

Music Notes

Association of Music Personnel in Public Radio

Spring 2003



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President's Message

The surveys are in, and the top 5 answers are on the board....no, it's not "Family Feud" but the results from the San Diego conference surveys, and once again our conference was a success. Here are a couple of those comments:

"I love the annual AMPPR conferences. They are a shot in the arm for people like me who don't live or work in large urban areas or at universities that have music programs."

"I thought this was the best AMPPR conference I've attended!"

These and many other comments like them are wonderful to hear. They mean all the hard work the AMPPR Board and the conference planners put into the annual Music Personnel Conference are well worth the effort. It also means the Board and I have a lot of work ahead of us in planning the 2004 conference in Clearwater Beach, Florida. Make sure you have February 25-29, 2004, on your calendar.

Additionally, if you have any comments or suggestions for sessions, please email them to me at walkerkl@missouri.edu or any of the AMPPR Board members.

I would like to thank everyone for their support of the annual Music Personnel Conference. Station representatives, speakers, panelist, record labels, and all other industry personnel, you all make the conferences successful. And, of course, thanks to Beverley Ervine for all of her hard work over the past several years as AMPPR President.

Karen Walker
AMPPR President



Get set for MPC 42
in Clearwater Beach, Florida
Hilton Clearwater Beach Resort
February 25-29, 2004
<http://amppr.org>

AMPPR Board of Directors

At MPC 41 in San Diego we elected new members to the AMPPR Board of Directors and formally appointed Karen Walker to the presidency of AMPPR.

Congratulations to Karen and to our new Board members on their new positions. We all look forward to working with them as we move forward to new AMPPR activities and the best Music Personnel Conferences ever.

A complete list of AMPPR Board members can be found on our web site, <http://amppr.org>. Click on "About AMPPR."



Joan Kjaer has worked for KSUI, the classical radio station licensed to the University of Iowa, as a program host, music programmer, announcer. She was promoted to Program Director in early 2000. She is the weekday morning host and music programmer and the producer of a new program, "Know the Score."

Joan graduated from the University of Iowa with distinction, with a double major in Anthropology and Religion (Comparative and World Religions), was a Phi Beta Kappa Recipient of the Karl A. Hoffman Award for Outstanding Student in the School of Religion, and received a two-year Women's Training Grant from the Corporation for Public Broadcasting. She is fluent in Italian and has studied Spanish and German.

Rex Levang grew up in Duluth, Minnesota, and is delighted that he could turn his fascination with classical music and foreign languages into long-term employment at Minnesota Public Radio, where he is currently Music Director. In other related jobs over the years, he's sold sheet music, worked at a record store, picked up a few dollars as a rehearsal pianist, and even made one appearance on the ChevronTexaco Metropolitan Opera Quiz.



When he's not on the job in St. Paul, you'll probably find Rex at home, across the river in Minneapolis. He's an avid reader ("anything from mysteries to the history of typography"), a sometime health club-goer ("but not often enough"), and loves to cook.



Chuck Miller, a broadcast veteran with more than 26 years of experience with public radio, joined GPB as Director of Georgia Public Radio in January, 2002.

Formerly Program Director for WRTI-FM in Philadelphia, a broadcast service of Temple University, Miller has enjoyed a diverse career in radio, encompassing all aspects of on-air broadcasting, production, and management. His past experience includes stints as a host of weekend oldies programs at WJBC-AM in Bloomington, Illinois, and WSWT-FM in Peoria, Illinois, while in pursuit of a masters degree.

Other stops have been at WGLT-FM in Normal, Illinois, as program director, and as production director at KDHX-FM in St. Louis, Missouri, KWGS-FM in Tulsa, Oklahoma, and KHCC-FM in Hutchinson, Kansas, backed by a four-year stint at WSIU-FM in Carbondale, Illinois, as a student employee.

Among his other career highlights, Miller moved to Vienna, Austria, in 1985 to accept a full-time position with Blue Danube Radio, working as a news producer after filling 8 short-term contracts as a pop announcer for several years.

During his vacations, Chuck acts as the production manager of the annual Vienna and Saalfelden, Austria, International Jazz Festivals, and has also served as tour/production manager in the United States and Europe for various musicians, including Joe Zawinul, Larry Coryell, Al DiMeola, Birelli Lagrene, and David Hasselhoff.

