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An Investigation of Promotional Practices Used to Raise Money for Music Programs in Public Schools

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AN INVESTIGATION OF PROMOTIONAL PRACTICES USED
TO RAISE MONEY FOR MUSIC PROGRAMS
IN PUBLIC SCHOOLS

A Research Paper
Presented to
the Graduate Faculty
Central Washington State College

In Partial Fulfillment
of the Requirements for the Degree
Master of Education

by
John Marvin Clark

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THIS PAPER IS APPROVED AS MEETING THE PLAN 2
REQUIREMENT FOR THE COMPLETION OF A RESEARCH
PAPER.

G. Russell Ross
FOR THE GRADUATE FACULTY

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CHAPTER I

THE PROBLEM AND DEFINITIONS OF TERMS USED

I. THE PROBLEM

No program of education can be effective without adequate financial support. This is especially true in the field of music education, where the costs are unusually high. The intricacies of the art of music demand the use of many costly items such as musical instruments, records, phonographs, recorders, printed music, and acoustically treated rooms.

Statement of The Problem

Many music teachers work in school systems that do not give the music departments enough financial support to implement effective programs. These teachers must seek more financial support if they are to accomplish their educational goals.

The problem, therefore, was how to provide music specialists with promotional ideas for raising the funds necessary to operate effective music programs.

Importance of The Study

Although many people have independently tackled problems of fund raising for special projects, very little record of their research is available. The present research represented an effort to give music educators a practical guide to some promotional practices that have proved successful in particular situations. However, there are basic

considerations needed to adapt promotional ideas to specific situations.

The results of this investigation should aid music specialists in choosing promotional projects and planning effective fund raising campaigns.

II. DEFINITIONS OF TERMS USED

Promotion

The term "promotion" is used in this paper to describe the advancement or encouragement of a cause or idea.

Stage Band

A stage band is a musical group that performs various types of American popular music in concert situations. Characteristic instruments of such a band are trumpets, trombones, saxophones, clarinets, bass viol, piano, and drums.

CHAPTER II

PRELIMINARY ACTIVITIES IN MUSIC PROMOTION

This chapter will deal with the preliminary activities involved in any successful music promotional campaign. Snyder states that no amount of publicity can cover up or sell a bad program (17:134). Therefore, if promotional activities are to be successful, one must be sure that the program itself is of value. This paper will not attempt to establish criteria for judging the value of a music program but will assume that establishment of a good program is a basic prerequisite to successful promotional work.

I. SHOWING RESULTS

The next prerequisite for a promotional campaign is to make sure the public is well informed of the activities, needs, and values of the program. There are various ways to show these results in music education.

Performances

School music programs are often judged by the success of various performing groups (17:143). The public performance, therefore, is a strong way to show musical results to the public. Hovey suggested that a great deal of advanced planning should go into each concert. He also wrote, "A good program will demonstrate the capabilities of the organization to the best possible advantage and will subordinate its weakness" (9:39). In this manner, the public becomes more vividly aware of

progress in musicianship on the part of the students.

Some criteria to use in planning an effective concert, as listed by Prescott and Chidester, are program unity, variety, effective arrangement, proper sequence, appropriate length, and the music adapted to the audience as well as to the musical needs of the performing students (14:227).

There are many opportunities for public appearances of performing groups besides the regular concerts. These appearances all serve to keep the public aware of what is going on in the music program. The band performs at football games and parades; the pep band plays for basketball games; choir and band groups perform at club meetings and large community gatherings; soloists and small ensembles perform for church and club meetings; and bands and choirs enter competition-festivals. Also, there are other types of musical performances such as "pops" concerts, operettas, stage plays, and school assembly programs. Every performance is important as it helps to mold public opinion concerning the music program (9:39).

Publicity

The effectiveness of any promotional activity is highly dependent on publicity. This means advance publicity as well as the publicizing of the event itself. Horn wrote, "To be effective the school-publicity program must be widespread and continuous" (8:x). If a promotional campaign is to be successful, the public must be well informed through publicity practices that have been operating continuously, reaching a large majority of the people. Also, a special publicity campaign should

precede and accompany any promotional campaign (15:v).

