

CLASSICAL MPR ANNUAL SHOWCASE FOR HIGH SCHOOL MUSICIANS

RESOURCE GUIDE



"I continue to be humbled, encouraged and emboldened by this experience at every step of my musical journey, as it was one of the most musically and personally significant honors I have received."

- Sarah Bushara, 2014 & 2015 Showcase Artist

classicalMPR

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Introduction

An annual showcase for high school musicians is an opportunity to build awareness of your station, engage with your audience to help create content and support local school-age talent. It is a showcase for instrumentalists, vocalists and composers—whose eligibility is defined by age, classical genre or years of study. Its media elements make it special in promoting young talent via a range of outputs that can include broadcast, internet and live concert events. The showcase provides a way to engage with new and existing audiences, with many features that can be utilized to customize the experience to suit your needs.

This resource guide aims to provide a framework for building your own youth-focused performance event. Each expression will be unique, and we hope this guide is helpful and expands your understanding of what might be possible.

BACKGROUND, OPPORTUNITIES AND ADAPTABILITY

The concept for Classical MPR's annual showcase for high school musicians originated at the same time that reality TV talent competitions rose in popularity. As planning for the showcase developed, values that are common across the public media system were incorporated into a program that emphasizes the strengths of multiple participants rather than identifying one “winner” as the goal. Hence the designation “showcase” and “artists” rather than “competition” (or “contest”) and “winner.” In fact, the contest model itself is entirely optional. Rather than selecting artists independently, for example, it is possible to have a program based on teachers' recommendations. At Classical MPR, the project is called Minnesota Varsity, and we have two judged rounds culminating with final showcase performances that have included between eight and twelve performers.

The showcase for young musicians seeks to provide a platform in an artform often out-represented by sports, technology and popular music among high school-aged Americans: classical music. Producing the annual showcase should align with and enhance much of the work of your organization. It is a tool that:

- Engages existing and new audiences around content we know better than anyone
- Communicates and publicizes classical music's appeal to younger, more diverse audiences
- Develops future audiences for classical music and its media outlets, including members
- Provides an attractive opportunity for donor participation
- Appeals to parents and other caregivers of young classical artists, whether or not they are themselves fans of classical music
- Helps cultivate regional pride in young talent who will become future leaders, whether in music or in other areas

The appendix of this document, beginning on page 11, provides helpful tools, including a budget, scenario planning and a RACI matrix.

01. Strategic Importance & Goals

FOR YOUR ORGANIZATION

The strategic goals for the showcase should be positioned to align with your organization's mission and audience goals. The goals should also take into consideration who your audiences are currently; who they are intended, ideally, to be for the showcase; and what potential it has to grow both new and existing audiences. They should also engage both internal and external stakeholders.

AUDIENCES

- The annual showcase is a tool to help strengthen the relationship between your station or network and loyal, established listeners.
- It is also a means to find new audiences among participants themselves, their families and friends, and listeners attracted to supporting excellent young performers, as well as simply finding new and diverse audience members.



“At the composer mentorship workshop day last winter for Minnesota Varsity 2014, I was baffled by how freely we composers, we high school composers, could discuss one another’s works in a shared quest for betterment. With Minnesota Varsity, collaboration overshadows competition.”

– Austin Kraft, 2013 Showcase Composer, 2014 Featured Composer

STAKEHOLDERS

The following list includes everyone who invests their time in producing, promoting, funding and partnering with the program. For Minnesota Varsity, none of the positions listed below are dedicated to the project full-time and represent portions of existing staff. In many cases, contributing roles represent a few hours of work over the course of the project.

- Staff
 - Project manager. Part time position. At MPR, the project manager is 35% of one team member.
 - Producer(s). Optional: the project manager and producer roles can be combined. Represents hours of sporadic work during various project stages.
 - Marketing specialists. Limited number of work hours during two marketing phases.
 - Engineer(s). Optional: not all stations have recording studios; this role may be covered by an independent contractor at an outside studio reserved for this purpose. Limited hours dedicated to recording and broadcast.
 - Videographer(s). Optional: video is a compelling component that supports the final showcase concert, but is not essential. Work is tied to specific events.
 - On-air talent. Limited to promotion of project activity.
 - Composer mentor. Optional: this role is necessary only if you choose to include a composer category. Limited hours.
 - Onstage hosts. Hours of work during the showcase performance and broadcast.

