

A Survey of the Current Financial Trends in American Adult Community Bands

by

Bryan Raya

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Graduate Supervisory Committee:

Gary Hill, Chair  
Roger Mantie  
Jason Caslor  
Jody Rockmaker  
Wayne Bailey

ARIZONA STATE UNIVERSITY

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## ABSTRACT

The purpose of this study was to collect specific data concerning the use of financial resources from extant adult community bands that are members of the Association of Concerts Bands (ACB). An adult community band is defined as an ensemble consisting primarily of amateur adult woodwind, brass, and percussion performers, the majority of whom are not satisfying school, college, or military requirements through participation.

This investigation comprises two main parts: 1) a perusal of the development of adult community bands within the overall history of bands in the United States, including, when possible, financial aspects of their operations; and 2) an examination of financial trends in ACB organizations, as illustrated by survey data.

An electronic survey was designed to examine six questions: 1) what are the budgets of today's community bands, 2) how do bands compensate their staff and personnel, 3) where are bands spending their money, 4) what are their sources of income, 5) how are their current financial trends different than Peter Martin's 1983 study on community bands, and 6) are there trends in regards to their expenses, revenues, bands' longevity, and locations? In order to make more accurate conclusions, the author divided bands into five classes, based on their financial structure, to analyze and compare data.

Five major trends were observed: 1) current adult bands are usually non-profit organizations that list monetary compensation for their conductors on their Annual Operating Budget (AOB), 2) fifty-four percent (54%) of bands with an AOB spend between \$4,000 and \$19,999, 3) after adjusting for inflation, monetary compensation has remained nearly the same over the last thirty-four years, 4) music is the most common

expense among adult bands, and 5) since 1983, the number of bands reporting government funding as a revenue source has decreased.

## DEDICATION

To my mother and father, Sindi McGuire and Ernie Raya. Always supportive of me, my dreams, and my goals.

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# CHAPTER 1

## BACKGROUND

### **Introduction**

Community bands have a deep-rooted history in the United States. For the last 150 years, such bands have enriched the cultural life of their communities, provided opportunities for musical development, and served as a source of entertainment for many Americans. After World War I, the number of professional bands in America decreased due to myriad of technological and cultural factors, such as the emergence of radio and the rise of school bands. The wind band landscape shifted from that of community and professional bands, to a focus on music education, which resulted in bands being founded in most public schools and institutions of higher learning. However, as music education developed and flourished during the twentieth century, the need for adult musical outlets also increased. Consequently, many communities throughout America have maintained adult bands or formed new groups, giving adults a musical outlet beyond their adolescence. As a result of today's economic and cultural environment, community bands, like many arts organizations, often face logistical and financial challenges. The purpose of this study is to assess these bands' financial trends in 2016.

### **Need for Study**

Community bands' organizational structures are influenced by their finances. Logistical and practical requirements for bands include, but are not limited to: equipment, rehearsal facilities, stipends to musicians and/or support personnel, publicity, and musical purchases. These factors must be accounted for through monetary payments, donations, or a combination of both. Such costs can accumulate and usually encourage organizations

to utilize various methods of procuring funds, including ticket sales, membership dues, donations, sponsorships, and grants. Discovering how similar or dissimilar these various organizations operate while maintaining themselves as viable community musical groups has the potential to help adult bands strengthen their organizations, promote the development of new bands, and reinvigorate groups that have declined.

### **Definition of Terms**

A **band** is a “musical ensemble consisting of the standard woodwind, brass, and percussion instruments. Adjectives, such as circus, college, concert, military, parade, symphonic, or town, denote specific functions, often implying instrumental combinations and usages.”<sup>1</sup>

Peter Martin conducted a survey of community bands in 1983, and he defined a **community band** as

[a]n ensemble consisting primarily of adult woodwind and percussion performers, the majority of which are not satisfying school, college, or military requirements through participation...[that] is active for a minimum of two months a year, during which time it presents at least one public concert.<sup>2</sup>

For the purpose of this study, the author also defines community bands as,

A group of people (adults and school age children) who play in a band in a particular community for the enjoyment of those participating and to provide musical entertainment for the citizens of that community...The

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<sup>1</sup> Raoul F. Camus, "Band," *Grove Music Online, Oxford Music Online*, Oxford University Press, accessed January 20, 2017, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/A2252742>.

<sup>2</sup> Peter Martin, “A Status Study of Community Bands in the United States” (Ph.D. diss., Northwestern University, 1983), 10.

term “community band” may include bands that have “civic”, “civilian”, or “municipal” in their titles.<sup>3</sup>

The author also adds the titles of “brass,” “town,” “amateur,” and “semi-professional” bands to this list. Rodney Miller’s master’s thesis on community bands clarifies the term **semi-professional** ensembles as “bands that hold auditions for placement in the band and pay their members for performing. However, the amount that is paid is not enough to sustain their livelihood.”<sup>4</sup>

A **professional band** is defined by Miller as “an ensemble that pays their members enough money to sustain their lives and that the amount paid to them for performing on their instrument is their primary source of income.”<sup>5</sup>

The term **professional** denotes a specific activity of a person or organization for which they receive pay or compensation as their main source of livelihood and/or means of operation. Examples would include a “professional musician” or a “professional band.”

**Amateur** is a term used to describe an individual who engages in a specific activity as a pastime, rather than as a profession or organization that foster an activity without the intent of making a profit. Amateur is not used to describe the level of competence or skill of an individual or an organization.

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<sup>3</sup> Rodney Miller, “The Impact of the American Community Band on Music Education” (M.M. thesis, Cleveland State University, 2008), 3-4, accessed January 11, 2017, <http://engagedscholarship.csuohio.edu/etdarchive/380/>.

<sup>4</sup> Ibid., 4.

<sup>5</sup> Ibid.

An **Annual Operating Budget** is an annual budget that contains estimated and/or actual total values of resources required for the performance of the operation, including reimbursable work or services for others.

**Monetary compensation** is pay that is not guaranteed, but likely anticipated, depending on resources. Examples include: base salary/stipends paid at a predetermined rate; one-time service fees and monetary (cash) rewards, such as a bonus, contingent on achieved results; and variable unofficial amounts such as "passing the hat around the membership."

**Non-monetary compensation** includes benefits such as free or discounted parking, discounts to restaurants and gyms, mentoring programs, tuition assistance, and childcare. A benefits plan is designed to address a specific need and is often provided in a non-cash form.

### **Method of Study**

The research consisted of two main parts: 1) a glance at the history of American adult community bands, including financial aspects of their operations, and the historical role the Association of Concert Bands (ACB)—an organization aimed at fostering concert band music through performance, education, and advocacy—has played; and 2) a survey administered and analyzed to identify financial trends in today's ACB organizations. The survey encompassed a concise set of questions pertaining to the financial aspects of each organization, including logistical expense requirements and the procurement of monetary support.

The survey was designed to examine six questions: 1) what are the budgets of today's community bands, 2) how do bands compensate their staff and personnel, 3)

where are bands spending their money, 4) what are their sources of income, 5) how are their current financial trends different than Peter Martin's 1983 study on community bands, and 6) are there trends in regards to their expenses, revenues, bands' longevity, and locations? In order to make more accurate conclusions, the author divided bands into five classes, based on their financial structure, to analyze and compare data.

Survey results were compiled and cross-compared with specific objectives to investigate the previous questions. Data are presented in charts and graphs that visually represent financial trends and further clarified with written descriptions and annotated findings. The summary and conclusion of this study aims to be the foundation of a resource to help educators, directors, and community members understand the financial and logistical state of community bands in today's environment.

### **Delimitations of Study**

The delimitations of this study include: 1) in-depth discussions on the financial trends of professional bands, military bands, and school bands are beyond the scope of this project; 2) remuneration for professional musicians, educators, and organizational leaders is outside the parameters of this study; 3) sources of historical data are limited to previous studies, books, and articles available to the author; 4) due to the sensitivity of organizational finances, exact dollar amounts were not collected in the survey.



## CHAPTER 2

### HISTORY, INFLUENCE, RESEARCH, AND PRIOR FINANCIAL TRENDS

The aim of this chapter is to briefly describe American band history with an emphasis on adult community bands and their finances. The history of adult community bands is hard to determine, as the term “community band” has consistently evolved throughout American history. For the purpose of this research, the focus was on examining the financial patterns of historic adult bands via extant research. To accomplish this, the author has broken this chapter into seven sections. The first six sections encompass a time frame: 1) pre-American revolution to 1798, 2) 1798 to 1860, 3) 1860 to 1910, 4) 1910 to 1945, 5) 1945 to 1980, and 6) 1980 to 2016. The final section is a financial review of Peter Martin’s 1983 study on community bands. Early sections, (1 thru 4), examine the factors influencing the development of bands, as well as specific financial patterns illustrated in previous research. Later sections (5 thru 7) address more research and financial trends.

#### **Pre-American Revolution to 1798**

America’s European heritage provoked the functional usage of bands. The first type of band, consisting of a snare drum, fife, bagpipe, or some other instrument to provide a melody, was for “field music”—i.e., to play cadences and give orders and signals to soldiers. The second type of band was the “band of music,” whose function was to play for civic events and ceremonies.<sup>6</sup> By the end of the eighteenth century, the

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<sup>6</sup> Keith Polk, et al, "Band (i)," *Grove Music Online, Oxford Music Online*, Oxford University Press, accessed January 13, 2017, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40774>.

band director and historian, Richard Goldman, credited the French bands for having significant influence on the modern wind band between 1795 and 1810.<sup>7</sup>

In contrast to the established European societies of the eighteenth century, the United States' early years lacked the social system requisite to support a strong professional or amateur arts culture. In his doctoral dissertation on early amateur American music, one of Benjamin Compton's conclusions stated:

[I]acking an urban center for the centralization of schools and cultural activities, ... a system of traveling tutors for various subjects, including music, was developed. The tutors were guests of families for a period of two to four days at a time at intervals of three to six weeks. The room and board provided were considered to be part of the payment for services.<sup>8</sup>

Since the structure and operation of many community groups was informal, there is little financial documentation of amateur bands during the early years in America. Further research concerning specific information on financial data of wind bands and their musicians is needed.

As America became more developed, the function of bands also evolved. As the needs of the American public changed, the musical ensemble structure reflected these currents; more organized financial systems, aimed at supporting music that contributed to society, evolved.

### **1798 to 1860**

At the beginning of the nineteenth century, American bands began developing away from their two basic functions of "field music" and the "band of music" to a varied

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<sup>7</sup> Richard Franco Goldman, *The Wind Band* (Boston: Allyn and Bacon, 1961), 25-26.

<sup>8</sup> Benjamin R. Compton, "Amateur Instrumental Music in America, 1765 to 1810" (Ph.D. diss., Louisiana State University and Agricultural and Mechanical College, 1979), 39, accessed December 29, 2016, ProQuest Dissertations Publishing.

use of more civilian bands. During the first half of the nineteenth century, bands experienced a period of tremendous growth. One of the first officially organized bands in America was the United States Marine Band, which was founded in 1798. The formation of the Marine Band motivated the creation of other military bands such as the Salem (Massachusetts) Brigade Band in 1806.<sup>9</sup>

During this time period, major innovations in the design of woodwind and brass instruments further contributed to the emerging culture of bands. Brass innovations such as the keyed bugle (1810), piston valve (1815), and three-valve brasses (1830) combined with woodwind improvements and inventions, like the woodwind key-ring (1808), the 13-key clarinet (1810), and the saxophone (1840), expanded the capabilities of wind instruments.<sup>10</sup> This allowed for bands to continue thriving in the military locale, but also spurred the development of bands in the community setting.

Following the model of military bands, civilian groups were formed in various communities throughout the United States. This can be seen with the start of the first professional band in 1825, The Independent Band of New York, led by the Dodworth family—Thomas, Allen, and Harvey. This band became the famous “Dodworth’s Band,”<sup>11</sup> and it became the standard to which other bands aspired. For example, in 1828, the first civilian band emerged in Allentown, Pennsylvania.<sup>12</sup> While the popularity of bands can be attributed to instrumental advancements, European immigrants also brought

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<sup>9</sup> Frank Battisti, *The Winds of Change* (Galesville, MD: Meredith Music Publications, 2002), 6.

<sup>10</sup> *Ibid.*, 5.

<sup>11</sup> *Ibid.*, 6.

<sup>12</sup> Richard K. Hansen, *The American Wind Band: A Cultural History* (Chicago, IL: GIA Publications, 2005), 215.

their band traditions to the United States, including the use of bands during social occasions, along with countless transcriptions and arrangements of popular, folk, and light music.<sup>13</sup>

In addition to immigrants influencing their local communities, future musical icons, such as Antoine Jullien and Patrick Gilmore, began their cultural impact in the United States after their immigration. The writer, H. W. Schwartz, described Jullien as, “a prolific creator of novelty in interpreting, conducting, and promoting music.”<sup>14</sup> Monsieur Jullien probably influenced Gilmore as well, with his grand performances in the New England area.<sup>15</sup> By the time Gilmore changed the name of the Boston Brass Band to Gilmore’s Grand Boston Band in 1859, he attracted large audiences through his highly publicized concerts and ability to play music for a wide range of events.<sup>16</sup> This rise of professional bands had a direct influence on the creation and popularity of community town bands for the rest of the nineteenth century.

Some documentation of financial specifics during this period has become available for analysis. Polly Middleton’s research on bands in Indiana showed financial support for ensembles including a close relationship between Indiana College (later the University of Indiana) and the community.<sup>17</sup> By the 1850s, possibly two or three different bands performed in the Bloomington community. Records exist of payments between \$10

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<sup>13</sup> Battisti, *The Winds of Change*, 4-5.

<sup>14</sup> Harry W. Schwartz, *Bands of America* (Garden City, NY: Doubleday and Co, 1957), 16.

<sup>15</sup> *Ibid.*, 16.

<sup>16</sup> Hansen, *The American Wind Band*, 36.

<sup>17</sup> Polly K. Middleton, “The Bloomington Town Band and Indiana University Band 1818-1898: How Community Music Informed the Development of University Music” (Ed.D. diss., University of Illinois at Urbana-Champaign, 2012), 61-80, accessed January 11, 2017, ProQuest Dissertations Publishing.

to \$25 per performance to these bands, thus providing evidence for a consistent demand for these groups.<sup>18</sup> Evidence shows the funds were used for instruments, music, and uniforms. Early bands in Minnesota were largely driven by the individuals in the community. As described by the scholar, Clayton Tiede, “[o]ur first community bands, at least in Minnesota, were truly the product of civic groups, civilian organizations, or personal enterprises.”<sup>19</sup> The Great Western Band was one of the most popular early bands in Minnesota and remained active throughout the nineteenth century.<sup>20</sup> Tiede states:

[m]onetary remuneration was, of course, an understandable attraction, but to the majority of the members it remained secondary. At first, nearly all of the musicians were amateurs and were, therefore, engaged in other professions for their primary source of income.<sup>21</sup>

This band was not part of a military organization, an ethnic society, or a tax supported organization.<sup>22</sup>

Studies also show instances of bands in other states with similar financial patterns including Iowa, Rhode Island, and Maine. Music in Davenport, Iowa was first supported in the 1830s by the prominent citizen, Antonie Le Claire. In the 1840s, the Davenport Band was formed; Le Claire presented a bill to the city council to buy instruments for the

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<sup>18</sup> Middleton, “The Bloomington Town Band and Indiana University Band 1818-1898,” 87-97.