Some of the media that may be used in publicizing a promotional campaign are listed in this statement by the American Association of School Administrators and The National School Public Relations Association:

In an ideal, complete campaign, John Public will read your message in the newspaper, see your message on a billboard and over TV (if any locally), hear it at his club and on the radio, read it in at least one and preferably two pieces of printed literature, and, above all, listen to it in conversation with a friend or acquaintance (1:28).

All possible avenues of publicity must be used if the message is to be effectively brought to the public.

II. ENCOURAGING GOOD PUBLIC RELATIONS

Music educators must be especially aware of the importance of human or public relations in promotional planning. This will include both in and out-of-school contacts with the public.

Building Student Interest

Many parents form opinions concerning school activities as a direct result of statements made by students. It is important, therefore, to promote good public relations first of all with students (2:349). To do this, the music program must provide valuable experiences for all students in the school, whether or not they are performers. This may be done most effectively through the general music class since it is the only part of the program that directly reaches every student.

To develop musical interest through the general music class, it is necessary to provide students with a wide variety of musical experi-

ences. In so doing, students are given full opportunity to find some aspect of music with which they may identify themselves.

The general music class is also important in developing student interest in performance and performing groups (2:102). Students who are members of school performing groups are brought very close to music through the actual production of various compositions. If their musical experience is rewarding, these students will become active promoters of the music program.

The performing groups may also build student interest through appearances at assembly programs and other school events. The listening students will show interest in groups that display musical skill in presenting interesting and entertaining programs.

Cooperation With Faculty And Administration

Most successful promotional campaigns included in this study have been implemented partly through the cooperation of the entire school staff. It appears evident that the success of the music program is highly dependent upon the interest and support of all administrators and teachers within the school system. One staff member who feels that the music program is not managed properly or is of little educative value can render a promotional campaign unsuccessful.

Snyder points out that to develop staff interest in the music program, the music specialist must show interest in other teachers' programs (17:46). This develops mutual trust and respect; both are essential to an effective educational system. In general, the music specialist should give evidence of the Golden Rule in action (17:46).

Regarding relationships with the administration, Snyder has made this very potent statement:

In all of his contacts with the administrative branch of the school system, the music educator, to be most effective, must show respect for the status of each person or administrative group; he must be willing to receive suggestions and criticisms; he must understand the lines of communication and abide by them ethically; he must have confidence in his colleagues, as well as his administrators, and be loyal to them all; in his dealings with them, he must treat them as he would like to be treated if their stations were reversed. The practicing of personal relations is a two-way street; it means some giving and some receiving (17:49).

If these relationships are practiced regularly, a good foundation for promotional practices will thereby be realized.

Communicating With Parents

It has been mentioned that many parents form opinions as a result of the statements of their children. If a child misunderstands something, he can easily cause misunderstanding by his parents. Therefore, it is important for the music specialist to develop avenues of direct communication with parents.

Moehlman wrote, "The parent, as a partner in educational enterprise, must be considered by the teacher as a friend and colleague" (13:235). In this way a good basis for communication may be established.

Types of parent-teacher communication listed by McCloskey are progress reports, parent-teacher conferences, parent counseling, open house nights, concerts, banquets, mothers' organizations, civic organizations, parent-teacher associations, letters, casual classroom visits, and phone calls (12:Ch9).

These communications are important in developing understanding and cooperation between teachers and parents. Well-informed parents can

be helpful in developing and carrying out music promotional activities, and they will understand the needs and values of the music program better as a result.

Community Relationships

The music specialist should conduct his personal affairs in accordance with the accepted community standards of conduct (13:241). The music teacher will be well-known in the community because of the large number of public appearances he makes. Any objectionable conduct on his part could be detrimental to the music program and render music promotion useless. The importance of personal relations is pointed out by Snyder, who said:

The brand of personal relations he (the music educator) develops with all the people of his community will, in large measure, determine the nature and value of his music program in the school; certainly, it will determine the degree of public support for it (17:51).

Performing groups also play an important part in community relations. If concerts are not successful people are inclined to believe that the music program has shortcomings. On the other hand, successful concerts convince many people that the music program is worthwhile.

More and more demands for public performance by school groups are being made by various community groups. The director must exercise very careful judgement in determining which requests to fulfill. Even greater discretion must be used in turning down requests. If a request must be denied, the reasons for the denial must be justifiable. These reasons must be presented clearly and understandably to the group that made the request, if good will is to be maintained.

