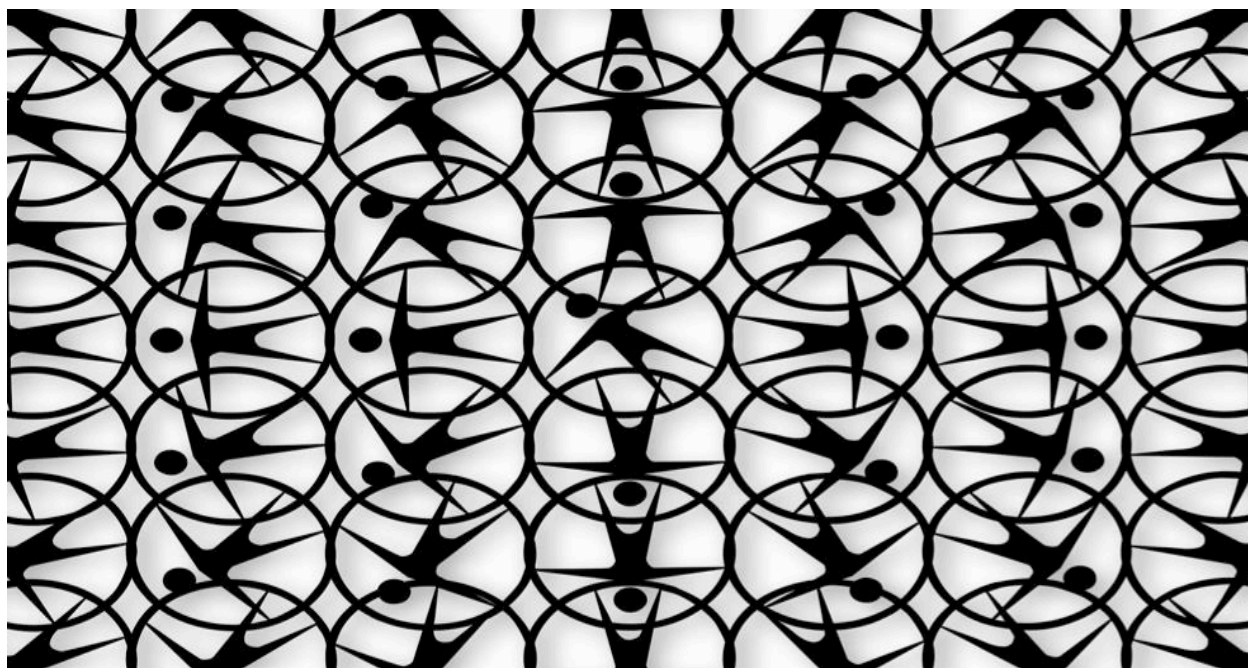




## Survey Results

### The U.S. Public Radio Classical Music Workforce

February 2017



This report is a companion to Classical Music Rising's *Workforce Working Group Report* (February 2017), which presents survey highlights, patterns and trends, and offers recommendations.

## Survey Results – The U.S. Public Radio Classical Music Workforce

*Classical Music Rising* fielded three surveys exploring the U.S. classical public radio workforce, seeking information about the size and composition of the workforce, plans for future hiring, thoughts about recruitment and training, and other workforce issues.

Details of the responses from each of the surveys, including verbatim responses to open-ended questions, are presented in this report.

### Survey

#### All-Classical Stations

3

Public radio stations that devote 70% or more of their broadcast schedule between 6am and midnight to classical music.

#### Mixed-Format Stations

21

Public radio stations that devote at least 25% of their broadcast schedule between 6am and midnight to classical music and that also offer NPR news magazines.

#### National Organizations

34

The four principal national producers and marketers of classical music programming.

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Classical Music Rising (CMR) is a collaborative project of leading classical stations to shape the future of classical music radio as the field confronts evolution in delivery across multiple broadcast and digital platforms, demographic and cultural change, and significant disruption throughout the music industry. The initiative centers on strategy, innovative tactics, and collective action – all informed by ongoing research and analysis.

Classical Music Rising is a project of the Station Resource Group and is supported by the Andrew W. Mellon Foundation and participating station partners.



## **The U.S. Public Radio Classical Music Workforce**

### **“All Classical” Stations**

*Classical Music Rising* surveyed public radio stations that primarily present classical music, seeking information about the size and composition of their local workforce, plans for future hiring, thoughts about recruitment and training, and other workforce issues.

Companion surveys were sent to stations that present a mix of news and classical music and to organizations that produce and market classical programming for national distribution.

As of December 2016, 51 “all classical” stations completed a survey, representing a range of market sizes, budgets, and organizational development – 73% of the 70 stations we contacted.

This report presents an analysis of the survey data, including verbatim responses to several open-ended questions.

### **Size of the Workforce**

The responding classical stations employ 483 people whose work centers on the production and presentation of classical music, including related work in social media, marketing, and community outreach.

260 people work full-time in these positions

223 people work part-time

Another 433 people support these “front line troops” through positions in management, fundraising, technical and administrative support, legal affairs, and audience research.

305 people work full-time in these supportive roles

128 people work part-time, including some who are full-time employees of their organizations and divide their time between work for the classical station and other responsibilities.

The total workforce among the responding classical stations is 916 people, of which 565 are full-time and 351 are part-time.

## Composition of Content-Centered Staff

Classical Music Rising took a closer look at the composition of the individuals whose work centers on classical music content. The tables below show our findings by position.

*[Totals do not add consistently because some respondents were not able to categorize all employees in the respective categories.]*

Gender of Full-Time and Part-Time Employees in Content-Centered Positions			
	Male	Female	Total
Host/announcer	138	69	207
Producer/Associate Producer	17	12	29
Music/Cultural/Arts Reporter	7	6	13
Broadcast ops/recording engineer	49	5	54
Program/Content Director/Assistant Director	25	10	35
Music Director/Assistant Music Director	25	6	32
Digital/web/social media	17	17	34
Marketing	4	13	17
Community relations/outreach/events	3	15	18
Other classical content staff	6	14	20
<b>Total</b>	291	167	464
<b>Percent</b>	64%	36%	

Age of Full-Time and Part-Time Employees in Content-Centered Positions					
	18-34	35-49	50-64	65+	Total
Host/announcer	26	32	110	29	197
Producer/Associate Producer	8	1	11	2	22
Music/Cultural/Arts Reporter	3	2	7	1	13
Broadcast ops/recording engineer	9	17	24	3	53
Program/Content Director/Assistant Director	2	7	18	2	29
Music Director/Assist. Music Director	7	6	10	5	28
Digital/web/social media	21	11	1	0	33
Marketing	5	9	5	0	19
Community relations/outreach/events	9	7	3	1	20
Other classical content staff	9	3	8	2	22
<b>Total</b>	99	95	197	45	436
<b>Percent</b>	23%	22%	45%	10%	

Race and Ethnicity of Full-Time and Part-Time Employees in Content-Centered Positions							
	African American	Asian Pacific	Hispanic	Native American	White non-Hispanic	Other	Total
Host/announcer	7	2	6	0	181	1	197
Producer/Associate Producer	1	1	0	0	23	1	26
Music/Cultural/Arts Reporter	1	0	0	0	10	0	11
Broadcast ops/recording engineer	2	0	0	0	44	0	46
Program/Content Director/Asst.	0	0	0	0	33	0	33
Music Director/Assist. Music Director	0	0	1	1	28	0	30
Digital/web/social media	3	3	1	0	24	1	32
Marketing	0	1	1	0	15	0	17
Community relations/outreach/events	2	0	1	0	14	0	17
Other classical content staff	0	0	2	0	17	1	20
<b>Total</b>	16	7	12	1	389	4	429
<b>Percent</b>	4%	2%	3%	0%	91%	1%	

## Vacancies

Responding stations reported that they currently have a total of 15 vacancies in the above positions that they expect to fill with the next 90 days.