<sup>19</sup> Clayton H. Tiede, “The Development of Minnesota Community Bands During the Nineteenth Century” (Ph.D. diss., University of Minnesota, 1971), 10, accessed January 9, 2017, ProQuest Dissertations Publishing.

<sup>20</sup> *Ibid.*, 20-21.

<sup>21</sup> *Ibid.*, 21.

<sup>22</sup> *Ibid.*

band, but his bill was rejected.<sup>23</sup> While citizens supported music in Davenport, the local government was hesitant to officially support a band.

Similar to the Davenport Band, the Providence Brass Band (later The American Band) was formed in Rhode Island from the support of prominent citizens desiring a “good military band.”<sup>24</sup> The band’s ledger in 1847 reported the band earned \$1,559.50 over twenty engagements. This is approximately \$42,840 in today’s dollars.<sup>25</sup> The researcher, Francis Marciniak, acknowledged this was a respectable sum of money for this generation, but it was not enough for musicians to make a living.<sup>26</sup> Lastly, the Bangor (Maine) Band was established in 1859, and it is the only pre-American Civil War band that still exists in Maine.<sup>27</sup> According to the Bangor Band’s website, the band gained its first instruments from another disbanded band. In its first year, the group performed no less than sixty engagements, and soon, instruments were replaced with support and sponsorship of a local women’s club.<sup>28</sup>

During this period, bands consistently spent monies for instruments and music, but evidence is varied regarding compensation for musicians and conductors. Financial

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<sup>23</sup> William F. Betterton, "A History of Music in Davenport, Iowa before 1900" (Ph.D. diss., State University of Iowa, 1962), 23-24, accessed January 20, 2017, ProQuest Dissertations Publishing.

<sup>24</sup> Francis M. Marciniak, "The American Band of Providence / Francis M. Marciniak," *Journal of Band Research* 13, no. 1 (Fall 1977): 7, accessed January 12, 2017, <http://login.ezproxy1.lib.asu.edu/login?url=http://search.proquest.com.ezproxy1.lib.asu.edu/docview/1096471?accountid=4485>.

<sup>25</sup> Inflation Calculator, “Inflation Calculator,” *Inflation Calculator website*, accessed January 18, 2017, <http://www.in2013dollars.com/1847-dollars-in-2016?amount=1559>.

<sup>26</sup> Ibid.

<sup>27</sup> Gordon W. Bowie, “R. B. Hall and the Community Bands of Maine” (Ph.D. diss., University of Maine, 1993), 57-59, accessed August 11, 2016, ProQuest Dissertations Publishing.

<sup>28</sup> The Bangor Band, “History,” *The Bangor Band Website*, accessed January 18, 2017, <http://bangorband.org/history/>.

references rarely provide specific information, and they are usually only anecdotes in relation to other topics. While the research available generally lacks financial information, it has provided suggestions of bands' income and expenses during the middle of the nineteenth century.

### **1860 to 1910**

The well-known band director and scholar, Frank Battisti, quoted the historian, Lawrence Levine, "... the most popular and ubiquitous instrumental organization in the nineteenth-century America was the band, over 3,000 [bands]...existed on the eve of the Civil War."<sup>29</sup> Many civilian bands enlisted with military units, including local militias, at the onset of the American Civil War. Jack Felts noted in the *Journal of Band Research*, "[t]hese bands were financially supported by officers, civilians, the city, or units of militia, and some were self-supported."<sup>30</sup> As the war continued, good instruments for military bands became scarce, and Felts concluded, "the hardships, criticisms, and economical difficulties caused a sharp decline in both the instruments and personnel."<sup>31</sup>

Tiede argued there has been too much emphasis given to military bands and their contributions to band culture.<sup>32</sup> Due to the low pay of military bands, musicians were not of the best quality. While Tiede acknowledged Army bands were some of the first bands

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<sup>29</sup> Battisti, *Wind of Change*, 8.

<sup>30</sup> Jack Felts, "Some Aspects of the Rise and Development of the Wind Band During the Civil War," *Journal of Band Research* 3, no. 2 (Spring 1967): 30, accessed December 28, 2016, ProQuest Dissertations Publishing.

<sup>31</sup> *Ibid.*, 32.

<sup>32</sup> Tiede, "The Development of Minnesota Community Bands During the Nineteenth Century," 185-186.

to bring instrumental music and entertainment to the West, he argued the communities themselves helped spur higher quality bands.<sup>33</sup>

The support of the arts, including the development of bands during and after the American Civil War, can also be attributed to the large quantity of European immigrants still arriving in America after the 1860s. For example in Minnesota, considerable quantities of German immigrants influenced the development of bands and instrumental music in their communities, as evidenced by the substantial amount of public support towards musical ensembles.<sup>34</sup> Italian immigrants also brought their musical culture with them during the nineteenth century in the form of small community bands. These bands had long tenures in their communities provided by strong financial backing, which researcher Emma Rocco attributed to, “(1) the steel mills, the railroads, and the coal mines; (2) the social, political, and benevolent societies; and (3) the Catholic churches, especially the nationality churches.”<sup>35</sup>

The years following the American Civil War were a time for reconstruction in the United States, and bands had their own role in culturally rebuilding the nation. When Gilmore came back to Boston after the war, he started the model of the professional band, which, in 1866, David Wallis Reeves and the American Brass Band in Rhode Island followed.<sup>36</sup> Gilmore’s Boston “Peace Jubilees” in 1869 and 1872 were both major

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<sup>33</sup> Tiede, “The Development of Minnesota Community Bands During the Nineteenth Century,” 185-186.

<sup>34</sup> *Ibid.*, 182-185.

<sup>35</sup> Emma Scogna Rocco, *Italian Wind Bands: A Surviving Tradition in the Milltowns of Lawrence and Beaver Counties of Pennsylvania. European Immigrants and American Society: A Collection of Studies and Dissertations*. Eds. Timothy Walch and Edward R. Kantowicz (New York: Garland, 1990), 218-219.

<sup>36</sup> Marciniak, “The American Band of Providence,” 7.



musical achievements by any measure, and they garnered considerable attention for bands in America.<sup>37</sup> American and foreign professional bands toured America, performing in both major cities as well as smaller communities, and influenced the overall quality of music for future generations.

In addition to the influence of touring bands, the notion of parks in communities also began to ascend during the 1870s. Tiede described the citizens' desires for parks in their communities as part of the civic ideals present during the industrial revolution.<sup>38</sup> The culture of parks combined with touring bands would continue for the next few decades; the most notable of these touring groups was John Philip Sousa's band.

Sousa was the bandmaster with the United States Marine Band from 1880 to 1892. During his time with the Marine Band, he established the ensemble as the world's most famous band.<sup>39</sup> In 1892, John Philip Sousa resigned his position with the Marine Band and formed his own professional band. For three decades, his band performed all over the world and produced numerous future bandmasters who followed his lead, including Frank Simon, Arthur Pryor, and Herbert Clarke. Battisti described the Sousa Era (1880-1925) as the "Golden Age" of the American professional band.<sup>40</sup> Culturally, a movement rose throughout the country to support not only professional bands, but town bands as well.

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<sup>37</sup> Jon S. Nicholson, "Patrick Gilmore's Peace Jubilees" (Ed.D. diss., University of Michigan, 1971), iii-iv, accessed January 18, 2017, ProQuest Dissertations Publishing.

<sup>38</sup> Tiede, "The Development of Minnesota Community Bands During the Nineteenth Century," 42-43.

<sup>39</sup> Battisti, *The Winds of Change*, 9.

<sup>40</sup> Ibid.

All over the United States, town bands formed or restarted themselves after the American Civil War. In Bloomington, Indiana, many bands gained sponsorship from literary societies after the war.<sup>41</sup> Bands in Davenport, Iowa gained financial support through subscription concert series as well as societies such as the Davenport Turner Society.<sup>42</sup> In Robert Bruner's research of music in Cedar Falls, Iowa, he noted for one group, "band members received no tangible remuneration for their efforts."<sup>43</sup>

Several bands existed in Kansas by the 1880s.<sup>44</sup> Regarding financial support, early finances were from private funds, taxes, or a combination of both. Donations were generated from businesses, organizations, and individuals. Other forms of income in Kansas included, "gate receipts, payment for services rendered, dues from members of the bands, subscriptions, and special fund raising activities."<sup>45</sup>

Not all bands were successful after the American Civil War. After the Mankato band disbanded in Minnesota, an argument commenced through a series of editorials in the "Mankato Weekly Union" between a musician and the editor.<sup>46</sup> The main reason the band disbanded was because the ensemble received less money from paid performance

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<sup>41</sup> Middleton, "The Bloomington Town Band and Indiana University Band 1818-1898," 106-109.

<sup>42</sup> Betterton, "A History of Music in Davenport, Iowa, before 1900," 23-55.

<sup>43</sup> Robert Bruner, "A History of Music in Cedar Rapids, Iowa, before 1900" (Ph.D. diss., University of Iowa, 1964), 44, accessed January 20, 2017, ProQuest Dissertations Publishing.

<sup>44</sup> Chris Banner, "The Community Band in Kansas: A Longstanding Musical Institution," *Journal of the West* 22, no. 3 (July 1983): 36-46, accessed January 19, 2017, *America: History and Life with Full Text*, EBSCOhost.

<sup>45</sup> *Ibid.*, 39.

<sup>46</sup> Tiede, "The Development of Minnesota Community Bands During the Nineteenth Century," 63-67.

(\$300) than it had invested towards instruments and music (\$600).<sup>47</sup> In 1890, businessmen from Davenport, Iowa tried to organize a professional band of forty members using company stock worth \$3,000 with the intent of providing full-time work for members.<sup>48</sup> The band toured in Iowa, but the group was short lived, due to declining membership and the lack of employment opportunities for the band. Financial struggles are also displayed in town bands in Pennsylvania during this period.<sup>49</sup> Ensembles constantly reached out to the community for funding of large expenses such as instruments, uniforms, and music. These bands did not receive any official government support nor were they directly associated with any company. If these organizations did not constantly solicit for money, they had trouble maintaining their ensembles. By the end of the nineteenth century, considerations of consistent pay for professional musicians would further influence the future of amateur town bands.

The formation of musician's unions further complicated the relationship of musicians and their communities and likely resulted in differences of opinion, with respect to the financial worth of professional versus amateur bands. During the industrial revolution in the nineteenth century, organized labor movements developed for many trades and professions. Musicians were not an exception, and, beginning in the 1860s, many communities formed local musician's unions. Musicians in the 1880s and 1890s had to compete with foreign traveling ensembles, military bands, and musicians from

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<sup>47</sup> Tiede, "The Development of Minnesota Community Bands During the Nineteenth Century," 66.

<sup>48</sup> Betterton, "A History of Music in Davenport, Iowa, before 1900," 46-47.

<sup>49</sup> Kenneth Kreitner, *Discoursing Sweet Music: Town Bands and Community Life in Turn-Of-The Century Pennsylvania* (Chicago: University of Illinois, 1990), 175-179.

other cities.<sup>50</sup> Following a decade that saw multiple organizations negotiating for musicians, the American Federation of Musicians (AFM) was formed in 1896. By 1906, the AFM had 424 locals and 45,000 members including instrumental musicians, “who play for a living, either as leaders or as members of orchestras and bands, including all traveling musicians.”<sup>51</sup>

As the labor movement became established, evidence suggests varied types of relationships with unions. The first example, with the American Band of Providence, Rhode Island, illustrates union troubles in an incident during the summer of 1906.<sup>52</sup> At a civic event, a visiting fire department came with a non-union band. This resulted in the local musician’s union boycotting the event and instructing all union member bands to not march. All bands followed instructions except for Bowen Church and The American Band. This led to Church’s band being expelled from the union. After a lengthy publicized feud, band members eventually paid a fine and were reinstated into the musician’s union.<sup>53</sup> While this illustrates a negative experience between a band and a local union, union membership gave most organizations favorable performance opportunities.

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<sup>50</sup> George Seltzer, *Music Matters: The Performer and the American Federation of Musicians* (Metuchen, N.J.: Scarecrow Press, 1989), 1-10.

<sup>51</sup> *Ibid.*, 10.

<sup>52</sup> Francis Marciniak, “Bowen R. Church and the American Band: A New Era,” in *The Wind Band and Its Repertoire: Two Decades of Research as Published in College Band Directors National Association Journal*, ed. Michael Votta Jr. (Miami, FL: Warner Bros Publications, 2003), 211-216.

<sup>53</sup> *Ibid.*

Positive union influence can be observed at the 1904 World's Fair.<sup>54</sup> In agreement with the Musician's Mutual Benefit Association, musicians were paid no less than \$45 per week for "services of four hours each day, six days per week."<sup>55</sup> The lowest paid group, the Haskell Indian Band, was paid \$750 per week of service. The low pay, well below the \$45 minimum set by the association, could be a result of the band being a non-union amateur group that was not required to pay the set union wages. The large difference in compensation could also be attributed to the different expectations of citizens and businesses from either professional or amateur musicians.

In her master's thesis, Amanda Tester examined Phoenix bands from 1885 to 1920.<sup>56</sup> There were no permanent professional bands in Phoenix, only amateur bands. Touring professional bands earned money through contract agreements and ticket sales. Amateur musicians in Phoenix attempted to follow the same model of payment, but the public was resistant. Tester stated, "[d]espite the value that amateur musicians placed on their time, Phoenix's audiences differentiated between the labor value of professional performances and local performers, and paid accordingly."<sup>57</sup> She also noted,

[w]hile Phoenicians were willing to pay more for tickets for a concert by a professional traveling group, they valued their local bands differently. Audiences were willing to maintain local bands with music, instruments,

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<sup>54</sup> Terry Austin, "Bands at the 1904 World's Fair," in *The Wind Band and Its Repertoire: Two Decades of Research as Published in College Band Directors National Association Journal*. ed. Michael Votta Jr. (Miami, FL: Warner Bros Publications, 2003), 205-210.

<sup>55</sup> *Ibid.*, 206.

<sup>56</sup> Amanda Tester, "Putting into Music the Subjugation of the Desert: The American Band Movement in Phoenix, 1885-1920," (M.A. thesis, Arizona State University, 2016), accessed January 11, 2017, ProQuest Dissertations Publishing.

