TRENDS AND TECHNIQUES OF PUBLIC RELATIONS
IN MUSIC EDUCATION

THESIS

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CHAPTER I

INTRODUCTION

The purpose of this study represents an illustration of the techniques of public relations in music education as well as the urgent necessity for their development. Especially during this era, American public schools are faced with the problem of providing a balanced curriculum whose chief interests lie in subjects of a scientific nature. Educators feel that this type of training is not only necessary to keep the nation ahead or equated with others scientifically, but that it is inevitably the best in preparing the student for adulthood.

Public school music, in many instances, has not lived up to its responsibilities in providing the kinds of music and the type of community service it should render. Consequently, many educators feel justified in either reducing or eliminating fine arts programs in their schools. It is necessary, therefore, that the music educator study measures of encouraging musical growth in his environment, and this growth can be assured through a study of the techniques and tools of public relations.
Scope

This paper has covered the subject of public relations in music education through a careful study of the following areas:

1. Definitions and principles of public relations.
2. Public relations trends in music education over a thirty-year period.
3. Publicity as the most vital element in public relations.
4. Some methods of improving public relations in music education.

Procedures

The first chapter describes and defines public relations from different points of view; illustrates what sound public relations are, and the responsibilities of the public relations practitioner. The necessity for developing public relations programs in music education is also discussed.

Chapter II presents studies of public relations trends from approximately 1928 to the present, and attempts to illustrate clearly and concisely some of the exact procedures that were employed to bring public school music in closer contact with the community.

Chapter III analyzes the most powerful tool of public relations which is publicity. It studies all the media of
publicity, and ways in which some of the media may be successfully incorporated into a public relations program in music.

The fourth chapter presents studies of several basic methods for the improvement of public relations in music education, including the setting-up of a public relations program, and some basic techniques that are useful in the development of better relations.

Chapter V summarizes the paper by emphasizing the basic elements of a public relations program, and the responsibilities of the music educator in its development.

The Definitions and Significance of Public Relations

Public relations is a vital and expanding field, many of whose possibilities are not yet fully explored, and may be said to date from the earliest days of man; for whenever and wherever human beings gather, and towns, trade and political bodies exist, good or bad public relations also exist. Some of the earliest techniques of public relations were developed in the field of political science. The Greeks, and perhaps others before them, were well acquainted with the need for sampling public opinion on current issues of their day.

The term public relations has many varied and indefinite meanings often having little significance to one seeking a
specific and descriptive definition. Public relations programs
can serve industry, business, education or other institutions.
Some of its more important descriptions and definitions are
presented here in order to gain a proper perspective of its
function and objectives.

Public relations has been variously defined as:

1. A philosophy of management which places the
interests of the people first in every decision and
action. It is expressed in policies interpreted to
the public to secure understanding and to obtain
good will (3, p. 9).

2. An art and a science which deals with the
difficult problem of how an individual or an in-
stitution can get along with other people and
institutions (7, p. 13).

3. The administrative philosophy of an
organization (10, p. 4).

4. Any kind of activity designed to impart
information, form ideas and opinions by any means
such as press, pulpit, radio, motion picture and
television (6, p. 19).

5. The art of propaganda. A powerful social
weapon to be used sincerely and with a full sense
of social responsibility (2, p. 7).

6. The molding or influencing of public
opinion (4, p. 14).

When public relations is applied generally to the field
of education, its definition can be limited:

Public relations in education is a process of com-
munication between the school and the community
for the purpose of increasing citizen understanding
of educational needs and practices, and encouraging
intelligent citizen interest and cooperation in the
work of improving the school (8, p. 22).
In the field of music education, the definitions are further narrowed to:

1. Building the good will which assures the future need for the services of the music educator (5, p. 16).

2. A way of thinking that is conducive to gaining the most rewarding satisfactions in life for the music education program (5, p. 18).

3. Liking people and having them like you well enough to earnestly want you to succeed (1, p. 20).

4. Telling the story of the school music program to the people... listening to the evaluations, suggestions and recommendations that the people have to make for further improvements in their program (9, p. 66).

These descriptions and definitions can be condensed to state that public relations is the impression left by the words and acts of the people in an organization in their daily relations with neighbors, friends, relatives and acquaintances as well as customers or other persons. In all areas of public contact every visitor, telephone call, letter, service call, adjustment, collection, inquiry, or sale involves personal impressions on the public. What is said or done at these contacts creates favorable or negative impressions which can make or break a public relations program or even an entire institution.
"Public relations must begin from within an organization; bad internal relations cannot be covered up by good external public relations" (2, p. 11). Before the music educator is ready to work in the field of external relations, he must be securely confident that his internal relations are of high character; that he has established an effective "esprit de corps" between his program and the public. It is also generally conceded that good management, as well as successful institutions, cannot exist without good public relations; yet public relations is not to be considered a substitute for good management of the effective operation of an institution.

The chief objective of public relations is the molding or influencing of public opinion. Public opinion is a subject difficult to define. Stated succinctly, a public is a group of people with a common interest; an opinion is what one thinks or believes about something controversial. Accordingly, public opinion could perhaps be summarized as what a group of people with a common interest thinks collectively about something. This interpretation may serve the music educator as well as the experienced public relations practitioner.

Industry and business generally employ specially trained personnel to develop sound and effective public relations programs.
These public relations personnel often have the title of "executive", since their duties require certain professional qualifications and training. The music educator, though, will likely not have an experienced public relations counsel, firm, or executive to direct his activities or lend assistance in the solution of his problems; he will direct them personally. To perform this task properly, he should be aware of three things: what constitutes good public relations; what public relations is not and for which it does not strive; and a basic conception of the qualifications of the public relations practitioner.

Good public relations are always stimulated by favorable impressions initiated by the public relations practitioner towards the various publics with whom he seeks better contact. The elements of good relations: good will, confidence and friendship, require time to mature. Respect and influence cannot be acquired overnight because sound public relations, just as making sound friends, is a result of gradual development in which casual acquaintance slowly ripens into friendship through many acts of courtesy and helpfulness. "It takes just as much time to make good business friends as it does to make lasting personal friends . . . the process is identical" (6, p. 66).
In a sense, public relations is not a specialized function of business or institutions as is production, finance, sales or purchasing. Rather, it is an activity which pervades each of these functions as a fundamental operating philosophy; as the foundation of all manufacturing, financing, marketing or dissemination of ideas.

The industrial point of view is applicable to public relations in music education, for businesses realize that public relations is not a substitute for business ills. "Good public relations is a matter of living right with other people rather than a remedy for industrial mis-use and over-indulgence" (31, p. 41).

It is not mere press-agentry. To many people, public relations means getting a company product promoted without the necessity of paying for the advertising. While such publicity may result in getting a company or product noticed, it does little to secure the approval of the public. "The main reason business isn't rolling in good will is that ninety-five per cent of what comes off under the name of public relations is sheer press-agentry," (3, p. 41) commented Fortune magazine. Public relations does not mean spending great sums of money entertaining influential persons, nor
posing a model in a bubble bath in order to attract favorable attention. Too many people have the erroneous idea that public relations indicates an unlimited expense account and sensational exhibitionism.

Public relations that distorts facts, misrepresents or misleads is not worthy of the name; it must be candid, open, and above all, honest in its dealings with the public. Wide users of public relations recognize the strength of truth.

Public relations is sometimes used as a temporary defensive measure to cover up mistakes of institutions or management, and is often employed as a cover for selfishness and greed or antagonisms of customers and other persons. Faced with a pressing problem, business often calls upon a public relations counselor and carries on a public relations program until the "storm blows over." This means that business waits until unfavorable public opinion flares up in protest before employing sound public relations measures, and this is often referred to as "fire alarm" public relations (3, p. 47). It seeks to draw out public dissatisfactions with words instead of removing the causes of unfavorable opinion. To employ public relations only when a critical public attacks is unwise.
Sound public relations is not a temporary or transitory activity. While some public relations programs are of a temporary nature, they are not recommended, for it takes time and sincere effort to alter public opinion favorably. In music as well as in business institutions, public relations is recognized as a powerful force whose first concern is to serve the public interest. These basic principles, although concerned with industrial relations, are necessary for the music educator who seeks to apply public relations in a professional and scientific manner.

Qualifications of the Music Educator in Public Relations

When the music educator acts as public relations practitioner, his basic qualifications for the position closely follow those for the paid professional counsel or executive. These qualifications that he too should possess are:

1. A gift of human sympathy and understanding, a mixture of integrity and courage, a warm and genial personality that invites confidence while expressing conviction (7, p. 56).

2. He should be analytical, fair in his editorial and other judgments, honest and courageous. Above and beyond these qualifications, he must possess the capacity to win and hold confidence. He should have no arbitrary, preconceived viewpoints; nor can he hide his own views behind the opinion
of others. He should avoid antagonisms when possible, but not at the sacrifice of basic convictions. What he says should be cogently and forcefully expressed, and be grounded solidly on common sense (7, p. 56).

3. Men and women who are successful in public relations apply energy mixed with vision and skill. They are students of human nature. If they like people, they have a better chance. If they believe in people and derive pleasure from serving them, they get along better. A warm heart is a big help when one is working with people. The satisfactions in public relations come not from public acclaim and recognition as a master in influencing public opinion, but in the pleasure, satisfaction, and profit derived from doing successful jobs, in promoting projects for others, in building reputations for others, in the spread of ideas or the building of businesses which few, if any, will recognize are the products of the public relations practitioner (5, p. 29).

4. Not only must the public relations worker be alert, but he must also possess a bit of healthy skepticism (7, p. 57). Yet what he thinks and does must be constructive. The musician may see shortcomings or evidences of bad judgment in his superiors, yet he must be good-natured and helpful in working with and for them. Similarly, there is little place for the know-it-all or the person with a superiority complex.

5. The influence of one's early childhood and home experiences play a large part in one's later personal relations. The public relations worker needs to strive constantly to check the effects of these home influences on his behavior (10, p. 28).

Consequently, in arranging the materials for developing better relations between a music program and his community,
the music educator can look first to the basic descriptions of public relations that are supplied from industry and management to gain an over-all view of the subject, and second to the philosophy of public relations and qualifications of the public relations advisor. The beginning of the successfully organized public relations program in music education has its foundation in these fundamentals.

The Importance of Public Relations in Music Education

Music has been part of the culture or milieu of every nation; an art that people engage in daily as either listeners, creators or performers; serving definite purposes, and considered essential to existence. It may appear that any study of music that attempts to foster better relations between itself and the public is unnecessary, but there are several important reasons in support of systemically organized public relations in music education.

First, there is a relationship between the necessity for public relations in music education, industry, education itself, and other institutions. The music educator is generally aware of these theories as most of them may be applicable in explaining or justifying a public relations program.
The necessity for public relations in industry or business could begin with the first decade of this century when business was subjected to condemnation by leaders in government such as Theodore Roosevelt and writers such as Upton Sinclair as they pictured business in its blackest colors. These attacks on business were in many cases justified in the light of the prevailing rapacity and selfishness which characterized business practices at that time, and were often referred to as the era of "let the public be damned" (3, p. 53). Business operations were clouded in secrecy, and business management exploited labor and consumers.

To regain the friendship and lost confidence of the public, it was necessary for industry to make a grave self-examination and conscientious appraisal of its shortcomings, and frankly recognize those policies which had been responsible for public disapproval. Out of this evaluation emerged a philosophy of management which conceived that a business must be operated and directed to serve the interests of all segments of the public: employees, stockholders, suppliers and customers. Leaders of business realized that they were obligated to produce satisfactions for people as well as dividends for stockholders; that an important force affecting business was public
opinion, which it was their duty to make favorable.

Public relations in business consequently attained the status of an applied art: including all activities and policies which continuously sought to determine, guide, influence and interpret the actions of the organization so that its product would conform as much as possible to the public interest and welfare (3, p. 55).

Now, the goal of industry in public relations is to develop the support and good will of individuals or groups which the organization serves, or which are in some way affected by its activities or operations.

In public education, organized public relations was found to be essential because the people were entitled to regular and truthful information about the schools that they financed and supported. According to one significant writer:

The need for a program of public school relations did not lie so much in the justification of education as in the justification of the amount, the kind, and the cost of education. School officials had to decide how and whether the people should be intelligently and completely informed and thereby guided into a more sympathetic understanding of school purposes, needs and accomplishments, or whether they should be deluded by hearsay, victimized by vicious propaganda, and perhaps turned into temporary enemies of the schools (11, p. 94).

In a practical sense, some administrators felt that if people were kept ignorant of school matters they would likely
be skeptical of important or necessary tax levies or bond issues, and demonstrate this skepticism at the polls.

