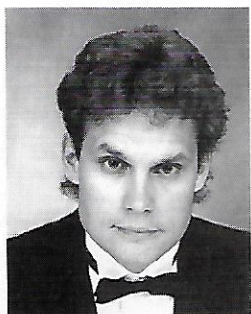


# Members Speak Out

**What steps have you successfully taken to heighten awareness of or support for your school's music program and activities?**



**Anthony J. Susi is the band director at Coventry High School in Coventry, Connecticut.**

I like to take the "Marketing 101" approach to promoting music education in the schools. The first step is to know your "consumers." As I see it, there are two populations you need to target equally: the entire school community (students and staff, K-12) and the citizens (the taxpayers). When giving a performance, you need to program your selections to satisfy your respective audience's taste as well as your own educational objectives. For example, when your secondary school ensemble goes on its annual assembly tour of your elementary schools, the program should contain a selection that is well known to the youngsters. This will spark the children's interest and give them something they'll remember to tell the family about when they get home. When your jazz band gives its annual performance at the local retirement home, your program should contain some jazz standards that the seniors can relate to. A balance of audience-pleasers is essential to step 1.

Step 2 of "Marketing 101" is advertising. You can't rely on word of mouth to promote your activities or students' musical accomplishments. For my school community, I get the word out through the school newspaper, the music booster club newsletter, PA announcements, faculty meetings, special board of education meeting presentations, school assemblies, and hallway bulletin boards.

I spread the word all over town using regional newspapers, radio, public access tele-

vision, posters, band T-shirts and jackets, and sales of compact disc recordings of the band. I've learned to delegate some of these responsibilities to members of our band booster club and student band council so that they do not interfere with my daily lesson planning.

The bottom line is that you have to make your music program visible (and audible!) to as many people in your community as you can. It's okay for you to toot your own horn, because the students are the ultimate beneficiaries.



**Margaret Campbell-Holman is the music teacher and choral director for the W. O. Smith Nashville Community Music School in Nashville, Tennessee.**

There is always a need to share and educate beyond the walls of our classroom when it comes to the value and impact of the music program. My ability to promote the music program varies depending on my time, energy, and volunteer resources (parents and cooperating faculty). Promotion also must not become more important than the program itself. So if promoting my music program distracts me from curricular implementation of quality performance and cognitive development, there is a need to rethink and possibly scale back my efforts.

I focus my promotion efforts on four levels or groups of people: the school itself, the community immediately surrounding the school, the school district or city, and the regional/national community.

Awareness activities in the school can be as simple as volunteering to lead a segment of staff development during faculty in-service days or planning a field trip that is based on