## Management, Fundraising and Support Positions

Stations reported their non-content-creating staff in seven categories, with a break-out of full-time and part-time positions.

	Full Time	Part Time
Management	47	20
Development	86	42
Underwriting	64	31
Technical support	54	19
Administrative support	37	9
Legal	12	4
Audience research	5	3
<b>Total</b>	305	128

## Volunteers and Unpaid Staff

All classical stations reported a total of 514 volunteers, unpaid interns, and unpaid student staff. However, one station reported 200 people in this category and another reported 100.

## Priorities for Training and Support of Content-Centered Staff

We asked stations to consider the range of responsibilities of their regular hosts, announcers, and production staff and the needs of their audience and then identify areas that would benefit from additional training/support.

The following choices are presented in order of top priority rankings.

	Top priority (select one)	Other priority areas (select as many as appropriate)	Response Count
On-air presentation	21	15	36
Web/social media	10	30	40
Fund drives (on-air, email, social media)	8	27	36
Connecting with community/community events	8	20	28
Hosting/programming alternate services (i.e. digital streams)	6	18	24
Music scheduling	5	18	23
Writing/preparing scripts	1	18	19
Interviews/features	1	15	16
Hosting/producing live station events	1	14	15
Editing	0	14	14
Other (please specify)			6

Comments offered in the “Other” choice included:

We have and are contracting for all the resources we need in all above areas.

We can offer help in all of these areas to stations that may need it.

Just one note here: I'm trying to get my team focused on classical content that is digital but not necessarily streams: podcasts, videos, listicles, etc.

Technical training - creative automation

Multiple media

Need an interstitial spot producer

## Creating new positions

Stations identified the following positions that they would like to create now and in the future.

Student intern positions for production/writing

Programming Assistant

Music program director

Recording Engineer for live in-studio sessions

If we had funding, it would be nice to have a program director, two hosts and a producer.

Director of Digital Program Services. Help develop additional streams and programming products for digital distribution.

We could use another program host/producer

I would like to have a full-time engineer. We have functioned with a contract engineer for our entire history. It hasn't worked badly and it's cost-effective, but it does mean that little things go unaddressed sometimes.

Development, Digital Marketing Director, IT Director, Marketing Director

A digital content creator/editor. Additional on-air hosts.

In the next several years, we will review our Classical 24 service and try to find a service that is more flexible.

Digital and Social Strategy, Library Maintenance Support

Artistic Director to help with brand management

Would like to replace live, local classical music host...eventually. Not in a position to do so now. Would also like to have part-time producer/hosts, including someone able to do digital audio production.

We're seeing an increasing need for video and would like to create a digital content producer position that includes video as a core competency.

We created a position in the past year in digital media that works in the Arts, Life & Culture division of our organization. This position spends about half time on Classical. We would expand this to full time Classical in the future. We are also hiring a Public Engagement position that would work one-third on Classical engagement activities.

We are planning for at least one PT or FT host/announcer in the next year. Our growth plan is really dependent on stronger listening and more financial support from rank and file listeners.

I would love to have a position for Community Engagement. This position would handle all web and social media, as well as work on community events.

Would love to create a "classical operations" position; a classical/arts reporter position; a classical digital position; and a classical marketing and promotions position

Web and Social Media Master

Part time weekend announcer

Would love to have the ability (staff) to do more highly produced online content.

We will be looking to collaborate more with [another public station in the state].

Additional online content specific to classical music

Host/producer/arts liaison

An additional digital person. Finding freelance podcast producers.

## Workforce Dynamics

We asked several questions concerning changes in the stations' workforce.

In the last three years, has your classical music workforce:		
	Response Percent	Response Count
Increased	26%	13
Remained the same	56%	28
Decreased	18%	9

In the next three years, do you anticipate your classical music workforce will:		
	Response Percent	Response Count
Increase	42%	21
Remain the same	58%	29
Decrease	0%	0

How many classical-related hires have you made in the last year (both filling vacancies and new positions)?		
	Response Percent	Response Count
0	34%	17
1	40%	20
2	14%	7
3	6%	3
4 or more	6%	3



**How many classical-related hires do you expect to make in the next year (both filling vacancies and new positions)?**

	Response Percent	Response Count
0	44%	22
1	36%	18
2	14%	7
3	4%	2
4 or more	2%	1

## Where are the new jobs?

We asked stations in which areas they are most likely to hire someone in the next year. Responses are listed in order of “very likely”

	Very likely	Likely	Possible	Not likely
Host/announcer	12	5	7	17
Digital/web producer	4	2	7	21
Membership	4	2	2	23
Management	4	1	3	25
Audio producer	3	2	5	22
Corporate support	3	0	8	20
Social media	2	2	1	26
Community outreach	2	0	2	26
Engineer/IT	2	0	3	24
Events	1	0	3	26
Other	1	0	5	18

## Where do new employees come from?

	Most often	Sometimes	Rarely	Almost never
People already working in the public media classical system	10	24	3	7
Music schools/conservatories	7	16	6	13
Other educational institutions	6	12	9	12
Other	3	7	1	12
People working in public media outside of classical music areas	1	19	9	10
Commercial media	0	17	11	13

## How are stations recruiting?

We offered several choices, and then asked stations for other resources they use.

	Response Percent	Response Count
Parent organization HR department	85.7%	36
Ad in Current	61.9%	26
Livingston Associates	11.9%	5
Search firms "outside" public media	11.9%	5
Other (please specify)		26

CPB Jobline (mentioned by 10 stations)  
On-air announcements (mentioned by 3 stations)  
Word of mouth (mentioned by 2 stations)  
Career Builder; local publications and networking  
Colleges and universities  
Community contacts in the music/educational worlds  
Local non-profit posting services  
allaccess.com, EEO outreach  
Digital Search Resources; local networking with arts community  
indeed.com  
Job posting on website and online listings  
Local newspapers  
Local/Regional media. Job sites, University employment site.  
No service; ads posted in a variety of places, including CPB  
PRPD, PRADO  
Website notices, EEO organization posts, etc.  
Online audition form  
Online job sites including CPB's  
Our web site; Greater Public list serve; CPB job bank  
Private Consultant  
Social media, Website, Local/Regional Employment listings

## Issues and Concerns – Current Workforce

We asked stations what keeps them up at night when thinking about their current classical workforce.

We don't really have funds for a deep staff to provide a lot of localized content that has the potential to connect with the community; we try to do the best we can with the resources we have.

N/A--we rely on Beethoven Satellite Network for our content.