- Featured Round judges, performer and composer categories. Optional: the composer judge roles are necessary only if you choose to include a composer category. The five featured round judges for Minnesota Varsity come from existing staff.
- Showcase Round judges, performer and composer categories. Optional: the composer judge roles are necessary only if you choose to include a composer category. The five showcase round judges for Minnesota Varsity are usually musical experts from the community.
- Development and giving officers. Represents several hours of existing staff members' time.
- Musicians. Optional: musicians are necessary only if you include a composition category. Minnesota Varsity uses graduate students from the University of Minnesota, where the final showcase is held.
- Venue
 - Stage manager. Some of these roles may be covered by station personnel.
 - Ushers. Optional: may be covered by station personnel or volunteers.
 - Piano and tuning resources. Optional: university-based stations may have venue, studio and piano resources available to them.
 - Engineer for concert recording and live broadcast. Optional: the live broadcast is optional and the engineer may be drawn from station or venue staff.
- Donors
- Institutional funders
- Institutional education funders. Optional: can be university, college, and/or conservatory partners interested in attracting outstanding young musical artists to their programs or, in the case of stations based at universities, those stations' hosting institution.

PARTNERSHIPS

- Related organizations: composer consortiums; youth orchestras; private music teacher associations; schools, their music departments, teachers and governing districts; conservatories; universities that offer high school-age advanced music programs
- State and city arts boards
- Foundations
- Local and regional influencers and celebrities
- Education (see institutional options above)



“I was able to share the stage and radio waves with some of the brightest young artists in the region. I continue to be humbled, encouraged and emboldened by this experience at every step of my musical journey, as it was one of the most musically and personally significant honors I have received.”

– Sarah Bushara, 2014 & 2015 Showcase Artist

02. Scope and Scale

DEFINING THE REGION

The scope and scale of your showcase will need to be determined by your organization.

Scale (your region's population) may determine scope (your region's geographical and broadcast reach), or vice versa. Scale can be further defined by identifying specific age groups where you see the greatest potential to meet your goals. An alternative to accepting submissions from 14 to 18-year-old high school students would be to accept submissions based on the total years a student has spent studying their instrument.

Scope can be defined by the following limits, or lack thereof, such as:

- Terrestrial listening area
- A large metro or multicounty area
- Geographic region, e.g. Southern California, Virginia, the Tri-State Region
- Terrestrial and digital reach in the United States

DEVELOPING A BUDGET

Because the project is dependent on differing amounts of staff time, scaling the amount of work to the time available should be part of preliminary conversations with team members about their responsibilities and deliverables. Similarly, non-salary expenses can be flexible and tailored to your goals. Possible budget categories beyond staff time could include fees for judges, mentors and ensemble musicians, as well as venue rental, travel and promotion. It is recommended that in-kind donations of time or resources be included to help create a complete picture for both revenue and expense.

Find an example template for creating a budget in the appendix of this document.

Additional categories could also include video production, scholarship programs and studio work.

SECURING FUNDING

While developing your budget, it is important to identify possible sources of revenue to cover expenses. In addition to local and state arts boards and your organization's board members, you may find willing partners in foundations and individual donors who have strong ties to your region or focus on childhood achievement. Venues, education institutions and community champions are often willing to donate in-kind gifts when young artists are involved.

03. Roles and Responsibilities

Depending on the scale of your activity, only portions of existing employees may be needed. The volume of work will depend on its proximity to different milestones over the course of the project.

PRIMARY ROLES

- Champion: usually at the executive level; someone to see the big picture and be the cheerleader for the project.
- Project manager/producer: project lead who coordinates all activity
- Web producer: responsible for the web presence and web/submissions portal, creates online profiles for entrants, facilitates video production, posts to social media, posts post-concert audio

PERIPHERAL TEAM MEMBERS

- Marketing – For Minnesota Varsity, this represents only several hours of work in two phases of the project.
 - Coordinator: communicates with Marketing team about deliverables and timelines
 - Copywriter: writes and/or edits copy for use in promotional materials
 - Graphic designer: responsible for creating designed elements of the activity, such as printed programs and digital ads
 - Publicist: promotes showcase activity to external media sources
 - Promo producer and traffic: creates promos for on-air use within the station
- Broadcast operations – For Minnesota Varsity, this represents only several hours of work around recording sessions and the showcase broadcast.
 - Technical director(s): responsible for the sound of external-facing audio production
 - Videographer
 - Photographer
- On-air presence
 - Program director (programming): Minnesota Varsity's program director leads coordination of on-air promotion and scheduling for the showcase performance.
 - Announcers
- Judges
 - Featured Round judges, performer and composer categories. Minnesota Varsity uses five MPR staff members as featured round judges.
 - Showcase Round judges, performer and composer categories. Minnesota Varsity uses five musical experts from the community as showcase round judges.