Although schools are often under close scrutiny by parents, patrons, and the public generally, this concern should be welcomed by educators, since it provides an opportunity for school leaders to interpret their aims, philosophies, needs and achievements. As public understanding of the school grows, the citizens should become more active in their support and interest. Occasionally, the need for public school relations stems from demands made upon the school by pressure groups of whom the educator is generally aware, since only through analysis of their demands can better relations be attempted.

The importance of public relations in education cannot be overestimated, because the continuance of free education depends, in a sense, upon the degree to which the local communities give their support in spirit and money. Graham says:

Public relations is comparatively more essential to education than it is to either industry or government. While the latter are dependent upon public favor for their immediate survival, education is continually acting upon the formation of cultural values and behavior patterns of our whole civilization. Political parties come and go; businesses flourish and often pass out of existence with their founders; but education goes on indefinitely in the lives of all people (5, p. 36).

In music education, the necessity for organized public relations is often obvious, sometimes ambiguous. The case
for organized public relations is based upon the lessening of public apathy towards what is termed as "good" music; the obvious necessity for the development of artistic tastes and judgments in young people, and specific problems which public school music may help to solve.

The apathetic attitude towards music is one of the very essential reasons that public relations is extremely vital. Perhaps a typical example of musical apathy is the person who tolerates and lends financial assistance to school and community programs in music, but otherwise does not participate. Classic cases like the following often seem to be the rule.

The mayor of a large southern city once stated, "I support our local symphony orchestra as honorary chairman, and I contribute well over $5,000.00 a year for its maintenance, but I won't go to a concert, because I don't understand that kind of music." It is obvious that far from encouraging musical growth, this type of apathy may be harmful, because the listener is indispensable. Ideally, his support of any musical project should not stop with philanthropy, but instead, his philanthropy should be the result of his connection with music and his interest in its development as an art.

There are numerous citizens, who from the viewpoint of the aesthetician, have a "low" level of music appreciation as well
as poor standards of taste in appreciating other arts. Certainly, one important characteristic of the music program of any school is the development of the mind to accept and understand, or attempt to differentiate the good from the bad in music. In many areas, preparation or education in good musical taste is generally neglected in the home life of the child where it should have begun. Consequently, it must be located in an environment where it can be disseminated, and the public school is such an environment. The question of developing standards in tastes needs particular emphasis and careful study in public education, and organized public relations in music education may be necessary in making this development realistic. "Since movies, radio, television, and concerts are constantly acquainting the public with more music and with music of better quality, the result is an increasing need for broader musical enjoyment, appreciation and training" (5, p. 49).

In the book, Public Relations in Music Education, Floyd F. Graham has liberally commented on the necessity for public relations in music education, and has classified his evidence into six sections: administrative, objective, community needs, cultural aims, technical values, and recreational emphasis. Public relations in music education should be considered from each of these sections.
The administrator constantly relies upon activities built around the school music program to provide good will in the community. The obvious fact is evident in regard to the presentation of the band at athletic events, or the choir and other musical ensembles at other affairs. The use of plays, operettas, and other musical programs provides the administrator a suitable occasion for commending the growth and achievement of smaller children.

In an objective sense, music education needs public relations because it seems to direct students' mental processes away from problems such as material inequalities, social disparities, home disappointments, or school disillusionments. Music organizations teach personal discipline and constructive coordination along with teamwork; musical programs can be enjoyed by members of all races, creeds, and religions, and this enjoyment can be carried over into other arts. It is axiomatic that singing and playing bring children closer together, encourage some refinement in musical tastes and aesthetic appreciation.

As to technical values, music education gives students a foundation for careers in music. The music teachers, conductors, singers, composers, instrumentalists and musicologists of tomorrow can begin their training in the public schools.
Music has its recreational benefits for students, because here they have an opportunity to participate in bands, choruses, orchestras, or other musical ensembles. The performance of these groups represents a recreational activity in many cases, particularly at athletic contests.

Aside from these pertinent facts, there is also the necessity for sound public relations in music education based on practical reasoning. This reasoning is concerned with the relationship of science, mathematics, physics, and other technological subjects which have become important in the general curriculum to music education. Occasionally, because of the impetus given to scientific study, the arts have had to be content with smaller budgets, and resulting smaller organizations. Some music teachers have complained that administrators of some districts have considered music as a "frill", and unessential to mental development as subjects in science or languages. In such situations, the music educator must vigorously defend the values of music, since he is personally aware of the significance of musical knowledge, and has a conception of its value to everyone else.

Any slackening of musical interest must be met by a successful program of selling; and the music educator through a
study of the tools and techniques of public relations can, in all likelihood, promote the systematic study of music in his school and community. He must be prepared to meet critics of his program with evidence in its favor; he must be able to effectively sell his program through a continuous stream of musical presentations which have value; since it is chiefly through the medium of an aggressive school and community integrated music program that he can regard optimistically the outcome of a public relations program.
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CHAPTER II

PUBLIC RELATIONS TRENDS IN MUSIC EDUCATION

Prior to 1940, public relations in music education was centered mainly upon the direct relationship between school music and the community, while within the school there was a definite attempt to encourage better listening habits, and wider participation in musical activities.

A significant means of encouraging better public relations was through use of the radio broadcast, because educators felt that a tremendous educational and public relations force had been placed at their disposal. At the beginning, the attitude of music supervisors and educators was somewhat skeptical, because they feared that the introduction of mechanically produced music would tend to take away the desire on the part of talented pupils for performing, but this was not the case.

The direct relationship between school music and the community has been summarized by Birge who states:

Community music, in which public school teachers and supervisors have had a share had been sponsored and forwarded by such men as Frank Damrosch in the People's Singing Classes in New York, Samuel W. Cole in the
People's Choral Union in Boston, and Harry Barnhart in his community singing leadership. Organizations such as the National Community Music League, the National Federation of Music Clubs, and the National Bureau for the Advancement of Music came into existence solely for the purpose of encouraging participation in music. The National Bureau for the Advancement of Music was established in 1916. Such enterprises as Will Earhart's Community Orchestra and chorus in Richmond, Indiana, Hollis Dann's Music Festivals at Ithaca, New York, Frank Rix leading the massed singing of thousands in the parks of New York City, and Peter W. Dykema's leadership of community singing during the first World War gave meaning to the idea that school music was an embodiment of cooperation and helpfulness with the community (2, p. 224).

During this period, Walter Damrosch began his series of radio concerts for schools and colleges which commenced in 1928 and continued until the nineteen forties. In 1929 there were four series of concerts on an appreciation level from the third grade through high school consisting of twelve programs for each level (7). One of the significant results of the concerts was the organization of school orchestras which stemmed from an increased interest in instrumental music on the part of school children throughout the country.

Publicity minded music educators were mindful of the quality of performance and the advertising of them. A slogan typical of the early nineteen thirties was, "Get the quality right first, then you can sell it" (8, p. 29). Other music educators
emphasized that the development of music could not go forward until school authorities were convinced of its value in education. In Rochester, New York, the music budget for 1929 was $200,000.00, and conditions were becoming more favorable towards music instruction (3). Here the music educator had the problem of selling the music program to his superiors. In Long Beach, California during 1929, emphasis was placed upon performance with children participating in varied musical activities including "play" orchestras in kindergarten and primary grades, elementary orchestras, as well as glee clubs and other ensembles. One senior high music teacher presented her "Glees" sixty-eight times in one school year, outside of the regular school program (3). Other cities were publicity minded, and in each case, emphasis was placed upon the attitude and philosophy of the music educator in getting his product "sold." In some cases, free concerts were given, in others, influential citizens were asked to serve on important committees to aid in the development of publicity programs.

The small town high school was particularly pressed financially in the development of music programs, consequently the music teacher had to originate appealing and interesting
techniques in order to encourage public cooperation. It was felt that when the music program gained a large measure of support from the townspeople, the program seemed closer to the community.

At Lakin, Kansas, for example, despite apathy towards music education on part of the school board, a boys' glee club was organized, the nucleus of an orchestra founded, and a class begun in music fundamentals. Following a year of work, the school began sending pupils to state contests which further increased community interest in the program (15).

Of further significance to the small community was the type of music teacher selected, since a music program seldom achieved proper standards under teachers who were not musicians. Consequently, there was a trend away from placement of non-musicians in music teaching not only in the city, but also in smaller communities (5).

One of the basic public relations techniques, then, was the free concert making it possible for all pupils to hear the best music rendered by artists of national reputation. During one year in West Hartford, Connecticut, pupils were able to hear without cost, "The English Singers," Harold Bauer, pianist, and Paul Kachanoski, violinist. The concerts were held in the high
school auditorium one evening, followed by a short program by the same artist on the following morning. This was a valuable contribution in terms of appreciation and publicity for the school music department (15).

Music activities did not always fare as well as was expected, since in many smaller communities adequate facilities and equipment were badly needed. One such community of only 4,000 people had a Civic Symphony Orchestra, a Community Chorus, a high school orchestra and band, all comprised of students or alumni; none of whom received financial support from the school board. In order to sustain interest in these community organizations, public relations techniques and tools of publicity were necessary. One of the chief tools was the building of a "Music Guild" or an association of friends in which each member paid a certain amount in exchange for concert tickets. This enabled the organizations to look forward to some kind of budget, and simultaneously encouraged larger audiences at performances.

During the depression years when leisure time was increased due to unemployment, the need for better recreational activities was great, and music education was encouraged to take advantage of this opportunity (8). Festivals of a simple
nature were encouraged utilizing school and community musicians, and community singing was especially emphasized. Added interest in such "sings" was provided by:

1. Exploring songs; for example, the singing of typical folk songs of various countries with interesting comments on their backgrounds or national characteristics.

2. Part singing; which likely led to the formation of a chorus, but was also enjoyable by groups singing informally.

3. The pointing out of rhythms, phrasings, turns of melody, climaxes, national characteristics, etc., which cultivated better insight into the music (19, p. 12).

Music educators, having often been criticized for creating something which ceases to function in the life of the child when his school days are over, have, on occasion, made definite attempts to solve this problem. In 1931, the city of Fort Wayne, Indiana, began a program of reviving music in the home. The chairman of the committee sponsoring the project was an industrialist, and others forming it were heads of the high school music departments, the conductor of a local symphony orchestra, school music supervisors, and the head of a college music department.

The first step in the program was the registration of all people interested in the project, classified according to the section of the city in which they lived as well as by the
instrument played. Singers were also registered. As a result, programs were held at the Chamber of Commerce Auditorium featuring, for example, the "Harrison Hill School Ensemble" in an overture, a vocal trio from another section of the city, an instrumental trio, a piano duet, a high school boys' octet, and an instrumental trio. The Chamber of Commerce supported the project, and financial difficulties were minimized by music dealers who took care of expenses involving instrumental repairs and accessories (19).

School orchestras during this period contributed to the development of better public relations because "they fostered a love and appreciation for good music, developed a feeling for musical values, served as an outlet for the overflow of pupil energy which was often difficult to manage, developed initiative and self-reliance, and served as an inspiration to teachers, pupils and the citizens" (1, p. 351).

Trends in music education during the nineteen thirties strongly emphasized adequate preparation of the teacher, free instruction on instruments, and a balanced curriculum. The balanced curriculum had to find a place for three types of musical projects; listening, performance and creativity.
The balanced curriculum idea emphasized:

1. Avoiding the use of inferior and worthless music.
2. Avoiding excessive emphasis on sight-reading, particularly in the primary grades.
3. Acquiring more time for the music program.
4. Avoiding exploitation of the music program for publicity (11, p. 513).

The music educator was encouraged to integrate public school music and the music of the community as a public relations maneuver. This was accomplished by having the music department thoroughly respected by the community, which in turn demanded competence on part of teachers. The useful technique of having the band or chorus perform at P. T. A. or Rotary Club meetings was efficiently incorporated, and in all cases, competence in performance was stressed.

Communities were educated to depend more upon music departments, and music teachers and supervisors were encouraged to promote adult song fests, choruses, orchestras, and to offer opportunities for the latent or partially developed talent of adults in the community. Church choirs looked to public schools for replacement, and the music teacher who functioned properly in public relations placed particular emphasis upon reserving the services of the music department for functions that served the larger community values, not just a few.
Publicity in music teaching during this period was chiefly through newspaper announcements, word of mouth, and telephone. Typical of the newspaper releases of school music programs which appeared during this time and which adhered to the simple standards of journalism is the following article:

**MEXIA SCHOOL BAND TO PLAY THURSDAY**

Mexia, Texas. March 16, 1938. The Mexia High School Orchestra will give its spring concert Thursday evening in the City Auditorium, it has been announced by Dean Shank, director. The orchestra will compete later in a contest to be held in Mexia April 1 and 2. Selections to be played in the competition will be heard Thursday (6, p. 10).

Thus an approximate decade prior to World War II, public relations in music education was centered mainly upon individual community participation in singing and playing, non-competitive music festivals and state contests. Newspapers were most often employed for publicity purposes, and music educators encouraged participation by pupils in every division of the community music programs.