III. SUMMARY

Various preliminary considerations are necessary before a promotional campaign for the music program is undertaken. First, the music program must show results to the public through musical performances and the various media of publicity. Secondly, a sound program of public relations must be in operation. This program must take into consideration students, parents, fellow teachers, administrators, and the community as a whole.

CHAPTER III

ORGANIZING A DRIVE

When the preliminary requirements to a successful promotional campaign for music education have been met, organizational procedure may be set up.

I. CHOOSING PROJECTS

Many promotional ideas may not fit a particular project at all, others may be adapted to the project, and still others fit the project well (10:1). Each promotional idea must be considered in the light of the individual situation.

Defining Needs

The needs of the music program must be carefully outlined before the most worthwhile promotional projects can be selected. These needs will determine the amount of money that must be raised. They will also give an indication of when the money should be raised.

The type of articles to be purchased with the money may also have some bearing on the type of promotional activities to be used. For example, if the money is to be used in a yearly program of paying contest entrance fees, it would be most logical to consider promotional activities that would provide money on a recurring, yearly basis. If the money is to be used for band uniforms, money might be raised through activities connected with athletic events, parades, or community celebrations at which the band makes regular appearances.

The purpose of the fund drive must be clearly presented to the public (1:10). Statements of needs must be based on fact, and should take into account prospects for the future of the program.

Consideration of The Community

Various characteristics of a community may have a definite bearing on types of promotional practices that are effective. Knowles has said that in choosing projects to use in a promotional campaign, one must take into consideration community interests, economic level, community size, and types of neighborhoods (10:1).

By listing community interests, a valuable guide to prospective promotional ideas may be developed. Community interests may be shown by predominant occupations, types of social clubs, and types of community festival and celebration activities.

The general economic level of a community may serve as a guide to types of activities to use and as a gauge for planning the intensity of the drive. In areas where the general economic level is low, money will not be raised rapidly. Therefore, fund-raising activities will need to be planned far in advance so that they may be spread out over a long period of time. Projects used in such areas should be the types that reach many people and give them something in return for their money. People in low economic levels will be interested in money-saving ideas such as rummage sales and bazaars.

In communities where the economic level is high, people will show more interest in cultural activities such as fashion shows, concerts, lectures, and banquets. Money may be raised more rapidly in such areas.

Depending on the types of neighborhoods in the community, it may be necessary to use a wide variety of projects to meet differing interests. If a neighborhood has a predominance of young children, a children's trading post may be an effective project (10:2).

Maintaining Educational Objectives

The main objective of the promotional activities discussed here is to raise money for school music programs. It is well to keep in mind the fact that the projects used could adversely affect student morale if not selected carefully and handled efficiently. One of the first precautions to take in safeguarding against this deterioration of morale is to determine the educational value of promotional activities used (19:185).

Most promotional activities that have something to do with music will be of educational value to students in the music program. These activities might include concerts, producing and selling records, dances, variety shows, minstrel shows, stage plays or operettas, amateur shows, and music clinics or demonstrations. The more closely connected with music the promotional activity is, the more likely it is to have a good influence on the music program.

If promotional practices that have no connection with music or education are to be used, it would be well to enlist the aid of adult groups in carrying them out. For example the local P.T.A. might stage a very successful spaghetti dinner with a minimum of effort. This same project would be a large job for a group of students and they might feel that it was a waste of time. This time could be much better spent

in preparing music for an operetta or stage play. Involving students in promotional activities that have no educative meaning is exploiting them for the advancement of the program.

II. IMPLEMENTING PROJECTS

The manner in which a promotional activity is carried out will directly affect its chances of success. Knowles made a comparison of two bazaars. One proves very commonplace and ineffective while the other, with a little imagination, developed into an interesting and highly profitable affair. A great deal of the latter's success was due to good planning of specific tasks for every individual, involvement of many people, and a great deal of imagination (10:vii-viii).

It is also important, in planning a large campaign, to have more than one group working on promotional projects and to use a variety of types of activities. It must be kept in mind, however, that all money-making projects connected with promotion of the music program should be supervised by school or music department officials (18:38).

Organizing Workers

It has been pointed out that students should not be involved in promotional projects that have no educative meaning for them. This does not necessarily limit them to music activities as they may be able to use other skills and knowledge in working on music promoting drives. Students who can cook, sew, type, paint, or write news items may use these skills advantageously in fund-raising campaigns. The various skills, abilities, and interests of students should be considered when

including them in promotional activities.