<sup>57</sup> *Ibid.*, 52.

and uniforms, but unwilling to pay the musicians themselves, leaving Phoenix's musicians at amateur status.<sup>58</sup>

Tester further stated, “[i]n exchange for the public’s support, business owners, and many private citizens, expected that bands would provide a certain number of free concerts for the community to attend.”<sup>59</sup> While the concept of free concerts was not new for town bands, Tester’s comments could be an indication of how communities approached funding professional and amateur bands.

In 1916, Peter Dykema wrote on the spread of community music in America at the turn of the twentieth century in *The Annals of the American Academy of Political and Social Science*.<sup>60</sup> He noted that some of the developments stemmed from organizations trying to make small profits from large amounts of people, but that most musical activities were initiated by “public-spirited citizens who furnish the entertainments, at their own expense or at cost prices, or the direct undertaking of the municipality itself.”<sup>61</sup> He also discussed the industrial band movement with companies, as well as newspapers, associations of commerce, rotary clubs, and universities. In any case, the ongoing evolution of town and community bands within American society was apparent. As different methods of funding emerged in the following decades, the cultural landscape changed for all musical organizations, including bands.

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<sup>58</sup> Tester, “Putting into Music the Subjugation of the Desert,” 52.

<sup>59</sup> Ibid., 53-54.

<sup>60</sup> Peter W. Dykema, "The Spread of the Community Music Idea," *The Annals of the American Academy of Political and Social Science* 67, no. 1 (September 1916): 218-223, accessed January 20, 2017, <http://www.jstor.org/stable/1013509>.

<sup>61</sup> Ibid.

## 1910 to 1945

The popularity of bands as entertainment in amusement parks and fairs reached a peak around 1910. In the next decade, “[a]udiences dwindled, siphoned off by the new attractions of the automobile, the phonograph, the movies, jazz, and vaudeville.”<sup>62</sup> The rise of other entertainment activities initiated a decline in professional bands as the public’s prominent form of leisure activity.

Other world and cultural events also influenced American band culture. When the United States entered World War I in 1917, the need for bands was similar to the American Civil War, and many musicians enlisted for military service, including John Philip Sousa.<sup>63</sup> After World War I, the automobile changed the entertainment habits of many Americans.<sup>64</sup> The rise of the automobile also made it more difficult for bands to travel by train; consequently, the cost of touring became too expensive, outweighing the profits earned from the dwindling park audiences in the American communities.<sup>65</sup>

While transportation changed, radio was also launching into society.<sup>66</sup> In 1919, the Radio Corporation of America (RCA) was established, and by the next year, Pittsburgh, Pennsylvania had the first commercial radio broadcast. It is estimated that by 1934, ninety percent of American homes had a radio.<sup>67</sup> Further cultural shifts were provoked by the recording industry, with its ability to allow consumers to listen to music

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<sup>62</sup> Schwartz, *Bands of America*, 270.

<sup>63</sup> *Ibid.*, 264-265.

<sup>64</sup> Hansen, *The American Wind Band*, 62.

<sup>65</sup> *Ibid.*, 63

<sup>66</sup> *Ibid.*

<sup>67</sup> *Ibid.*

anywhere. Akin to radio, recordings allowed greater amounts of music to be shared around the nation; it also changed *how* people listened to music. Records allowed music to be heard in the convenience of people's homes; travel was no longer required to hear music. Regarding musical tastes, listeners of radio overwhelmingly preferred the music of swing bands by 1934; jazz and swing music was more popular on radio than comedy, drama, symphonic music, band music, news, and variety shows combined.<sup>68</sup> The combination of developments in transportation, radio, and changing musical tastes contributed to the rapid decline of adult concert bands during the 1920s. By then, financial support had already shifted towards other musical endeavors including education.

Music education was on the rise during this time. According to the researcher Emil Holz, at the end of the nineteenth century, "the onrushing urbanization of American social life led to an increase in secondary school enrollments that more than quadrupled the number of students attending public high schools...between 1885-1910."<sup>69</sup> Increased enrollment led to an increased demand for activities available for students, including instrumental music. By 1923, the Music Supervisors National Conference began to recognize high school bands as a musical option in schools, thereby requiring class time and trained instructors. These events coincided with the end of World War I, when numerous military band veterans came home after the war, many of whom began teaching school bands.

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<sup>68</sup> Hansen, *The American Wind Band*, 64.

<sup>69</sup> Emil Holz, "The Schools Band Contest of America (1923)," *Journal of Research in Music Education* 10, no. 1 (Spring 1962): 3, accessed January 27, 2017, <http://www.jstor.org/stable/3343906>.



With the decline of professional bands in the 1920s, instrument manufacturers began to focus on schools by becoming a major lobbyist for music education.<sup>70</sup> In his book, *The Wind Band*, Goldman stated the shift in band culture was “not so much a musical revolution in band music as a social re-orientation. The primary aim of band music, except for a few remaining professional or community bands, can no longer be entertainment.”<sup>71</sup> By the end of the 1920s, along with music education and manufacturing, the United States experienced major economic and world events that affected American society for future generations.

During the 1930s and the Great Depression, Hansen acknowledged, “[g]radually the bands were phased out of existence.”<sup>72</sup> Hansen also stated, “[p]rofessional and some amateur bands could not overcome instabilities in the economy, or changes in daily American life and leisure due to the advancing technology and dominating revelations in taste in America.”<sup>73</sup> After the United States entered World War II in 1941, American bands developed during the conflict.<sup>74</sup> This included bands aimed at providing morale for soldiers and their families both at the home and abroad through live and radio broadcasted concerts; this growth would contribute to future developments of bands after World War II. While no single event created the dramatic shift in the function and popularity of bands after 1910, the collection of circumstances were factors in the further evolution of bands in America.

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<sup>70</sup> Holz, "The Schools Band Contest of America (1923)," 5-6.

<sup>71</sup> Goldman, *The Wind Band*, 6-7.

<sup>72</sup> *Ibid.*, 65.

<sup>73</sup> *Ibid.*, 64-65.

<sup>74</sup> *Ibid.*, 80.

Regarding the finances of bands during this period, successful organizations were funded in three main ways: large financial donors, corporate sponsorship, and city funds from taxes. Each type of funding had its own advantages and disadvantages and are briefly discussed below.

The first source of income, large financial donors, is evidenced by Kirby Jolly's study on Edwin Goldman and the Goldman Band.<sup>75</sup> Goldman formed his band in New York in 1911 and by 1924, the organization had financial troubles; therefore, Goldman approached Murray and Daniel Guggenheim for financial support. The Guggenheims spent at least \$76,000 a year on the band, and it is estimated that between 1924 and 1955, the family spent at least \$2,888,000.<sup>76</sup> Even though Goldman had financial support, his band was not a touring band as per previous business band traditions. Instead, Goldman saw radio as the medium of the future. Goldman believed "broadcasting is probably the greatest musical education medium in the world,"<sup>77</sup> Consequently, his band broadcasted concerts to millions of listeners.

Edwin Goldman was also famous for organizing and founding the American Bandmasters' Association (ABA) in 1929.<sup>78</sup> This organization was one of the earliest groups to promote band music and bands' artistic development beyond their function as entertainment ensembles. The founding of ABA was followed by the initiation of other professional organizations, such as the University and College Band Conductors

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<sup>75</sup> Kirby R. Jolly, "Edwin Franko Goldman and the Goldman Band" (Ph.D. diss., New York University, 1971), accessed January 11, 2017, ProQuest Dissertations Publishing.

<sup>76</sup> *Ibid.*, 95-97.

<sup>77</sup> *Ibid.*, 112.

<sup>78</sup> *Ibid.*, 116-119.

Conference in 1941 (later the College Band Directors National Association in 1947),<sup>79</sup> the National Band Association (1960),<sup>80</sup> and the Association of Concert Bands (1977).<sup>81</sup>

The next popular form of financial support was from corporate sponsorship. Industrial band growth came out of the industrial revolution with the first known band belonging to the Wheeler and Wilson Sewing Machine Company in 1855.<sup>82</sup> By 1929, it was estimated there were 625 business and industrial firms with active music programs in the United States.<sup>83</sup> One of the most famous industrial bands was the American Rolling Mill Corporation (ARMCO) Band from Middletown, Ohio. Band members were company employees; if they needed an instrument, the company would purchase it and take deductions from their paycheck.<sup>84</sup> Between 1921-1939, the ARMCO Band was one of the most popular bands in America, and it became a model for other industrial bands after World War I.

Herbert L. Clarke was a prominent musician during the “Golden Age of Bands” and later worked with the band from the Anglo-American Leather Company in

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<sup>79</sup> College Band Directors National Association, “Organizational History of CBDNA,” *College Band Directors National Association website*, accessed January 24, 2017, <http://www.cbdna.org/cgi-bin/about3.pl>.

<sup>80</sup> National Band Association, “About the NBA,” *National Band Association website*, accessed January 24, 2017, <https://nationalbandassociation.org/about/>.

<sup>81</sup> Association of Concert Bands, “Our History,” *Association of Concert Bands website*, accessed January 24, 2017, <http://www.acbands.org/Our-History.html>.

<sup>82</sup> Hoyt F. LeCroy, “Community-Based Music Education: Influences of Industrial Bands in the American South,” *Journal of Research in Music Education* 46, no. 2 (Summer 1998): 249, accessed December 28, 2016, <http://www.jstor.org/stable/3345627>.

<sup>83</sup> *Ibid.*, 249.

<sup>84</sup> Christopher L. Chaffee, “Music as Advertising: The Story of the Armco Band” (D.M.A. diss., University of Cincinnati, 2003), 33, accessed January 9, 2017, ProQuest Dissertations Publishing.

Huntsville, Ontario, Canada.<sup>85</sup> The owner was very interested in creating a company band, and he eventually offered Clarke a salary of \$15,000 a year to lead the band in 1918. This is equivalent to \$239,000 in 2016,<sup>86</sup> and it was too good an offer for Clarke to refuse. Though the industrial band model had some success, the biggest financial development for community bands after World War I was the formation of tax-funded municipal bands.

Municipal bands are direct descendants of town bands in communities. As local governments grew, the demand from the public to have free concerts sponsored by the government also increased. Though these city funds were usually small, many bands received these financial provisions for multiple decades until funding was either removed or received from another entity. Therefore, many of today's community bands were municipal bands at some point in their histories. In 1961, Goldman stated, "[i]t is sometimes difficult to draw the line today between the municipal and community band."<sup>87</sup>

Tax funded bands have evolved throughout the years with varied funding and legislation. Some bands existing before 1910 went through a transformation of financial funding to become a tax funded band. For example, the Franklin Band in New Jersey was receiving support from fundraisers and donations during the early 1910s, but it soon developed relationships with the New Jersey Zinc Company, fire department, and

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<sup>85</sup> James T. Madeja, "The Life and Work of Herbert L. Clarke (1867-1945)" (Ed.D. diss., University of Illinois at Urbana-Champaign, 1988), 183-199, accessed January 11, 2017, ProQuest Dissertations Publishing.

<sup>86</sup> U.S. Inflation Calculator, "Inflation Calculator," *U.S. Inflation Calculator website*, accessed February 5, 2017, <http://www.usinflationcalculator.com>.

<sup>87</sup> Goldman, *The Wind Band*, 134-135.

eventually, the city council.<sup>88</sup> By 1917, the band was splitting proceeds with the fire department during July 4th celebrations, and in 1918, the monies totaled \$1,045.93 before expenses.<sup>89</sup> By the end of the decade, the band started receiving monetary support, on average, of \$200 a year from the city council. By 1927, the recreation department was established, and it became responsible for the band as a line item on the city budget until 1936. By World War II, all money from the city was focused toward the war effort, and between 1942 and 1945, the Franklin Band received no funding from the city.<sup>90</sup> While some bands adjusted their financial funding like the Franklin Band, other bands were formed after local governments agreed to sponsor an adult band.

The researcher, Chris Banner, observed that the law in 1917 created in Kansas is almost identical to the famous Iowa Band Law written in 1921. He further described how the law operated and its effectiveness by stating,

[a] musical organization could be supported by a separate levy, and would be called a municipal, community or township band. This band was to be an ongoing organization because of its continuous funding which could not, by law, be transferred to some other department or fund. In this manner the organization had a foundation in the tax structure which gave an assurance of existing from one year to the next, an assurance so necessary to building and maintaining a quality performing group...Further, by having a separate levy, once passed it took an act of law to repeal it, as contrasted with a line item from general funds which could easily be dropped by the city officials.<sup>91</sup>

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<sup>88</sup> Carol L. Shansky, "A History of Two New Jersey Community Bands: The Franklin and Waldwick Bands" (D.M.A diss., Boston University, 2009), 116-128, accessed August 10, 2016, ProQuest Dissertations Publishing.

<sup>89</sup> *Ibid.*, 128.

<sup>90</sup> *Ibid.*, 162.

<sup>91</sup> Banner, "The Community Band in Kansas," 41.

Even though this law was eventually repealed in 1977, it allowed the formation of many bands in Kansas in the twentieth century such as the Manhattan Municipal Band, a band that is still active and supported by the city.<sup>92</sup>

Major George Landers is known as the lobbyist and writer of the famous “Iowa Band Law” of 1921, officially known as the Municipal Band Law.<sup>93</sup> The law stated, “municipalities with a population of less than 40,000 were authorized to levy a tax not to exceed 2 mills annually.”<sup>94</sup> Since the law’s inception, thirty-three states, and a least three foreign countries have replicated legislation comparable to the Iowa Band Law. Long Beach, California also took the initiative to pass its own levy to maintain a band.

One of the most successful municipal bands of this era was The Long Beach Municipal Band (LBMB). The current LBMB was formed in 1909, and during its first years, they were funded through subscriptions and donations.<sup>95</sup> By 1911, the city passed a referendum to provide \$20,000 (equivalent to approximately \$484,000 in 2016)<sup>96</sup> to help build a bandstand and pay for the band’s operational expenses. In 1923 they hired Herbert Clarke. Clarke was cautious, when it came to municipal bands, because in his opinion, “the municipal band tended to become the political toy of the city council, and the strength of support for the ensemble fluctuated as the membership of the council

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<sup>92</sup> Manhattan Municipal Band, “History,” *Kansas State University Website*, accessed January 27, 2017, <https://www.k-state.edu/band/mmb/history.html>.

<sup>93</sup> Loren N. Horton, "Landers, George W," *The Biographical Dictionary of Iowa*, University of Iowa Press Digital Editions, 2009, accessed January 22, 2017, <http://uiopress.lib.uiowa.edu/bdi/DetailsPage.aspx?id=218>.

<sup>94</sup> Ibid.

<sup>95</sup> Madeja, “The Life and Work of Herbert L. Clarke (1867-1945),” 201-206.