From 1940 to the present, public relations in music education has been largely centered in the continued integration of school music with community life. The role of the music educator as a public relations advisor has become more prominent, and in every school music unit emphasis has been placed upon "selling" the program to both pupils and community.
Publicity during this period has made an attempt to appeal more directly to citizens, and the music educator has broad-ened his responsibilities to successfully promote music into such areas as counseling and guidance, physiological and psychological therapy, industry or business, together with an enlargement of his role in varied community projects.

The Music Educator and Community Responsibility

The music educator has long been concerned with certain basic questions of his responsibilities outside the school building, since best public relations can often be obtained with a study and understanding of these responsibilities.

Some questions arising from this study are:

1. Where does the activity of the music teacher end?
2. What are his responsibilities outside of his regular work?
3. Should the music educator participate in activities outside of school because of joy in his work, or because of an obligation he may owe the community?
4. Do his responsibilities extend to adults in the community who may never have attended schools, but who find in some form of music a cultural or recreational interest which they would like to cultivate (9, p. 17)?

Discussion of these questions appears divisible into three main topics:

1. Personal ability and service of the music educator in the community.
2. Integration of the school music department with community life.

3. Carry-over of school music education into the life of the individual after graduation.

Purely professional engagements, such as church organist or choir director, for which additional remuneration beyond the school salary is given are not the services referred to when discussing the music educator and personal activity in community life. Reference is made instead to those enterprises which affect the entire community such as the organization and direction of a civic orchestra, choir, music study class, listening group, and other forms of music participation. The school music director is the logical person for such leadership. The next question which arises is: Why add such unremunerative tasks to a probably heavy load? First, the feeling of personal and civic pride in being able to help furnish cultural and educational opportunities for adults in the community is rewarding. Second, such groups can help mold public opinion in many ways, but specifically in music, since they become strong supporters of worth-while musical events and promoters of musical advantages which raise standards in the community. Furthermore, these community music groups back
the school music department, patronize its performances, and increase interest in all good music for adults and children alike.

While the music educator is interested in the development of music activities within the school, outside of school these organizations apparently quickly disappear, which may contrast slightly with the period a decade earlier. Whatever the causes for this decline in number and importance of after-school adult music organizations, one reason has underlain all others: there is a decline in the will to hear and make music. To aid in solving this problem, William Raymond Sur in 1942 heralded the small ensemble as the activity which would result in the greatest carry-over of music into adult life (18). Most important, however, is the point of view of the music educator who has the responsibility for giving the student a desire and love for music; a significant enough interest in it during school years to make it a vital and indispensable part of life.

Consequently, selling the fine arts to a community has often been regarded as a formidable problem, for the music educator has sometimes endured criticism that music is a mere fad or frill of education, perhaps making a program difficult to sell. As far as the public schools are concerned, the
superintendent of schools is a vital element in the development of fine arts in the school and the community, and his cooperation is essential for a successful selling program. No less important are professional people not connected with the school system who may either handicap or foster more widespread acceptance of the arts.

Money is a definite factor in the situation which makes obvious the need of public support not only through the regular school budget, but through active civic leadership that will induce community support.

Occasionally, a stumbling block may be created by professional musicians, the following case perhaps atypical, yet a revealing example:

When Theodore Thomas was building the Chicago Symphony Orchestra, a young newspaperman interviewed him, and the question of appreciation arose. The reporter stated that he was anxious to see the Symphony become an outstanding orchestra, because he was a lover of symphonic music, and desired that Chicago be representative of the best. Whereupon Mr. Thomas objected that the reporter could not be sincere in his convictions unless he was a performer upon some type of musical instrument (13, p. 22).

The most obvious reply to such an opinion would hold that all audiences at concerts or at art exhibitions are not musicians nor painters. It is felt that when appreciation can be increased, solid community support should be the result. In selling the
fine arts, the music educator must be mindful of encouraging appreciation without active participation, and the first step is to recognize that all people, from all walks of life, can be patrons of the arts. The first lesson in real art appreciation is that people must hear good music, and see good examples of the other arts. Where public education is concerned, this can be accomplished by bringing examples into the classroom.

A significant illustration of selling music to a community is that of a group of music educators who devised a plan for a music memory contest in a metropolitan area in which a selected number of compositions would be played for contestants to identify. Not content with using recorded music in the preliminary competitions, one music educator asked the symphony orchestra which was to participate in the finals to send a small group of players to his particular school to assist in the preliminaries. At length, a small ensemble was designated for this purpose, and this particular school won the largest prizes for the most correct answers in the finals. The achievement of his plan caught the imagination of the community, and for seven years following, two series of community concerts were given at the high school; one series of twenty-five
players performing for the pupils in the afternoon; another including all members of the orchestra performing for adults in the evening. Here was an excellent project for the development of music appreciation, new concert-goers, together with an attempt to impart musical understanding to children and adults.

Public relations trends have also tended to emphasize the selling of pupil band and orchestra membership. Particularly noticeable are the publications by instrument manufacturers of advice to teachers for encouraging wider participation. The music director in selling the idea of pupil band membership to parents or community may utilize some of the techniques of other publicity-minded directors. Some of these comments are:

1. The director made it a practice to keep parents informed by telephone and letter on the progress of their children.

2. The director started pupils in the fifth grade using standard music tests. In selecting an instrument for a beginning pupil, he conferred with the school vocal music teacher and the child's academic teachers on the student's background and ability.

3. The director found that an "orientation method" for parents was effective. Whenever feasible, beginning students started in the summer, and parents were invited to attend all
rehearsals. The director urged that at least one parent attend one rehearsal each week. At these rehearsals, detailed attention was given to the care and handling of instruments and to practice procedures thereby acquainting parents with valuable information.

There are perhaps many variations of these basic approaches to parents or interested persons, but they appear to have one common characteristic: they stimulate interest that may be transformed into understanding and active support of the band program which, stated briefly, is the chief goal of the band director's public relations efforts.

Music Integration and Public Relations

It is practically axiomatic that school music be integrated with community life, and, when done properly, may serve as a powerful public relations agent.

In one school, the music educator organized an Alumni Symphony Orchestra with a membership of seventy-five, a full complement of instruments and good balance, all comprised of former students (14). Later, an Alumni Chorus was organized, and still later an Alumni Chamber Music Group. Obviously, such organizations served worthwhile public relations purposes such as:

1. Boys and girls who played instruments in the high school were given an opportunity to continue with their music after being graduated.
2. The city in question was provided with a symphony orchestra, chorus, and chamber music groups at minimum costs.

3. The existence of these organizations, particularly instrumental, offered an incentive for high school instrumentalists, one of whom became first oboist under Arturo Toscanini (17, p. 22).

In New York City, a group known as the Community Association for Cooperative Education endeavored to promote education where it was not covered by the public schools, and this venture was termed as a public relations success in music education. The scope of the music program of the Association covered four groups: Kindergarten, Afternoon groups, Evening groups, and Community farm. In the kindergarten group, the aims were:

1. To find pleasure in music.
2. To think of music as an activity involving the entire body.
3. To use the voice pleasingly.
4. To acquire a repertory of musical games.
5. To acquire a listening repertory.
6. To acquire a repertory of songs to sing.
7. To become aware of musical sounds in nature.
8. To begin to create melodies.
9. To carry music from the school into the house.
10. To lay a foundation for more formal music study later (4, p. 25).

With these aims, the music was offered by the regular kindergarten staff, (persons skilled in the psychology of child development), with the co-operation and guidance of music specialists.
In the afternoon school of this same project, music activity included: music in the home room groups; special instrumental study; chorus and other ensembles. In the home room groups, music consisted of singing, listening, Dalcroze eurythmics and theory. Class instruction was provided on other instruments, mostly piano, and a chorus combining all the singing groups met for regular rehearsals. The evening school music classes for adults consisted of two types: special music classes which offered adult beginners courses in piano and composition, and the general chorus.

The ownership of a 100 acre farm in the Catskills, eighty miles from New York, gave participants in summer music camps an opportunity for cultural development away from the city, as well as contact with a different environment. Because Casino entertainment was prevalent in this area, students in chorus and instrumental ensembles supplemented this type of entertainment, and in some cases eliminated it with musical productions of a higher calibre.

A notable instance of public school music integration with the community is afforded by the examples of Denver, Colorado's public school music program. Here, music administrators believed that a city's feeling about the fine arts is a direct result
of early schooling. If adults are to derive greatest enjoyment from the fine arts, particularly music, study of the arts should begin with their formative years (11).

In Denver, every effort is made to emphasize the role which parents can play in their children's music study. Frequent discussion and study groups point out, for example, that seeming monotones can be guided into singing correctly, awareness of tone developed, and rhythmic senses sharpened.

In the kindergarten and first grade of Denver's public schools, a foundation is established for further study by making the child aware of music through group and solo singing, rhythm bands, listening, and creating original tunes to match rhymes appropriate to his level. Once this foundation has been established, the pupil's progress through the elementary grades represents a gradual introduction to music and musical literature. For students with interest or talent, class lessons are held in piano and in practically all instruments.

Music is required only in the seventh and eighth grades, and from 30 to 50 per cent of Denver's students elect it in senior high school; facts which indicate a marked degree of salesmanship by music teachers.

Outside the school, music groups appear at varied programs, parent-teacher meetings, and service club meetings. Exchange
programs between the schools are provided and formal programs are presented on week nights and Sunday afternoons. The Music Festival, held annually in May, is an outstanding event which includes a combined chorus of 4,500 sixth-grade students performing music in unison, and also in two and three parts, as the first festival program. The second introduces junior-high students, a chorus of 800, an orchestra of 450, and a band of 350. The third program presents school glee clubs and choirs totaling 700 students, and the all-city band of 300. The festival closes with a concert by the all-city a cappella choirs, consisting of 350 carefully selected singers, and the all-city orchestra of 150. In addition, the Denver Symphony Orchestra presents a series of six student concerts which more than 3,000 program-oriented students attend.

To the question of whether Denver's music training program carries over into the adult life of the community, music educators believe that sell-out performances of the Denver Symphony Orchestra and other recitals may be a direct outcome of their public school music program. This, they feel, is evidence in support of the idea that any community can rise to great musical heights if there is a sound program of public relations along with musical development from the earliest grades through high school (11).
Public Relations in Music Education 
During the Second World War

Public relations in music education during the Second World War turned its attention to the place of music in the war effort. School and community music programs were often regarded as a single unit, and school bands, orchestras, and choruses were made available for drives, war-service mass meetings, and other patriotic endeavors.

In Cincinnati, Ohio, the public school system originated and launched a series of seven patriotic community rallies built around the theme, "Keep Music Ringing in the Hearts of Americans." Emphasis was placed upon the contributions of music and public education to the development of civilian morale. Community interest was built up from the audience participation angle by opening each rally with an old-fashioned community sing followed by speakers, including school officials and leaders in the field of music. Highlighting each auditorium program was a music contest for pupil instrumentalists and vocalists competing for scholarship awards offered by the Cincinnati Conservatory of Music for which final judging was held at the termination of the series. A half hour radio program titled, "Music and Americanism" produced before an audience was broadcast each week. Each school's musical units
(orchestra, band, instrumental ensembles, boys' and girls' glee clubs, acappella choir) were featured, and in this way listeners were provided with a practical illustration of what music in public education sought to accomplish; especially in experiences and activities that carry over into the community (16).

Generally, music educators did not abandon accepted standards in the selection and performance of music in favor or popular war-time songs, and national as well as standard classical music from Germany or Italy was played as often as before (16). Leadership for all music activities outside the school was provided by the music teacher or supervisor, who also encouraged school officials to not reduce the cost of providing educational opportunities in music.

During this time, jazz or swing music as part of the music curriculum, was sometimes ill-regarded and discouraged. According to Marcelli (12) jazz groups were not to be "exalted" to the rank of concert organizations or permitted to give assembly programs, but solely provide music for school dances. Today, the logical development of sound public relations does not permit an arbitrary exclusion of jazz from the music curriculum, but incorporates this music into the plan of study.
Curriculum Planning as Part of Public Relations

Over a period of years, some music educators have felt that when school music activities serve the community, these activities require planning which has roots in the curriculum.

The kind of music education advocated here aims at preparing both future musicians and audiences for the musical conditions they may expect to encounter; a kind of education that should begin at the lowest level so that small children may be given a taste for contemporary art along with that of the past. For example, kindergarten classrooms could display copies of Cezanne along with prints of Rembrandt, or listen to records by Bartok and Mozart. "Since small children absorb what is given them, their educational field should be enlarged to its fullest perspective, so that they will not be at a disadvantage to the world of their time" (10, p. 26).