My station is not in a sexy part of the world. We have a strong following, tremendous support from the community, and really, it's an amazing place to live, but no one sees my city from the outside and thinks, "Ooooh, I have GOT to move there!" If one member of my team leaves, it's not easy to replace them. Funding ALWAYS keeps me up at night. While my station has operated in the black forever, my staff's well-being is always my priority.

Aging demo of current radio host staff, and what will be the audience's tolerance for younger/more diverse potential successors?

Aging, stuck in their ways, not mission-oriented, resistant to research, and out of touch with "living" world of classical music.

We are relying on part-time staff for a couple reasons. This makes it harder to develop new ideas and refine our format.

Student turnover, errors, carelessness

That it's aging, and there are few looking to enter the classical public radio field.

Uninspired to grow, lack of any new ideas or energy.

How might we find a sustainable funding source that's large enough to provide a level of service that would be considered more meaningful to our community than simply running Classical 24?

The variable quality of our volunteer broadcasters and our current reliance on good taped shows from broadcasters who are no longer around. Live is best, but not when it is a so-so host. We have less live broadcasters than we used to.

Aging. Well meaning, but entrenched.

Nothing right now

Honestly, I worry more about whether the older announcers will retire gracefully than how to replace them. They are still valuable but show signs of "wear." I don't want to have to fire them, but they don't seem to be thinking ahead.

The aging of the staff and finding or grooming replacements

They are getting older; some are past retirement age now.

Lack of diversity among on-air staff; how to keep pace with cost of living here; how to encourage outside-the-box thinking among longer-term staff.

Efficiently and effectively creating a local sound.

Developing the next generation of hosts and content producers. How will we adapt to the changing media environment?

Understaffed! No budget to hire needed personnel

Will they show up? Workforce reliability issues. Potential automation problems; aging equipment.

Aging staff.

The fact that I don't have a live classical music announcer. That hurts. When I can afford one, I'm getting one.

Leave for better paying job

Availability of qualified personnel

Lack of a bench for announcers; dying art of being an on-air host; over investment/focus on new platforms with much smaller audiences

Frankly, we would benefit from a retirement of a current host. Other than that, I sleep well.

Dedicating the time to keep improving our on-air presentation

Our hosts have been doing the same thing for a very long time. It's hard to move the ship with all that "muscle memory" keeping it moving in the same old direction.

Getting older, stuck in the old ways of doing radio.

We need more local staffing that reflects the regional performing arts/classical scene, and can capture the dynamic nature of the artists and music that is being performed across the coverage area for our listeners that has them enthused and interested. The second piece of that is the challenge of a broadcast setup that still relies almost exclusively on playing classical CD's in real time by the host. We have not embraced digital at all, and seem stuck in the 1980's with the 2 CD players and one announcer in a studio reading liner notes: 'This is, and that was...'

The fact that they are all stretched so thin as we continue to do more (community events, manage web content and social media, production and arts features) with no additional staff - while they are all hosting full airshifts.

How to keep their jobs and not lose any positions while managing a shrinking budget

Maintaining the staff that I have left.

Far too many are over 60.

That we are so short staffed, that we can barely get done what needs to get done.

The aging of the staff.

How poorly trained we are in on the air fundraising for classical - everyone comes from the news or dual format side and it doesn't seem to work as I'd like

Training current staff for new advances in ways that listeners want to engage in our content. My folks are great and always look for ways to improve.

That my staff is too well established and inflexible, and that I simply don't have enough people to try anything new.

Too old, no clear succession plan

Where to find new talent

Senior staff not changing quickly enough, not understanding the significance of digital, likely retirements

I'm largely satisfied with my current team.

The new ones are young and part-time; they will leave when a good job comes along or a week-to-week basis a better paying gig. The older guys are at the edge of retirement and are very resistant to change...

They are aging.

## Issues and Concerns – Workforce in the Future

We asked the same question about the workforce they will need 3 to 5 years from now. Several stations responded that their concerns for the future are the same as what they articulated about the present. Other answers:

Will want to grow a new generation of classical music professionals and enthusiasts.

N/A--there are no plans to add classical staff.

Nothing one has ever done can possibly prepare you to be a classical music on-air host. It takes a unique skillset. I used to believe that if you had the music knowledge, I could teach the broadcasting stuff -OR- if you had the broadcasting knowledge, I could teach you the musical stuff. Not the case. Really, the best hires have been those who have at least had a foot in each. Further, just as radio is becoming a less relevant medium for a younger audience, it is becoming a less relevant medium for those entering the workforce.

How to manage transition of shifting resource allocations toward digital, while maintaining (or losing as little as possible of) our core audience.

Lack of next generation of on-air hosts and inability of current hosts and producers to create content that connects with a changing classical music constituency.

Finding new audience outside of our FM footprint. This is something we believe we have the potential for, but are unsure how to proceed.

Will the station even be here

I need people who are willing to be flexible and re-train to shift with new technology or platforms.

I'm not sure I'll need one, to be honest.

Same answer: How might we find a sustainable funding source that's large enough to provide a level of service that would be considered more meaningful to our community than simply running Classical 24?

Finding a way to be relevant and attractive to younger workers. Finding people who have depth, and the passion and talent to communicate.

What do we do if one of our hosts is run over by a bus? When hiring for the MD position, most of the good solid talent was within a few years of retirement age.

Will the younger people who are vital to our functioning in the digital and social media realm be interested in this medium? Can we integrate them without alienating the older core of our audience, which has built us and supports us still?

Programming hosts need to incorporate digital into their craft and abilities

Persons with the necessary music knowledge and pronunciation skills, and interest in the medium are getting older and seem to be increasingly rare.

What kind of educational collaborations should we be seeking to ensure skilled talent for the future? How can we encourage cross-platform thinking and hire digitally savvy people? Can we afford to hire great digital people? What should the classical announcer of the future sound like?

Generating the funds to be able to grow it.

If we develop a "local" classical service, it will not be hosted live. Rather, we would be more inclined to develop our own version of Classical 24.

Finding qualified, available, interested announcers.

Diversity challenges, will we be relevant to listeners? How involved/integrated will we be in the community? Digital competency and nimbleness

Changes in technology, remaining facile with new tech.

Being able to continue to afford a live host and knowing there's an audience to sustain the programming.

Who will know how to do this?

Lack of bench for announcers (!); inability to attract talented producers to work on video and other digital platforms

We must expand audience and the definition of classical music to survive. That means a similar sized workforce, but more digitally proficient and well connected in the community.

Not having any announcers/presenters who are ready to step in should we have vacancies

We need to better reflect our community's diversity.

Where is the new blood coming from?

How will classical sustain itself with pledge drives that focus on 'membership' when that very term is not something that the next generation of listeners care about? And by the way, how are we able to convert all those enthusiastic high school and college-age musicians who love classical and vocal performing, but who have no connection and no incentive to listen on their local public radio Classical Music station?

How will we find qualified individuals with the skillsets needed at the price the parent organization is willing to pay, and how can we find qualified individuals that reflect the diversity of our audience.

How I can make sure we keep positions and content relevant, exciting and meaningful on a variety of platforms

Funding.

I don't see a lot of young classical hosting talent in the system.

That we'll need more staff and that staff will need to be helping with not just on air programming, but also online material as well.