EXTERNAL STAKEHOLDERS

Depending on the scale of your activity, only portions of existing employees may be needed. The volume of work will depend on its proximity to different milestones over the course of the project.

Workloads will change depending on the schedule.

Find a Responsible, Accountable, Consulted, Informed (RACI) Matrix in the appendix of this document. A RACI chart is a project management tool to identify who is responsible for tasks within the program, those who are accountable for those tasks, who need to be consulted, and those who need to be informed. Each task for the program should be included on the chart, and the team members should be assigned an R, A, C, or I role for each task at the time that the project is launched.

04. Timeline

Within Minnesota Varsity there are three successive stages to the program as it progresses through a season.

- 1) Those who hear of the program and submit an entry
- 2) Those who advance to the Featured Round (semifinalists)
- 3) Those who advance to the Showcase Round and perform at the culminating concert

PROJECT MILEPOSTS

- Promotion for entries and setting of deadline
- Setting of date, time and venue of the final Showcase concert

STAGE 1

- Open submissions in coordination with on-air promo schedule
- Deadline for entries
- Time window for processing and making an initial ranking of entries
- Post online profiles for qualifying entrants, including submission audio
- Pre-ranked entries made available to judges for the selection of Featured Round Artists, including one or two alternates

STAGE 2

- Feature Round judging and announcement
- Scheduling recording sessions (both performances and interviews, and each simultaneously audio and video) for Featured Round Artists — optional
- Deadline set for produced videos that are eventually to be posted online and used as continuity at the Showcase Concert — optional
- Prepare and schedule audio for on-air use — Optional: the audio can be of full performances or produced modules; the digital audio of performances for voting (see below) includes the full performances
- Begin promotion of Showcase concert
- Digital audience vote for one Featured Round Artist to advance to the Showcase Round



“Having the opportunity to share my music and engage in discussions about it with such a wide audience, especially as only a high school senior, was a breathtaking experience I will forever cherish.”

– Evren Ozel, 2013 Showcase Artist

STAGE 3

- Showcase Round judging and announcement
- Showcase Concert and live broadcast. A live broadcast is optional.

Find a breakdown of the timeline by month in the appendix of this document.

OPTIONAL CONSIDERATIONS AND SCENARIOS

Within Minnesota Varsity, there are many options that can be used to customize the experience. The following are a few examples:

- Videography can be a useful tool to build out the online and showcase concert experience. Video recording all Semifinalist performers' recording sessions, including on-camera interviews, can be used to produce brief introductions for each of the participants selected for the Showcase Concert/live broadcast. This can be used instead of an onstage interview and allows them to concentrate on their performance. [Videos can also function after the concert as promo pieces to promote the program and/or appeal to potential donors.](#)
- The contest model itself is potentially optional. Instead of a competition model, entrants and those to be featured or showcased in the program could be selected or curated upon teachers' recommendations. This different approach, apparently less inclusive at the outset, does have the potential to save some expenses and still guarantee a high-quality final event (Showcase Concert).
- A live broadcast could be replaced by a pre-recorded broadcast.
- Free concert tickets to orchestral or performance artist events in your region are a nice perk or reward to all entrants, but they are not essential.

Find three examples of different approaches or scenarios to the program in the appendix of this document.

DIGITAL REQUIREMENTS

Tools that will be helpful

- Website content management system
- Social media: Facebook, Twitter, Instagram
- Wufoo (or similar vendor for online forms)
- Vendor to facilitate online voting
- Google Analytics
- YouTube (if videos)

Process

- Before submission period begins
 - Create web portal
 - Create submission form using external vendor such as Wufoo

- During submission period
 - Post to social media to solicit submissions
 - Promote on main website
 - Monitor submissions via vendor site
- After submission period
 - Update web portal
 - Create online profiles for all qualified entrants, including audio
 - Set up online voting process for audience favorite
 - Post to social media to promote voting
- Before showcase concert
 - Update web portal with audio/video of featured artists
 - Add video (if created) to YouTube
 - Post to social media to promote concert
- After showcase concert
 - Update web portal with concert audio
 - Promote concert audio on social media
 - Assess digital performance using analytics

05. Marketing Materials

Minnesota Varsity requires a number of tactics to employ in order to reach high school-aged musicians. Direct outreach to music instructors and schools, targeted social campaigns aimed at the students themselves and utilization of on-air channels are just a few of the many ways to reach applicants. Messaging and imagery used to promote the showcase open call are key for drawing people in to learn more.