Another planning method in developing better relations is for the musician to assist in setting up an advisory committee or service on types of music for certain community activities, and for him to cooperate in planning community concerts. Here the idea is to study community tastes, and plan programs which keep slightly ahead of these tastes. The wise educator does not generally plan or rule by his own sophisticated tastes,
but tries to find out what is wanted or needed, and proceeds to plan concerts which will be appealing as well as artistic.

From a public relations point of view, the music educator has used three generally accepted techniques in building or rebuilding music curriculums:

1. Building by means of objectives, and setting up courses which make possible pupil attainment of them.
2. Building by means of a survey of existing courses of study, and choosing those frequently found or adaptable to local problems.
3. Building by surveying community needs (10, p. 27).

The music educator in public relations is most vitally concerned with building a curriculum by surveying community needs, since it is through such a survey that he is able to formulate a satisfactory course of study. The outline for a survey of community music needs would cover music in every conceivable aspect of a particular community, and would probably result, for example, in the following information:

1. A need for better direction in church choirs.
2. A need for better community-song leadership where community singing is popular.
3. A need for music in recreational, industrial or other activities and businesses (4, p. 26).

In general, the music curriculum based on community need would disclose what is happening to music in a particular community situation, and would serve as a basis for building a school program in that phase of music education.
In conclusion, every town should be proud when it has a highly rated choir, orchestra, or band, and every school should be equally proud to supply good music to its community. Since it is granted that school musical organizations play an important role in the cultural life of the community, two questions may be posed:

1. First, how does the activity of the school musical organizations in the community benefit the child?
2. Second, how can these organizations and the music department prove of maximum worth to the community?

First, the child is benefited by being placed in a position which calls for effort. Public performances not only sell the music program to the community, but also create good public relations for the school. When the work of the music department is appreciated, the community generally supports the music program, and the child benefits through increased facilities and enthusiasm. Students are also generally impressed with the fact that both their performance and their conduct are a reflection on the school they represent.

Secondly, school music organizations prove valuable to the community through public performances, and the wise music educator fosters good public relations by emphasizing musical training that will carry over into the child's adulthood.
The relationship between the school and the community as far as the music department is concerned is usually considered in terms of public appearances of school organizations: participation of the band in parades, appearances of soloists or ensemble groups, and extra curricular activities such as participation in municipal bands and choruses. Another and more significant view holds that the music department exists by permission of the community, and should therefore serve its needs as closely as possible. In this respect, there are certain basic questions to which the music educator in public relations may give thoughtful attention:

1. What is going on in the community musically that owes its support to the influence that public school music has had upon the citizens?

2. Does the community have an orchestra, band, or chamber music group?

3. What is the quality of music in the church choirs?

4. Has church congregational singing improved in the past few years?

5. Is there an Artists Series?

While most of these questions may be answered affirmatively by a music educator, they should nevertheless be kept in mind
by him, and particularly the school administrator, in taking
a view of the structure of the music program in the develop-
ment of sound public relations.
CHAPTER BIBLIOGRAPHY


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Industries, businesses and institutions of all sizes employ public relations devices in order to convince the public that its product or service is useful. The most important of these devices is publicity, and its techniques, media and principles are requisite in any organized system of public relations.

Publicity is not to be confused with public relations; the two terms are not synonymous.

Public relations is the interpretation of the policies of a firm or institution to the public plus the interpretation of the public's reaction to these policies, while publicity is the most vital and necessary element of public relations since it is through publicity that the public becomes aware of the dealings or policies of an enterprise (1, p. 5).

In a limited sense, publicity involves placing information before the public through established channels while public relations represents a philosophy and extends over the entire operations of an institution.

There are as many types of publicity as there are businesses and institutions. For example, publicity is effectively
employed by advertisers in newspapers, and these same newspapers employ publicity techniques to increase circulation. Just as newspapers use it, so do businesses of all sizes, schools, churches, and other organizations.

"In education, publicity has been defined as an instrument which interprets to the public the place of the school, college, or educational organization in the community in accordance with the policies and limitations of the particular institution" (4, p. 3). It is one of the powerful weapons of the times, and its correct use is indispensable in any public relations endeavor.

The Media of Publicity

In any institution or enterprise, publicity has important media for communication, and these media are tools by which publicity is transmitted to recipient minds.

General Media

The general media of publicity are newspapers, magazines, books, pamphlets, and brochures. Advertising matter usually contains a direct appeal, and takes the form of letters, telegrams, stickers, inserts, lapel buttons and announcements.
Newspapers.---Most experienced publicists consider newspapers to be the best publicity medium because they reach more people more often than any other.

There are approximately 1,800 morning and evening papers published daily, and more than 500 Sunday papers which find their way into American homes. Weekly and semi-weekly, shopper and speciality papers and foreign language newspapers number nearly 10,000. The combined circulation of all newspapers reaches into more than 90 per cent of the homes in America (6, p. 42).

Newspapers are the standard and traditional channels for conveying a message to the great mass of the public, and this message may be presented in either of two forms; as paid advertising or as news. Only when the message is presented as advertising can there be any assurance that it will be given fully, prominently, and in exactly the form intended. In the news column, on the other hand, there is a third-person manner of presentation that can be highly effective.

Newspapers are inexpensive and available to everyone; they contain numerous features and a type of coverage that encourages all levels and classes of individuals to read them. A publicity campaign maintained through newspapers can drive a point home thoroughly, colorfully, and frequently, can reach more people than any other outlet.
Magazines.--Magazines of all types are an important medium of press publicity, and are classified according to function such as:

1. General magazines such as The Saturday Evening Post, Collier's, and The Reader's Digest.
2. Special magazines which fall into eleven categories:
   a. Class magazines such as Harper's Bazaar, Vogue or Fortune which are intended for high and upper-middle income persons.
   b. Home magazines, such as House and Garden, and House Beautiful.
   c. Juvenile magazines such as American Heritage or Boy's Life.
   d. Intellectual magazines such as Harper's or The Atlantic Monthly.
   e. Sports magazines such as Sports Illustrated or Field and Stream.
   f. Institutional magazines which are official organs of a religion, fraternity, lodge, or university.
   g. Business magazines, which generally have a limited circulation.
   h. Trade magazines circulating to specific industrial groups or trades and to members of trade organizations.
   i. House organs which are published for and about the employees of a particular organization.
   j. Technical and professional magazines for doctors, lawyers, architects or musicians.
   k. Agricultural magazines which reach the farmer for commercial, political or technical purposes.
3. News-picture magazines as Life or Look (3, p. 495).

More than 75 per cent of all American families subscribe to at least one magazine. In addition, a
magazine's circulation figures do not indicate the extent of readership. For example, any issues of Life magazine may be read by 26,000,000 persons, and The Saturday Evening Post read by more than 13,000,000 (6, p. 45).

**Books.**--Books constitute tremendous campaign material when employed for publicity purposes. This is evidenced by the effect of Harriet Beecher Stowe's, Uncle Tom's Cabin and Jan Valtin's, Out of the Night. Books deliberately published for publicity purposes generally require a heavy financial investment which would include the subsidizing of an author.

**Pamphlets and Brochures.**--Pamphlets and brochures are favorite publicity devices of schools and colleges, since they represent within a few pages the nature of a campaign. In preparing pamphlets or brochures, the practitioner is able to use original ideas and create his individual publicity medium. "Unfortunately, many pamphlets and brochures are insipid in writing, layout, makeup, printing, and general appearance, while others are handsome and costly out of all proportion to possible usefulness" (1, p. 30). The secret of issuing such publications successfully lies in engaging the services of established experts in typography, art work, picture framing, and creative drawing.
Direct Media.--Letters constitute the most important direct medium because of the personal element involved; telegrams are excellent when immediate attention is desired; stickers and inserts can be printed in large numbers; lapel buttons are useful since they challenge curiosity and elicit questions; and mail by postage meter with advertisement is capable of reaching many persons at little cost.

Mass Media

Mass media of publicity affect many persons simultaneously because they generate the energy of mob psychology; they sway multitudes off their feet at once. Their effect is chiefly emotional and psychological, whereas the media a person reads when alone are more apt to influence his intelligence. The mass media of publicity are motion pictures, signs, fairs, exhibits, and special shows, radio, television, the speaker's bureau, and direct oral media such as the telephone and word of mouth.

Motion pictures.--Probably there are few more effective channels than motion pictures for getting across a public relations message, although their use is limited. One virtue of the motion picture is that everybody gets the same impression
and gets it in precisely the form intended. With motion pictures, a complete story can be given, and what the pictures do not show or make clear can be explained by the commentator.

The Radio.--

Of greater importance than motion pictures for widespread public relations is the radio. Unlike the movies, where the size of the audience can be determined or measured, the number of persons who listen to radio publicity is a matter of conjecture and usually it is an overly-generous estimate (1, p. 50).

The radio as a molder of public opinion and a builder of good will has many advantages. It may reach a larger audience than any other medium; it may reach them all simultaneously; it may present the message in precisely the form intended without any editorial revision such as in newspapers, although radio publicity is often subjected to censorship.

A radio message requires no effort to receive, as the listener has no need to buy a paper, turn a page or use his eyes. As a medium, radio's chief function is to remind, and one of its outstanding values is its power to convey personality. Radio's effectiveness when given a personality to convey is perhaps signified by the career of President Franklin D. Roosevelt in his political speeches and "fireside chats" (8, p. 51).

Television.--Television combines the tremendous facilities and advantages of its parental radio and motion picture media,
and brings them into the home. It is considered to be more vivid, more real, more stimulating, and demands more sustained attention than radio. Aside from its purely commercial and entertainment aspects, television is used in education; special educational stations have been erected to reach the public with a wide variety of lectures, demonstrations, experiments, day classes, and concerts.

**Signs, Fairs, Exhibits and Special Shows.**--Sign media include billboards, posters on bulletin boards and telephone poles, painted bulletins on the side of buildings or barns, neon signs, car cards on city busses or street-cars, and circulars. Fairs and exhibits can produce the desired effect if exhibitors plan a display. Special shows are generally done on a "magnificent" basis and can be sent on the road as publicity maneuvers.

**Speaker's Bureau, Telephone and Word of Mouth.**--Often the speaker's bureau is overlooked because it involves a large effort to reach a given number of people. Nevertheless, speaker's bureaus possess these positive advantages:

1. The speaker confronts his audience, delivers his message in a personal, intimate manner, and anyone
who is present will likely absorb that message. Newspapers and similar media do not have this advantage.

2. Speakers may arouse active enthusiasm for a cause, whereas the newspaper approach may generate only sympathy or interest.

3. Speaker's bureaus enable publicity to be projected into open forums, lectures, debates, symposiums, round table discussions and panels.

4. Every speaker's address is newspaper copy, and prominent orators often generate widespread newspaper, radio, and television coverage.

5. The speaker's bureau enables a publicity organization to test audience reaction (4, p. 241).

In publicity campaigns, the telephone is used chiefly to encourage attendance of individuals at meetings or at voting for a political candidate, and in these instances is regarded as more effective than most other media.

Word of mouth publicity can be defined as mere rumor or a whispering campaign which can either build or destroy a public relations program—depending upon its intensity. Whispering campaigns often fail, as in the case of the paralysis of President Roosevelt who was elected despite his handicap. Word of mouth publicity, or spontaneously expressed public approval, can have tremendous effect in selling a new product, forcing a political campaign, or aiding the reputation of an institution.

It may thus be concluded that publicity is timely and accurate information that should be made interesting and
significant to the public. To succeed, it should be responsible and possess all the elements of news. Valuable results lie in the intangible realm; building good will, making friends, instilling confidence, bringing about a change in public opinion, establishing a new style, or arousing public opposition or favor.

The Uses of Publicity in Music Education

The music educator is concerned chiefly with these tools and techniques of publicity: (1) writing for newspapers or magazines, (2) motion pictures, (3) television and radio productions, (4) telephone calls, letters and other direct media, (5) the handbook or brochure.

Newspaper and Magazine Writing

A fundamental rule for the music educator in writing a publicity release is: write in the best newspaper style. The most important elements are summed up in the first or lead paragraph, and news of lesser importance follows in the remaining ones. Any story should be written so that it can be cut at any point without destroying its substance. Paragraphs should be kept short, sentences short, cliches and hackneyed phrases should be avoided, and all the salient facts included in the articles. There should be no unanswered questions.
In preparing for newspaper release, the material should be written on regulation 8-1/2 x 11 paper, either white or dull yellow, and typewritten or mimeographed. The release date should top the first page as:

FOR RELEASE TUESDAY P. M., APRIL 4, 1962

WEDNESDAY A. M., APRIL 5, 1962

The common heading: FOR IMMEDIATE RELEASE ON RECEIPT is indefinite and vague, and should be avoided. All releases should be double or triple-spaced, should begin halfway down the first page, and each page numbered. The word "more" in capital letters should be inserted on the bottom of each page if more copy is to follow. "Stories should always close with an end mark as the figure, -30-, or the marks, ###, and paragraphs should not carry over to the next page. Alternate leads should not be sent in, nor headlines written" (4, p. 153).