Finding the right combination of broadcast experience, classical music knowledge, conversational style, and audience engagement both on-air and off.

Can't think that far - seriously

How can we create content, remain relevant, and find new ways to provide our music service to people

looking to find it in new ways.

That I will still have the same workforce I have now.

Where to find new talent

Recruiting replacement staff for retirees, finding people who are both interested in classical music and our medium

We plan to grow, and getting qualified people to move here from out of the area is a concern.

When will we commit to making hosting (programming & producing) classical music a real career again? An algorithm is no substitute.

Are they flexible enough to respond to the digital world?

## Potential Collaborative Activities

We asked stations how interested they would be in participating in several collaborative activities. The responses are listed in order of “very interested.”

	Very interested	Somewhat interested	Not interested
System-wide skills training	20	17	10
System-wide mentorship project	18	16	13
Creation of a national job website for all classical positions	17	19	12
Joint fundraising (grants, major gifts) for system-wide/station collaborative projects such as those above.	15	23	9
Joint experimentation/try-its in projects that explore new types of jobs/workforce models	10	22	14
Financial investment in system-wide/station collaborative projects such as those above	7	20	19

We also asked for suggestions of other projects they would be interested in developing.

Anything that would create new/additional sources of revenue, i.e. a national sales person or force, or someone who could seek out major grants from public/private foundations that would specifically benefit classical music programs/stations.

The technology workforce that's behind linking our classical music data across multiple platforms and sources. Specifically, getting beyond just the studio playlist and into linking our interview data and features with the multi-platform experience. We're finding it takes a combination of technology and classical music (format) knowledge to be successful in this area.

How do we go "outside the box" in searching for announcing talent? Relying on music schools and other stations with classical music is the old model. Even relying on commercial media has its

limitations. How can we find announcers who will reflect and engage a different type of listener WITHOUT falling short of the expectations of our core?

Classical music audience research is always welcome.

A discussion and/or efforts related to attracting a younger workforce for classical positions.

Develop key performance indicators for successful classical radio, stations and websites

If Classical 24 had more flexibility, we would be happy with it. We envision a blended service that allows us to place pre-recorded local material into a service like Classical 24.

Creation of best practices for presenting and marketing Classical Music services. Digital best practices and training

We are so understaffed and have such a huge rebuilding effort ahead of us; it'd be difficult to imagine committing to anything other than keeping the station afloat and pointed in the right direction.

Just to build on the survey above, I think we need to chart a path of success for people who might enjoy a career in media and classical music but don't see how it could pay. I think for example that a paid fellowship program could be one way to attract more people into the field.

Our new program director just started on the job and may have some ideas in this area. We need to develop more skills in blogging, podcasts, building social media connections and reaching alternative audiences beyond the norm with classical.

Can we find young recent students who have a deep passion for classical music performance, and develop a career path for them as hosts/announcers/producers in public radio? Maybe as interns, or through a structured mentorship program. That's the kind of energy we need on the radio!

I'd be willing to work with a team on developing internship programs for classical public media.

Content sharing - we all need to pay for/deliver over-night programming; can we collaborate to make great content in our important, but less vital daypart?

Website hosting and design

System-wide underwriting efforts

A joint website with accepted pronunciations of active artists and long gone composers. With daily music news or human interest stories that a host can tap into. A common trove of updated info so hosts without producers cannot be left with simply the local weather to fall back on. Or stutter when they see a name they have no idea how to pronounce.

## Other Comments

Finally, we asked for any other comments.

You should know that the answers to some of the multiple choice questions are colored by the fact that we are a licensee with two radio stations; there is no one devoted full-time to only the classical station, and we rely on C24 for the majority of our programming. Three staff members contribute at least part-time to the creation of content for classical music on-air and online. The other support staff mentioned above work for the organization as a whole, which includes classical service as well as a traditional NPR station.



Finding talent has been a challenge. Our solution has been to recruit part-time talent associated with our parent organization, which is an arts school. We have hosts with other jobs in music--some are professional singers--that allow them to work with us part time.

Our station is unique in its reliance on volunteer hosts. We use C24 and Beethoven Network for overnight and weekday AM drive. What we lack are the funds to convert our volunteer hosts to paid positions.

A dialogue about what traits and values we can define and apply in the development of the next generation of classical music media workers. It could be very, very difficult to reach a consensus because of regional, cultural, political, generational and personal biases. I do NOT wish to be naysayer. I want to help.

How do we encourage diversity in our workforce, and also in our content (both ethnically and artistically), without alienating our most loyal listeners and supporters?

We are a joint licensee that includes multiple TV stations, two NPR radio stations (AM & FM) and the classical FM. The classical station has the smallest audience and generates the least financial support. Unfortunately, that reality means it receives the fewest fiscal resources. That may be true for other joint licensees as well.

Our underwriting program is outsourced, so not counted above. (One full-time rep is 100% devoted to classical sales.)

We do not have access to age information on our staff. Some of these questions have been difficult to answer because staff is working across our larger organization.

Our answers are complicated because we are a Music-News combo and many resources are shared, which is a benefit to cultivate but it's also a challenge as we have multiple audiences, some of which crossover; others are distinct.

We're interested in mentoring other stations around the relevancy and evolving nature of "the brand of public radio" and establishing a more locally focused, independent, brand.

Appreciate the effort and invitation. Radio is not dead and classical music sure as hell is not dead. I record ALL of our station's live performance programming and I am as busy now as I've ever been. The vast majority of what I record is...you guessed it...classical/chamber music.

A quick note: as part of a much larger organization, our classical station doesn't have to deal directly with big workforce issues around engineering, sales, membership, legal, etc. Those positions are part of the larger parent organization and don't require separate budgeting/planning on our part.

We are an organization with a news station as well as music. All of our underwriting, web, development, upper management etc. is handled by people who work with both stations, so I didn't mark them on this survey. The only person I included who works with both is the VP of Programming. We're also looking at hiring someone to work on marketing, which is a greater need for our classical station than it is for our news service.

I'm concerned that classical music on the radio should not be an afterthought or less of a priority. But, my challenge is to devote enough resources to our classical network in a constrained budget environment with finite resources. I'd welcome some fresh thinking about regional alliances between stations, where talent could be shared, or offered on two or three stations at the same time in some specific dayparts, as an alternative to a C-24 type plug and play service. Thanks for moving this forward.

Potential partnerships/collaboration between classical public media and music schools/conservatories. We're looking for potential new talent, and they are looking at other opportunities for musicians of

today. Let's put the two together.

Marketing and promotion - stealing all the good ideas for ways to promote what we do; to promote the importance of our work in our communities; to find a common message that resonates? Is this possible?

The possibility of financial investment depends upon the timing and the amount. For the short term (several years) investment would be very difficult.

Our PD is listed above as Program Host as that is the majority of his hours. Would welcome hearing where other stations are finding new classical music hosts.

Much of our support staff is shared with our sister PBS station and they split their time between the two. I included the most involved in the staff counts above.

Finding the right host/producer is more like putting together a cast. Think of what goes into hiring a news anchor... Some tips would be helpful... How close in age to the target audience should the host be, etc.