MARKETING PHASE I: RECRUITMENT

- Establish a budget
- Determine where spend is most effective (owned and earned v. paid, digital v. print, etc.)
- Direct outreach to educators, private instructors, networks connected to your organization
- Social media campaign on Facebook, Instagram, potentially Pinterest and Snapchat
- Postcard mailings and postering
- On-air radio promotions :15 and :30 second spots
- Communications/press release



“The opportunity of recording in a studio that sees some of the finest musicians and performing for such a large radio audience was incredible. The experience deeply inspired me and made me even more excited to pursue my dream of being a professional orchestral musician.”

– Karen Baumgartner, 2011 & 2012 Featured Artist

- Develop goals and establish research around the key audiences. Who are they and where can you find them? Create messaging, images and/or videos that resonate with each group:
 - High school musicians, age 14–19, participating in band, choir, orchestra, writing music
 - Teachers, music instructors and parents are key for reaching applicants
- Implement
 - Schedule digital campaigns (launch, middle campaign, deadline approaching, etc.)
 - Send out marketing toolkit with images and outreach copy to key contacts

MARKETING PHASE II: EVENT ATTENDANCE FOR SHOWCASE

- Develop goals and determine your key audiences: family members of students, teachers of students, fans of classical music
- Determine event needs
 - Banner ups and/or on-stage signage, postcards or invites, posters, branded swag
- Implement
 - Direct outreach to educators, private instructors, networks connected to your organization, students involved in the final showcase and their families
 - Social media campaign on Facebook and Twitter
 - Postcard mailings and postering
 - On-air radio promotions :15 and :30 second spots
 - Communications/press release

06. Legal

Because the annual showcase is a contest and includes several stages, the role of a legal consultant is key. Rules must be developed. The showcase’s age requirements, entry and advancement deadlines, and broadcast and streaming ramifications must all be spelled out in detail and in compliance with state laws that regulate contests, competitions and prizes.

Your legal consultant will also need to generate a number of forms and releases, including:

- Online entry form
- Featured Artist agreements: releases that cover recording, broadcast, publicity and social media; requires parental consent the participant is under 18
- Showcase judge agreements, including honorarium amount (requires signature and W9 form) — Optional: in some cases, judges may offer their services gratis
- Showcase venue (location) agreement
- In the case of the composition category:
 - Ensemble Musicians’ Agreement (requires signature and W9) MPR contracts with University of Minnesota graduate students.
 - Composer Mentor Agreement (requires signature and W9)
 - Featured Composer Agreements, including composition amount (requires signature and W9), covering recording, broadcast, publicity, social media; requires parental consent if the participant is under 18. Optional: necessary only if a composition category is included.

07. Evaluation

An evaluation on how the showcase performed will be an important part in determining the success of the project. A review of goals, metrics, financials and surveys will facilitate future conversations on successes and opportunities for improvement.

COLLECT INFORMATION

Feedback should be collected at various points throughout the program when impressions are strongest. Possible times to request feedback could include just after an entrant submits an entry, prior to the showcase round, and surveying an audience after a live event.

DEBRIEF

The team should debrief in a timely manner following the showcase performance. Topics could include budgetary performance, team effectiveness and lessons learned. The results from this meeting (or series of meetings) could then be drafted in a final summary and shared with stakeholders.

08. Appendix

ANNUAL SHOWCASE SCENARIO 1: LARGE STATION WITH A REGIONWIDE NETWORK

Upland Public Media is a strong, well-funded broadcasting entity with a dedicated classical music service as well as a separate news service. Its terrestrial signal extends throughout its state and just beyond its contiguous states' borders. Its signals can likewise be heard worldwide on its websites. And Upland offers the American public broadcasting system a number of widely carried classical programs and services. Upland also enjoys a large recording facility, including a spacious music studio with a Steinway grand piano.