2003 Scholarship Winners



Gregory Gomez of KMHD-FM, Gresham, Oregon, and Richelle Antczak of WCBE-FM, Columbus, Ohio, each received a scholarship to attend MPC 41 in San Diego in February.



Greg Gomez: “It all began in the summer of ’69. I was six years old, the Cubs were winning, their demise not yet known to the faithful and I was listening to WLS in Chicago. I thought to myself... ‘Hey I’m a hip fun guy and I like music...so why not be on the radio?’

“Sixteen years later I became a programmer at KXCI in Tucson. While at KXCI, a family member that recently moved to Gresham, Oregon, told me about the radio broadcasting program at Mt. Hood Community College. An offer of free room and board was put on the table if I wanted to move to the Portland area to study radio broadcasting at MHCC. The offer was accepted and I was soon making the journey to the Pacific Northwest.

“A year into my studies I was offered the Music Directors position at KMHD, which is owned and operated by MHCC. About six to eight months after graduation the rumors started swirling that a full time position was going to be created. I applied and much to my delight I was chosen to be the next fulltime employee of KMHD. And I was able to continue doing what I love to do best, being a Music Director. At the time, in addition to being the MD, I was also the Production Director. Along the way I’ve exchanged my production stripe for the Program Director’s stripe and I continue to hold down the Volunteer Coordinator duties.”

In late 2000, **Richelle Antczak** earned her BA from The Ohio State University in the field of Communication/Journalism. She first received her start in radio at OSU’s student-run radio station, “The Underground” (formally KBUX). Later in her college career, Richelle was employed as a student board operator and broadcast technician intern at the WOSU Studios in Columbus. She applied to WCBE 90.5 FM in Columbus the month before graduation, and was employed shortly thereafter. She’s been a proud WCBE announcer for over two years.

Thanks to our presenters, artists, and attendees for contributing to the success of the conference. Special thanks to our sponsors and exhibitors for making MPC 41 possible:

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Inform But Don't Intrude: What Listeners Told us About Announcer Breaks in "The Core Values of Classical Music Radio."

Marcia Alvar, President, PRPD

The 2002 PRPD/SRG study on classical music radio produced a rich body of knowledge about the format's core listeners. It also provides guidance for tactical decisions stations can make to improve their service, particularly in the design and presentation of break content.

A Summary of Overall Findings:

Here are a few of the things we learned in the PRPD/SRG study of "The Core Values of Classical Music Radio."

- The chief listener benefits are stress relief, clarity of mind, aesthetic beauty, refuge from contemporary culture, escape from the problems of the world.
- Listeners want a "little bit" of information/have a low tolerance for "chatter."
- Listeners place a high value on concise information that enhances their enjoyment of the music. This is often expressed in visual terms such as "It gives me a picture."
- Interest/tolerance drops as the focus of information moves further from the music.
- Listeners want to know "the basics" for each piece—name of piece, composer, performer, conductor.
- Listener definition of "commercials" include many public radio break elements including promos, PSAs, fundraising messages.

Break Elements: "Inform but Don't Intrude"

The breaks we tested included a variety of elements. These sorted out into four categories with different levels of value to listeners:

Level I: "The Basics"

The information listeners told us they most want is the basics of what is being played.

- Name of the Piece
- Composer
- Performer
- Conductor

Basic information was considered vital information for presentation before and after every piece.

Level II: "Tell Me a Story, Give Me a Picture, but Keep it Short"

Other information that enhances enjoyment of the music:

- Date when piece was composed or first performed
- Concise/compelling fact/story about piece, composer, performer

***Important caveat about storytelling:** The value listeners gave this type of information depended completely on how well it was focused and presented. If the information was brief, memorable and gave them "a picture" to go with the music they liked it. If the information did not meet these standards, it became a major intrusion to listening.*

Level III: “I Like to Know What’s Happening...but Make it Snappy”

Classical stations are seen as a valued pathway to the music and arts community but we need to carefully structure and streamline the information we provide. Listeners consistently preferred very basic on air information that gave them the essence of the event or activity, and then referred them to a place (such as a phone number of website) where they could get more detail.

Level IV: “It Sounds Like a Commercial. I Hate Commercials.”

Underwriting credits, PSAs, fundraising messages, station and event promotions are all regarded as intrusions for which there is limited tolerance. We make distinctions in-house among these messages but listeners hear them all as commercials. They call them all commercials. These messages are vital to a station’s well-being, but we need to be mindful of how we produce and place them or we will quickly reach a point of diminishing returns.