<sup>96</sup> U.S. Inflation Calculator, “Inflation Calculator,” *U.S. Inflation Calculator website*, accessed January 27, 2017, <http://www.usinflationcalculator.com>.

changed.”<sup>97</sup> Even though Clarke was hesitant, he accepted an offer from the LBMB, which consisted of a \$7,200 annual salary and executive control of the ensemble.<sup>98</sup> He urged the city council to expand funds and band membership to build a world-class organization. The city expended \$128,000 for municipal music in the 1924-25 fiscal year.<sup>99</sup> This is equal to almost \$1.8 million in 2016.<sup>100</sup> The group became a professional band, performing fifty weeks a year as well as creating a national reputation with radio broadcasts of concerts for the next twenty years. Researcher, James Madeja, concluded that the LBMB, “secured its place in American music history by demonstrating the enormous potential of strong municipal support for the arts.”<sup>101</sup> Bands have found success with a tax-funded model throughout the twentieth century, even though the financial amounts (after inflation) decreased in future generations. The municipal and industrial financial models allowed bands to survive difficult economic times, thereby laying the foundation for the development of new adult bands after World War II.

### **1945 to 1980**

After World War II, the influence of music education affected adult bands, as more articles appeared recognizing the need for more adult ensembles for school band graduates. In 1954, William Peterman’s study showed the possible influence of music

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<sup>97</sup> Madeja, “The Life and Work of Herbert L. Clarke (1867-1945),” 206.

<sup>98</sup> Ibid., 201.

<sup>99</sup> Ibid., 210-211.

<sup>100</sup> U.S. Inflation Calculator, “U.S. Inflation Calculator,” *U.S. Inflation Calculator* website, accessed January 24, 2017, <http://www.usinflationcalculator.com>.

<sup>101</sup> James T. Madeja, “Herbert Clarke and the Long Beach Municipal Band (1923-1943),” in *The Wind Band and Its Repertoire: Two Decades of Research as Published in College Band Directors National Association Journal*, ed. Michael Votta Jr. (Miami, FL: Warner Bros Publications, 2003), 201.

education on the growth of community bands after World War II.<sup>102</sup> One of Peterman's conclusions stated, "[g]raduates [of high schools] interested in music are in need of activities in which to participate in adult life."<sup>103</sup> Sixteen years later, Nancy Reich echoed Peterman's conclusions in the *Music Educators Journal*, stating,

[t]hose citizens who wish to include music in community activities... should utilize the excellent musical training available in high schools to form their own organizations of past and present music students...many citizens should be able to continue making and enjoying music all their lives, not merely in their high school years.<sup>104</sup>

John Paynter advocated for participation in community bands by former school band members in even more depth.

Paynter, founder of the well-known Northshore Concert Band and former Director of Bands at Northwestern University, wrote his article, "A Coordinated Band Program" in 1966, which constituted a strong push for adult music in America.<sup>105</sup> Paynter recognized the lack of community bands in the country compared to the thousands of former school band students. According to Paynter,

[t]he increase in leisure time, ample economy, the emphasis on adult education, a rebirth of interest in the arts (at least on the surface), and thousands of well-trained musicians leaving our colleges, should all

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<sup>102</sup> William J. Peterman, "An Investigation of Influences Contributing to the Post-School Musical Activities of Adults in the City of Milwaukee, Wisconsin" (Ph.D. diss., Northwestern University, 1954).

<sup>103</sup> Peterman, "An Investigation of Influences Contributing to the Post-School Musical Activities of Adults in the City of Milwaukee, Wisconsin," 116.

<sup>104</sup> Nancy B. Reich, "School Band vs. Community," *Music Educators Journal* 57, no. 2 (October 1970): 8, accessed January 29, 2017, <http://www.jstor.org/stable/3392836>.

<sup>105</sup> John P. Paynter, "A Coordinated Band Program," *Music Journal* 24, no. 2 (February 1966): 56-60, 70, accessed January 29, 2017, <http://login.ezproxy1.lib.asu.edu/login?url=http://search.proquest.com.ezproxy1.lib.asu.edu/docview/1290846333?accountid=4485>.



contribute the ingredients for the most fertile climate for adult bands in our history.<sup>106</sup>

Paynter developed a list of projects and studies aimed at investigating adult bands. One suggestion he made was, “a survey of current adult band activities and their means and success of support.”<sup>107</sup> While many of his recommendations have been conducted, few have examined community bands’ “means and success of support.”

The *International Musician*, the official publication of the American Federation of Musicians (AFM), issued a word-of-mouth report on municipal bands in 1962. While not complete, it said allocations ranged from \$1,000 to \$10,900 from cities.<sup>108</sup> Hubert Henderson attempted to survey municipal bands in 1964 in the *Journal of Band Research*.<sup>109</sup> The list was compiled from the AFM, and included 200 bands. Henderson pointed out the difficulty of making an accurate list because of the confusion between “community,” “municipal,” and “industrial” bands. His survey found little success, but the attempt helped foster community band research in following years.

In an article from the *Journal of Band Research* in 1970, Arthur Williams noticed the need for research of tax supported community bands along with a multitude of other topics for graduate research.<sup>110</sup> Soon after William’s article, a surge of academic studies dealing with community bands and related historical studies were undertaken. By the end

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<sup>106</sup> Paynter, "A Coordinated Band Program," 56.

<sup>107</sup> Ibid., 60.

<sup>108</sup> “Municipal Band Support,” *International Musician* 61, no. 2 (August 1962): 32-33.

<sup>109</sup> Hubert P. Henderson, “Report of the Municipal Band Survey,” *Journal of Band Research* 1, no. 1 (Autumn 1964): 34-41, accessed January 16, 2017, <http://login.ezproxy1.lib.asu.edu/login?url=http://search.proquest.com.ezproxy1.lib.asu.edu/docview/1312119347?accountid=4485>.

<sup>110</sup> Arthur L. Williams, "Band Research Topics Suggested for Graduate Study," *Journal of Band Research* 7, no. 1 (Fall 1970): 34-41, accessed January 29, 2017, <http://login.ezproxy1.lib.asu.edu/login?url=http://search.proquest.com.ezproxy1.lib.asu.edu/docview/1312125200?accountid=4485>.

of decade, Frank Cipolla compiled a thorough bibliography of dissertations on band topics up to 1979 for the *Journal of Band Research*.<sup>111</sup> His article includes other historical studies written in the 1970s; unfortunately, few are specifically focused on adult community bands. Outside the *Journal of Band Research*, smaller informal surveys and observations of community bands are found in *The Instrumentalist* during the 1970s including those by Frederic Boots,<sup>112</sup> Kenneth Neiding,<sup>113</sup> Nancy Scheller,<sup>114</sup> and William Briggs.<sup>115</sup>

Nancy Sheller's article in 1977 summarized previous articles from *The Instrumentalist* regarding surveys and interviews about community bands.<sup>116</sup> A list of 186 participating bands at the end of her article constitutes a respectable sample of ensembles surveyed. Regarding finances, her summary stated,

[t]he most frequently cited sources of income are city recreation departments, the Musicians Performance Trust Fund, ticket sales, donations from audiences and members, and fund-raising activities. A few bands are supported by local or state tax, one is sponsored by the city's newspaper and radio station, several are helped by the sale of advertising

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<sup>111</sup> Frank J. Cipolla, "A Bibliography of Dissertations Relative to the Study of Bands and Band Music," *Journal of Band Research* 15, no. 1 (Fall 1979): 1-31, accessed December 28, 2016, <http://login.ezproxy1.lib.asu.edu/login?url=http://search.proquest.com.ezproxy1.lib.asu.edu/docview/1312114086?accountid=4485>.

<sup>112</sup> Frederic Boots, "1971 Community Band Survey," *The Instrumentalist* 25, no. 9 (April 1971): 46. Frederic Boots, "Organizing a Community Band," *The Instrumentalist* 24, no. 7 (February 1970): 40-42.

<sup>113</sup> Kenneth Neidig, "A Survey of Community Bands in the U.S.," *The Instrumentalist*, vol. 30, no. 4 (November 1975): 40-47.

<sup>114</sup> Nancy M. Scheller, "A Second Look at America's Community Bands," *The Instrumentalist* 31, no. 6 (January 1977): 30-36.

<sup>115</sup> William G. Briggs, "And the Band Played On," *The Instrumentalist* 31, no. 6 (January 1977): 36-37.

<sup>116</sup> *Ibid.*, 30-36.

space in their printed programs, and two receive support from groups such as the Rotary and Elks.<sup>117</sup>

She also mentioned a common source of financial backing was from community colleges. These institutions also provided rehearsal space, instruments, music, and equipment. She found most band members were not paid, but “some of these bands do pay their directors.”<sup>118</sup> While the article does not give any specifics on budgets or dollar amounts, it does provide some evidence of some of the financial trends from a large sample of community bands in the 1970s.

In the summer of 1977, the same year Scheller wrote her article, the first gathering of organizers interested in forming an association to promote adult concert bands took place.<sup>119</sup> The original name of the organization was the Association of Concert Bands of America (ACBA). Early founders thought to have a body that conducted and advocated for the following: surveys, workshops, conferences, maintain active community band rosters, obtain funds for band projects, and encourage the reprinting of band literature. Within two years, the association became an official national organization; further contributions of the ACBA (eventually the ACB) will be discussed later.

One of the most successful community bands to start after World War II was the Northshore Concert Band. Its long history and success has been documented by William Carson in his book, *On the Path to Excellence: The Northshore Concert Band: Paynter*,

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<sup>117</sup> Scheller, “A Second Look at America’s Community Bands,” 32.

<sup>118</sup> Ibid., 32.

<sup>119</sup> Del Eisch, *The First Quarter Century* (Gainesville, FL: Association of Concert Band, 2003), accessed January 12, 2017, <http://www.acbands.org/Default.aspx?PageID=5965860&Error=Thank+you+for+logging+in>.

*Buehlman, and Beyond*.<sup>120</sup> The band is still active, and they have served as a model for other community bands by providing numerous resources for community bands including: sample grant proposals, fundraising letters, marketing materials, and an example for volunteer structure.<sup>121</sup> The organization also created a handbook in 1979, *The Community Band: A Manual of Organization and Operation*.<sup>122</sup> This manual, available in print and as a digital file, provides methods of starting and maintaining a community band. The handbook covers topics such as membership, facilities, budgets, and financial management. The manual also has a section on whether to compensate musicians. It briefly discusses pay in relation to local musician's unions, as well as how the paying of members can affect the dynamic of a community band. In addition to the Northshore Concert Band's contributions, other studies by scholars and community band members during these years helped stimulate further research and advocacy in the following decades.

### **1980 to 2016**

Many recent articles address demographics, reasons for participation, health benefits, and status studies of community bands. In the *Journal of Band Research*, Mark

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<sup>120</sup> William S. Carson, *On the Path to Excellence: The Northshore Concert Band: Paynter, Buehlman, and Beyond* (Galesville, MD: Meredith Music Publications, 2003).

<sup>121</sup> Northshore Concert Band, "Community Band Resources," *Northshore Band Website*, accessed January 29, 2017, <http://www.northshoreband.org/resources/>.

<sup>122</sup> Northshore Concert Band and John Paynter, *The Community Band: A Manual of Organization and Operation* (Wilmette, IL: American Music Conference, 1979).

Fonder compiled a list of dissertations related to wind bands between 1979-1992.<sup>123</sup> Only a handful of these papers dealt with adult music making and its history in the United States, but since then, interest in research in community bands has dramatically increased. Debbie Rowher, a Professor of Music Education at the University of North Texas, compiled a list of studies and articles on community bands in 2016.<sup>124</sup> Her literature review includes the following topics: status studies, history and culture, pedagogy, health and wellness, and intergenerational trends. In 2008, a new academic journal, the *International Journal of Community Music*, began with the intent of investigating and reporting on community music throughout the world.<sup>125</sup>

Two organizations, New Horizons Music and the Association of Concert Bands, have advocated for stronger adult bands and provided resources and information to foster communities' music programs. The aim of New Horizons Music is to encourage adults to learn an instrument or play one again after many years of non-participation. These new types of adult bands have created broad levels of research and many of those articles and studies can be referenced on the organization's website.<sup>126</sup> Sponsorship for New Horizons Music programs are from "music dealerships, community music schools, college music

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<sup>123</sup> Mark Fonder, "A Bibliography of Doctoral Dissertations Pertaining to the Wind-Band, 1979 through 1992," *Journal of Band Research* 29, no. 2 (Spring 1994): 28-61, accessed October 29, 2016, <http://login.ezproxy1.lib.asu.edu/login?url=http://search.proquest.com.ezproxy1.lib.asu.edu/docview/1312109498?accountid=4485>.

<sup>124</sup> Debbie Rohwer, "Research on Community Bands: Past, Present, and Future," *Contributions to Music Education* 41, (2016): 15-30, accessed December 31, 2016, <http://login.ezproxy1.lib.asu.edu/login?url=http://search.proquest.com.ezproxy1.lib.asu.edu/docview/1841004182?accountid=4485>.

<sup>125</sup> "International Journal Community Music," *Intellect Books website*, accessed March 20, 2017, [http://www.intellectbooks.co.uk/journals/view-Journal\\_id=149/](http://www.intellectbooks.co.uk/journals/view-Journal_id=149/).

<sup>126</sup> New Horizons International Music Association, "Research," *New Horizons International Music Association website*, accessed February 2, 2017, <http://newhorizonsmusic.org/research/>.

departments, recreation centers, and senior centers.”<sup>127</sup> Its website also provides numerous resources on topics such as: starting a group, organizational growth and development, fundraising, and tips for obtaining grants. While the focus of this study is not on New Horizons Music programs, future studies on their financial structures are encouraged.

Historian and past president of the Association of Concert Bands (ACB), Delbert Eisch, compiled a history of the organization spanning its first twenty-five years.<sup>128</sup> He noted a specific issue in community bands occurred in the early 1990s. Bands in the organization had monetary and legal problems with their music performance fees. The issue was first brought up in the ACB’s publication, *Advance*. ACB past president, Dr. Leland Lillehaug, wrote “What ACB Members Should Know About the Copyright Law” as the front-page highlight. This was a result of bands in the ACB receiving notifications for unpaid performance royalties. It was not until the early 2000s would the ACB provide a blanket licensing agreement for member bands to pay performance fees to ASCAP and BMI.

Negotiating these license agreements for performance rights of music for bands was one of the biggest projects for the ACB in last twenty-five years. To better inform member bands about the new ASCAP and BMI agreements, the ACB tried to clarify performance laws to the membership.<sup>129</sup> The band’s income in gross ticket sales must be under \$50,000 a year to be eligible to receive a blanket licensing agreement from the

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<sup>127</sup> New Horizons International Music Association, “Frequently Asked Questions,” *New Horizons International Music Association website*, accessed February 2, 2017, <http://newhorizonsmusic.org/faqs/>.

<sup>128</sup> Eisch, *The First Quarter Century*.

<sup>129</sup> Gerald Guilbeaux, “BMI/ASCAP Revisited,” *Advance* 24, no. 3 (October 2005): 10-11, accessed January 17, 2017, <http://www.acbands.org/ACB-Publications.html>.