In recent years, Upland expanded its mission to focus on younger, more diverse audiences and on education as a way to engage students, parents and teachers. Its staff decided to produce the program in light of this emerging focus and at a time when American Idol and other talent contests began to appear in popular culture, while From the Top aired on public radio. Upland hoped to let its listeners know that not all high school-aged people in their midst were focused on sports, video games and popular music—some excelled in classical music. Upland's focus on younger listeners was not only community-minded; it hoped it would also develop future audiences over the long term.

Upland defined the parameters of their showcase as open to high school-aged (14–18) who are solo instrumentalists and vocalists as well as ensembles of up to twelve members. Because Upland is based in a state with a strong arts presence, the network decided to partner with a national composers' organization based in its largest city. This further expanded the parameters of the showcase to include composers whose work would be written to a specific text.

SECTION A

The program has opened with the school year. Its public announcement of the program—via radio, press releases and digital campaigns—begins in early September with an entry deadline of mid-December. The open call includes performance and composer categories. At the time of the open call announcement, the instrumentation for the composer category, the name of the composer mentor and the date of a day-long workshop with the mentor are also announced.

After the announcement, staff who touch the program make direct appeals to high school music programs, pre-college programs, teachers (both public and private), and other entities such as youth orchestras, or regional orchestras whose members also have private studios.

Because Upland employs a large classical staff, several with musical backgrounds, the judges for the showcase's Featured Round are drawn from an in-house pool that shifts from year to year. Prior to the judges' first meeting, the showcase project producer ranks all of the entries that were submitted and makes all entrants' sound files available online. Judges are instructed to listen through the recording to the performances themselves. In early January, after the judges have made their own rankings, they meet to work out who will advance to the Featured Round.

Soon after, once the project producer has informed all applicants if they advanced, the Featured Round is announced on air and online. At that point, Upland's operations department and the showcase project producer schedule recording and video sessions, including both performances and interviews, with each of the Featured Round artists to be produced over the course of February. They also schedule recording and filming of the composer mentor day, which takes place in mid-February. During the first two weeks of March, audio excerpts of the Featured Round air twice daily during drive time with host live reads directing listeners to the website, where the full performances are posted. The performance audio is mastered, but the video footage is left unedited until the Showcase Artists are announced later in the process.

SECTION B

Listeners are then encouraged to listen to the full Featured Round performances and choose an "audience favorite" for the Showcase Round. The voting deadline is in late March, after all the Featured Round excerpts have aired. Shortly after the deadline, the audience favorite is announced. And soon thereafter the Showcase Round judges—drawn from musical professionals in Upland's listening region—meet to select the four additional Showcase Artists.

A few days after the judges meet, in late March, the Showcase Artists are announced on the air, and a press release is distributed. The video producer is updated and begins the process of creating videos that will be posted online and be screened during the May Showcase concert. At the same time, excerpts from the Showcase Artists' recording sessions are delivered to an in-house producer, who edits them into on-air modules broadcast in late April. These and the online videos will be used to promote the showcase concert in mid-May.

Upland Public Media has a relationship with the Big Ten university in its own metropolitan area. The dean of its school of music donates its venue to the program because he wants to support the program and potentially attract its students to the school. The Showcase Concert takes place, is

broadcast live and is archived for on-demand streaming. Along with onstage hosting by one of Upland’s classical hosts, the dean offers remarks at the Showcase Concert. Additional educational institutions offer scholarships to the Showcase Artists who choose to attend them. A reception for the concert performers, their families, and the audience takes place after the concert.

ANNUAL SHOWCASE SCENARIO NO. 2: MIDSIZED STATION IN A LARGE METROPOLITAN MARKET

Classical KODY is a midsized station specializing in classical programming, and its terrestrial signal can be heard in much of the southern part of its state. KODY does not have a music recording studio, but there are recording studios within its region. KODY’s listening area also encompasses one of the nation’s top conservatories, which includes a pre-college program and a beautiful concert hall.

Classical KODY’s market is also the nation’s most diverse, and the station seeks to cement a relationship with these rapidly diversifying audiences, to ensure an authentic connection to future listeners and members. Its decision to launch the showcase is grounded in this mission.

In its opening seasons, KODY defined the parameters of their showcase as open to high school-aged (14–18) solo instrumentalists and vocalists as well as ensembles of up to twelve members. It did not include a composer category but is considering one for future years.

See Scenario 1, Section A for more details.