Many social and cultural organizations within communities enjoy working on projects that aid causes they feel are worthwhile. If the music program appears to be worthy of support, these organizations may be of great assistance in music promoting activities.

One of the best means of acquiring adult help is the organization of music parents' groups (3:21). However, Snyder cautions music educators to organize parents' clubs so that they will be concerned with the total music program rather than just one part of it, such as the band or chorus (17:52). These parent groups must have well-defined objectives if they are to be successful. The music educator should provide them with definite projects so that they gain a feeling of usefulness to the program and receive their direction from school music authorities. This will insure coordination of objectives between the parent group and the school music program.

Timing And Scheduling

Many things will influence the proper time for a fund-raising campaign. The most basic consideration would be to determine when the money is needed. If no deadline must be met in raising the money, then other considerations should be made regarding when to stage the campaign.

Promotional activities should be conducted at a time when economic conditions in the community are good (15:12). Public resistance to fund-raising projects is high when economic conditions are poor.

Some activities, such as bazaars, sales, and fairs, are most effective when they coincide with holidays or special community cele-

brations (10:12-23). They should be planned in cooperation with other groups staging special events at the same time so that the various events do not conflict.

It is important to schedule the events in a fund-raising campaign well in advance of the actual dates they are to be held (17:171). This will insure the development of a well organized program of events and minimize the possibility of these activities conflicting with other events of importance in the school and community.

Publicity

As the time for staging fund-raising projects arrives, the publicity campaign must be stepped up. This will develop public awareness of what is going on. McCloskey points out that the public needs to receive repeated announcements before general awareness is developed (12:117).

A publicity chairman should be appointed (10:4). His duties would include coordinating publicity for all events in the drive so that good communication with the public is achieved. News stories with photographs, where appropriate, should be provided to local newspapers. Posters and handbills may be distributed in the local area, and radio and TV stations may be contacted for spot announcements (1:Ch6).

In the area of publicity there is much room for imagination. Any avenue of approach to the public that can be improvised should be used. The success of the entire fund-raising campaign is highly dependent on the success of publicity activities.

III. CONCLUDING PROJECTS

The way a music promotional campaign is concluded may directly affect the success of future attempts to raise support or money for the music program.

Handling The Money

Money collected in promotional drives must be systematically handled and recorded. A system of depositing and recording money must be set up and used by all groups involved in the campaign. The school office staff may be of assistance in handling this money.

Accurate records of all deposits must be kept so that the results of the campaign may be tabulated and reported to the public.

Copeland suggests setting up a committee to handle money collected. This committee could consist of the music director, the principal, and a representative of the music parents' organization. The main purpose of the committee should be to establish and enforce rules governing the use of the money collected in the drive (5:13). This will insure the use of the money for its intended purpose.

Evaluating Projects

When a promotional campaign has been concluded, it is wise to evaluate the individual fund-raising projects. Suggested criteria for this evaluation are educational value, moral and ethical practices of the community, patrons' receipt of value for money spent, type and scope of activity affecting the entire group, and fair return for work expended (19:185).

The first criterion listed, educational value, applies to those activities that involve students. It would not be so important in evaluating projects conducted by adults.

Moral and ethical practices of the community might preclude such projects as public dances, bingo games, and card parties, depending on the established mores. Selling of goods might be considered unethical if it takes business away from local merchants by under-pricing goods. In most cases, however, community morals and ethics will not affect promotional projects.

An important consideration to make, in evaluation, is whether or not patrons of the campaign have received value for the money spent. If a music group sells candy that proves to be poor in quality, the future success of that project would be highly questionable. When a group plans to sell a product, the quality and value of the product should be proven in advance of the sale.

The two remaining considerations are related to the group involved in the project. First, the project should have enough scope so that all members of the group share in the work. This will eliminate antagonisms that arise when a few people are required to do the work of the entire group.

Secondly, the group should realize a fair return of money for the amount of work put into the project. This can be insured only through very careful planning which considers the evaluations of previously conducted fund-raising projects.

Reporting Results

At the conclusion of fund-raising activities it is important to report all results to the public. This report should include the total amount of money collected, a resume of the method by which it was collected, and an outline of plans for its use. A most important item to remember is giving public thanks to all persons and groups that had a part in the drive. Care should be exercised so that no deserving person or group is left out.