Break “Intrusions”

Listeners said they want announcer breaks to be congruent with and appropriate to the music so that “the state” the music creates for them is sustained. Break elements identified as intrusive included:

- **Multiple voices in a break:** The voices were “hard to keep straight” and confusing, even in our focused listening settings.
- **Talking over music:** Often described as the announcer “competing with the music.” Hard to hear what was said when produced over a music bed.
- **Voice levels louder than the music:** Criticized as the station or host thinking they’re “more important than the music.”
- **Too much information**—too many break elements or any single element that was not concise. Remember that listeners said that they want “a little bit” of information about the music.
- **Information not delivered clearly and concisely**
- **Information and commentary that does not focus on the music**

Questions to Ask About Your Station’s Breaks

- How is your station designing its breaks?
- Do you take care to limit the number of elements in each break?
- Is the information you provide about the music concise and compelling?
- Is the music the central focus of your breaks?

If you are using Core Values findings at your station, PRPD would love to hear about what you are doing and add your experience to its library of “case studies.” Just send a short email to info@prpd.org and PRPD will contact you for more information.

**From A Newbie's Perspective –
A Review of MPC 41**
by Richelle Antczak

It was late Tuesday evening when I arrived in San Diego. As I checked into the hotel, I mentally drew a picture of what was in store for me over the next four days. I was nervous, I admit it. I'd never attended a music personnel conference, but that's why I was there, to learn from my colleagues and from the great sessions offered. I didn't get much sleep that night. Like many of you, I was too excited for Wednesday's activities to begin.

The day before the official conference began, I had the pleasure and rare opportunity to attend the announcer workshop conducted by Valerie Geller. One word describes this session—AMAZING! It was a small group of six people, which allowed each one of us to focus more closely on our strengths and weaknesses as announcers, music hosts, and programmers. Valerie helped us to find a way to “connect the dots” and for me, personally, to help make every minute of my weekly music show count. Later that night, conference personnel had the opportunity to attend the opening reception with comedienne B.J. Ward and jazz organist Tony Monaco. It was a great start to a very enlightening and entertaining conference.

Thursday morning, I arose once again not knowing what exactly to expect. The day was well planned out, full of informative and interesting topics, such as the keynote address, “How Did You Get There From Here?” with Bob Hurwitz of Nonesuch Records. Bob spoke of the excitement radio has to offer, as well as how we as individuals must have faith in our audience and be able to challenge them at the same time. “Like what you play,” said Hurwitz “and don't try to figure out what others like...go with what excites you!” The activities for the day didn't stop there. One could attend their choice of four other sessions ranging from webstreaming to jazz in public radio. The highlight of the day for me, and I'm sure many others, was meeting and listening to musician, composer, writer, and family man Bobby McFerrin. What an inspiration!

By day three, I'd made new friends and had the opportunity to discuss many new ideas, tactics, and practices our station could benefit from. When day four came around, I couldn't believe the conference was almost over. Not only did I not want to leave sunny San Diego, but also I didn't want to leave the

great new group of people that I met over the past four days. All of them in their own way helped make my first-time radio conference a fantastic experience. I have to be honest with you and tell you that the conference literally changed me. It gave me the confidence to succeed in today's competitive radio market. It also allowed me the chance to learn about subjects I had no previous knowledge of. I am humbled and honored to have been in the company of such great radio personnel and such invigorating speakers. The experience I had at the conference will always be with me throughout my radio career. I thank the AMPPR Board of Directors and National Public Radio for awarding me a scholarship to attend the MPC as well as the opportunity to grow in our industry and discover new talent within myself. I couldn't have thought of a better way to spend four days. Thank you!

Richelle Antczak is the host and producer of WCBE's eclectic music show, “All Access,” which can be heard streaming online at www.wcbe.org every Saturday night from 8 to 10pm.

**Radio as Cultural Leader: Personal
Observations From MPC 41**
by Marty Ronish

From opening speaker Bob Hurwitz to closing speaker Evans Mirageas, AMPPR 2003 challenged, informed, and even inspired. Two dichotomous ideas percolated through the conference in multiple guises: (1) that the quality of our programming is key and a clear reason to subscribe to satellite services and (2) local content and connections are crucial to a station's—and community's—health.