Once the project producer has informed all applicants if they advanced, the Featured Round is announced on air and online. At that point, KODY’s Operations Department and the project producer book a studio with a high-quality piano to record and film Featured Round artist performance and interview sessions throughout February. During the first two weeks of March, audio excerpts of the Featured Round air twice daily during drive time with host live reads directing listeners to the website, where the full performances are posted. The performance audio is mastered, but the video footage is left unedited until the Showcase Artists are announced later in the process.

See Scenario 1, Section B for more details.

Listeners are then encouraged to listen to the full Featured Round performances and choose an “audience favorite” for the Showcase Round. The voting deadline is in late March, after all the Featured Round excerpts have aired. Shortly after the deadline, the audience favorite is announced. And soon thereafter the Showcase Round judges—drawn from musical professionals in KODY’s listening region—meet to select the five additional Showcase Artists.

KODY has a strong relationship with the numerous musical arts venues in its metropolitan area. One of an appropriate size is booked at a discounted rate. The Showcase Concert takes place, is broadcast live and is archived for on-demand streaming. Along with onstage hosting by one of KODY’s classical hosts, there is an appearance of a celebrity. Additional educational institutions offer scholarships to the Showcase Artists who choose to attend them. A reception for the concert performers, their families, and the audience takes place after the concert.

ANNUAL SHOWCASE SCENARIO NO. 3: A SMALL STATION IN A UNIVERSITY SETTING

Classical YPM is a public media system in a medium-sized eastern state serving a region of about 500 square miles. It is funded by and situated in one of its state's largest universities, which has a strong music program, including a pre-college component. YPM does not have a music recording studio, but has access to the university's concert hall, which has a concert-quality piano and is outfitted for recording. In addition to one full-time recording engineer, YPM can also hire the university's engineers at a much-reduced cost.

Classical YPM's region has a strong arts presence, particularly in music, and its metropolitan area has concentrated pockets of poverty and crime. YPM has worked with community leaders to use music as a bridge into these areas, seeking to help under-resourced schools whose music programs are challenged or have been cut. In addition to the university orchestra, YPM's metro area has a small but celebrated symphony and a prestigious liberal arts college within its orbit. In light of its demographics and circumstances, and out of its commitment to classical music and community service, YPM decided to launch the showcase.

YPM defined the parameters of the showcase as open to high school-aged (14–18) solo instrumentalists and vocalists as well as ensembles of up to twelve members. It did not include a composer category.

See Scenario 1, Section A for more details.

Classical YPM's small staff, many of whom have musical backgrounds, is not large but is committed and knowledgeable, and it has a close relationship with the university's department of music. The judges for the Featured Round are drawn from this combined pool.

Prior to the judges' first meeting, the showcase project producer, who also works part time at the university in other capacities, ranks all of the entries that were submitted and makes all entrants' sound files available online. Since the recording quality of the entrants varies significantly, judges are instructed to listen through the recording to the performances themselves. In mid-January, after the judges have made their own rankings, they meet to work out who will advance to the Featured Round. In YPM's market, this number usually ranges from 8 to 12.

Soon after, once the project producer has informed all applicants if they advanced, the Featured Round is announced on air and online. At that point, YPM's engineer books time in the university concert hall to record and film sessions with the Featured Round artists, including both performances and interviews. One of the university's videographers does the filming. The results are mastered and edited over the course of February. During the first two weeks of March, audio excerpts of the Featured Round air twice daily during drive time with host live reads directing listeners to the website, where the full performances are posted. The performance audio is mastered, but the video footage is left unedited until the Showcase Artists are announced later in the process.

See Scenario 1, Section B for more details.

The Showcase Concert takes place in the university concert hall and is archived for on-demand streaming. (It is not aired live.) Along with onstage hosting by one of YPM's classical hosts, the university's dean

of music adds remarks and announces that scholarships are available to all showcase participants who reached the Featured Round. A reception for the concert performers, their families and the audience takes place after the concert.

BUDGET EXAMPLE

This spreadsheet is a close estimate of the costs of the Minnesota Varsity program with the exception of in-kind contributions, which are not included.

You can download the template [here](#).