CHAPTER IV

EXEMPLARY PROMOTIONAL PROJECTS

The promotional projects listed in this chapter have all been used successfully for fund-raising. Included is a brief description of how each project was administered. The two most distinctive types of projects were musical projects and commercial projects.

I. MUSICAL PROJECTS

Concerts

Free concerts are desirable where the taxpayers contribute the large part of the funds for the music program. However, extra concerts may be given in order to raise funds for special projects (9:40). Advanced ticket sales assure more profits and a larger audience at these concerts. The program should be geared to audience interests. As many students as possible should be included on the program. These concerts should be given special names such as "Pops" Concert or Extravaganza.

Operettas

Producing an operetta involves use of vocal soloists, chorus, small orchestra or piano, stage crew, stage props, and costumes. Royalties or rental fees must be paid if a well known operetta is used. A great deal of rehearsal time is needed to work out performance details.

Musical Stage Plays

The musical stage play is essentially the same as an operetta. The only difference is that the music is more modern, and the text is

geared to more up-to-date ideas. Some publishers are now selling these musical plays rather than charging royalty fees. This enables a school to produce the musical as often as desired. The orchestrations for many of these musical plays calls for a stage band rather than an orchestra.

Minstrel Shows

Any choral group may be used in staging a minstrel show. Arrangements are published for men's chorus, women's chorus, or mixed chorus. All publications call for use of some solo voices and several actors. Costuming will consist partly of black-face make-up, wigs, white gloves, and straw hats. Various instrumental accompaniments may be used, including piano, stage band, or orchestra. A minimum of stage props is required for this type of show (10:85-87).

Variety Shows

A good master of ceremonies and a stage band or orchestra are essential to give a variety show continuity. Acts are usually selected from the results of auditions. A stage crew is needed to change props between acts, handle curtains, and make sure that performers are ready at the right time. A wide variety of acts is needed, including some acts that are not musical.

Guest Artist Performances

Some well-known performing artists make personal appearances with school musical groups. They may charge a flat rate or a percentage of the gross receipts (14:210). The concert date will have to fit into the artist's traveling schedule and the school's schedule of events. The

school musical groups must rehearse the program music in advance and schedule some rehearsals with the soloist just prior to the performance.

Record Production and Sale

Several recording companies offer school musical groups a plan for producing records of their own performances and selling them for profit. The original tape recording may be made by the company or by the school. This tape is then used as a master for producing the discs. The school may purchase plain or special covers for the records. The special cover usually includes pictures of the school and the name of the performing group or groups. These records are then sold by the performing groups for a profit.

II. COMMERCIAL PROJECTS

These projects involve selling goods or services. Care must be exercised to use only those projects that do not interfere with local businesses.

Candy

Many candy manufacturers are promoting plans for selling their produce to school musical groups at reduced prices (7:25). School groups may then sell the candy for profit. This candy is usually packaged in special wrappings that include information about the school group and the fund-raising campaign involved. Candy not sold may be returned to the company, insuring the school group against losing money.

Similar plans are offered by manufacturers of fruit cake, cookies, and nuts.

Greeting Cards

Publishers who print greeting cards offer fund-raising plans similar to those offered by the candy manufacturers. Cards may be purchased at reduced rates from the publishers and resold for profit. This plan may be used in connection with a special season, such as Easter or Christmas, or may involve the sale of all-occasion cards. These cards may usually be retailed at prices equal to or lower than standard retail prices. Unsold boxes of cards may be returned to the publishers, and money will be refunded (3:21).

Magazine Subscriptions

A long-range plan for fund-raising is offered by agencies that distribute well-known magazines (19:186). The fund-raising organization sells subscriptions to various magazines listed in a brochure provided by the magazine agency. Subscription rates are comparable to competitive prices. The group selling the magazines receives a percentage of profit on each subscription and may solicit subscription renewals each year. This makes an annual profit possible for a minimum of labor. The agency supplies the magazines directly to the subscribers.