Quality Programming

On the issue of quality, opening keynote speaker Bob Hurwitz, veteran of the recording industry, said record producers in the past relied on their instincts to produce some of the greatest recordings of all time. They didn't try them out on focus groups first. Quality and freshness were the keys, and if they sounded good to trained ears, they would do well in the marketplace. The courage of convictions.

Valerie Geller, a well-respected media consultant, was a powerful proponent of personality radio, of making a human connection with the audience, particularly with the 30 percent of Americans who live alone. She convinced me that QUALITY and PASSION are good; BORING is bad.

Ben Roe of National Public Radio has been a constant positive voice for classical music on the radio, defending it continually at NPR against the encroachment of news/talk and reminding us in the field that what we do is NOT dying. He gave upbeat reports about the growth of public radio in general, and also about the numbers of people who use classical radio.

Roe was joined by his statistics guru at NPR, Benjamin Robins, who revealed solid and amazing statistics compiled by NPR, which are unfortunately proprietary information.

Ted Libbey, now director of Media Arts at the National Endowment for the Arts, made strong comments about quality in the media. On the positive side, he advocates increased funding from the NEA for good classical radio. On the negative side, he slammed what he perceived to be the poor quality of the PRPD Classical Core Values study. The word he used was “execrable.” The NEA will be funding a new, broader study about classical listening.

Libbey’s comments were ably challenged the next day by PRPD president Marcia Alvar. However, if PRPD, the NEA, and NPR are all charging about collecting the same statistics, maybe some of that money could be better spent. Is it time for a summit among these three organizations?

The issue of quality also came up in the session on reaching a new generation of classical listeners. A few quality children’s services are now available over the air and on-line, and panelists were unanimous in voicing their sincere desire that all stations would carry programming for younger listeners, but only if it is the highest quality available.

Fred Child, host of NPR’s “Performance Today,” Judith Krummeck of WBJC, and Alan Chapman from CPRN demonstrated first-hand the qualities of great interviews.

Using the Internet

Ben Roe joined researcher Dr. Alfred Eckes in an examination of globalization and how technology is

changing the delivery of content. And an acrimonious session about internet streaming left more questions than it answered about the cost, value, and reporting requirements of internet streaming.

Mark Fuerst who directs the CPB Internet Assessment project gave the most cogent explanation I have ever heard about the benefits and drawbacks of stations’ use of the internet. Fuerst concluded that current best use of the internet is to support stations’ broadcast services.

Local Connections

Throughout the conference, speakers called attention to the recent Knight Foundation report that “radio is the dominant mode of consumption of classical music” (www.knightfdn.org)

In my opinion, this one dramatic conclusion from the Knight study should appear in all your literature, on your website, in your dealings with all arts organizations, as you talk to funders, in persuading politicians, and as you defend the classical format against corporate takeover.

After four days of rhetoric—some of it very convincing—about bigger and better, and despite his personal interest in national programming as head of CPRN, Evans Mirageas in his final keynote address advocated passionately for *local* content and connection.

Your station’s connection to your audience and importance in your community is the strongest argument for more local content. The arts organizations cannot survive without you. You keep the master calendar, you convince listeners to go to concerts, you answer their questions, you are their constant companion.

You have economy of scale; i.e., you reach more people for less cost than all your local arts organizations put together. According to Mirageas, you don’t need to find some magic pill. You already ARE the cultural leader in your community.

Marty Ronish is the producer of Sweet Bird Classics “Boombox Classroom.”

WCBE's Tour Program Is a Smashing Success!

by Richelle Antczak

"If you could have only heard the boys talking about your station tour tonight as we drove home. From your 'radio voice,' to letting them record their own voices, your tour was a hit! Your tour really shows how much WCBE cares about the Columbus community. Thank you!"—Listener: Donna Little

You too can expect comments like these when you open your doors to the public. Simply, extend the idea of a tour to your listeners and let the essence of public radio strut its stuff.

Nowadays, with smaller staffs and security restrictions, many commercial stations, both television and radio, no longer offer tours to the public, and that's a shame. For those who have caught the radio bug and don't work in the journalism field, stepping into a radio station is reserved only for ticket winners and high profile citizens. But that's not the case at 90.5 FM WCBE, a public radio station in Columbus, Ohio.