Budget Template					
INCOME	Category	Budget	Actuals	Variance	Notes
Individual Contributions	Donor #1 (general operating)	15000	15000	0	
	Donor #2	10000	10000	0	
Grants	Grant #1	7500	7500	0	
	Grant #2	1250	2500	1250	
Fees	Ticket sales (optional)	175	250	75	
Other					
Total Support and Revenue		35175	37750	2575	
EXPENSE					
Salary	Staff (internal)	22500	22500	0	
Contractors	Judges	500	500	0	
	Mentors	500	500	0	
	Ambassadors	150	150	0	
	Ensemble musicians	2500	2400	-100	
	Other	0	0	0	
Production expenses		500	500	0	
Venue Rentals		2000	1000	-1000	
Travel		1000	850	-150	
Catering		500	500	0	
Other Dev		0	0	0	
Promotion		5000	4500	-500	
	Salary Expense	22500	22500	0	
	Non Salary Expense	12650	10900	-1750	
	Expense total	35150	33400	-1750	
	Restricted Revenue	35000	37500	2500	
	Unrestricted Revenue	175	250	75	
	Revenue total	35175	37750	2575	
	Net Total positive (negative)	25	4350	4325	

MONTH-BY-MONTH SCENARIO PLANNING

The following is an example of a project timeline that may be useful when planning your program. The months listed are suggestions but could easily be replaced by windows of time that reference a milestone, such as the submissions deadline or showcase performance.

July/August

- Determine budget
- Determine Showcase Concert venue and date
- Decide on submissions opening date
- Draft Rules and FAQs with legal, including age parameters and other eligibility terms
- Optional: Invite previous years' Featured and Showcase Artists to contribute their personal updates to an online "Where Are They Now?" feature spotlighting showcase alumni

- Prep the program website for:
 - Intro to annual showcase: brief description, statement of submissions deadline, any supporters that need to be recognized
 - Online submission form (link to)
 - Final Rules and FAQ copy (links to)
- Prep marketing: graphics, design, digital and print assets
- Design promo schedule
- Partner with local orchestra/ensemble to offer a pair of free tickets to each showcase entrant
- Optional: Hire videographer for February recording sessions, if using video

September

- Open submissions
- Begin promotion: broadcast, print, digital/social media

October

- Continue promotion
- Communication/marketing/networking with teachers and parents (including asking teachers to recommend students)
- Outreach events (for example: open house, school visits)

November

- Early: continue promotion and outreach
- Late: Heavy on-air promotion leading up to deadline
- Refresh landing page with time-sensitive copy
- Invite and confirm 5 semifinalist judges

December

- Early (within first 2 weeks): submissions deadline
- Producer/project manager sorts entries and eliminates any disqualified (re: eligibility, completion, genre, etc.)
- Selection of first pool of candidates, preparing of entry materials including audio submissions for website and for first round judges (extract audio from any video submissions)
- End of month: first pool materials made available to semifinalist judges, who will bring their top 10 plus an alternate (or top 15) to next month's two-hour panel

January

- Post of all entries; each entrant gets a page with selected items from their entry form plus their submitted audio
- Judging panel determines 10 to 15 semifinalists after a two-hour session of discussing their top picks
- Notification, confirmation and public announcement of semifinalists
- Scheduling of studio recording sessions for semifinalists and any accompanists (performers' responsibility to hire their own accompanists)
- Invite 5 community music educators and professional musicians to judge the semifinalists in the Showcase Round. (Decision of whom to invite may be based on what instruments/vocals are represented among the semifinalists.)

February

- Throughout the month: studio recording sessions of performances and interviews of all semifinalists in studio (with video)

For fairness, each recording session should be the same length:

- 30 minutes for warmup and mic placement
- 45 minutes for as many takes as the performer can or wants to record in that amount of time, from which performer will select one take for Showcase judging
- 15 minutes sit-down recorded interview with producer

March

- Early: recorded materials to be produced for broadcast:
 - Unedited (but topped and tailed) studio performance recordings
 - Interview clips (transcribing interviews is helpful)
 - Performer bio info
- Finished semifinalist studio recordings are posted on website (replacing semifinalists' submitted audio)
- Mid-month:
 - Semifinalists are featured on air each weekday, one by one, while listeners are invited to visit the website where they can hear full performances and vote for one semifinalist to advance to finalist status
 - Semifinalist studio recordings go to Showcase judges, who pick their top 5 plus 1 alternate for their two-hour panel
- End of month:
 - Audience vote for one semifinalist is tallied on the day of Showcase Round judging
 - Showcase judges meet for two-hour panel to discuss and select the remaining 4 Showcase performers (whoever has won the audience vote is eliminated from their consideration)
 - All 5 Showcase performers are notified, confirmed, and publicly announced

April

- Promotion of Showcase Concert/live broadcast throughout month
- Videographer prepares only the footage of the 5 Showcase performers (interview clips and excerpts of performance recording) for use in the concert broadcast: approximately 2-minute intros to each performance (so they don't have to speak on stage before performing live)
- End of month, or early May: Showcase Concert and live broadcast

May

- Team/staff debrief

RACI MATRIX

This project management tool clarifies the roles and responsibilities of every team member contributing to the project. In addition to assigning responsibilities for leadership, the project team and external contractors, the document should be updated with new status information on a regular basis to track progress.