Specialized Releases

Publicity releases must be interesting or no one will read them, and this often requires the music educator or publicity director to write specialized releases. A specialized release is generally different from an ordinary one, because it omits highly technical language and is phrased and styled to appeal directly to the lay reader.
The music educator would generally employ three types of specialized releases: the feature story, the interview, and the survey.

**Feature Story.**--The feature story contains the elements of light news combined with good writing and wit, and three important types can be utilized.

1. Oddities which are cleverly written feature stories of comparatively unimportant events.
2. Feature follow-up stories which are written in addition to the original story. The original story in most cases is an event which has occurred suddenly.
3. Inspired features which are stories utilizing holidays, anniversaries, or a season (4, p. 241).

There are six general rules which should be observed by the music educator desiring to have his feature printed:

1. He must decide upon the best day to release articles. Sunday is considered best, Monday and Friday next, and Saturday the poorest day. A survey indicated the best days for releases in the following order: Sunday; Friday; Monday; Wednesday; Thursday; Tuesday; Saturday.
2. He should direct his article to the section or department with which the material of the story is concerned.
3. He should be familiar with the newspaper's deadlines for filing releases.
4. He should determine the amount of space available before writing the article.
5. He should not seek prominent display of his material.
6. The content of his releases should be serious, dignified, interpretive as well as educational (4, p. 270).
Activities of the band provide many opportunities for developing newsworthy stories and colorful features. The following suggestions cover some of the ideas and events that can be turned into constructive publicity.

1. Opening of the new band season.
2. Upcoming concerts.
4. Band trips.
5. Band drives for new members or funds.
6. Special school programs in which the band takes part.
7. The band's work with other departments such as:
   a. Athletic teams.
   b. Choral groups.
   c. Music classes.
   d. Drama club.
8. Local, regional and national band contests.
9. Public appearances of the band at drives, civic and business clubs, veterans organizations or fraternal groups.
11. Homecoming celebrations.
12. New equipment or uniforms.
13. Hobbies of band members.
14. Twirlers.
15. The band's music library. (10, p. 36).

Additional topics may include:

1. Band members on athletic teams, illustrating how students may engage in both activities.
2. Rare instruments owned by the band.
3. Clinics or guest directors.
4. Talks by the director to civic groups or clubs.
5. Band participation in music festivals.
6. Scholarship records of band members.
7. Feature stories on different instruments.
8. Comments by athletic coaches on the value of music to the teams.
9. Teachers in other departments discussing music as an aid to education.
10. How a marching band prepares formations.
11. Stories on first-desk players.
12. Musical families of band members.
13. Stories on special instrumental groups, such as drum and bugle corps, dance band, soloists or woodwind ensemble (4, p. 271).

In the development of any of these few or other ideas for publicity stories, the director should remember that the project must have news value or definite reader interest as a feature.

The Interview.—The music educator in public relations may also employ the interview, especially in cases where important artists or lecturers in music education or musical subjects are appearing in his community or school.

The person being interviewed is usually questioned by the press or other persons occasionally. The most satisfactory interviews occur when the person being questioned is relaxed, good-humored and well-informed.

There are two main types of interviews: mass interviews, and those on an individual basis. At mass interviews, several reporters are present, and copies of the background of the person being interviewed, quotations about his work, his standing in the community and his accomplishments should be given them.
Individual interviews are conducted by one reporter, and are generally reserved for extremely special topics or issues. Generally, only celebrities or school officials are interviewed, and if students are used as reporters, all questions should be prepared, and the interview well-timed.

The Survey.--A survey based on a questionnaire answered by either parents or students usually makes an interesting story. These surveys are not generally scientifically weighed but represent an attempt to gather opinions concerning some feature of school activities. For example, the superintendent of the Duluth Minnesota public schools requested a survey seeking for "frank opinions on the Duluth public schools to help us serve the community better" (8, p. 76). The value of such questionnaires is that they may bring to light conditions in need of remedy within the schools as well as inform school officials of trends in community thought on such issues as athletic participation, band and chorus, or homework.

The Use of Pictures

Photographs have many advantages, the more salient of which are that the harried or lazy reader may not see a news story but he would hardly miss a picture; and photographs, unlike stories, cannot be edited or censored.
In submitting photographs for publication, the school publicist should adhere to these simple rules:

1. The subjects should not appear unnatural; the boy with tousled hair and sweatshirt makes a more natural picture than one with slicked hair and coat. On the other hand, adults should wear the clothes in which they feel they appear best.

2. Pictures should give truthful information. When the school is presenting its Christmas program, it is arresting to see the hard work of a teacher. Simple, rather than showy classroom work is appealing, and truly pictures the school.

3. Pictures should use few persons, i.e., a formal picture of a school orchestra is seldom appealing, while a small ensemble or part of a section is generally more attractive.

4. Subjects should not stare at the camera, but should be intent upon some action.

5. Generally only attractive teachers are included in pictures; the non-conformist who shuns a necktie is not chosen unless he is conducting a physical education class or rehearsal.

6. It is a good idea to include persons in the community in school pictures when feasible.

7. Backgrounds should be simple, not "busy"; bulletin boards and blackboards are too static to have appeal (8, p. 46).

There are several types of publicity pictures: straight news shots, like train wrecks or combat shots of troops in action; "mug" art which is the trade name for straight portrait pictures, easy to have done, economical and attractive to editors because they require only one column by three inches of space; leg or "cheesecake" art; action shots which show the subject doing something; and pattern shots showing views of
subjects usually arranged in patterns to attain a striking arrangement, symmetry and perspective. Other types of pictures are classified as illustrations and include cartoons, maps, drawings, graphs, and architect's plans or drawings.

A study by Fitzgerald (5, p. 189) showed that the average news story is read by 13 per cent of the men and 11 per cent of the women, while in the same papers, the average one column picture attracts 37 per cent of the men and 45 per cent of the women readers. While it may be difficult to determine what the public wants, it is not impossible to tell a good quality picture from a bad one.

To be effective a picture must have quality. This means, first, that a picture should tell a story, should have significant meaning to the observer. It also means that the picture should have form and structure which depends on the skill and experience of the photographer. And, finally, it means that a picture should be simple.

Good pictures have all of these qualities, and good picture stories consist of good pictures edited to impart universal interest and impact on the observer. The public does have an intuitive sense for good quality in pictures and will buy newspapers and magazines that provide such pictures.
Thus it is through the observance of the fundamental rules of newspaper and magazine writing, together with an understanding of the function and place of the picture in journalism, that the music educator in public relations should be able to achieve success in this medium.

**Poster Publicity**

An effective publicity medium for school music activities is the printed or colored poster. Professional advertisers have claimed that people remember 90 per cent of what they see, and only 30 per cent of what they read, consequently the music educator in public relations should have some acquaintance with the basic techniques in making good advertising posters or displays.

At the beginning, certain advertising publications should be studied, i.e., *Fortune* magazine or *Advertising Age* are excellent; together with books on posters published by organizations such as the Museum of Modern Art in New York City. Following this preparation, the department should be equipped with the following: small jars of various colored tempora paints and brushes; colored paper (large size); cardboard both colored and corrugated; colored chalk; carbon paper; a bowl for water, and a small block printing set of one inch letters.
The poster should be planned; first with a picture; second with a line called the copy, and finally with appropriate colors for both. Good examples can be obtained from magazines. The poster may be done with a flat surface or in three-dimensional style. A flat surface poster is the type used all during the school year, easy to make since pictures may be either drawn or traced and copy either printed or filled in with India ink. The three-dimensional poster is the most striking, since it consists of raised objects in the form of paper figures clipped to the poster, or photographs mounted on heavy corrugated cardboard, cut out and mounted.

The music educator should be as professional as possible in using posters for publicity. Interesting figures can be made from white pipe cleaners bent in all shapes; peanuts make novel figures with painted faces, and the photo-montage is frequently employed. Poster publicity should begin in a formal vein, gradually becoming more personal and dramatic.

A useful technique is paper sculpture. Paper faces of any show cast are easily made by folding a piece of art paper, clipping two edges together in the rear, cutting the lower part to resemble the chin, adding red lips, blue eyes, eyebrows with a hat, bonnet or false hair to give a clue to the character. Life-sized figures are also easily constructed.
One publicist used plaster of Paris frames for photographs of each member of his cast. Victorian grandeur was achieved by mixing the plaster with water, squeezed like whipped cream into thousands of varied shapes.

The music educator can use this technique to great advantage by placing posters in strategic places such as bulletin boards or business establishments; often they perform as publicity media more effectively than newspapers or other methods of announcement. When planned procedures are followed in making them, posters should have an artistic touch readily appealing to the public, and valuable in the development of public relations.

The Handbook and Brochure

The handbook as a tool of publicity in music education is limited to pupil use, yet it is a helpful tool in creating and maintaining the director's control of the music program.

According to Webber, "acceptable patterns of action can be described in a handbook, as well as consequences of wrongdoing" (10, p. 9). This indicates that when a student accepts membership in a musical organization, he accepts the rules by which the organization operates. A parent who wants his child in the musical group, would, in all likelihood, accept the rules
as outlined in the handbook, and expect these rules as described to be enforced. If the handbook has the support of the superintendent and school board, there is little possibility that the music educator's reputation would be impaired seriously if a parent should become flustered occasionally upon the enforcement of a written regulation. Usually, a parent will accept the enforcement of a regulation in the handbook as part of the working procedure of the musical organization.

Special publicity projects such as brochures, are also valuable. A brochure may be published to mark an important event or anniversary of the musical organization, and may include a history of it, photographs of past music teachers and directors, pictures of activities over a period of years, a register of band, orchestra or choir alumni, a story on a supporting parent's group, and a list of patrons. Local merchants and business firms could be solicited for advertisements thus helping to defray expenses. As previously stated, however, brochures require professional assistance in typography, art work, picture framing, and creative drawing in order to be effective.

Another publicity project is the maintenance of well-indexed scrapbooks as sources of publicity material. The books
may go back many years, and include photographs, programs, newspaper and magazine articles, and letters to, or about the musical organizations from prominent individuals. These projects should have value by keeping alumni in touch with the organization's development, stimulating community interest, and creating pride in membership among students.

The Motion Picture as a Public Relations Tool in Music Education

The public relations worker need have only the slightest knowledge of the laws of psychology to realize the tremendous advantage the film has over other publicity media in presenting a message. It stimulates and holds attention; creates interest through real life situations; facilitates retention, recall and recognition; and "painlessly provides a mental condition or situation as the preliminary background of action or behavior" (2, p. 39). The film cannot only be an excellent technique in teaching, but also a medium for selling an institution, an idea, or the policies of either to the public.

The projected picture has the advantage of centering the entire attention of an audience on the subject presented, whether it be a photograph or chart. The use of slides, film strips, and motion pictures has the additional advantage of
accurate and consistent presentation. Such visual aids are of great help to the public relations worker in presenting facts to varied audiences.

Among the types of films employed for purposes are: sound motion pictures, sound slide films, animated cartoons and color films, documentary films, and co-ordinated or co-operative productions wherein several manufacturers may jointly sponsor a film for their common interest.

The motion picture film, both sixteen and thirty-five millimeter, is a powerful stimulator of public opinion, since by combining sight with sound and motion, it can duplicate actual situations and capture a feeling of reality completely. Not only do films create the illusion of motion (twelve to sixteen frames per second), but they can also slow down motion to a point where the action is barely moving, i.e., slow motion (sixty-four or more frames or pictures per second).

The sixteen-millimeter film, which has largely supplanted the thirty-five millimeter type for business and educational use, is a time saver. The standard reel carries 400 feet of film, and the showing time generally varies from twelve to eighteen minutes. The availability of a suitable film provides an easy entree into almost any group or public that a business
organization wishes to reach; from a small consumer group to the most learned society group. Portability and ease of showing make it possible to use the sixteen-millimeter film to reach many small groups at a nominal cost.

The music educator in public relations would normally be concerned only with sixteen-millimeter productions which he could use for purposes of demonstrations, or the presentation of band or choral activities. In reality, the motion picture as a tool of publicity may be limited to these phases in music education.

Motion pictures are shot in silent form usually, with the sound track added later. A film with "live" dialogue, recorded on the spot, is expensive and often less satisfactory than a film narration added afterwards. Color is pleasant in films, but is considered an expensive luxury. The question of color is for the public relations practitioner and film producer to discuss, since some subjects obviously require color photography.

Before entering into film production, the public relations practitioner should be able to justify his decision. The following considerations, accordingly, should be given his attention:

1. The subject should be suitable for a film.
2. The subject should have durability. It would be wasteful to produce a film which may become obsolete within a month.