The WCBE Tour Program came about after entertaining a listener's request to bring in his son's Boy Scout troop for a visit. It was so exciting, rejuvenating actually, to see the look on the children's faces as they stepped foot into the studio for the first time. The awe and admiration for what we do 40 hours a week was evident. Soon after, word got out that WCBE encouraged public tours; and before we knew it, the requests came pouring in. We started inviting listeners to the station once a week, on Tuesday nights at 6:00. They'd tour the facilities, maybe meet some of the personalities who were working late, and get a chance to be on mic and record their own "on-air" WCBE Tour Program promotion.

Now, you may be thinking, who has the time to do all this? Well, not many small stations. But when you think about what a great learning opportunity for the public this is and the personal connection the listener then establishes with your station, you'll find the time. Our tour program has developed not only into a fantastic community outreach tool for WCBE, but also a word-of-mouth marketing campaign. The recording of the promotion does take some effort on the station's part, but it's made a statement in the central Ohio area that WCBE really does want to educate and entertain its community. Not only do we

do that with our eclectic news and music programming, but we also do it personally—by caring enough to spend time with our listeners.

Because this program has been so successful, we've increased the opportunity to tour the station during the evening from once a week to twice a week, by appointment only. We've hosted families, individuals, after-school activity groups, and many boy/girl scouts—who from touring the station earn their communicator's badge. It's mind-boggling to think it was only in late 2002 that WCBE opened its doors to listeners on a regular basis. In that short time, over 20 tour groups have come through our studios and, believe it or not, we're booked up with two tours a week until the beginning of June 2003.

WGBH Radio Launches Online Listening Resource for American Music

by Matthew Packwood

For the past ten years WGBH Radio Boston's distribution service, Art of the States, has sent monthly collections of contemporary American music recordings to broadcasters in over 50 countries. Focusing on a wide range of art music composed and performed in the United States, the service has provided a unique picture of American musical life to audiences in Canada, Europe, Africa, Asia, Australia, and Latin America.

Now, Art of the States has launched a new website to complement its radio service. Located at artofthestates.org, the site presents complete pieces in high-quality streaming audio to Internet users anywhere, anytime. "While a lot of music websites offer musical samples or information, our site is meant for the serious listener," notes Art of the States producer Joel Gordon. "Everything about the site is designed to get listeners right to the music quickly and easily." The site is clean, simple, and easy to navigate, with a user-friendly search function that allows visitors to explore the repertoire by composer, performer, instrumentation, decade, genre, or keyword.

Artofthestates.org was created particularly as a resource for teachers, students, performers, and composers of contemporary music. Drawn from the American repertoire distributed on the Art of the States radio

service, the site's collection runs a stylistic gamut from orchestral music, chamber music, and songs to electronic, jazz/rock-influenced, and experimental pieces. Many of these works are unavailable on commercial recordings, and can only be found on artofthestates.org. Teachers can now complement the often limited collections of their libraries with the diversity of pieces available on the site. Each piece is supported by a range of materials including program notes, biographies of the composers and performers, and links to a variety of related websites.

Disseminating lesser-known American works and performances is one of the central missions of Art of the States; this new website broadens that mission by making this music available to any listener with an internet connection.

Access to artofthestates.org and all of its music is provided free of charge. The project is supported by The Island Fund, National Endowment for the Arts, and WGBH.

Matthew Packwood is associate producer of Art of the States at WGBH, Boston.

Internet Resources For Musicians, Budding Musicians, and Music Announcers

Recently the AMPPR listserv has been the forum for discussions about, among other things, the need for information about music, composers, orchestras, and historical information.

Here are some sites that may help you in your quest for that kind of information.

The Classical Music Radio Station Directory:

<http://www.geocities.com/musicclassical/radio.html>

The Classical Composers Database:

http://www.classical-composers.org/cgi-bin/ccd.cgi?comp=_phome

MUSICClassical.com navigation page

<http://www.musicclassical.com>

The Film Music Society:

http://www.filmmusicsociety.org/resources_links/resources_links.html

The WOI Radio Group Pronouncing Dictionary of Music and Musicians:

<http://www.woi.org/pron/>

Smithsonian Jazz

http://www.jazzsmithsonian.org/class/jc_365.asp

For Kids:

<http://www.playmusic.org>

<http://www.pbs.org/jazz/kids>

<http://www.sfskids.com/templates/splash.asp>

Follow the "Links" section on the AMPPR web site, which has direct links to many of these and other sites that also may be of interest and use to you.

AMPPR