You can download the RACI Matrix [here](#).

RACI Matrix			Roles and Responsibilities														
			Responsible, Accountable, Consulted, Informed R Responsible Assigned to complete the task or deliverable A Accountable Has final decision-making authority and accountability for completion. Only 1 per task. C Consulted An adviser, stakeholder, or subject matter expert who is consulted before a decision or action. I Informed Must be informed after a decision or action														
			Sponsor	Name or Role	Name or Role	Name or Role	Name or Role	Project Manager	Technical Lead	Name or Role	Name or Role	Name or Role	Consultant	Name or Role	Name or Role	Name or Role	Name or Role
Deliverable or Task	When	Status	Sponsorship/Leadership			Project Team						Other Resources					
Phase 1 - Planning	Months 1-3																
Determine budget							A	R					C	R			
Confirm timeline and assign tasks							I		A	R							
Hold project team launch meeting							I		A		C				R	C	
Determine Showcase Concert venue & date							I		A	R	R						
Decide on submissions opening date							I	R	A	R	C						
Draft Rules & FAQ with Legal, incl. age parameters & other eligibility terms							I		A						C	C	
Invite previous years' Featured & Showcase "Artists" to contribute their personal updates to Where Are They Now?, an online feature spotlighting Varsity alumni									C	A	R						
Develop Varsity web site/page (About, rules, submissions form, sponsor recognition, underwriting, etc)							I		C	R	A		C			C	
Prep marketing: graphics, design, digital & print assets									C		A	R					
Design & launch promotion schedule							I		C		R	A					
Networking with [xxxx] school encouraging participation									C	A					R		
Networking with [xxxx] school encouraging participation							I		C	A	R				R		
Networking with [xxxx] teacher encouraging participation									C	A	R						
Networking with [xxxx] teacher encouraging participation							I		C	A		R					
Partner with local orchestra/ensemble re: pair of free tickets to each Varsity entrant									C	A		R					
Plan outreach event									C	R	A						
Hire videographer for recording sessions, if using video							I		C		A						
Schedule Outreach events									A	R							
Confirm judges									A	R					C	C	C
Phase 2 - Submissions	Months 4-5																
Launch submissions site							I		A		R						
Continue promotions							I		A	R	C						
Continue communication, marketing, networking with teachers and parents encouraging participation							I		A						C	C	I
Verify qualifying submissions									C	A							
Select first pool of candidates							I		C	R	A		C			C	
Prepare entries for inclusion on website									C	R	A						
Prepare entries for judging							I		C	R		A		R			
Phase 3 - Semifinals	Months 6-7																
Judges determine semifinalists							I		C	A	R						
Post all entries on website									C	A	R						
Notification of semifinalists							I		C	A							
Public announcement of semifinalists							I		A	R			C				
Schedule studio recording sessions of semifinalists							I		A		R						
Execute studio recording sessions of semifinalists							I		A	R	C					C	
Produce recorded material for broadcast							I		A		C	C		R			
Post studio recordings to website							I		A	R	C						
Phase 4 - Finals	Month 9																
Post web featuring promoting audience choice vote									C	A	R						
Judges meet to determine finalists							I	I	A		C	R		C	C	C	C
Finalists are notified							I	I	A	R				C		R	
Finalists are publicly announced							I	I	A	C	C	R					
Promotion of showcase concert							I		C		A				R	C	
Promotion of live broadcast							I		C	A	R						
Videos of finalists are produced for use in Showcase Concert and web							I		A	R		C					
Showcase concert							C		A	C	C	R			C	R	C
Live broadcast							I	I	A	R	C	R					
Phase 5 - Debrief	Month 9																
Collect feedback from stakeholders							C	R		A	C	R	R	C	C	C	R
Collect feedback from participants										A	R		R			R	
Collect feedback from audience								R		A							
Debrief meeting with project team & leadership		Complete					C	C	C		A	R	C	C	C	R	