ACB.<sup>130</sup> Along with paying the licensing agreement fee, currently \$275, organizations need to provide a report of the music they performed throughout the year to the ACB. The ACB compiles these lists and sends them annually to ASCAP and BMI for tracking specific performances of pieces.<sup>131</sup>

Since 2003, other ACB resources became easier to obtain, as recent publications are available on the Internet. The ACB website also provides numerous resources for members including: a band builder's manual, previous minutes (2006 to present), ACB advertising material, sample bylaws, membership band listings, and past repertoire performed at each convention (1979 to present). Its website also presents articles on monetary topics such as: accounting and business considerations, insurance for community bands, and how to host a guest conductor and/or performer.<sup>132</sup>

In regard to finances of specific individual bands, financial structures and dollar amounts are sporadic in the available research. Many bands previously mentioned in this study have financial information through the end of the twentieth century. For example, the Franklin band from New Jersey provided information of these organization thru 2009. The Franklin band's support from the city began to wane in the 1980s and by the late 2000s, the relationship hit a low point with its recreation department. At the time of Carol Shansky study (2009), the future of the Franklin band's relationship with the city was

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<sup>130</sup> Gerald Guilbeaux, "President's Message," *Advance* 23, no. 1 (February 2004): 3, accessed January 17, 2017, <http://www.acbands.org/ACB-Publications.html>.

<sup>131</sup> Deirdre Nalven and Sarah McElfresh, "ASCAP and BMI: What's the Deal? Frequently Asked Questions by ACB Members," *Journal of the Association of Concert Bands* 31, no. 2 (June 2012): 18-19, accessed January 17, 2017, <http://www.acbands.org/ACB-Publications.html>.

<sup>132</sup> Association of Concert Bands, "Resources," *Association of Concert Bands website*, accessed January 17, 2017, <http://www.acbands.org/Resources.html>.

uncertain.<sup>133</sup> Gregg Thaller's research was on six bands, each with a different financial support system, from eastern Massachusetts.<sup>134</sup> Financial support included: a community college, the city, donations, performance fees, ticket sales, and a school district. His research demonstrates the diverse forms of funding within a small area of the United States to maintain various types of community bands.

Three bands established after 1980 have dissertations written about them and include: the Ridgewood Community Band (New Jersey) formed in 1983,<sup>135</sup> the Hanover Wind Symphony (New Jersey) formed in 1985,<sup>136</sup> and the Tara Winds Community Band (Georgia) formed in 1988.<sup>137</sup> These bands are still active today and each study shows the unique mission of each ensemble as well as insight on each organization's financial development. Unique expense projects not previously mentioned were commissioning projects; the Hanover Wind Symphony and the Tara Winds have commissioned works in

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<sup>133</sup> Shansky, "A History of Two New Jersey Community Bands: The Franklin and Waldwick Bands," 185-190.

<sup>134</sup> Gregg P. Thaller, "The Community Contributions, Recruitment, and Retention Practices of Select Adult Community Bands in Eastern Massachusetts" (D.M.E. diss., University of Cincinnati, 1999), accessed September 16, 2016, ProQuest Dissertations Publishing.

<sup>135</sup> Chris Wilhjelm, Jr., "A Case Study of the Ridgewood Concert Band, a New Jersey Community Band Dedicated to Lifelong Learning" (Ed.D. diss., Columbia University Teachers College, 1998), accessed January 9, 2017, ProQuest Dissertations Publishing.

<sup>136</sup> Christine A. Paterno, "The History of the Hanover Wind Symphony a Closer Look at a Community Band in New Jersey and the Community Within the Band" (M.M. thesis, William Paterson University, 2010), accessed August 10, 2016, ProQuest Dissertations Publishing.

<sup>137</sup> Myra K. Rhoden, "A History of the Tara Winds Community Band, Jonesboro, Georgia, 1988–2008" (D.M.A. diss., University of Southern Mississippi, 2008), accessed August 10, 2016, ProQuest Dissertations Publishing.



the last twenty years.<sup>138</sup> These commissions show a commitment in investing toward new music to support composers and the wind band medium.

For this study, Chris Wilhjelm's research of the Ridgewood Concert Band (RCB) provided the most discussions on its status as an amateur band financially maintaining itself.<sup>139</sup> Wilhjelm provided an entire chapter dedicated to the financial status of the RCB band.<sup>140</sup> Major items in the expense budget include the following: salaries for director, executive director, and librarian, rental facilities, printing, soloists, insurance, and music.<sup>141</sup> Wilhjelm stated, "the band has become dependent on ticket sales, contributions, and outside performances to raise operating funds."<sup>142</sup> As of 1998, the band's annual budget was \$26,600, and is monitored by the board of directors. Wilhjelm continued, "[t]hough hardly in a comfortable financial position, the RCB has maintained operations and held to its mission through a time period when many area arts organizations have curtailed operations."<sup>143</sup> Wilhjelm concluded, "through careful budgeting and planning, a

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<sup>138</sup> Paterno, "The History of the Hanover Wind Symphony a Closer Look at a Community Band in New Jersey and the Community Within the Band," 51-52. Rhoden, "A History of the Tara Winds Community Band," 40.

<sup>139</sup> Wilhjelm, "A Case Study of the Ridgewood Concert Band," 177-182.

<sup>140</sup> *Ibid.*, 95-116.

<sup>141</sup> *Ibid.*, 114.

<sup>142</sup> *Ibid.*, 116.

<sup>143</sup> *Ibid.*, 181.

serious band can be developed and maintained.”<sup>144</sup> Since 1998, the band has been very active in its community and abroad.<sup>145</sup>

The three previously mentioned bands are examples of strong community bands. In these three studies, each organization has a board of directors as well as efficiently managed ensembles, both artistically and financially. None of them pay their musicians, and they are effective in gaining financial funding in various ways. The common expense by each band is music. While these studies provide background for these bands, two investigations present few specifics on their financial operations. These papers are also focused toward its respective organization and give little input on how other band organizations financially operate. A more comprehensive study of community bands was completed by Peter Martin in 1983 and includes a larger sample of financial data to review for this study.

### **Financial Review of Peter Martin’s Study of Community Bands**

Martin’s study, *A Status Study of Community Bands in the United States*, was one of the most comprehensive studies completed for community bands.<sup>146</sup> His study comprised of a paper survey successfully sent to 545 bands. 331 bands responded resulting in a 61% response rate. The list of bands was compiled from the ACB, books, dissertations, magazine articles, organizational reports, and miscellaneous directories from 1961-1981. The survey consisted of sixty-four questions, and twelve of them were

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<sup>144</sup> Wilhjelm, “A Case Study of the Ridgewood Concert Band,” 188.

<sup>145</sup> The Ridgewood Concert Band, “About the Ridgewood Concert Band,” *Ridgewood Concert Band website*, accessed February 2, 2017, <http://ridgewoodband.org/about/default.aspx>.

<sup>146</sup> Martin, “A Status Study of Community Bands in the United States.”

focused on finances. Relevant data for the current study will be presented below, and many of his results will be compared in Chapter 4.

To provide creditability for each response, Martin's survey was completed by the conductors of each community band. As part of the bands' demographics, he asked how long their organizations had been in existence.<sup>147</sup> Fifty-two percent (52%) of bands were older than thirty-five (35) years, and twenty-one percent (21%) were between five and fourteen years old. He considered the sizable percentage of younger bands as an "optimistic indicator" of community band growth after World War II.<sup>148</sup>

Regarding financial organization, forty-four percent (44%) of bands indicated they were registered as non-profit organizations, and fifty-five percent (55%) had elected officers.<sup>149</sup> In Martin's opinion, bands "were rather loosely organized."<sup>150</sup> He observed bands tended to be "conductor oriented" rather than "organization oriented." A "conductor oriented" organization was centered around the goals and personality of the conductor, and in contrast, an "organization oriented" band was centered on the ensemble's objective. He felt the "conductor oriented" model was comfortable for the time being, but bands might be unsuccessful in the long term if organizations were determined by a conductor's personality and goals. Martin concluded, "[t]he organization oriented structure appears to be the superior structure, as major orchestras throughout the

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<sup>147</sup> Martin, "A Status Study of Community Bands in the United States," 138.

<sup>148</sup> Ibid.

<sup>149</sup> Ibid., 150-151.

<sup>150</sup> Ibid., 152.

country have successfully used this for years.”<sup>151</sup> Next, the results from the twelve specific financial questions from Martin’s survey are described in the following order: compensation, expenses, and revenues.

Concerning compensation for conductors, in seventy-three percent (73%) of bands, the conductor earned a salary. Of those receiving a salary, Martin stated, “82% received \$2,999 or less per year, with 29% receiving \$1,000 to \$1,999, 25% receiving \$500 to \$999 and 18% receiving \$2,000 to \$2,999.”<sup>152</sup> \$2,999 is equivalent to \$7,226.72 in 2016.<sup>153</sup> In terms of payment to musicians for rehearsals and performances, forty-nine percent (49%) of organizations reported that none of the members were paid. Forty-three percent (43%) stated that all their members were paid. The pay for rehearsals ranged between \$0 and \$48.00 with “most members being paid \$5.00 or less a rehearsal.”<sup>154</sup> Concert pay ranged from \$1.90 to \$60.00, “with most members receiving \$20.00 and under per concert.”<sup>155</sup> Thirty-seven percent (37%) of bands also paid another position such as: a band manager, librarian, secretary-treasurer, and assistant conductor. Unfortunately, Martin did not provide the dollar amounts paid to these other positions.

For expenses, fifty-five percent (55%) of bands had budgets under \$1,300,<sup>156</sup> which adjusted for inflation is equivalent to \$3,132.62 in 2016.<sup>157</sup> Martin asked the

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<sup>151</sup> Martin, “A Status Study of Community Bands in the United States,” 153.

<sup>152</sup> *Ibid.*, 165.

<sup>153</sup> U.S. Inflation Calculator, “U.S. Inflation Calculator,” *U.S. Inflation Calculator website*, accessed April 16, 2017, <http://www.usinflationcalculator.com>.

<sup>154</sup> *Ibid.*

<sup>155</sup> *Ibid.*

<sup>156</sup> *Ibid.*, 163.

amount of expenses incurred by bands during the last fiscal year. He reported, thirty-one percent (31%) of “bands’ expenditures were under \$500, 24% were between \$500 and \$1,300, 15% were between \$1,500 and \$4,999, and 13% of the bands had expenditures of \$10,000 and over.”<sup>158</sup> Eighty-nine percent (89%) of bands were not charged a fee for rehearsal space, and 88% reported no fee for concert facilities. No dollar amounts were specified for groups that paid fees for these facilities.

Martin’s survey asked to *indicate the percentage of financial support for the band obtained from the following sources*. His revenue sources included:

- Dues
- Concert receipts
- Individual contributions
- Institutional or business contributions
- Grants
- Musicians trust fund
- Fraternal contributions
- Band fund drives
- Town, County, or State allocations
- Other<sup>159</sup>

The highest category with the most amount of funding was from “Town, County, or State allocations.” Forty-six percent (46%) of bands reported that government funding was their primary source of income. The next highest was the “Musicians trust fund” (20%) followed by “Concert receipts” (14%).<sup>160</sup> Seventy-nine percent (79%) of bands did not require members to pay dues. If the band did collect dues, most dues were between \$5.00

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<sup>157</sup> U.S. Inflation Calculator, “U.S. Inflation Calculator,” *U.S. Inflation Calculator website*, accessed February 1, 2017, <http://www.usinflationcalculator.com>.

<sup>158</sup> Martin, “A Status Study of Community Bands in the United States,” 163.

<sup>159</sup> *Ibid.*, 168.

<sup>160</sup> *Ibid.*

and \$24.00 a year per person.<sup>161</sup> Since the dues were low, the amount of total income from this category was smaller than the preceding revenue sources. The least reported earnings were from “Fraternal contributions,” “Grants,” and “Band fund drives.”<sup>162</sup> Specific dollar amounts were not reported for these smaller revenue sources. Lastly, ninety percent (90%) of organizations received income to meet their expenses.<sup>163</sup>

Although Martin’s study is extremely helpful in examining bands from the early 1980s, the twelve questions dealing with financial information is the only resource to survey a large sample of community bands. The financial section is outdated and lacks specific information on some dollar amounts. The researcher found a need to find more in-depth financial information from adult bands in relation to today’s environment.

Finances are a common thread of all community bands regardless of their size, function, location, and background. An organization's financial security is a factor that determines a band's long-term success. In today’s adult band environment, how are bands operating in terms of their finances? Are there financial trends in today’s bands that identify the direction community bands are moving towards compared to past organizations?

When considering the information from this historical review, the following six questions emerged: 1) what are the budgets of today’s community bands, 2) how do bands compensate their staff and personnel, 3) where are bands spending their money, 4) what are their sources of income, 5) how are their current financial trends different than

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<sup>161</sup> Martin, “A Status Study of Community Bands in the United States,” 161-162.

<sup>162</sup> Ibid.

<sup>163</sup> Ibid., 164.

Peter Martin's 1983 study on community bands, and 6) are there trends in regards to their expenses, revenues, bands' longevity, and locations?

The present study was designed to shed some light on these questions. To be unbiased in the selection of community bands for this survey, the entire organizational membership of the ACB was selected to evaluate a sample of bands across the nation. The researcher designed an electronic survey in order to analyze and compare financial information to investigate the questions above. The following chapter is devoted to the design and procedure of this study's survey.

## CHAPTER 3

### METHODOLOGY

This chapter presents the design method to conduct the investigation of financial trends. Topics discussed include: sample population, question development, survey method, question sequence, survey distribution, collection of results, and method of investigation. To provide focus in the analysis of data, specific goals were created based on the purpose of this study. The survey objectives shown in this chapter assist the researcher in presenting pertinent results related to this project in the next chapter.

#### **Sample Population**

To sample a large portion of adult community bands throughout the United States, the Association of Concert Bands (ACB) was selected as a partner for this project. Selection was a result of the ACB's promotion and organization of adult bands since 1977. The ACB has advocated and raised awareness of adult bands to musicians, scholars, and communities through numerous articles in *WWBP*, *The Instrumentalist*, as well as its own publications. It has also tried to maintain current lists of active community bands, and has continually encouraged the formation and development of adult bands both in the United States and abroad. The organization maintains an email list of current member bands, thus providing an accessible sample of adult bands. To achieve a higher response rate from member bands, the partnership with the ACB allowed the researcher, and thereby the overall project, to acquire a stronger level of credibility. While not all American community bands are in the ACB, member bands in the organization provided a relevant sample of active adult community bands.



## Question Development

Don Dillman, an expert on survey development, stated, “[t]he goal of writing a survey question for self-administration is to develop a query that every potential respondent will interpret in the same way, be able to respond to accurately, and be willing to answer.”<sup>164</sup> Dillman’s words were thoroughly considered during the question design process. Since finances are sometimes sensitive topics for organizations and individuals, careful thought and attention was extended to the question-writing phase. The researcher’s intent was to avoid intruding on any band or respondent in regard to their financial circumstances while completing the survey.