## “All Classical” Station Respondents - Classical Music Workforce Survey

Market rank	CMR Partner	Name	City	State
1	P	WQXR   New York Public Radio	New York	NY
2	P	KUSC	Los Angeles	CA
3	P	WFMT	Chicago	IL
4	P	KDFC	San Francisco	CA
7	P	WETA	Arlington	VA
8	P	WRTI	Philadelphia	PA
12		WRCJ	Detroit	MI
13	P	KING	Seattle	WA
14	P	KBAQ	Phoenix	AZ
16	P	Minnesota Public Radio   Classical	St Paul	MN
18		WSMR	Tampa	FL
20	P	KVOD   Colorado Public Radio	Centennial	CO
23		KQAC   All Classical Portland	Portland	OR
24	P	WDAV	Charlotte	NC
25	P	WQED	Pittsburgh	PA
27	P	KXPR   Capital Public Radio	Sacramento	CA
28		KPAC   Texas Public Radio	San Antonio	TX
29		KBYU	Salt Lake City	UT
30		WGUC   Cincinnati Public Radio	Cincinnati	OH
31		WCLV   ideastream	Cleveland	OH
32		KCNV   Nevada Public Radio	Las Vegas	NV
35	P	KMFA	Austin	TX
37		WOSA	Columbus	OH
43		WHRO	Norfolk	VA
45	P	WFCL   Nashville Public Radio	Nashville	TN
54	P	WUOL   Louisville Public Media	Louisville	KY
57		WNED	Buffalo	NY
58	P	WXXI	Rochester	NY
62		KUAT-FM   Arizona Public Media	Tucson	AZ
63	P	KHPR   Hawaii Public Radio	Honolulu	HI
64	P	WDPR   Discover Classical	Dayton	OH
65		WMHT	Albany	NY
68		WBLV	Grand Rapids	MI
72		KSUI   Iowa Public Radio Classical	Iowa City	IA
75		KVNO	Omaha	NE

83		KLRE	Little Rock	AR
90	P	KCME	Colorado Springs	CO
91		WFYB   Maine Public Classical	Portland	ME
102		WKYL	Richmond	KY
110		WSMC	Chattanooga	TN
122		WMNR	Monroe	CT
138		WSCL	Salisbury	MD
145	P	WOXR   Vermont Public Radio	Burlington	VT
151		KWAX	Eugene	OR
172		KTTZ	Lubbock	TX
177		WCNH   New Hampshire Public Radio	Concord	NH
197		WIAA	Interlochen	MI
206		KSOR   Jefferson Public Radio	Ashland	OR
209	P	WILL	Urbana	IL
225		WBAA	West Lafayette	IN
270		KUWY   Wyoming Public Radio	Laramie	WY

## **The U.S. Public Radio Classical Music Workforce**

### **Mixed Format Stations**

Classical Music Rising surveyed public radio stations that present a mixed format of classical music and news, seeking information about the size and composition of their local workforce, plans for future hiring, thoughts about recruitment and training, and other workforce issues.

Companion surveys were sent to stations that present an “all classical” format and to organizations that produce and market classical programming for national distribution.

As of December 2016, 30 “mixed format” stations completed a survey, representing 46% of the 65 stations contacted, and a range of market sizes, budgets, and organizational development.

This report presents an analysis of the survey data, including verbatim responses to several open-ended questions.

### **Size of the Workforce**

The responding mixed format stations employ 102 people whose work centers on the production and presentation of classical music, including related work in social media, marketing, and community outreach.

51 people work full-time in these positions

51 people work part-time

Another 60 people support these “front line troops” through positions in management, various aspects of fundraising, technical and administrative support, legal affairs, and audience research.

48 people work full-time in these supportive roles

12 people work part-time, including some who are full-time employees of their organizations and divide their time between work for the classical station and other responsibilities.

The total workforce among the responding mixed format stations is 162 people, of which 99 are full-time and 63 are part-time (or part time in their work on the classical service).

## Composition of Content-Centered Staff

Classical Music Rising took a closer look at the composition of the individuals whose work centers on classical music content. The tables below show our findings by position.

*[Totals do not add consistently because some respondents were not able to categorize all employees in the respective categories and some respondents made errors in their tallies.]*

Gender of Full-Time and Part-Time Employees in Content-Centered Positions			
	Male	Female	Total
Host/announcer	36	18	54
Producer/Associate Producer	2	4	6
Music/Cultural/Arts Reporter	0	3	3
Broadcast ops/recording engineer	10	1	11
Program/Content Director/Assistant Director	6	0	6
Music Director/Assistant Music Director	5	5	10
Digital/web/social media	1	2	3
Marketing	1	3	4
Community relations/outreach/events	1	3	4
Other classical content staff	0	0	0
<b>Total</b>	62	39	101
<b>Percent</b>	61%	39%	

Age of Full-Time and Part-Time Employees in Content-Centered Positions					
	18-34	35-49	50-64	65+	Total
Host/announcer	6	9	30	14	59
Producer/Associate Producer	3	1	6	0	10
Music/Cultural/Arts Reporter	1	0	1	0	2
Broadcast ops/recording engineer	1	5	4	1	11
Program/Content Director/Assistant Director	0	1	4	1	6
Music Director/Assist. Music Director	1	1	7	0	9
Digital/web/social media	2	0	0	1	3
Marketing	1	2	1	1	5
Community relations/outreach/events	0	2	1	0	3
Other classical content staff	0	0	0	0	0
<b>Total</b>	15	21	54	18	108
<b>Percent</b>	14%	19%	50%	17%	

Race and Ethnicity of Full-Time and Part-Time Employees in Content-Centered Positions							
	African American	Asian Pacific	Hispanic	Native American	White non-Hispanic	Other	Total
Host/announcer	3	0	0	0	51	0	54
Producer/Associate Producer	0	0	0	0	6	0	6
Music/Cultural/Arts Reporter	0	0	0	0	3	0	3
Broadcast ops/recording engineer	0	0	0	0	10	0	10
Program/Content Director/Asst.	0	0	0	1	5	0	6
Music Director/Assist. Music Director	0	0	0	0	8	0	8
Digital/web/social media	0	0	0	0	0	0	0
Marketing	0	0	0	0	2	0	2
Community relations/outreach/events	0	0	0	0	3	0	3
Other classical content staff	0	0	0	0	0	0	0
<b>Total</b>	<b>3</b>	<b>0</b>	<b>0</b>	<b>1</b>	<b>88</b>	<b>0</b>	<b>92</b>
<b>Percent</b>	<b>3%</b>	<b>0%</b>	<b>0%</b>	<b>1%</b>	<b>96%</b>	<b>0%</b>	

## Vacancies

Responding mixed format stations reported that they currently have a total of only 1 vacancy in the above positions that they expect to fill with the next 90 days.

## Management, Fundraising and Support Positions

Stations reported their non-content-creating staff in seven categories, with a break-out of full-time and part-time positions.

	Full Time	Part Time
Management	12	2
Development	11	3
Underwriting	13	5
Technical support	0	0
Administrative support	2	0
Legal	4	2
Audience research	6	0
<b>Total</b>	<b>48</b>	<b>12</b>

## Volunteers and Unpaid Staff

Mixed format stations reported a total of 23 volunteers, unpaid interns, and unpaid student staff supporting their classical work. Of these, 11 were reported by one station, at which all the classical announcers are volunteers.

