radio is the major access point for millions of Americans to experience classical music. More people hear classical music on the radio than in any other setting. It is the “way in” to classical music and a great daily companion. More than a format, radio is an important classical music community resource. The NEA's grant recognizes American Public Media's dedication to and excellence in classical music programming.

Contact: info@classicalmusicinitiative.org

To learn more, visit www.classicalmusicinitiative.org

Play

“Radio should furnish the soil in which a love of music can grow.”

—Ted Libbey, National Endowment for the Arts

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NATIONAL
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FOR THE ARTS



AMERICAN PUBLIC MEDIA