Community Birthday Calendars

Through the community birthday calendar plan a group can make money in three ways and continue the program on a yearly basis. Money is raised by soliciting special occasion ads, selling advertising space to businesses, and selling the completed calendars to members of the community. The calendar used includes birthdates and anniversaries of local people, announcements of special community events, advertising by

local businesses, and a picture supplied by the sponsoring organization. Each year a new calendar is produced. The calendar may run yearly from any date desired by the sponsoring group. All soliciting for birthdays, anniversaries, special events, and commercial ads is done by the fund-raising group. This information is then forwarded to the calendar manufacturer who produces the calendar and returns it to the sponsoring group at a small fee. The amount of profit on this venture is dependent upon how many announcements and ads are solicited and how many calendars are sold (4:9).

Concert Program Advertising

Some local firms may be interested in placing ads in school concert programs. This is especially true of music companies. The money raised from these ads is usually sufficient to defray the expense of having the programs printed and may result in a small profit.

Vending Machines

Some vending machines that may be used in schools for supporting music activities are those that dispense fruit, candy, soft drinks, and musical accessories such as reeds. The sponsoring organization shares profits with the company that provides the machine and the goods to be sold. The company services the machines and keeps them stocked.

Some groups have purchased vending machines and supplied the goods themselves. In this way they receive all profits but must assume liability for machine repairs and spoilage or damage of goods to be sold.

Concessions Stands

There are many places where concessions stands may be set up by

groups raising money. These are usually operated in connection with important events such as community celebrations, fairs, carnivals, and athletic contests. A fee must usually be paid to set up such a stand. Profits are made by selling goods, services, or chances to win prizes by lottery or display of skill.

Car Wash

Many groups have washed cars to raise money. These car washes are usually held at a cooperating service station. Arrangements should be made to provide home pick-up and delivery of cars to be washed. Car washes are most effective during the spring, summer, or fall months when the weather is good (19:186).

Banquet Catering Services

An organization that has good cooks in its membership may raise a great deal of money by setting up a catering service for banquets and luncheons. Food is bought in large quantity, prepared and served by the group offering the catering service, and paid for by the group holding the banquet or luncheon. The catering group usually charges a flat rate for each plate served.

Auction Sales

To conduct an auction sale a group must collect as many items as possible through donations. These should be repaired where necessary. A place to hold the auction should be found before the collection begins so that there will be a place to repair and store items collected. A good auctioneer is needed to conduct the sale. He will need several

helpers to display the merchandise, collect the money, and deliver the goods if necessary. It is a good idea to set up several concessions stands at the site of the sale. This increases revenue and tends to hold people in the vicinity (10:70-73).

"Slave" Auctions

The idea in a "slave" auction is to sell the services of the members of a group. This auction should be held in connection with any large meeting of people. A good auctioneer is needed to describe the type of jobs each person is capable of doing and to entice people to pay as much money as possible for the service offered. The highest bidder pays his money to a cashier and receives a slip of paper giving the date and time for the work purchased and the "slave's" signature (10:74-75).

Rummage Sales

An auction sale is similar to a rummage sale because both involve the sale of odds and ends for which donors had little use. The main difference is that in a rummage sale the items collected are sold at set prices. Room must be provided to display all articles so that prospective buyers may inspect them. Prices must be clearly marked, and clothing should be labeled according to size. Helpers must be on hand to handle money, answer questions about merchandise, and wrap sold articles. Unsold items may be sent to community welfare groups (10:34-35).

Raffles

A raffle involves purchasing items to serve as prizes, selling

chances to win one of the items, and choosing, by chance, those people who will receive the prizes. The prizes used should have appeal to a large majority of people. Tickets should be made out with a place for patrons to sign their names and addresses. The time and place of the drawing for prizes should be announced, but people should not need to be present to win. A well-known, trusted citizen should be chosen to pick the winners. Tickets are placed in a large drum or basket and mixed up well before winning tickets are drawn. Winners must be publicly announced.

Special Dinners

Many organizations make money regularly with special dinners such as baked bean suppers, spaghetti feeds, turkey dinners, and pancake suppers. Most food for these affairs is donated although the main course is usually purchased in large quantity at reduced prices. The low cost of producing the meal enables the sponsoring group to charge a very low fee for the meal. Special family rates attract large numbers of people.

The food must be well-prepared by people who know something about preparing food in large quantities. The banquet hall should be decorated, and, if possible, some sort of entertainment should be arranged. Helpers are needed for selling tickets, clearing and setting up tables, serving food, washing dishes, and cleaning the building (10:141-143).