## Priorities for Training and Support of Content-Centered Staff

We asked stations to consider the range of responsibilities of their regular hosts, announcers, and production staff and the needs of their audience and then identify areas that would benefit from additional training/support.

The following choices are presented in order of top priority rankings.

	Top priority (select one)	Other priority areas (select as many as appropriate)	Response Count
On-air presentation	18	3	21
Fund drives (on-air, email, social media)	7	10	17
Interviews/features	4	19	23
Web/social media	4	14	18
Music scheduling	4	8	12
Connecting with community/community events	3	18	21
Writing/preparing scripts	3	9	12
Editing	1	8	9
Hosting/programming alternate services (i.e. digital streams)	0	13	13
Hosting/producing live station events	0	12	12

## Creating new positions

Stations identified the following positions that they would like to create now and in the future.

We honestly don't even have the pleasure of daydreaming about additional positions at this point.

I'd like to develop more producers of local, regional, and national music programs.

Would like to add more on-air hosts

Backup host to also help with online/social media/RDS and HD messaging.

We'd like to distribute a new program devoted to live performance in this area, and to develop an overnight automated service.

Events person. Community engagement person



Possibly a new PT announcer in the near future.

If we continue to increase the amount of locally created, specialized, classical music programming, we could hire another host/producer, which would enable the Classical Music Director/host/producer to work on projects.

Part-time host/producer.

A second position that would be a backup on-air but the main duties would be social media, outreach and audience building

PT support: scheduling, archiving, posting playlists

Would like to make music director full time and hire a backup host/producer to also help with online/social media/RDS/HD messaging.

## Workforce Dynamics

We asked several questions concerning changes in the stations' workforce.

In the last three years, has your classical music workforce:		
	Response Percent	Response Count
Increased	3%	1
Remained the same	69%	20
Decreased	28%	8

In the next three years, do you anticipate your classical music workforce will:		
	Response Percent	Response Count
Increase	14%	4
Remain the same	69%	20
Decrease	17%	5

How many classical-related hires have you made in the last year (both filling vacancies and new positions)?		
	Response Percent	Response Count
0	82%	23
1	14%	4
2	4%	1
3	0%	0
4 or more	0%	0

**How many classical-related hires do you expect to make in the next year (both filling vacancies and new positions)?**

	Response Percent	Response Count
0	83%	24
1	17%	5
2	0%	0
3	0%	0
4 or more	0%	0

## Where are the new jobs?

We asked stations in which areas they are most likely to hire someone in the next year. Responses are listed in order of “very likely”

	Very likely	Likely	Possible	Not likely
Host/announcer	2	3	4	16
Digital/web producer	0	0	1	20
Membership	0	0	1	20
Management	0	0	0	20
Audio producer	0	0	3	18
Corporate support	0	0	4	16
Social media	0	0	1	20
Community outreach	0	0	1	20
Engineer/IT	0	0	1	19
Events	0	0	0	20
Other	0	1	1	17

## Where do new employees come from?

	Most often	Sometimes	Rarely	Almost never
Music schools/conservatories	5	6	2	6
People already working in the public media classical system	3	5	5	6
Other educational institutions	3	4	4	7
Other	3	2	3	4
Commercial media	2	2	8	6
People working in public media outside of classical music areas	0	4	4	9

## How are stations recruiting?

We offered several choices, and then asked stations for other resources they use.

	Response Percent	Response Count
Parent organization HR department	82%	14
Ad in Current	71%	12
Livingston Associates	0%	0
Search firms "outside" public media	18%	3
Other (please specify)		12

CPB Jobline (mentioned by 2 stations)

Word of mouth (mentioned by 2 stations)

Local publications

Community contacts in the music/educational worlds

Digital Search Resources; local networking with arts community

University employment site.

Local symphony

Social media, Website, Local/Regional Employment listings

## Issues and Concerns – Current Workforce

We asked stations what keeps them up at night when thinking about their current classical workforce.

As essentially a one person department, I worry that if I leave our current management will drop the format.

Retirements

The host retiring.

Funding. Also, my current staff is getting old(er). I'd like to develop new, younger talent.

The national program we produce.

Some of them are pretty old and our attrition has been directly related to some of our programmers dying.

We don't have enough back-up personnel and can't afford to hire new talent.

Need backup. Need to increase engagement efforts online and in social media. Need to make Music Director full time.

Legacy thinking among some longtime staff

What happens when he retires?

Replacing current staff if they left station

That the audience will be vastly diminished in the next 20 years or so; and that we'll have to eliminate it completely now or in the future.

If one of them quits or retires, we will be very short-staffed.

2 of the 3 work at the station 75% time and are musicians. I fear that at some point, one or the other may leave to pursue their musical careers full-time

Making sure they are actively engaging and building our audience share. Also, how to best use my staff in a way they feel engaged and happy with.

How can we recruit younger announcers/hosts

How much longer am I going to continue hosting my own show, and what is the most cost efficient canned show to replace me when I no longer have to time to budget towards my show, as I am also the GM.

Being able to maintain their employment in an environment where the audience for classical music is becoming ever smaller. This is the same problem faced by area symphony orchestras. We are working together to be innovative, attractive and "sticky," but we have yet to change our fortunes.

We moved our classical programming to night (8pm-5am) so I think a lot about whether having a full-time staff person producing an evening music program is a good use of limited resources.

I would love just one more person devoted to classical music.

It is stretched too thin.

If our host leaves suddenly, we will be screwed. Finding a replacement to move to a rural area and the state of our library would both be a real challenge.

Substitute hosts. We rely too heavily on archived programs to fill vacation/illness times.

## **Issues and Concerns – Workforce in the Future**

We asked the same question about the workforce they will need 3 to 5 years from now. Several stations responded that their concerns for the future are the same as what they articulated about the present. Other answers:

I fear that I won't be able to find anyone both capable and interested.

Not as much because I think we will be airing less classical music.

Will there be any audience for mixed format stations?

How to continue to recruit young, talented volunteers who actually know something about classical music.

We don't have enough back-up personnel and can't afford to hire new talent.

Replacing possible retirees.

The challenge of luring someone talented and affordable from within the public radio system to our relatively resource-rich, but small-market station

How to sustain the service for that length of time?

The funding to pay for them.

Increasing news staff and community engagement and having to raise about \$700,000 to \$1,000,000 more annually to sustain that.

It's difficult to find announcers who are capable of hosting a classical music show.

That we won't be able to afford them.

Wondering if there will be a classical service for our hybrid station, and if so, what form it will take.

How can we encourage them to sound friendly and to make the music accessible?

Declining traditional sources of revenues, e.g., donor, underwriting, and state support. Workforce is expected to remain in place.

With regard to classical music programming, I don't think about this.

Replacing the current host.

What the current staff does will be almost impossible to duplicate.

Will classical be part of a successful mixed format station 3-5 years from now? Many say it isn't successful now. Are we creating a self-fulfilling prophecy of killing off classical music in public radio by not preparing for the future?

Several staffers will face retirement option within 3-5 years. Finances may not permit replacing them. We're a mixed format station, and any replacements may be needed for non-classical duties.

Keeping local presence.