The first objective considered from Dillman was the creation of a survey that individuals and organizations would be “willing to answer.” This led to the following elements in survey development: 1) the survey should be confidential, 2) all questions should be voluntary and optional, 3) questions should avoid asking exact monetary values of expenses and income, 4) inquiries of specific entities, including private and corporate names, should be avoided, 5) respondents should not be required to provide their name, and 6) bands should have an option to keep their organization’s title confidential in the results of the survey. These unique features assisted shaping all questions presented in this survey.

The next Dillman objective considered was the development of a query that every potential respondent would interpret the same way. Each question was designed to be concise and specific. Since the research was electronic and not conducted by an interview, each question needed enough information to produce consistent interpretations

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<sup>164</sup> Don A. Dillman, *Mail and Internet Surveys: The Tailored Design Method*, 2007 Update with New Internet, Visual, and Mix-Mode Guide. 2nd ed. (Hoboken, N.J: Wiley, 2007), 32.

from each person completing the survey. Therefore, the researcher was diligent to include definitions and descriptions throughout the survey to provide clarity for the respondent. Example definitions include “annual operating budget” and “monetary compensation.” Concerning expenses and revenues, each category was provided a brief description to clarify the researcher’s inquiries. While it was important to provide definitions and descriptions, the additional information avoided asking *too* detailed information, (e.g. names of business donors). In order to remain respectful to organizations, questions maintained focus on financial information for each category. For example, when inquiring about music, the researcher avoided asking the *type* of music, or *where* the music was purchased. The question only asked *how much money* was spent on music.

Lastly, Dillman’s final objective considered was how respondents could accurately respond in the survey. This was accomplished in three ways. First, the definitions and descriptions discussed above provided clarity and helped contribute to the accuracy of results. Second, Dillman recommended using strong question structures.<sup>165</sup> Depending on the question, some questions are more effective using either open-ended or close-ended questions. Open-ended questions have no answer choices provided, and respondents write or type their own answer. Close-ended questions have provided answer choices, which can be either ordered or unordered response categories. Ordered or unordered answers are either a logical consistent system (ordered) or a random presentation sequence (unordered). A group of close-ended questions, with ordered answers, was the chosen method for most questions in this survey due to Dillman's recommendation. He wrote, “[a]n inability to get adequate answers to open-ended

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<sup>165</sup> Dillman, *Mail and Internet Surveys*, 40-50.

questions is often identified as a chief disadvantage of self-administered surveys.”<sup>166</sup> The third way to achieve accurate results was to carefully consider the wording of questions. Dillman discussed the numerous lists of rules, admonitions, and principles for how to word questions from other books and resources in survey development. He also provided multiple examples to consider as well as a summarized list of guidelines to achieve the best response and accuracy in surveys.

- Use simple words
- Do not be vague
- Keep it short
- Be specific
- Do not talk down to respondents
- Avoid bias
- Avoid objectionable questions
- Do not be too specific
- Avoid hypothetical questions<sup>167</sup>

Following Dillman’s principles, the researcher developed questions to acquire the most accurate responses.

To compare current financial trends, the researcher divided questions into six categories: 1) band information, 2) overall budget information, 3) type of compensation, 4) monetary compensation for staff and personnel, 5) operational expenses, and 6) revenue sources. Each category was aimed at obtaining specific information that could be analyzed in large quantities. Therefore, data were organized in a method that large groups and categories of bands could be compared.

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<sup>166</sup> Dillman, *Mail and Internet Surveys*, 41.

<sup>167</sup> *Ibid.*, 51.

### *Band Information*

To maintain privacy of the organizations, relatively few questions were created in this category. The researcher asked the official name of the band and what capacity the respondent held in the organization with open-ended questions. The name of the respondent was not a question. The location of the band was asked with a drop-down list of all fifty states including possible selections for the *District of Columbia* and *outside the United States*. Each band was asked if they had a board of directors/officers. A multiple-choice question asked how many years the band had been continuously active. The researcher divided the active years into six categories: 1-5 years, 6-10 years, 11-15 years, 16-25 years, 26-40 years, and over 40 years. Bands were also asked what type of non-profit status they possessed (if any). To keep the bands' profile information broad, questions were limited to the previous few inquiries. Since most questions were closed-ended, the researcher felt it was important to allow an opportunity to clarify answers. Therefore, an optional open-ended question with a fill-in answer allowed respondents to write and clarify any of their band's information. This optional question was used to clarify later sections throughout the survey. Since the survey was confidential, the researcher provided an option on whether or not bands wanted to be identified, by name, in the final results. The researcher also felt it would be appropriate to have an optional section to fill-in an email address. The email address would only be used by the researcher to clarify an answer, or if the respondent wanted to be contacted after the completion of the study.

### *Overall Budget Information*

The first step in evaluating an organization's finances was to determine a consistent characteristic among member bands. The researcher decided on whether or not bands had an annual operating budget as part of their organization's structure. For the purpose of this research, an annual operating budget (AOB) is defined as an annual budget of estimated and/or actual total values of resources required for the performance of the operation including reimbursable work or services for others. This is also known as functional/sub-functional categories and cost accounts. Determining an AOB provided clarity and focus for organizations completing the survey as well as assist the researcher in sorting bands based on their finances. If bands had an AOB, respondents were asked what entity approved their budget. For expedience and clarity, the budget approval entity was another multiple-choice question.

The last two questions in this section were in regards to bands' total expenses and revenues from their annual operating budget. Considering the sensitivity of this question, the researcher avoided asking bands to report the exact dollar from their budgets. To accomplish this, the researcher designed two multiple-choice close-ended questions; one question for expenses, the other for revenues. For each question, bands had the option to select one of the following seven monetary ranges:

- \$1-\$3,999
- \$4,000-\$9,999
- \$10,000-\$19,999
- \$20,000-\$34,999
- \$35,000-\$49,999
- \$50,000-\$100,000
- \$100,000+

These monetary ranges were selected after reviewing previous studies and articles from Chapter 2, and feedback from the ACB. The ranges were made smaller for the lower dollar amounts to help identify specific trends in the budget size of bands without asking for exact dollar amounts. After the overview of bands' budgets, the next section of questions focused on the type of compensation provided for staff and personnel.

### *Type of Compensation*

In order to achieve one of the goals of this project, monetary compensation is an expense that receives particular attention. First, the researcher determined the definition of monetary compensation, which is defined in the survey as the following:

Pay that is not guaranteed, but likely anticipated, depending on resources. Examples include: base salary/stipends paid at a predetermined rate; one-time service fees and any monetary (cash) rewards, such as a bonus, contingent on achieved results; or variable unofficial amounts such as "passing the hat around the membership."<sup>168</sup>

To give further clarity, the researcher also defined *non-monetary compensation* as follows:

benefits, free or discounted parking, discounts to restaurants or gyms, mentoring programs, tuition assistance, and childcare. A benefits plan is designed to address a specific need and is often provided in a non-cash form.<sup>169</sup>

After defining compensation, the author asked the type of compensation, if any, bands provided their staff and personnel. Non-monetary compensation was an option for this question, but its monetary value is out of the scope of this project.

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<sup>168</sup> See Appendix A for full list of definitions and examples used in survey.

<sup>169</sup> Ibid.

If bands had an AOB, and they provided monetary compensation, it was determined whether or not the monetary compensation was in the AOB. The goal was to divide bands into five classes regarding compensation and their AOB in the following manner: Class I) bands who provide monetary compensation and the expense is on their AOB, Class II) bands who provide monetary compensation, but the expense is not on their AOB, Class III) bands who provide monetary compensation, but the organization does not have AOB, Class IV) bands who do not provide monetary compensation, but have an AOB, and Class V) bands who do not provide monetary compensation and are without an AOB. These five classes helped isolate compensation from bands' budgets with the goal of identifying the current trends in compensation regardless if they had an AOB or not.

#### *Monetary Compensation for Staff and Personnel*

After determining which bands provided compensation, the researcher decided which staff and personnel's compensation would be evaluated. The researcher identified and defined the following positions: conductor/music director(s), manager(s), librarian(s), publicist/media director(s), and other musical duties. These definitions can be reviewed in Appendix A.

Regarding dollar amounts, the researcher used the same question format from overall budget information section. To be considerate of privacy and help expedite the completion of the survey, the researcher designed close-ended questions with annual monetary compensation ranges for each position. The monetary ranges include:

\$1-\$499  
\$500-\$999  
\$1,000-\$1,999  
\$2,000-\$4,999  
\$5,000-\$9,999  
\$10,000+

An option was also created for “Not Applicable (N/A)” for situations when a duty was already being compensated for in another position (e.g. the conductor was also the librarian). These monetary ranges were selected after reviewing previous studies and articles, and feedback from the ACB. The ranges were made smaller for the lower dollar amounts to help identify specific trends in the amounts of compensation without asking for exact dollar amounts.

#### *Operational Expenses*

The researcher continued to assess other parts of bands’ annual operating budgets by designing questions for other operational expenses. Bands’ operational expenses without an AOB were out of the scope of this survey. To be thorough, the researcher considered all potential expenses of an organization. For the purpose of this survey, the following categories were assessed:

- Monetary compensation for staff and personnel
- Sheet music
- Musical instruments and equipment
- Organizational and convention fees
- Gifts and prizes
- Food
- Rehearsal facilities
- Performance facilities
- Office/storage facilities
- Transportation
- Advertising and publicity
- Other non-musical goods
- Miscellaneous service expenses



Each category had a description and sometimes provided examples to yield consistent interpretation and obtain more accurate results. The questions were close-ended with the same monetary ranges used from monetary compensation. Maintaining a consistent format of questions was important to the researcher to develop continuity, predictability, and accuracy throughout the survey. Bands' without an AOB were only asked to break down dollar amounts of monetary compensation and no other operational expenses (Class III). Other expenses are out of the scope of this survey. Bands with neither a budget nor monetary compensation (Class V) were only asked a single open-ended question to describe the band's' operation in terms of their finances.

#### *Revenue Sources*

The last designed set of questions concerned bands' revenues from their AOB.

The researcher chose to assess the following possible revenue sources:

- Membership dues/fees
- Concert attendance fees
- Concert donations
- Fundraising
- Business/corporate/non-profit donations
- Government funding
- Educational institutions
- Individual/private donations outside of concerts
- Other sources

Each category was described in the survey and sometimes examples were provided to yield consistent interpretation and obtain more accurate results. The questions were close-ended with the same monetary ranges used from previous sections. Bands without an AOB were not asked dollar ranges on their revenue sources and are out of the scope of this survey.

## Survey Method

An electronic survey was used to conduct this research. The researcher used *Google Forms*, a free resource on the Internet, to create the survey. This format and website was selected because it was cost-effective and efficient. An electronic survey saved costs in postage thus the survey could be sent multiple times without incurring additional expenses. The electronic format also allowed respondents to submit their responses through the Internet. Lastly, *Google Forms* allowed flexibility in design. This gave the researcher the ability to create a custom survey sufficient for the needs of this project.

A goal of design was to be “user-friendly” for respondents with clear instructions and easy navigation throughout the survey. *Google Forms* had premade features to automatically create surveys to be computer and “user friendly.” Each question was custom-made on the *Google Forms*. Corresponding answers could be either open or closed with options to create short written answers, multiple-choice options, and fill-in “bubbles” for monetary ranges. The website also allowed the researcher to consolidate the various categories and monetary ranges into a single grid of categories and monetary values. This allowed respondents to answer a large amount of questions without reading repetitive questions with similar formats. The website also allowed the survey to be in multiple web pages. This accomplished two tasks; first, it allowed the survey to appear shorter and less intimidating for the respondent; second, it allowed the use of “skip logic,” a system common in electronic surveys.

Skip logic allows for future webpages and questions in the survey to be based on previous answers completed by the respondent. The incorporation of skip logic allowed the researcher to design the survey into premade webpages depending on how the

respondent answered specific questions. For example, the question, “*Does your band have an annual operating budget?*” The possible answers were “Yes” and “No.” Depending on the response, the survey would automatically direct the respondent to different parts of the survey relevant to their previous answer. If they responded, “Yes,” they were asked, “*What entity has the final approval for your band’s annual operating budget?*” If they answered, “No,” to having an annual operating budget, the respondent was not asked who approved the budget because it was irrelevant.

Three specific questions were identified to incorporate skip logic and were determined by the following factors:

- 1) Whether or not the band had an annual operating budget (AOB)
- 2) Whether or not staff and personnel received monetary compensation
- 3) If staff and personnel received monetary compensation, whether or not the compensation was on the AOB

This helped divide the respondents into the following five classes mentioned earlier. Each class had their own web pages and questions that were initiated by skip logic on *Google Forms*, therefore, respondents answered only relevant questions in their particular scenario.

### **Question Sequence**

To achieve this survey design, the sequence of questions, answers, and their corresponding web pages were carefully considered, designed, and tested. An example of the survey is in Appendix B. The survey was ordered in the following outline:

I) Introduction and Survey Instructions (All Bands)

- 1) Included: a) purpose of the study, b) survey instructions, and c) benefits of the study

II) Band Information (All Bands)

- 1) Included: a) band name, b) capacity of respondent, c) band location, d) continuous years as active organization, e) do they have board of directors/officers, f) is band a 501(c) organization
- 2) Optional open-ended question to provide clarification

III) Overall Budget Information (All Bands)

- 1) Does band have AOB, if so a) who approved budget, b) dollar range of total annual expenses, and c) dollar range of total annual revenues
- 2) Optional open-ended question to provide clarification

IV) Monetary Compensation (All Bands)

- 1) What type of compensation (monetary, non-monetary, or both) for staff and personnel, if band provided monetary compensation, b) was compensation on the AOB, and c) how much annual compensation for each position
- 2) Optional open-ended question for clarification
- 3) If the band had neither an AOB or monetary compensation, the respondent was asked to a) describe their band's operation in terms of finances, no further questions on their expenses and revenues was surveyed

#### V) Operational Expenses (Only Bands with an AOB)

- 1) What were the dollar ranges on a) musical categories, and b) non-musical categories
- 2) Optional open-ended question for clarification

#### VI) Revenue Sources (Only Bands with an AOB)

- 1) What were the dollar ranges of all categories
- 2) Optional open-ended question for clarification

#### VII) Consent and Final Comments (All Bands)

- 1) Does the organization allow consent to use band's name in the results
- 2) Whether or not respondents gave permission to use their comments in results
- 3) Asked to provide an email to contact respondent
- 4) Optional open-ended question for final comments and clarification

### **Survey Assessment**

Before the survey was distributed to the entire organization, it was reviewed by the researcher's advisors, which included professors with experience in community bands and survey development. The leadership of the Association of Concert Bands, including the national membership chair and the publications coordinator, also reviewed the survey. Lastly, a conductor of an Arizona community band previewed the survey. After review from these various sources, final revisions were made to the survey, and it became ready for official distribution.