3. The film should have sufficient potential audience to justify the cost.

4. The group should have sufficient funds to produce the film.

The public relations practitioner should also be certain of the answers to these three important questions:

1. Exactly who is to be informed or influenced by the film?
2. Exactly what is to be imparted?
3. Exactly where and how is the film to be shown?

Costs in film production, as in any other situation, are relative. The original outlay in producing a film may be regarded more as an investment than as an expensive luxury according to the anticipated public relations value.

Securing personnel is the first and most vitally important step to be taken in making a film. The crew will consist of a director, a cameraman, and a soundman, assisted by others in charge of lighting and property, with two or more handymen to handle technical adjustments and physical arrangements.
In most high schools it is possible to obtain the services of a faculty member for the position of director, one who has the necessary knowledge and competencies coupled with an essentially deep and persistent interest. The cameraman is second only in importance to the director. He should have a strong interest in photography and some background of experience in using cameras of the type required. Students should be utilized for these purposes whenever they are available or can be trained, although adults who are professionally competent in these areas living in the community should also be utilized.

The over-all investment for motion picture equipment may range from $2,200.00 to $3,000.00. For full production the following equipment may be considered a reasonable minimum:

1. 1 16 mm. camera with turret such as the Cine-Kodak Special II.
2. 1 wide angle lens.
3. 1 Telephoto lens.
4. 1 Collapsible tripod with free head.
5. 1 Pan head with precision gear drive.
6. 1 Light meter, Norwood type.
7. 1 Light meter, such as Weston Master III or G. E. Guardian.
8. 1 Set of filters.
9. 1 Colortran.
10. 1 50 foot heavy-duty extension cord with double outlet box.
11. 1 100 foot heavy-duty extension cord with double outlet box.
12. 5 Grip-mounted 150 watt bulbs in reflectors.
13. 1 1000 watt spotlight.
14. 1 Pair of professional rewinds.
15. 1 90 degree film splicer.
16. 1 Film viewer. The five inch screen is desirable.
17. 1 Titling outfit which may be constructed.
18. 1 Editing bench which may be constructed.
19. 1 16 mm. Magnetic-optical sound projector which must operate smoothly and efficiently in reverse such as the Bell and Howell Filmosound 302 (8, p. 195).

Unless distribution of motion picture films is to be broader than for the local community, a strictly professional production may not be required since costs are high for these services. It is beyond the function of this paper to go into details concerning the technical aspects of shooting a film, such as stage lighting, effective use of angle shots, and specific camera techniques required for good motion picture production. It is generally concluded, however, that a group of high school students under the direction of a competent teacher, with the necessary production and a good amateur knowledge of photography, can produce motion pictures that may be satisfactory for use in a public relations program. This opinion is in contrast to that held by other public relations advisors who insist upon competent producers and directors in making films. It would appear that if students, members of the faculty and community persons interested in films can produce one, such a production is favored over that more professional in character.
Considerably less dramatic and impressive than motion pictures, slide films tell a story, and some of them can be prepared with sound effects. They are much less expensive than motion pictures, and are particularly useful in the classroom and for training purposes. They are often used instead of charts or bulky tables. The slide film could, in all probability, be used with success for showing band formations, choral groups or scenes at various activities in which the school musicians may have taken part. Where action is not imperative for the purpose of the film, and particularly in certain types of training and production, the slide film may be more effective than the motion picture film.

A picture story to be told through the production and use of slides or filmstrips should be specific and limited to things not requiring motion for complete understanding. A story of broader scope involving motion, as an essential factor, can be told more effectively through the production and use of a motion picture film.

A matter of primary importance in planning the story is to know what pictorial material to tell and to whom to tell it. Once the basic purpose or idea has been clearly stated and the audience identified, then work on the script or scenario can
be started. It is essential to remember that the pictures must tell the story well with the narrative, dialogue, or other sound filling and completing it smoothly. Whether sound filmstrips or sound slides are to be used depends upon the medium which will best tell the story at a reasonable cost.

A fine set of photographic slides, accompanied by a carefully planned and well recorded commentary, is an excellent public relations tool for use with large or small groups. It is important that careful planning and skillful narration be emphasized for achieving full impact upon the audience.

Slides are easily made with the use of a thirty-five millimeter camera; the exposures are ready for projection after being mounted on cardboard by a processor or manufacturer. Commentary or narration is most effective when a good tape recorder such as the Bell and Howell 785 is employed.

Filmstrip production is basically the same as for slides except that a working script must be prepared in advance, indicating the precise order in which pictures are to be photographed, the titles, labels, captions, and any other printed materials that are to be included in the finished product.

The following list of equipment should be considered for purchase if filmstrips are to be employed in the public relations program:
1. 1 35 mm. camera (reflex type preferred).
2. 1 Sunshade.
3. 1 Set of correction filters.
4. 1 Set of color-balancing filters.
5. 1 Quick-set elevator tripod.
6. 1 Wide angle lens.
7. 1 Telephoto lens.
8. 1 Standard photo-electric exposure meter; G. E. Guardian or Weston Master III.
9. 1 Strobe flash unit.
10. 1 Flash extension.
11. 1 Color-temperature meter.
12. 1 Folding Bounce-ray bar with adjustable ends and intensity control.
13. 2 1000-watt floodlights.
14. 2 Parabolic No. 2 photoflood reflectors with clamps.
15. Other lights as needed.
16. 2 Heavy duty extension cords with double outlet boxes.
17. 1 Tape recorder (8, p. 184).

Since the camera is of supreme importance, care should be taken to see that it is of good quality and sufficiently flexible to satisfy all production requirements. Some of the most desirable features are:

1. An f/2 or at least an f/2.8 normal lens.
2. Color corrected lens of high resolving power.
3. Accomodation for interchangeable lens.
4. A focusing range extending from about six inches to infinity.
5. A shutter speed of at least 1/500 second.
6. An internally synchronized flash mechanism.
7. A coupled range finder.

Although prices are constantly changing, it may be stated that thirty-five millimeter cameras of acceptable design can
be purchased from approximately $100.00 to $500.00, and acceptable tape recorders from approximately $225.00 to $350.00. The Polaroid camera with Copymaker and projector which are considered excellent for making slides and filmstrips can be purchased for less than $300.00.

The Radio as a Public Relations Tool in Music Education

Many changes are necessary to gear public school broadcasts to the rapid pace of modern competition. They must hold the listening audience, they must be planned and presented in the public interest, and they must be designed as professionally as possible.

Every radio listener has his choice of Bach or jazz, Haydn or hillbilly music, drama or quiz show, sermon or soap opera; therefore the publicist must analyze the reception of each broadcast in terms of the competition it faces.

The following factors should be considered in planning broadcasts:

1. The extent to which a school can utilize radio depends upon:
   a. the size of the system,
   b. the objectives of the program,
   c. the cost of the production,
   d. the nature of the broadcasts,
   e. the trained leaders and talent available,
   f. the local radio station.
2. Important characteristics of successful broadcasting are:
   a. listener interest,
   b. intelligent showmanship,
   c. proper approach to the subject,
   d. proper casting.

3. Types of broadcasts are:
   a. talks,
   b. musical programs,
   c. round-table broadcasts,
   d. interviews,
   e. audience participation,
   f. programs from classrooms,
   g. spot broadcasts of events,
   h. quiz programs,
   i. sustaining or public service programs presented by the radio station on free time in fulfillment of the requirements of the Federal Communications Commission (7, p. 99).

Program promotion is generally strengthened by the use of titles that attract attention. If, for example, a program is designed for adults, the title "Adult Education" appears flat and uninteresting, whereas the title "Lifelong Learning" is more satisfactory.

People other than students and school personnel should be included on the programs. The selection of influential citizens who have effective radio voices may have the aspect of community-wide interest, and listener appeal will be stronger.

The radio talk is another effective means of publicity when it is not overly-done or lengthy, but delivered in conversational style and relatively simple language. Talks are
not to impress, but to inform the listener. Talks should begin and close without any effort at haste, and should two different ones become necessary, musical selections should precede, interlace and follow them, since listeners desire entertainment and inspiration as well as information.

In conclusion, the successful radio broadcast has a definite objective; the presenting of certain facts about the educational environment or the display of school talent. To be effective, it must be educational as well as entertaining and inspiring, and possess truthful information.

Television Production in Music Education

The music educator in public relations is generally aware of the relative values of both radio and television since each has its own particular purposes. For discussion, general news, spot announcements, repetition of an idea, interviews, and explanations, radio is perhaps superior to television. Although excellent music programs may be featured on radio, the presentation of school procedures and classroom techniques is more effective on television. More important for the music educator, television is the medium through which student talent, as a rule, can best be exhibited.
According to Kindred, certain principles should be observed by the music educator in planning a television program:

1. Everything that is to be broadcast should be scrutinized and evaluated before it is released. The chief criterion should be, "Will this give the kind of impression we want?" Other considerations are, "Is this a true picture?", and "Will this catch the interest of an audience?".

2. The public relations officer should seek to find arresting and interesting names for programs. Titles should help sell the program, and should be short and popular in their appeal.

3. In television, the voice of a person as well as his appearance, and his ability to withstand stage fright should be considered.

4. The music educator should always attempt to grasp an opportunity for television showing especially when the subject of music is causing unusual public interest (8, p. 135).

Radio and television programs have definite values, and for the music educator in public relations, these values may be summed up as follows:

1. An opportunity is presented in which the music program or some phase of it is illustrated.

2. Such programs give an excellent opportunity to enlist cooperation of leaders within the community.

3. Radio and television programs are valuable outlets for the talents of teachers and students.
Types of Television Shows

The Classroom Type Show.--The music educator would likely employ this type of television production in connection with music classroom activities or rehearsals. It seeks to take the viewer into the classroom for a better understanding of what happens in these situations, and is excellent as a public relations device.

Talent Programs.--Programs of this type have two purposes: to exhibit fine students and to afford an opportunity to deliver some educational message to a large audience under favorable circumstances. Such programs on television are, in most cases, done on video tape at the studio, and as a rule, television stations will go to some lengths in producing such shows because they may be as appealing as many professional programs. The publicist must be cautious as to the personnel selected for such programs, as well as the type of activity to be rendered. School instrumental and vocal groups should be utilized, and adequate rehearsal time should be provided.

Discussion-type Programs.--Discussion programs on an amateur level can be very ineffective if not carefully planned and organized so as not to become discursive. On the other hand, if they are too definitely planned and rehearsed, they
may become lifeless and unconvincing. The answer lies in pursuing a course that will avoid both extremes. The success of discussion programs depends, in large measure, upon the skill of the leader. It is his function to keep the discussion to the point and to see that some definite results are accomplished.

The best results in a public relations program through radio and television are obtained if the program as a whole is in the hands of one person, and this person should be an educator with a thorough knowledge of the techniques of radio and television production. Through resourcefulness, tact, intelligence and energy, this medium of publicity should prove interesting and beneficial to the music educator in public relations.

Telephone Publicity in Music Education

A telephone call is considered more effective than most other media as a reminder or incitement to action. Telephone calls are excellent for reminders of attendance at meetings or other functions that a person may not remember.

In the large-scale telephone campaign, the secret to success is to obtain reliable telephoners; people with pleasing
telephone personalities and the persistence to keep after each number until they reach the proper party and deliver the message.

The essential elements of telephone courtesy, aside from the ordinary tone of the voice, are "enunciation and volume" (2, p. 157). Without well pronounced words, the telephone message may have to be repeated with the possibility of becoming misunderstood. The volume of the voice should be trained and controlled so that it is neither too loud nor too low, and words should be timed so that the conversation is neither too fast nor slow. The pacing of the words can make the difference between a good conversation and a poor one.

A telephone conversation is personal; the most personal type of relations except, perhaps, direct person-to-person relations. Since impressions made over the telephone may have enduring effects, a good public relations program demands that telephone manners and relations be the best under all conditions.

Publicity Through Correspondence

Good public relations cannot exist without adequate attention to correspondence. Every single piece of
correspondence, whether in the form of a letter, telegram, postcard, or other kind of personal communication is part of a public relations program and can aid in the building of good will.

Letters are one of the most important media of communication. They are used for every conceivable purpose; to sell products, put over ideas, win votes or incite action of many kinds. They are sent out with many kinds of enclosures: pamphlets, leaflets, order blanks, samples, blotters, pictures, return postcards, and various others.

According to Nielander and Miller, letters have advantages as well as disadvantages. The more important advantages of letters are:

1. They can reach many individuals in a small part of the time which would be required for personal contact.
2. They can be almost as personal as a private conversation.
3. They are less expensive than a personal call.
4. They can frequently carry a message that a personal talk cannot.
5. The most delicate statement can be phrased and rephrased until the precise, suitable and subtle meaning is conveyed.
6. The fact that exact duplicates of letters have been sent to other persons does not alter a letters' effectiveness.
7. A letter may have more permanence than other forms of communication since it can be filed for future reference.
The disadvantages of letters may be listed as follows:

1. A letter lacks the flexibility of a personal conversation. If a letter writer finds that he has made a mistake in his approach he cannot shift to another approach as is possible in conversation.