## Potential Collaborative Activities

We asked stations how interested they would be in participating in several collaborative activities. The responses are listed in order of “very interested.”

	Very interested	Somewhat interested	Not interested
System-wide skills training	11	15	2
Joint fundraising (grants, major gifts) for system-wide/station collaborative projects such as those above.	9	16	2
Joint experimentation/try-its in projects that explore new types of jobs/workforce models	8	8	8
Financial investment in system-wide/station collaborative projects such as those above	6	12	7
System-wide mentorship project	5	15	4
Creation of a national job website for all classical positions	2	17	6

We also asked for suggestions of other projects they would be interested in developing.

I'd like to develop more collaborative projects regionally, as well as nationally with NPR Music.

Celebrating classical on air and in the community. Engaging younger listeners...after all, the performers in town tend to be younger than listeners.

I'm strongly interested in working toward digitizing our classical music library, and have had discussions with my staff on how to go about doing this. But it's a wide open sea, and we're not sure what best practices there are. This would be a valuable area for us to learn more about.

How can we integrate the classical music announcers into the cultural arts community?

In collaboration with the local symphony, we are using our (TV) video production capabilities to present the symphony in HD by showing the musicians and conductor projected on large screens in the venue. We are seeking funding to produce a regular radio series about the symphony, its musicians and performances. Other options are being developed and considered.

Continuing education a la PRPD to send hosts to.

## Other Comments

Finally, we asked for any other comments.

Resources are always key, as well as audience development.

100 percent Classical 24. Lost full time announcer/programmer 6 years ago because recession. Wonder

if classical format will survive next two years.

We are a news/classical station, but our classical music comes from a network source. We have no classical music workforce. If we dropped the network, it would be only me (station GM) to do classical music. That is an option I consider from time to time, but have not pulled the trigger on it yet. We are a very small station, and cannot afford another staff member at this time.

Thanks for asking. Important project for the future of Classical Music.

We've seen a growth in station membership and revenue generation, but a steady decline in support of our classical music programming. We have been reducing the amount of classical content that we broadcast. The alternative offerings seem to be more appreciated. We have a classical service elsewhere on the dial; we may eventually move classical to a once per week program instead of daily.

This survey seems strongly geared to all classical stations, so I'm not able to give precise numbers. I largely included staff that primarily works in classical, though there are many others who partially support our classical service to varying degrees - which I did not include, as their job focus is not primarily classical. Also, I'd encourage you to examine how mixed-format news/classical stations can survive. The hybrid format is particularly difficult for stations in a shifting media environment, often with competition from all-news stations. Listenership is often divided between news and music listeners, and retaining both has been a real challenge. Advice on how to adapt to this reality would be welcome.

Thanks for the opportunity.

I am the only classical fan on our staff. Furthermore, I am the only member on staff who hosts a classical show. When I finally have had enough, no one will be hired to replace me, we will simply air canned classical.

All of the classical music world, including radio and online, needs to reinvent itself and redefine classical music and be much more creative, diverse and entrepreneurial. There is no magic bullet, but we need to make efforts, or, otherwise, I need to heed the many suggestions to change format to news/information.

In terms of the positions above, I hope I filled things out properly. We have a community engagement person, a development director, etc. But none of them are particularly devoted to music - it gets covered as part of the whole service. So perhaps I could have put down that we have part time people for those positions, in that there are people who devote part of their time to it.

Ideas to "celebrate" classical music on air and in the community...and reach a younger audience. Performers in our area are much younger than listeners...I need to capture the interest of their peers.

## Mixed-Format Station Respondents - Classical Music Workforce Survey

Market rank	% Classical 6am to midnight	Name	City	State
51	54%	WKNO	Memphis	TN
67	45%	KVPR   Valley Public Radio	Fresno	CA
71	49%	WUOT	Knoxville	TN
73	39%	WVIA	Scranton	PA
86	30%	South Carolina Public Radio	Columbia	SC
92	43%	WFCR	Amherst	MA
93	29%	KPBX	Spokane	WA
98	54%	WGTE	Toledo	OH
105	27%	WLRH	Huntsville	AL
116	31%	WVTF   Radio IQ	Roanoke	VA
124	53%	WSHU	Fairfield	CT
129	29%	KUAF	Fayetteville	AR
131	38%	WYSU	Youngstown	OH
155	57%	WVIK	Rock Island	IL
156	55%	KNAU   Arizona Public Radio	Flagstaff	AZ
169	51%	KUCV   NET	Lincoln	NE
184	34%	WMUK	Kalamazoo	MI
188	29%	West VA Public Broadcasting	Charleston	WV
215	29%	WUAL   Alabama Public Radio	Tuscaloosa	AL
242	30%	KEDM	Monroe	LA
250	33%	KBSW	Twin Falls	ID
259	38%	KCCU	Lawton	OK
260	38%	Prairie Public	Bismarck	ND
	37%	KWMR	Pt. Reyes	CA
	45%	WFIU   Indiana Public Media	Bloomington	IN
	33%	KRCU	Cape Girardeau	MO
	32%	KRPS	Pittsburg	KS
	31%	WIUM	Macomb	IL
	30%	KMST	Rolla	MO
	26%	WXPR	Rhineland	WI

% classical from NPR's Program Carriage Project.



## **The U.S. Public Radio Classical Music Workforce**

### **National Organizations**

*Classical Music Rising* surveyed four public radio national organizations that are the principal national producers and marketers of classical music, seeking information about the size and composition of their classical-focused workforce, plans for future hiring, thoughts about recruitment and training, and other workforce issues.

The four organizations are American Public Media, National Public Radio, Public Radio International, and the WFMT Radio Network.

Companion surveys were sent to stations that present an “all classical” service and stations that offer a mix of news and classical music.

This report presents an analysis of the survey data, including verbatim responses to several open-ended questions.

### **Size of the Workforce**

The responding organizations employ 68 people whose work centers on the production and marketing of classical music, including related work in social media and community outreach.

- 31 people work full-time in these positions
- 37 people devote part-time efforts to this work

Another 53 people support these “front line troops” through positions in management, fundraising, technical and administrative support, legal affairs, and audience research.

- 29 people work full-time in these supportive roles
- 24 people work part-time, including some who are full-time employees of their organizations and divide their time between work for the classical service and other responsibilities.

The total classical workforce among the four networks is 121 people, of which 60 are full-time and 61 are part-time.

## Composition of Content-Centered Staff

Classical Music Rising took a closer look at the composition of the individuals whose work centers on classical music content. The tables below show our findings by position.

