Outline

I. Building a Public Relations Program
   A. Communication is key!
   B. Proactive advocacy instead of reactive advocacy
   C. Tools for Promotion
      i. Self-study
      ii. Fact Sheet about program
      iii. Media Lists (local)
      iv. Other lists – PTO/BoE members, music supervisors, school newsletter editors, arts-related group leaders, PR & ad firms, banks, charitable org’s
      v. Planning Calendar
      vi. NAfME website
   D. Parents Groups
      i. Don’t do it alone, involve the parents
      ii. Booster organizations
      iii. Can be called upon to speak for the benefits of music ed
      iv. Notify parents when vocal support for the music program is needed
   E. Print Media Relations
      i. Some schools have media specialists, but most have the teachers send materials to media outlets.
      ii. Make it attractive, short, and to the point.
      iii. Have contact info for the media people
      iv. Use photos—HQ, up close shots
   F. Radio and TV Broadcasts
      i. Personal contact is useful
      ii. Send a letter and visit in person
      iii. Some offer public service announcements for free
      iv. Broadcasting concerts: be aware of recording procedures
      v. Cable TV people speaking about the music program or music ed in general
   G. Community Support
      i. Local performances, perhaps at churches
      ii. Demonstrate the classroom learning process in public
      iii. Flyers and pop up performances
   H. Administrative Support
      i. Year end report with facts and figures, achievements, goals, out of school hours
      ii. Invite to performances
iii. Work with school counselors so they’ll be positive to students trying to schedule classes
iv. Be cooperative and professional

I. Teacher Support
   i. Good relations with other teachers
   ii. Let other teachers know of schedule conflicts well in advance
   iii. Perform in school assemblies
   iv. Teachers as chaperones on trips or helpers for music programs

J. Arts Organizations
   i. Belong to arts advocacy organizations
   ii. Collaborate on projects
   iii. Credit the arts agency when collaborating
   iv. Alliance for Arts Education, Education Dept., JFK Center for Performing Arts, Washington DC
   v. National Federation of Music Clubs

K. Music in Our Schools Month
   i. 1975—NafME
   ii. World’s Largest Concert—children across America sing in a nationally televised sing-along concert
   iii. Contact gov’t officials
   iv. Include MIOSM on calendars of chambers of commerce, telephone companies, and banks

II. The Choir Newsletter
A. Communicate important info about upcoming events
B. Can delegate to someone other than the director
C. Logo for choir
D. Make it in columns and boxes to look nice
E. Newsletter Contents
   i. Information about contributors
   ii. Use the internet
   iii. Promote current school choral events and performances
F. Fine Arts Calendar
G. The Printed Product
   i. Check for errors
   ii. Keep a database for names of recipients
   iii. Include local arts groups and nearby college music faculty on this list

III. Recruiting Choristers
A. Advertise the Choral Program
   i. Open to all students who want to sing
   ii. Posters
   iii. School newspaper
B. Speak with School Guidance Counselors about the Choral Program
   i. Point new students your way
   ii. Excessive study hall students!
C. Keep Schedule Conflicts to a Minimum
   i. Avoid single-section class times
D. Teach Singing in General Music Classes
   i. ID prospective choristers who enjoy singing
   ii. Everyone can do it!
E. Lay the Groundwork for Choir Recruiting in the Elementary Grades
   i. Take a small group to the elementary school for information
   ii. Demonstrate individual voice parts and group singing
   iii. Clear with admins
F. Recruit Students from Study Halls
   i. Give a short presentation to the study hall
   ii. Ask if any of them are bored and would like an exciting experience
G. Choose an All-School Musical with a Large Chorus
   i. Open to more than just the choirs
H. Solicit Recommendations for Choir Membership from Students
   i. Audition should be stress-free, just listening to them singing
   ii. Actually talk to these students in person
I. Maintain a Feeder System from MS to HS
   i. Boys will feel more comfortable transitioning from MS choir to HS choir as a group, peer pressure in a positive way
   ii. MS teacher and HS teacher have same goals and views
J. Build Rapport with School Athletic Coaches
   i. It’s not a competition between music and sports
   ii. Attend sports events, make your presence known
   iii. Offer to sing for sports events
K. Work Closely with Band and Orch. Directors
   i. Resolve schedule conflicts
   ii. Do not vie for students
L. Encourage Male Singers
   i. Rehearse boys as a group separate from girls
   ii. “A workshop for boy singers”
   iii. Lit for boys
   iv. Interaction with collegiate male singers
   v. Rehearsal atmosphere that is inviting and interesting
M. Keep Males Singing During the Voice Change
   i. Smoother transition when singing during the change
IV. Using Standardized Tests
   A. Musical IQ/Aptitude
   B. Identify talented musical students who are not in programs
   C. Edwin E. Gordon
      i. Early developmental period up to age 9, then it is mostly static for musical aptitude
      ii. Provide rich musical activities
      iii. Daily exposure to music
      iv. Only for purchase from institutions, not individuals
   D. Audie
      i. Another developmental musical aptitude test
   E. Primary Measures of Music Audiation (PMMA)
i. For younger students
F. Intermediate
   i. Grades 3-6 who have had a fair amount of exposure to music
G. Advanced
   i. Grade five, but more appropriate for secondary and college students
   ii. Three scores—tonal, rhythm, and composite
H. Musical Aptitude Profile (MAP)
   i. Original test of stabilized musical aptitude by Gordon
   ii. Age 9-HS
   iii. Long test; 3 40 minute sections
I. The Iowa Tests of ML
   i. Aptitude is potential, this tests achievement
   ii. Two parts rhythm and tonal
   iii. Listening, reading, and writing
J. Valuable information about guidance and recruitment of students

Discussion

Unfortunately for music educators, our job may never be completely secure due to society’s view of music education. However, it is in our hands to change this attitude. This chapter contains valuable information on how to promote our choral groups and change the current climate for music education. We must be daily advocates for our own programs and recruit new singers from all sorts of places. To establish our organization’s reputation, we must utilize a plethora of resources and outlets. Public relations and communication from the choir director and other music organizations are key to a program’s success. Additionally, this chapter includes valuable information on how to write a choral newsletter to keep our community in the know about choir events and happenings. Lastly, the information regarding standardized music testing is not well-known, but can be valuable to recruiting students and forming curriculum plans in the future.