### **Distribution and Collection of Results**

The ACB National Membership Chair, through a mass-email, sent the survey to 544 member bands on 18 November 2016. Only 502 surveys were successful in reaching

a recipient. The other forty-two email addresses were either electronically bounced back or the member band had unsubscribed from the ACB mailing list. The survey link was active for over two months. This allowed organizations ample time to forward the survey to their treasurers or a person familiar with the bands' finances to complete the survey.

At the beginning of 2017, new bands had joined the organization, and the ACB National Membership Chair sent a reminder email regarding the survey. On 24 January 2017, 556 organizations were sent the reminder email, and 38 messages were unsuccessful in transmission, resulting in 518 member bands successfully receiving the second message. Even though the survey was optional, the researcher sent a final personal request on 28 January 2017 to encourage participation from member bands to contribute to this research project. The deadline to complete the survey was 5 February 2017.

All responses were immediately collected via the Internet. After a respondent entered "submit" on the survey, the response was automatically collected by the website *Google Forms*. Survey responses were automatically populated into a separate *Google Spreadsheet* electronically connected to the survey. Before survey responses began, the researcher formatted the spreadsheet to help organize results and track survey response. After the survey was closed, all data were checked for duplicated and/or blank responses. Extra responses were not calculated in the final results of the survey. The final number of responses totaled 196 which resulted in the adjusted response rate of 37.8%.

### **Method of Investigation**

After data were collected and organized, each survey element and category was assessed. In this study, the results examine six questions: 1) what are the budgets of

today's community bands, 2) how do bands compensate their staff and personnel, 3) where are bands spending their money, 4) what are their sources of income, 5) how are current financial trends different than Peter Martin's 1983 study on community bands, and 6) are there trends in regards to their expenses, revenues, bands' longevity, and locations. For the final question, the researcher considered each variable against each other to determine which cross comparisons would be useful and relevant for this study. The variables that were cross compared to at least three or more other categories include the following: class, location/region of band, active years, annual expenses, annual revenues, operational expenses, and revenues sources.

## CHAPTER 4

### RESULTS

The following chapter presents the results of the electronic survey conducted between 18 November 2016 and 5 February 2017. Results are presented to examine six questions: 1) what are the budgets of today's community bands, 2) how do bands compensate their conductors, 3) where are bands spending their money, 4) what are their sources of income, 5) how are their current financial trends different than Peter Martin's 1983 study on community bands, and 6) are there trends in regards to their expenses, revenues, bands' longevity, and locations. In order to make more accurate conclusions, the author divided bands into five classes, based on their financial structure, to analyze and compare data. The overall goal is to discover how similar or dissimilar organizations operate financially while maintaining themselves as viable community musical groups.

The results from this project will be shared with the ACB and the adult band community. In addition to the resources already available for organizations, the categorization of expenses and revenues can help adult bands create or modify their budgets or financial structures. New organizations can assess different configurations and determine a system that meets its needs and goals. Current bands can compare their organization to other bands in the following categories: class, budget size, region, and age of the organization. The ACB and other national organizations can use the presented trends to find shortcomings of groups, as well as assess the strength of community bands based on their age, budgets, and regions. Lastly, the various expenses and revenues can potentially assist bands in accounting for new budget items and potentially help increase an organization's monetary efficiency.



## **Survey Response Rate and Creditability**

Out of the 518 bands contacted through the ACB, 211 responses were received. The total responses were reviewed for duplicates and blank responses. Ten bands submitted two responses and five responses were completely blank. For consistency, only one response was used per band, and the researcher utilized the more recent response of the two. Reasons for duplications could be a result of: updated financial data from the member band, completion by two different individuals, or the respondent forgetting they already completed the survey. After subtracting the ten duplicate responses and the five blank responses, the total number of completed individual responses was 196. The response rate was 37.8%.

To establish credibility for survey results, respondents were asked the following question: *What is your capacity within the band (i.e. conductor, secretary, treasurer, board member, etc.)?* Ninety-seven percent (97%) of respondents completed an answer. The most frequent answer was “treasurer (44%),” followed by “president (16%).” Other common answers included “conductor (15%)” and “board member (11%).” This indicated that individuals familiar with the finances and operations of the organization, thereby adding credibility and reliability to survey responses, usually completed surveys.

## **Overall Budgets of Today’s Community Bands**

The first question examined deals with the budgets of today’s community bands. The survey determined the following: how many bands had an annual operating budget (AOB), who approved their AOB, and the dollar ranges for their annual expenses and revenues from their AOB.

### *Bands with an Annual Operating Budget*

Eighty-one percent (81%) of bands indicated they had an AOB. The response to this question was the first determinant of each band's classification. Organizations with an AOB include Class I, Class II, and Class IV. Bands without an AOB include Class III and Class V.

### *Final Approval of Each Band's Annual Operating Budget*

Only organizations with an AOB, Class I, II, and IV, were asked who approved their AOB. At least one response appeared in each possible answer, which included the following choices: board of directors/officers, total membership of band members who vote and approve budget, government entity, conductor/music director, educational institution, treasurer, and other/combination of approval entities. Eighty-six percent (86%) of respondents stated their board of directors or officers approved their AOB. Other notable answers included: total membership with six percent (6%) of responses, and other/combination of approval entities with four percent (4%) of replies. Additional comments by respondents regarding their budgets include:

band members are allowed 30 days to review and comment on the budget before it is approved by the board

Local recreation council approves a general budget as the band is an approved program under their umbrella

The Board of Directors approves the preliminary budget ... the final budget actually goes before every band member to allow for transparency and ammendments [sic]

The board officially approves the budget, but the band is given annual updates and feedback asked for.

Department Head and Dean of the College [approve the budget]

Band is funded by grant from a trust at a bank. The trust officers approve our budget request.

Band manager and the Conductor goes through Advisory Committee [to approve budget]

Currently, the band's steering committee assumes sole responsibility for establishing the annual budget and functioning within that budget.

The Budget is income driven which means it is fluid depending upon performance stipends, gifts, yearly government and foundation grants.<sup>170</sup>

*Total Annual Expenses/Revenues According to Each Band's Annual Operating Budget in 2016 (or recent fiscal year)*

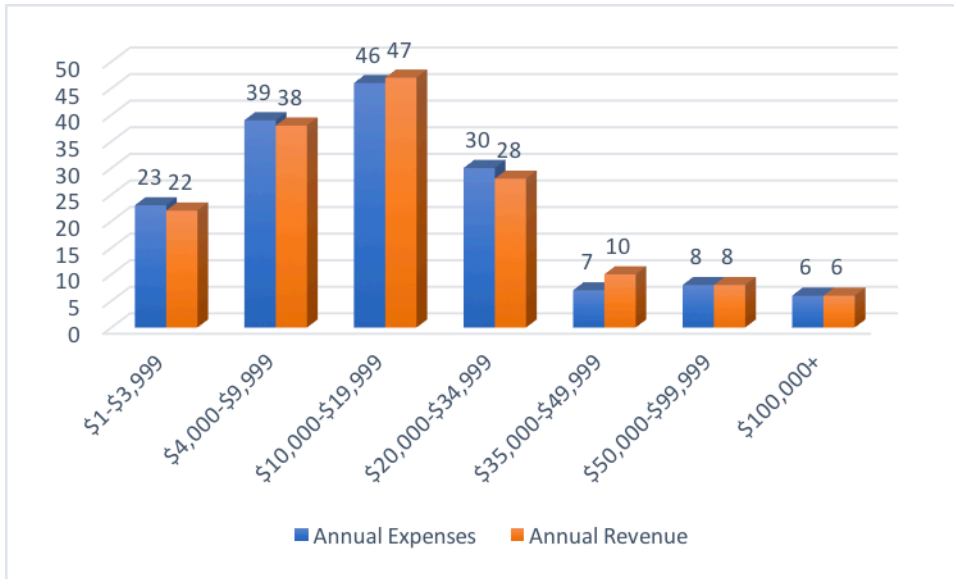


Figure 1. Annual Expenses/Revenues Among Bands with an Annual Operating Budget

Data were only assessed from bands in Class I, II, and IV. Generally, bands had similar responses for both expenses and revenues. Over two-thirds (68%) of organizations had dollar ranges under \$20,000. Fifty-four percent (54%) of bands had dollar ranges between \$4,000 and \$19,999. Only nine percent (9%) had a budget over \$50,000. The frequent report of relatively low operating costs, under \$20,000, suggests

<sup>170</sup> See Appendix H for full list of additional comments.

most bands in the Association of Concert Bands are amateur ensembles with smaller annual operating budgets. Even though Figure 1 shows the amount of responses being similar between expenses and revenues, it does not indicate how many bands are reporting the same dollar range in their individual surveys.

Table 1. Comparison of Total Annual Expenses and Revenues

Dollar Range	Number of bands: expenses equaled revenues	Number of bands: expenses were greater than revenues	Number of bands: revenues were greater than expenses
\$1-\$3,999	20	2	3
\$4,000-\$9,999	35	0	3
\$10,000-\$19,999	41	3	5
\$20,000-\$34,999	23	0	4
\$35,000-\$49,999	6	0	0
\$50,000-\$99,999	8	0	0
\$100,000+	6	0	0
<b>Grand Total</b>	139	5	15

Table 1 shows most bands indicated equal dollar ranges in both expenses and revenues. Three percent (3%) reported having a higher dollar range of expenses than their revenue, but on a financially positive note, nine percent (9%) of bands reported having revenues in a higher dollar range than their expenses. Since exact dollar amounts were not reported, verifying how many bands balanced their budgets cannot be determined. The low percentage of bands reporting expenses above their income suggests most bands are within a reasonable range of meeting their financial means.

### **Compensation for Staff and Personnel**

The researcher assessed compensation with three main topics. First, the type of compensation provided for staff and personnel. Second, whether monetary compensation

was part of the band's AOB. Lastly, the amount of monetary compensation for staff and personnel.

#### *Type of Compensation for Staff and Personnel*

Answers for the type of compensation for staff and personnel determined the final conditions for the five band classifications. All bands were asked if staff and personnel received any type of compensation in 2016, or their recent fiscal year, regardless if they had an AOB. Non-monetary compensation was not evaluated in this research beyond this question: *What type of compensation (if any) did staff and personnel receive in 2016 (or recent fiscal year)?*

To answer this question, survey participants were given four answers that included the following choices: only monetary compensation, only non-monetary compensation, both types of compensation, and no compensation. Ninety-seven percent (97%) of organizations answered with either only monetary compensation or no monetary compensation. Divided between the two most common answers, over two-thirds (67%) of all bands replied with only monetary compensation and thirty percent (30%) provided no compensation.

Among bands with an AOB, seventy-six percent (76%) of these organizations provided monetary compensation. If the band did not have an AOB, only forty-two percent (42%) provided monetary compensation. There appears to be a clear trend that if a band has an AOB, then staff and personnel are more likely to be compensated.

The following three classes were determined from responses regarding an AOB and compensation:

- Class III are bands that provide monetary compensation, but do not have an AOB.
- Class IV are bands that do not provide monetary compensation, but have an AOB.
- Class V are bands that do not provide monetary compensation, and do not have an AOB.

Since Class V was not asked any further questions on the last major topics such as amount of monetary compensation for staff and personnel, operational expenses, and revenue sources, this sample of bands will be discussed below.

#### *Summary-Class V*

Twenty-one ensembles were in Class V, which include the following criteria: 1) band does not provide monetary compensation, and 2) they do not have an AOB. These bands were asked to describe their operations in terms of their finances.<sup>171</sup> Dollar amounts were usually omitted, but the described values of various expenses and revenues were usually less than \$1,500. Bands indicated they earned their revenues from donations, and some ensembles had unique situations such as: financial support from a school, money earned from performance fees, contributions from performance venues, and grants from local organizations (e.g. Rotary Club). Four bands also mentioned collecting dues from the membership as either an optional or required dollar amount.

Regarding expenses, many bands indicated they used their income to purchase music, but a few also reported the following expenses: insurance, performance facilities, music storage, ACB dues, printing, advertising, instrument purchases, and other goods. These bands represent only eleven percent (11%) of the total responses, and based on their comments, they have a variety of financial structures. Though recognized as a sample in this study, specific data on Class V were out of the scope of this project and

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<sup>171</sup> See Appendix H for full list of comments.

will require additional research. To establish the other two classifications, bands that provided monetary compensation and had an AOB were asked if the expense was listed on their AOB.

*Monetary Compensation (Cash Stipends/Pay/Honorarium) Listed as an Expense on Each Band's Annual Operating Budget*

Ninety-six percent (96%) of organizations have monetary compensation included in their annual operating budget. This indicates most staff and personnel are not compensated by an outside organization or entity and are paid directly from the organization. This question established the final two classes:

- Class I includes bands that provide monetary compensation, and the expense is in their AOB.
- Class II includes bands that provide monetary compensation, but the expense is not on their AOB.

*Amount of Monetary Compensation for Staff and Personnel*

Once the five classes were established, the researcher evaluated monetary compensation dollar ranges for staff and personnel categories. Each relevant band was asked the following question: *How much monetary compensation did the following positions receive in 2016 (or recent fiscal year)?* The positions included the following: conductors/musical director(s), manager(s), librarians(s), publicist/media director(s), and other musical duties. Participants were provided multiple annual dollar ranges to choose from for each category. Dollar ranges include the following:

- \$0
- \$1-499
- \$500-\$999
- \$1,000-\$1,999
- \$2,000-\$4,999
- \$5,000-\$9,999
- \$10,000+
- NA-duties covered by another position

To achieve accurate comparisons, each staff and personnel category was evaluated by each of the three classes that reported providing monetary compensation; these groups include Class I, Class II, and Class III.

*Class I-Monetary Compensation for Staff and Personnel*

Class I, defined as bands that provide monetary compensation out of their AOB, had 116 responses. This class represents the largest sample of responses. Class I had almost all dollar ranges reported in all staff and personnel categories, but most bands only compensated their conductor/musical director(s).