Gender of Full-Time and Part-Time Employees in Content-Centered Positions			
	Male	Female	Total
Host/announcer	14	12	26
Producer/Associate Producer	9	9	18
Music/Cultural/Arts Reporter	1	1	2
Broadcast ops/recording engineer	6	1	7
Program/Content Director/Assistant Director	1	1	2
Music Director/Assistant Music Director	1	0	1
Digital/web/social media	5	0	5
Marketing	0	2	2
Community relations/outreach/events	0	0	0
Other classical content staff	1	2	3
<b>Total</b>	<b>38</b>	<b>28</b>	<b>66</b>
<b>Percent</b>	<b>58%</b>	<b>42%</b>	

Age of Full-Time and Part-Time Employees in Content-Centered Positions					
	18-34	35-49	50-64	65+	Total
Host/announcer	2	7	13	4	26
Producer/Associate Producer	6	9	4	0	19
Music/Cultural/Arts Reporter	0	1	0	0	1
Broadcast ops/recording engineer	2	5	0	0	7
Program/Content Director/Assistant Director	0	1	1	0	2
Music Director/Assist. Music Director	1	0	0	0	1
Digital/web/social media	2	3	0	0	5
Marketing	1	2	1	0	4
Community relations/outreach/events	0	0	0	0	0
Other classical content staff	2	1	0	0	3
<b>Total</b>	<b>16</b>	<b>29</b>	<b>19</b>	<b>4</b>	<b>68</b>
<b>Percent</b>	<b>23%</b>	<b>43%</b>	<b>28%</b>	<b>6%</b>	

Race and Ethnicity of Full-Time and Part-Time Employees in Content-Centered Positions							
	African American	Asian Pacific	Hispanic	Native American	White non-Hispanic	Other	Total
Host/announcer	2	0	1	0	23	0	26
Producer/Associate Producer	0	0	0	0	18	0	18
Music/Cultural/Arts Reporter	0	0	0	0	2	0	2
Broadcast ops/recording engineer	0	0	0	0	3	0	3
Program/Content Director/Asst. Dir.	0	0	0	0	2	0	2
Music Director/Assist. Music Director	0	0	0	0	1	0	1
Digital/web/social media	0	1	0	0	4	0	5
Marketing	0	0	0	0	2	0	2
Community relations/outreach/events	0	0	0	0	0	0	0
Other classical content staff	0	0	0	0	0	0	0
<b>Total</b>	<b>2</b>	<b>1</b>	<b>1</b>	<b>0</b>	<b>55</b>	<b>0</b>	<b>59</b>
<b>Percent</b>	<b>3%</b>	<b>2%</b>	<b>2%</b>	<b>0%</b>	<b>93%</b>	<b>0%</b>	

## Vacancies

The national organizations reported only 1 vacancy in the above positions that they expect to fill with the next 90 days.

## Management, Fundraising and Support Positions

National organizations reported their non-content-creating staff in seven categories, with a break-out of full-time and part-time positions.

	Full Time	Part Time
Management	5	2
Development	5	5
Underwriting	9	0
Technical support	1	4
Administrative support	1	4
Legal	2	8
Audience research	6	1
<b>Total</b>	<b>29</b>	<b>24</b>

## Volunteers and Unpaid Staff

The national organizations reported 6 volunteers, unpaid interns, and unpaid student staff.

## Priorities for Training and Support of Content-Centered Staff

We asked the organizations to consider the range of responsibilities of their regular hosts, announcers, and production staff and the needs of their audience and then identify areas that would benefit from additional training/support.

The following choices are presented in order of top priority rankings.

	Top priority (select one)	Other priority areas (select as many as appropriate)	Response Count
Hosting/programming alternate services (i.e. digital streams)	2	1	3
Editing	1	3	4
Web/social media	1	2	3
Connecting with community/community events	0	2	2
Hosting/producing live events	0	2	2
Writing/preparing scripts	0	2	2
Fund drives (on-air, email, social media)	0	1	1
Interviews/features	0	1	1
On-air presentation	0	1	1
Music scheduling	0	0	0
Other (please specify)			0

## Creating new positions

National organizations identified the following positions that they would like to create now and in the future.

We could use one more classical producers.

More capacity in Digital: social media; music stream programming and production; and basic digital production including video.

Classical-cultural video journalists.

## Workforce Dynamics

We asked several questions concerning changes in the organizations' classical workforce.

In the last three years, has your classical music workforce:		
	Response Percent	Response Count
Increased	25%	1
Remained the same	50%	2
Decreased	25%	1

In the next three years, do you anticipate your classical music workforce will:		
	Response Percent	Response Count
Increase	50%	2
Remain the same	50%	2
Decrease	0%	0

How many classical-related hires have you made in the last year (both filling vacancies and new positions)?		
	Response Percent	Response Count
0	50%	2
1	0%	0
2	25%	1
3	0%	0
4 or more	25%	4

How many classical-related hires do you expect to make in the next year (both filling vacancies and new positions)?		
	Response Percent	Response Count
0	25%	1
1	25%	1
2	0%	0
3	25%	1
4 or more	25%	1

## Where are the new jobs?

We asked the organizations in which areas they are most likely to hire someone in the next year. Responses are listed in order of “very likely”

	Very likely	Likely	Possible	Not likely
Audio producer	2			
Engineer/IT	1			
Host/announcer	1	1		
Digital/web producer	1	1		
Social media	1	1	1	
Management			1	
Membership				1
Corporate support				1
Events				1
Community outreach				
Other		1		

## Where do new employees come from?

	Most often	Sometimes	Rarely	Almost never
People already working in the public media classical system	2	2		
Other educational institutions	1	1		
Other	1	1		
People working in public media outside of classical music areas	1	1		
Music schools/conservatories		2		
Commercial media				

## How are national organizations recruiting?

	Response Percent	Response Count
Parent organization HR department	100%	4
Ad in Current	25%	1
Livingston Associates	25%	1
Search firms "outside" public media	25%	1

## Issues and Concerns – Current Workforce

We asked the national organizations what keeps them up at night when thinking about their current classical workforce.

Not enough coverage, interest.

Managing the gracious and respectful 'sunset' of longtime employees (65+) who have varying levels of readiness for retirement.

Ability to integrate other arts (besides classical music) into commentary, scripts, etc.

The lack of systematic integrated mentoring programs. No "farm team(s)" currently exist.

## Issues and Concerns – Workforce in the Future

We asked the same question about the workforce they will need 3 to 5 years from now.

Not enough coverage, interest.

Will the core audience (55+) flock to younger and more diverse classical hosts? What do we gain from hiring/training younger and more diverse voices as hosts? What might we lose?

Inability to carefully understand the needs of arts organization partners.

The lack of systematic integrated mentoring programs. No "farm team(s)" currently exist.

## Potential Collaborative Activities

We asked the organizations how interested they would be in several collaborative activities.

	Very interested	Somewhat interested	Not interested
Joint experimentation/try-its in projects that explore new types of jobs/workforce models	2	1	1
Joint fundraising (grants, major gifts) for system-wide/station collaborative projects such as those above.	1	1	2
System-wide skills training	1	2	1
System-wide mentorship project	1	3	
Creation of a national job website for all classical positions	1	3	
Financial investment in system-wide/station collaborative projects such as those above	1	2	1

## Other Comments

Finally, we asked for any other comments. One national organization respondent offered this:

A critical aspect of Classical Music Rising: scenario planning. Classical stations as a group need a deeper understanding of their pathways as digital-media access to media increases and as younger listeners turn with increasing frequency to digital providers to access music of any kind. What will it mean to FM broadcasters to have classical music accessed primarily on-demand via YouTube, Spotify, Pandora, etc...? What role will classical stations have in the curation of and access to serious music in 5 to 10 years...? How can organizations such as AARP help public radio understand the needs of the existing core audience and perhaps also engage this existing audience in the process of effectively reaching their grandchildren/great grandchildren...?