Bake Sales

The bake sale is a good fund-raising project for a group that has some good cooks in its membership. If baked goods are donated by the

members, a good profit may be realized from the sale. It is a good idea to hold the sale at a well-travelled downtown spot or in connection with some popular event.

Bazaars

The bazaar is a group of small shops set up to display goods to be sold. Any type of goods may be sold although Knowles suggests using a central theme for planning the bazaar (10:15). This gives the affair more customer appeal. Entertainment is usually provided for children so that mothers are free to shop. Goods to be sold are made or donated by the club members. Extra money may be made by selling meals in connection with the bazaar.

Fashion Shows

Where there are good seamstresses, it is possible to stage a very profitable fashion show. The best time of year for fashion shows is either early Spring or early Fall, when people are more likely to be fashion-conscious. The show should be staged very much like a variety show, with a master-of-ceremonies and music used to give the program continuity. The program must be entertaining as well as informative. Money is made through sale of admissions to the show.

Public Dances

Local units of the American Federation of Musicians sometimes supply dance orchestras free of charge to groups sponsoring fund-raising dances. To secure this service, a request must be made at least two months prior to the date of the proposed dance. Requests may be made for specific dance bands. If the school has a student dance band, it

may be used by securing approval from the musicians' union. A fee is usually charged for the use of a dance hall, although some grange organizations donate the use of their buildings for benefit dances. The dance should be well chaperoned, with men stationed at all doors to take tickets and keep out undesired customers. Additional money may be raised at a dance through the sale of refreshments during the intermission.

III. MISCELLANEOUS

Athletic Contest Gate Receipts

Some schools have made arrangements for the music department to share the profits of athletic contests because of the support they receive from the band. In Fremont, Ohio, the band program receives approximately five per cent of the gate receipts from all football games (16:10-11). Some other schools have a tradition that the band receives the profits from a certain game every year (14:210). This program is designed only to raise funds for the purchase of band music, uniforms, and equipment.

Student Activity Fees

In most schools that charge for student activity tickets, the music department will receive a share of the receipts (14:211). Usually these tickets do not serve as admission to public concerts because the fee paid is for admission to assembly programs and games at which musical groups perform.

Music Fees

The members of musical performing groups in some schools are charged a small fee to pay for repair of music, uniforms, and robes. Students who use school-owned instruments generally pay a rental fee to defray the expense of instrument repairs and depreciation.

Donations and Collections

Some schools give members of their concert audiences a chance to donate to the music fund when no admission has been charged for the concert. Many music programs have received large donations from civic clubs, interested citizens, and graduates of the musical performing groups. Such donations are seldom the outcome of hopeful wishing; they have been sought actively (14:210).

CHAPTER V

SUMMARY AND CONCLUSIONS

I. SUMMARY

Music directors need to give serious consideration to ways of promoting their programs so that sufficient funds may be raised to carry out worthwhile musical activities.

The first task is to organize a meaningful music program and then make the public aware of its value. This involves showing results publicly by means of public performances of various types and a good publicity campaign. Good public relations must be nurtured at all times between the music program and the students, faculty, administration, parents, and community.

The second task is to plan an efficient promotional drive. Projects used must be carefully chosen and organized in order to be effective. A good publicity campaign should accompany the entire promotional drive, with timing and scheduling of events carefully thought out in advance. All results should be reported to the public at the completion of the campaign. An evaluation of all promotional activities used in the drive will serve as a guide for future promotional drives.

II. CONCLUSIONS

The most obvious and important source for the financial support of a music program has been deliberately ignored in this study. This source is the regular school budget.

Most writers agree with Snyder, who said, "The music director should lead his community to the acceptance of its full responsibility for supporting the music program through the regular school budget" (17: 238). It is the contention of these writers that any program included in the curriculum should be given full financial support.

Present research has revealed, however, that a large number of school boards and administrations feel that some music activities are not educative enough to warrant financial support from the general fund. Therefore, the music director who wishes to take performing groups on field trips and to contests and festivals must continue to find other means for raising the money to do so. At the same time he should endeavor to point out the educational value of such undertakings, in the hope that financial support from the general fund will be forthcoming. It is hoped the present study will provide a valuable reference source for both the writer and other music educators in meeting exigencies of the moment as well as in planning for the future.

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