2. Most people do not write as well as they speak. Good letter writing takes time and effort to learn and few people are willing to work hard enough to acquire facility and skill in such composition.

3. While the words of a letter can carry shades of meaning, the inflections of the voice carry far more meaning.

4. Unless a letter is excellent in form and content, it will receive little personal attention by those receiving large quantities of mail.

5. Personal correspondence is generally expensive. It has been surmised that the total cost of a one page business letter, dictated and typed, costs from sixty to seventy-five cents. (9, p. 266).

The processed, type-printed, mimeographed or otherwise duplicated letter can be made to appear as professional as individually typed ones, and has the obvious advantage of being economical.

Qualities of a Good Letter.--Good quality paper, first class printing of the letterhead, and smart typography are the first requisites. An attractive letterhead deserves an envelope which has been designed to complement it. If the envelope has an ordinary or "circular" appearance, the recipient may be prejudiced before he opens the letter. The name and address on the envelope should be typed, and while
first-class postage may carry some prestige, the question of its use on processed mail is moot.

The recipient's name should be spelled properly as well as correct initials used. The success of a letter generally depends upon the over-all feeling which the letter engenders which should be friendly, warm, and human throughout. The salutation depends upon how well the writer knows the recipient; the body should cover the message clearly and concisely. One should not be abrupt, although the fewest number of words should be used.

Courtesy and tact are essential; if something unpleasant must be said, it should be conveyed as pleasantly as possible. The writer of a letter should attempt to write as if he were speaking, yet trite and stilted phrases are considered the result of laziness. The letter that is lively indicates in all probability an interesting writer. Proxy signatures are shunned in all divisions of public relations. The music educator can utilize the letter to build more complete understanding and confidence in his program, thus he should not fail to employ it as a means of stimulating and keeping interest.
Following is a typical example of a letter related to a school music activity:

Lincoln High School
Anywhere, U. S. A.
December 5, 1962

Dear __________:

Do you hate band music?

If so, you are indeed rare, and we therefore recommend Lincoln High School's Special Band Tonic as a remedy. If not, please give us some well-needed assistance.

This is your SPECIAL invitation to be present at the school auditorium next Friday night, December 15, 1962 at 8:00 P.M. We are presenting the well-known Mr. Clifford Smith, who will direct the Lincoln Concert Band in a special program. Mr. Smith is our guest clinician this semester, and has been instructing all of the members in the clarinet section for a week on better methods of producing tone, as well as other technical advice. One of the selections to be played is the "Clarinet Fantasy" which may demonstrate some of the work he has been doing.

The admission is modest - only sixty-five cents for adults, and thirty-five cents for the kiddies. Cookies, hot coffee, and cokes will be served free by the Lincoln Band Boosters during the intermission.

Let me urge you to be present, bring a friend, and hear a really fine concert. If you desire tickets and have not been contacted, please call the school office, or FRanklin 2-3757.

Sincerely,

Your Band Director
In conclusion, the wise music educator would, in all probability, study his public relations problem carefully before selecting a publicity technique. With an analysis of the various media that have been illustrated here, his application of one medium should bring significant results; if not, others should be effective. The practitioner might also keep in mind that more than one medium may be employed on a single project, thus minimizing the chances of failure. The basis for success of a publicity campaign is proper communication. If these tools or techniques of publicity are wisely applied, the consequences of the music educator's efforts should be of merit.
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CHAPTER IV

SOME METHODS OF IMPROVING PUBLIC RELATIONS
IN MUSIC EDUCATION

There are methods of improving public relations in music education which have occasionally been employed by music educators; some of which are common to business and industry, and when incorporated into the music education program generally produce results that are beneficial.

The final section of this paper is concerned with the actual setting up of a public relations program, and these methods of developing and improving them: (1) the fund raising campaign, (2) festivals and concerts, (3) open house, exhibits, or special functions, (4) the artist's series, (5) public relations or publicity committees.

Setting Up the Public Relations Program

Industrial and business concerns interested in continuously keeping public good will go to certain lengths in order to secure it. Very important to these businesses is the public relations staff which generally charts the public
tastes and seeks methods of improving its relations with the firm or institution.

The music educator in building a program of public relations, while not likely to employ all of the techniques that businesses utilize, might of necessity have to borrow some of these techniques in setting up his public relations program.

The first step in setting up the program is to define clearly and objectively the public relations problem which the program is to serve. Here the music educator would be interested in finding methods to continuously sell a program of music to his school and community. From the beginning, the music educator should realize that the most important figures in developing his public relations program are his immediate superiors, since no public relations program either in business or other enterprises can succeed without the enthusiastic support of those in authority. This entails writing the program out in a detailed yet concise manner, and making it also available to everyone else concerned.

Certainly, in properly setting up any type of public relations program, an ample budget should be provided. This generally presents a problem in industrial public relations, and it is likely to produce one even more in music education.
Many facets of the program will have to be considered before deciding on a final figure. Matters regarding publicity would require settlement; for example, newspaper publicity and advertisement, television and radio programs, films and other publicity media. The administrator, being both educator and business man, would desire to have as little doubt as possible regarding the efficaciousness of making an appropriation for a project of this type, and the music educator would have to convince him of the necessity for its development. In general, business and industrial budgets for public relations are ample, but the music educator may find it necessary to minimize his expenditures. In connection with budgeting the program, enough money should be available to do the job, and the public relations officer should have absolute freedom in spending it in ways most productive for the program.

Finally, it is absolutely necessary that proper rapport be established between the music educator and those with whom he anticipates work. If the music educator decides to employ a volunteer public relations or publicity committee, he must do so with care, utilizing personnel that will benefit all phases of his program.

Setting up a public relations program in music education is not considered to be a time-consuming and involved task,
but very simple, imposing neither upon the music educator nor administrator; yet it is a task which would require thought and attention in order to build the public relations program in a sensible manner.

Building Public Relations Through the Campaign

The fund raising campaign in music education is a useful public relations tool because it brings together persons in the community interested in music and in an improved music program in the schools. The campaign, if successful, would of necessity have to solicit funds from all available sources such as banks, department stores, drug stores, service stations, dry-cleaning establishments as well as private donations from individuals. Once funds have been raised for any musical purpose, the finances citizens have invested indicate the type of community interest in school music which the music educator may employ advantageously.

The music educator would seek funds for the following purposes for which a school board may in some cases not make provision: choir, band and orchestra tours; choir, band and orchestra regalia; additional equipment such as pianos,
orchestral or band instruments as well as special classroom equipment such as stereophonic tape recording or air conditioning.

Since many school districts must win approval from members of the community to increase the costs of a music program, the music educator in public relations constantly seeks methods of improving and fostering better relations with groups that are needed to make the campaign a success. Typical of the groups that the music educator generally solicits are citizens' advisory committees which may include such heterogeneous elements as parent-teacher associations, junior and senior chamber of commerce members, religious leaders, bankers, realtors, and representatives from racial groups. Other campaign members or participants may be members of the board of education, school administrators, students, and teachers.

In conducting campaigns for whatever musical purposes, the music educator should be aware of the following needs: early planning, preliminary steps, timing, costs of the campaign, participants, and the media of publicity to be employed.

Especially in rapidly growing school districts, the administration and the music educator have the responsibility
for continuously assessing conditions and anticipating future needs of the department. Long before the entire budget of a school district is completed, planning for future needs of the music program are in most cases made, lessening the obvious danger of not having proper equipment or supplies when necessary.

The preliminary steps in the campaign involve a complete survey of the total needs of the music program, and the public relations officer can gain greater community understanding of the financial problems by publicizing these issues.

Timing is an important ingredient of successful campaigns; they usually begin and close at definitely prescribed intervals. Campaigns that do not adhere to proper timing may risk poor future public relations for a school.

Since campaigns are financial responsibilities when handled properly, funds are usually provided for newspaper advertising, posters, radio or television time, brochures and the many other publicity media which may be employed.

The participants involved in the campaign are its greatest asset or liability and the chances for its success increase with more people employed.
The media of publicity to be employed in the campaign are selected on the basis of cost and resourcefulness, and are carefully chosen, since it is through these media that the campaign may either fail or succeed.

Baus says:

Publicity and organization work for one common cause. Each has the same objective: to make the public intensely aware of the cause and then -- action. So, in an election, the publicity employed informs the public as to the virtues of the cause and turns the spotlight on every laudable action of the public relations venture, the party and its candidates. The common objective – victory on election day (3, 19).

The well planned campaign will take into consideration all available mediums. The public relations practitioner should remember that rambling messages generally confuse the public, and that the success of the venture will depend upon repetition of the message at carefully selected, pre-determined points, coordination, and a hard hitting consistent effort.

Of particular significance to the music educator in public relations is the problem of staging a successful campaign for publicizing the school band, since in many communities, the band is the outstanding musical organization and music educators are constantly seeking methods of increasing better relations as well as finances with which to operate.
The director may assess his public relations proceedings by finding answers to such questions as these:

1. How does school morale affect the band?
2. Is the band merely accepted, or does it really "rate" with the students and faculty?
3. Is there criticism of the band for special favors granted its members, or for excessive time given band activities?
4. Is there an opportunity for close cooperation between the band or music department and other school departments?
5. Does the band have budget trouble? If so, why?
6. Does the school board fully understand the educational benefits band membership confers?
7. Do recruitment incentives match the effort required for membership?
8. Can dissatisfied parents be persuaded to change their outlook?
9. How can more productive relations be established between the band and the press, radio and television?
10. Is the band fully realizing its opportunity to be regarded as a community asset? (5, p. 11).

The alert director should sense the elements involved in parental cooperation and interests particularly in the band program. A major part of a parent's group efforts should be fund raising for special items not covered in the band's regular budget. A parent's group can be of continuing help in many other areas, such as planning and supervision of band parties, dances, picnics and other special events; the promotion of concerts and ticket sales; development of broad community contacts, and cooperation on types of publicity.
Through participation in these activities, parents are given a sense of being real members of the band organization with their interests embracing not only the progress of their own child provided they are band members, but also the growth and development of the band as a whole.

There are several approaches to stimulate this activity such as programs especially for parents that students host; parents groups that promote all band activities such as concerts, social functions, trips, awards, and other similar projects, and the familiar Band Booster or Band Parent's Club which is generally identified with fund raising.

In building publicity for a band, it is often advisable to give this responsibility to a student. Contact should be made with the local newspaper, and rapport between the band and paper may be stimulated by issuing free passes to band concerts, or by taking paid advertising space in the publicity drive. Stories to state and national magazines should not be forgotten, with artists and cartoonists making store window posters, while others tour the residential sections of the city with megaphones or loudspeakers using popular band or swing music to attract attention to the particular announcement.
According to Lambert, four easy steps to follow in putting a band before the public are:

1. **Choice of name.** The band should not be called "Central High School Band" or "Cedarville High School Band." "Tiger" or "Bulldog" Band are much better.

2. A boy or girl in the band should be selected to be responsible to the newspapers and magazines. Something should appear in the paper three or four times a week about the band.

3. Publicity members should be added to the staff when necessary. A member of the publicity group should be appointed in charge of posters, another in charge of "ballyhoo", etc.

4. The music educator must always think in terms of the needs of the band, and how these needs can be met through publicity. (5, p. 12).

Many ingenious and productive plans for stimulating community interest in fund raising have been used. Some of these ideas are listed:

1. Annual ice cream sales in which a local company prepares an ice cream mix that the band purchases for about thirty cents a quart, and sells for at least sixty cents.

2. Students, prominent businessmen and even the mayor could offer themselves as "band slaves" for one day to local stores, filling stations and other businesses. The wages received would go to the band fund.

3. The Halloween Carnival, held in the school gymnasium, would present a variety of entertainments or activities.

4. The direct solicitation to businessmen.

5. The clinic concert conducted by an outstanding director outside the community.
Additional fund raising ideas which may be effective are:

1. Tag days.
2. The student activity card.
3. A special athletic contest for band benefit.
4. Rental of school-owned instruments or uniforms.
5. Rummage sale.
6. Part or full concessions at athletic events.
7. A magazine subscription campaign.
8. Christmas card or decoration sale.
10. Percentage on sale of movie tickets.
11. Sale of windshield stickers, school pins, or novelty hats.
12. Penny supper.
13. Benefit play, card party, dance or skating party.
14. Alumni Association activities (8, p. 31).

Festivals and Concerts

With the support of parents enlisted, it is important to reach out to other adults of the community. With good programming and publicity, an annual concert of the school can become a superior musical event to which the whole community looks forward. To increase the appreciation of the audience, pupils can write program notes, announce them before a selection, or include them in a printed program. They can demonstrate individual musical instruments and their uses as well as occasionally explain accurately and honestly what the school is trying to accomplish in its music program. In both
large and small communities, music teachers can contribute to leadership by inviting local musicians to perform.

Reference has been made to the outstanding success of the Denver public schools' music festivals, and many cities and smaller communities carry on similar programs though perhaps on a smaller scale.

One favorite public relations device that should not be overlooked is the instrumental or choral festival which invites schools with outstanding ensembles from other cities to participate. This is frequently done in smaller communities, and the public relations value of this activity should not be neglected by larger or more urban centers. One Texas high school band, noted for a performance of the final movement of a popular symphony, received an invitation to appear on a college campus 300 miles away as part of the colleges' public relations program to build its own music department as well as other departments. The effect of this concert stimulated community support of the colleges' music program while offering the band members an unusual opportunity to appear before a different and perhaps more discriminative audience. The public relations effect of this appearance also encouraged more continued financial support from the bands' community.
Another effective public relations idea is the appearance of the school band or choir at Sunday evening concerts or programs which are sponsored by a church.

One such event, in which a college concert band appeared one Sunday evening, was a notable success for a large Baptist congregation. Not only was the college as well as the music department benefited, but listeners had an unusual opportunity to hear various arrangements of sacred music played in a different manner.

The distinct types of instrumental and choral festival of which the public relations practitioner should be aware are:

1. The concert music festival which differs from the competitive festival since the participants do not receive ratings. This program does more for the individual school districts and counties, since it provides an opportunity for all schools having a band or chorus, regardless of its ability, to enter the festival or concert without embarrassment to the students, school administrators, community or music teacher.

2. The district or county festival which eliminates long-distance travel, and brings the festival program directly to its own people rather than to an unfamiliar community and audience.
3. The competitive festival which may have advantages over the concert festival, the most outstanding being that of musical standards, individual student motivation, responsibility and pride. According to Revelli, "it is human nature to love competition, and to eliminate contests may well cost the band or chorus performance standards and slack student interest" (7, p. 453).

To keep the public informed on school music activities, the music department's organized plan of publicity should include pupil achievements, honors, awards to teachers, ratings received at music festivals and contests, and the successes of alumni in the music field. This makes news for school publications, local newspapers, and impressive reports to the board of education and other officials.

The Open House

The Open House is often a very effective method of encouraging community interest in the music program, and can be an advantageous public relations technique. In business or industry, whenever a new plant, bank, or other enterprise opens, the general public is usually invited to the dedication ceremonies or a general open house. The music educator may
desire to extend an invitation to an open house if a new music building were to be opened, or if renovations were made or new equipment installed.

Better public relations may be cemented through use of this technique. Parents can see where their children learn, taxpayers and investors in the music program can see what equipment their funds are buying, and the informal atmosphere can stimulate friendships and desirable acquaintances between the music educator and members of the community.

The items of importance to be studied in arranging an open house are the persons to be invited, and the costs. "In making invitations, if the open house does not include the friends and neighbors of those invited, it would be better to leave the term 'open house' out of the invitation" (1, p. 263). If the occasion requires explanations, descriptions or lectures, children who accompany their parents should be provided for with either paid or volunteer baby-sitters.

In planning the event, one person, the music educator, must choose the date, set the budget, and make the tour interesting and informative. In setting the budget, he should allow for a certain amount to be spent for each person in attendance, as refreshments and prizes, if any, should be ample. In
publicizing the affair, written correspondence should be employed if the invitation is somewhat restricted, and written correspondence together with newspaper announcements if the invitation is to the general public.

In connection with the open house, the music educator may also find it convenient to employ the industrial public relations techniques of fairs, shows or exhibits which he could use as fund raising maneuvers.

The Artist Series

A public relations technique of some significance is the presentation of singers and instrumentalists of national reputation in special concerts or recitals. In planning for such an activity, the music educator should first attempt to analyze the musical tastes of his community, and present artists that will conform to those tastes on an artistic level. An often heard criticism of a school's artist series is that the program is either too lengthy or the selections too far from the comprehension of listeners.

Money is a significant item in any venture of this type, since outstanding artists generally receive large sums for their services. To overcome the danger of a loss, the event should be financially sound from the beginning, with a budget
set aside for this specific purpose. Should tickets sales fail to cover the expenses required, funds from this budget should be employed to make up the deficit.

In choosing the artists, the public relations practitioner should not rely on his own judgment, should he be given the privilege, but should select a committee including the administrator, faculty members, and several persons from the community who have cultural interests. These persons can browse through the various materials supplied from agencies or impresarios, and make the proper selections.

Variety in presentation is usually the most successful idea; all pianists or violinists for a season's presentations will not generally promote best relations.

The music educator should also remember that a big name does not always indicate a first class artistic performance. He should be concerned with the musical worth of a performance just as much as with the performer.

The establishment of an artists series has public relations values not only for the school, but for the community, since a community sponsoring such artists brings itself publicity. The idea not only develops more listeners and creates a more cultured community, but is a public relations technique that should not fail to promote good will.
The Publicity or Public Relations Committee

The music educator can utilize one of industry's basic public relations techniques, that of the public relations or publicity committee.

The public relations committee could be defined as a body of men or women having abilities in the field of public opinion and publicity, working together according to a common plan to develop a sound course of action for an institution, and to expose that course of action to public opinion (4, p. 2).

The first and foremost task of the public relations committee is to determine whether the organization enjoys the favor of the public, and if not, to discover the reasons. The committee may explore such questions as these:

1. What do people know of the organization or its services?
2. Is there general public opinion that the organization is carrying out a service essential to the well-being of the community?
3. Does the public approve of the methods being employed by the organization to assure or continue progress (4, p. 16)?

These and many more questions can throw light on the public attitude towards the organization, and how the committee undertakes to answer such questions is a matter for it to consider in the light of the time and funds which may be available.
Before forming a public relations committee, the music educator should seek answers to the following questions:

1. Is the committee actually needed?
2. Why is the committee to be formed?
3. What is expected of the committee?
4. What aid is to be given the committee?

Public relations committees are of three types: The Advisory Committee, the Dual Function Committee and the Operating Committee (4, p. 4).

The Advisory Committee is generally easy to create, and is expected to meet and offer recommendations for improving relations. The Advisory Committee has the responsibility of planning, offering suggestions and advice, and should be available for consultation on urgent matters.

The Dual Function Committee as its name implies not only undertakes responsibilities for counsel and advice similar to the Advisory Committee, but also accepts a share of the actual work of putting the advice into effect. Individual members of this committee may take responsibilities for particular tasks such as newspaper contacts, work with radio and television stations or contacts with individuals.
The third type of committee is the Operating Committee and is organized when neither the Advisory or Dual Function Committees can be formed. This committee makes all plans, advice and gives counsel; puts plans into effect, and decides its budget. It is the committee that the music educator would likely establish to make his public relations program more effective.

One of the chief tasks of the public relations committee is in arranging for the publicizing of the organization for the purpose of creating sound public opinion to support it. The standards for a good publicity program are alike whether there exists a public relations committee or not and may be stated as: (1) the publicity must be newsworthy, (2) the publicity must be dignified, (3) the publicity must have continuity, and (4) the publicity must have a purpose.

Of these, the last specification is especially important, for publicity for its own sake without purpose is a waste of effort, rarely serving any purpose outside of notoriety.

The public relations committee can also serve the useful purpose to music education of sampling public opinion on various issues. Some of these methods of sampling opinion are:
1. The committee may prepare a questionnaire to be sent to various segments of the public, the returns of which may give an indication of public opinion.

2. The committee may undertake to test public opinion by agreeing to have their own members interview ten or twenty persons.

3. The committee may desire to examine complaints about the organization, and seek methods to remedy them (4, p. 12).

These methods of improving public relations in music education may be considered as standard techniques, and may be employed with reasonable confidence by the music teacher. Along with other ideas and suggestions that on occasion may be offered by other persons, the incorporation of these basic techniques as part of an organized system of public relations should assure a better than fair chance for the complete success of any public relations endeavor in music education.
CHAPTER BIBLIOGRAPHY


CHAPTER V

CONCLUSION

In summary, the music educator must realize that many facets exist which are necessary to study and analyze before a sound public relations program can be initiated. Above all, he must recognize his public relations problems frankly, and take definite steps to correct them.

To begin, the music educator must have a clear interpretation of the term public relations together with its main objective. It has been summarized as the impression left by the words and acts of the people in an organization in their daily relations with neighbors, friends, relatives and acquaintances as well as customers or other persons; its main objective has been expressed as the molding of public opinion.

Because the music educator seeks to develop artistic desires within young people and adults as well as lessen apathy towards listening, creating and performing good music, he recognizes the importance and necessity for the development of a public relations program. Hence, he seeks to cultivate various segments of the community into supporters beginning
with the superintendent of schools, followed by faculty, students, parent's groups, businessmen and interested citizens. The necessity for public relations in music education is linked towards a solution of the apathetic attitude, as well as the problem of providing entertainment for school and community activities; plus allowing music to serve as a basic outlet for pupil energies and creative abilities.

Two basic problems confront the music educator in public relations: (1) the steps in setting up a public relations program, and how this program may be activated, and (2) some basic techniques that could be employed to insure success of the program.

In setting up a public relations program, the music educator may begin with a definite objective such as the purchase of band uniforms, or he may set out to simply win enthusiasm and good will for the musical organizations. If there is a school-community problem to be solved, he should recognize it frankly and construct his program towards a solution.

One of the standard avenues used with success in business and industrial relations in setting up a program is the formation of a public relations committee. Consisting of citizens performing a voluntary function with diverse backgrounds and
occupations, the members of this committee would work in the particular area where their special abilities or talents might bring favorable results. In all situations, any program must have the sanction and approval of the superintendent of schools and principal. In furthering plans for setting up a program, a sufficient budget should be provided, and if the music educator is not director, those whom he may designate should have complete authority in making decisions.

Industrial relations have provided many techniques which the music educator could activate into his own public relations program. Some of these are:

1. The Open House.
2. Signs, fairs, shows or exhibits.
3. Radio and television programs.
4. Publicity campaigns where letters, stickers or inserts are used.
5. Newspaper advertising.

Other public relations techniques which are exclusively musical and considered effective are:

1. The building of a "Music Guild" for the support of a regular Artist's Series.
2. The concert and competitive school music festival.
3. Community-wide musical contests.
5. Civic and alumni bands, choruses and orchestras.
6. Special applied music classes for adult beginners and advanced students.
7. Appearance of the band, orchestra or choir at various events, programs, parades or ceremonies.
8. Special classes in music appreciation for children and adults.
10. Appearance of various segments of the school music department at Rotary or Lion's Club meetings and shows.

Since publicity is the most vital element of public relations, the music educator should seek to employ as skillfully as possible any or all media of publicity to aid in his program. Chief among these are: (1) sound motion pictures, slides and filmstrips, (2) the telephone, (3) direct media such as letters, lapel buttons, and mail by postage meter with advertisement, (4) pamphlets and brochures, (5) newspapers, posters and signs.

In cultivating various elements of the community to support his public relations program, the music educator must assume responsibilities and unremunerative tasks outside of his
regular duties. While school authorities expect and appreciate teachers whose moral standards are above question, they also expect and appreciate the educator who can influence persons within the community to actively participate in school projects. This is especially true in music education, for the music supervisor or teacher should support and share in certain community projects or endeavors.

Most of these projects may be termed as publicity ventures, and have been mentioned in this chapter. Speaking broadly, they cover participation of the music educator and the school music department in community affairs such as parades, civic orchestras and choruses, or as a leading figure in the Artist Series. Generally, the music educator would identify himself with certain social, political and religious groups. Especially needed would be his help in raising standards of his church choir.

It is no secret that school administrators desire band and choral directors not only with a high degree of musical ability, but with plain common sense as well. Often, communities fail musically because the teacher, overly-anxious to develop his program, is unable to negotiate successfully with those in authority. Administrators, consequently, often hire persons
with limited musical knowledge and background in order to prohibit quarreling and other unfortunate incidents that mar the efficiency of a smoothly-operated school system.

The music educator in building his public relations program must first turn his attention away from personal problems. In order to successfully do this his home life, moral, spiritual, and intellectual values should be of such calibre as not to contribute to decay of his program or the rising of animosities. Many communities await a music educator with both ability and a psychologically sound philosophy of community music leadership.

The person who achieves leadership must be motivated by the social significance of music. He must realize that there is more to community music than the Artist Series; he must be challenged by a vision of the possibilities inherent in a program of community-wide music which involves active participation by many groups.

Finally, the music educator must make as many as possible of his pupils enthusiastic about music; he must lead them, as far as he can before they leave school, to an ever-developing taste; he must train them to want to take part in making music with other people because of the fun of doing it; and he must
give them worthy standards of performance, and yet produce such work with them that they will feel justifiably proud of their achievements.
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