*Conductor/Musical Director(s)*

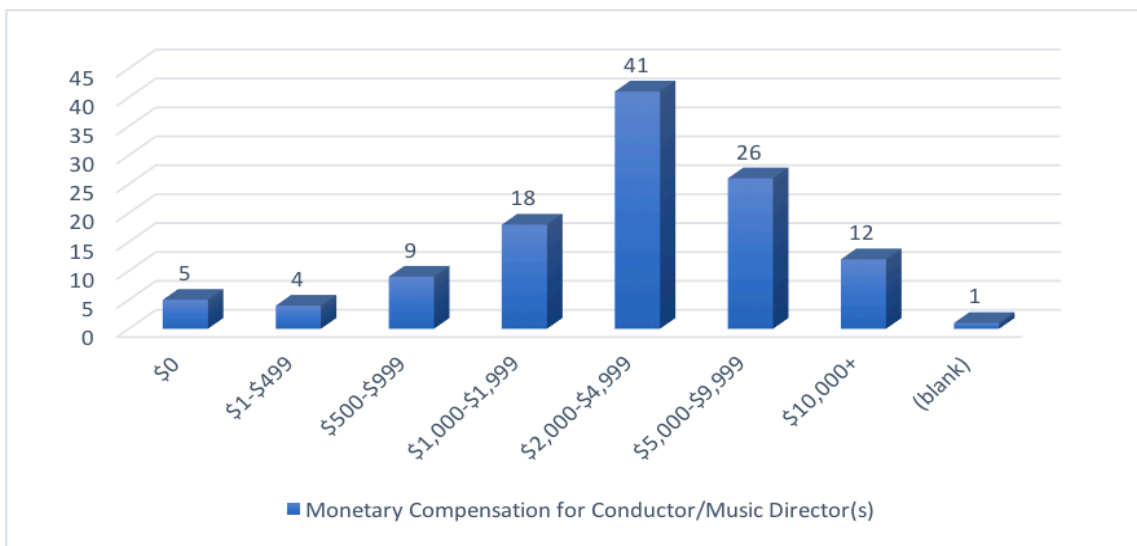


Figure 2. Monetary Compensation for Conductor/Musical Director(s)-Class I



Ninety-five percent (95%) of organizations reported providing compensation to their conductor/music director(s). The \$2,000-\$4,999 range represents thirty-five percent (35%) of ensembles in Class I. Fifty-seven percent (57%) of bands provided monetary compensation between \$2,000 to \$9,999 a year.

*Librarian(s) and Manager(s)*

Twenty-three percent (23%) of organizations reported paying their librarians in Class I. Within these bands, fifty-nine percent (59%) spent under \$1,000 in this category with most responses in the \$1-\$499 range. No band reported paying over \$10,000 a year to its librarian(s). Regarding managers, twenty percent (20%) of bands stated compensating their manager(s). Another six percent (6%) reported the duties of the manager(s) were covered by another position. At least one band replied in each dollar range category. Among the groups that reported paying their managers, forty-eight percent (48%) paid between \$1,000 and \$4,999 a year.

*Publicist/Media Director(s) and Other Musical Duties*

Even though only eight percent (8%) of organizations compensated their publicist or media director(s), at least one band responded in each dollar range. If this position did receive pay, sixty percent (60%) provided less than \$1,000 a year in this category. Eight percent (8%) of Class I indicated publicist and media director responsibilities were covered by another position. The last staff and personnel category assessed was annual compensation for other musical duties. For this study, this included both one-time and reoccurring duties such as: section leaders, guest artists, and hired musicians. Twenty percent (20%) of ensembles reported compensating other musical duties. At least two bands responded in each dollar range. Among the bands that paid money toward other

musical duties, sixty percent (60%) compensated less than \$1,000 a year in this category. After reviewing compensation for all staff and personnel categories, it appears that most bands in Class I do not compensate for musical operations beyond their conductor/music director(s).

*Class II-Monetary Compensation for Staff and Personnel*

Class II had the least number of bands that met the following criteria: 1) the band provides monetary compensation, but 2) the expense is not included in their AOB. Only five (5) bands are in Class II. Since so few bands are in this class, it was difficult to identify consistent trends. All five bands in Class II reported providing annual monetary compensation to their conductor/musical director(s), but each one was under \$2,000. The responses for the other positions were either the zero-dollar range, or there was no response.

*Class III-Monetary Compensation for Staff and Personnel*

Class III had sixteen bands that met the following criteria: 1) the band provides monetary compensation, but 2) they do not have an AOB. Since Class III had no annual operating budget, they were not questioned on their other expenses and revenue sources. Comments from Class III are lacking and insufficient to report any patterns of expenses and revenues.<sup>172</sup> The general inconsistency among this class suggests that organizations without an AOB lack either funds or a consistent system to provide monetary compensation to other positions. Bands in this class are unique and require additional case studies to identify solid financial trends; however, based on the sixteen responses, the following trends can be assessed.

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<sup>172</sup> See Appendix H for full list of additional comments.

### *Conductor/Musical Director(s)*

Class III was the only class in which all bands reported providing monetary compensation to their conductor/musical director(s). Sixty-nine (69%) paid between \$1,000 and \$4,999. Aside from conductor(s)/music director(s), data are lacking for monetary compensation for other staff and personnel.

### *Librarian(s), Manager(s), Publicist/Media Director(s), Other Musical Duties*

Only seven bands reported compensating the other positions. Twenty-five percent (25%) of ensembles reported paying their librarian(s), and only one band reported paying over \$1,000. Regarding managers, ninety-four percent (94%) of organizations did not provide compensation to their managers. Only one band compensated their manager(s) between \$1,000 and \$1,999. There were no reports of payment for publicist/media director(s). Lastly, only two bands reported a dollar range for compensation for other musical duties which included one in the \$5,000-\$9,999 range and the other in the \$10,000+ range. Additional comments indicated varying levels of payment for musicians ranging from non-paid volunteers to hired musicians.<sup>173</sup>

### *Summary-Monetary Compensation for Staff and Personnel*

All three classes consistently provided monetary compensation for their conductors/musical directors. Class I tended to compensate higher amounts for this position than the other two classes. Among the comments regarding compensation, many indicated that the conductor is the only consistently paid position, but bands did mention paying for guest artists or waiving membership dues for their services to the

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<sup>173</sup> See Appendix H for full list of comments.

organization.<sup>174</sup> In each of the three classes, compensation for the other staff and personnel was generally small or non-existent. In Class I, at least three-fourths (75%) of organizations did not provide compensation to other staff and personnel. Since the samples were so small in Classes II and III, only isolated instances of compensation were reported, and trends could not be identified.

Overall, sixty-four percent (64%) of all bands surveyed reported compensating their conductors. Among these bands, fifty-six percent (56%) compensated between \$2,000 and \$9,999 to their conductor/musical director(s), and the most common dollar range was \$2,000-\$4,999. Since most bands did not report paying any substantial amount to other staff and personnel, it is highly likely that most bands have volunteers who assist their bands with their other operations.

### **Operational Expenses**

This section serves to determine where community bands spend their money. For the purpose of this study, only bands with an annual operating budget (AOB) were questioned about their expenses. Out of 196 responses, 159 indicated they had an AOB, and they include the following classes: Class I,<sup>175</sup> Class II,<sup>176</sup> and Class IV.<sup>177</sup> Respondents were asked the following question: *How much money from your annual operating budget was spent on the following categories in 2016 (or recent fiscal year)?*

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<sup>174</sup> See Appendix H for full list of comments.

<sup>175</sup> Class I are bands who provide monetary compensation, and the expense is included in their AOB.

<sup>176</sup> Class II are bands who provide monetary compensation, but the expense is not included in their AOB.

<sup>177</sup> Class IV are bands who do not provide monetary compensation, but have an AOB.

Thirteen expense categories were created including the following: monetary compensation for staff and personnel, sheet music, musical instruments and equipment, organizational and convention fees, gifts and prizes, food, rehearsal facilities, performance facilities, office/storage space, transportation, advertising and publicity, other non-musical goods, and miscellaneous service expenses. Annual dollar ranges were provided for answers including the following choices:

- \$0
- \$1-499
- \$500-\$999
- \$1,000-\$2,499
- \$2,500-\$4,999
- \$5,000-\$9,999
- \$10,000+

Each class (I, II, and IV) is presented separately to illustrate the trends of each class's operational expenses. After each class is presented, a brief comparison is prepared between Class I and Class IV. Class II is not compared to the other classes due to its small sample size.

#### *Class I-Operational Expenses*

Class I had 116 responses. Fifty-nine percent (59%) of all 196 respondents are in Class I, which is the most of any class. Figure 3 represents the number of responses in each dollar range for total annual expenses.

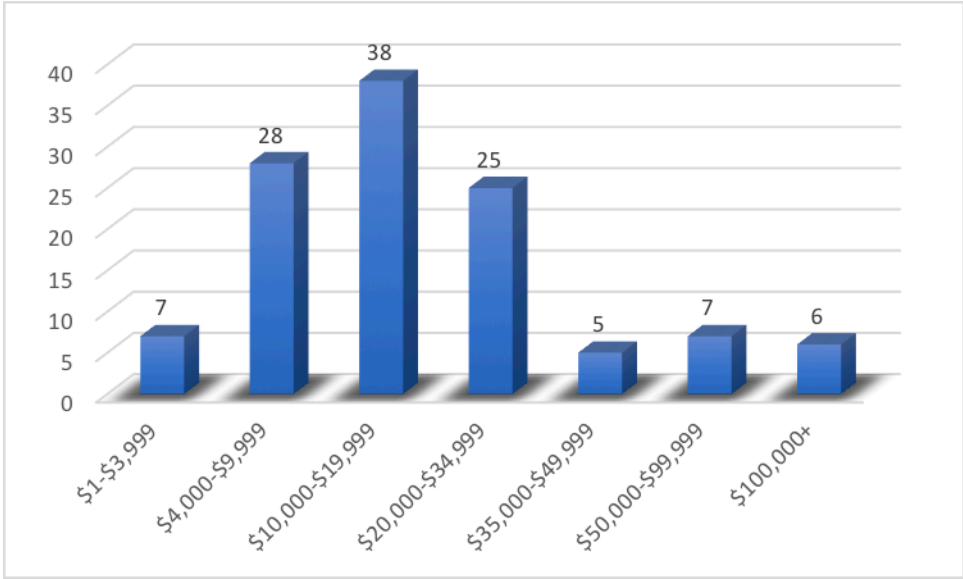


Figure 3. Total Annual Expenses-Class I

At least five bands were reported in each dollar range category. Ninety-four percent (94%) of bands had over \$4,000 in annual expenses. The most common dollar range, one-third (33%) of Class I responses, was \$10,000-\$19,999. This was followed by twenty-four percent (24%) of bands, reporting the \$4,000-\$9,999 range. Twenty-two percent (22%) of bands also had expenses in the \$20,000-\$34,999 range. When the three previous dollar ranges were combined, seventy-nine percent (79%) of bands in Class I were in these dollar ranges. Only eleven percent (11%) of bands reported having annual expenses larger than \$50,000. Overall, Class I had consistent amounts of money spent in all expense categories. Categories are separated and discussed below, and they are divided between a “common expense” and an “uncommon expense.” For the purpose of this study, a “common expense” is described as when at least two-thirds of bands reported spending money in a category. An “uncommon expense” had less than two-thirds.

*Sheet Music*

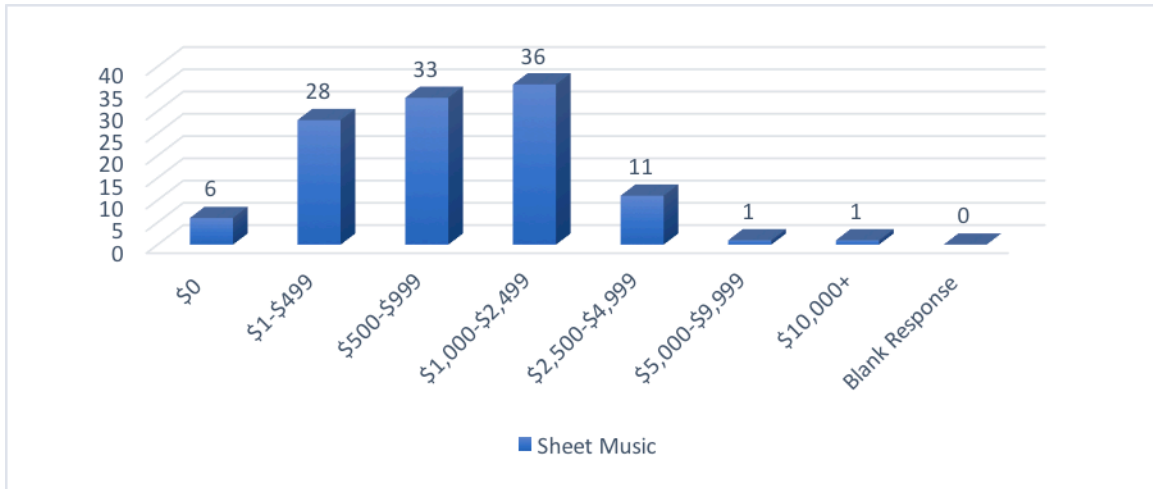


Figure 4. Sheet Music-Class I

The most commonly reported expense category was for sheet music. Bands in Class I consistently spent money on sheet music, with ninety-five percent (95%) of bands reporting this expense. Fifty-nine percent (59%) of Class I spent between \$500 and \$2,499 in this category. Only two bands reported paying over \$5,000 dollars in the sheet music category. This category also included rental music and commission fees.

*Monetary Compensation for Staff and Personnel, and Miscellaneous Service Expenses*

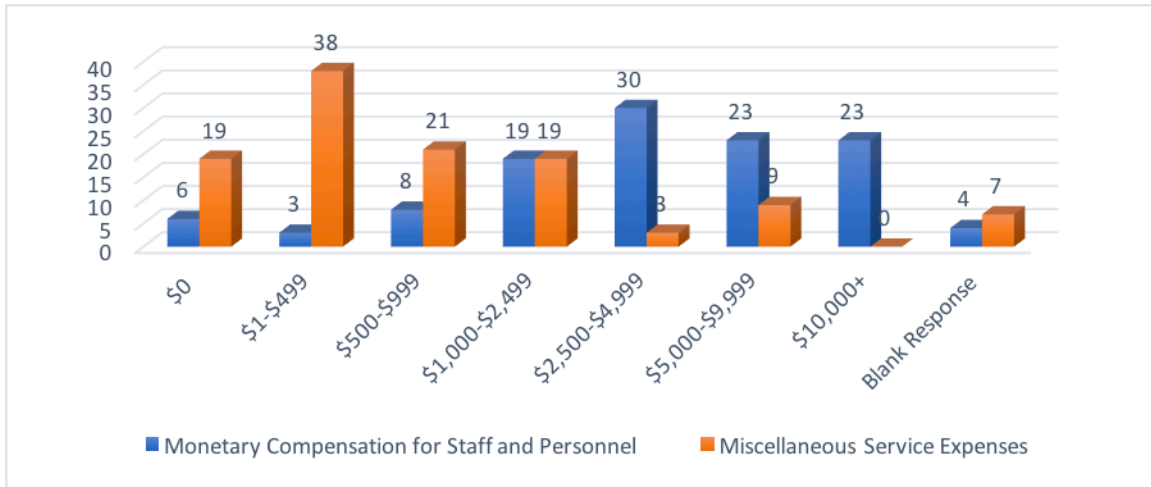


Figure 5. Compensation for Staff and Personnel, and Miscellaneous Service Expenses-Class I

The next most “common expense” was monetary compensation for staff and personnel. Ninety-two percent (92%) of organizations reported spending money on monetary compensation. Forty-six percent (46%) of bands reported disbursing between \$2,500 and \$9,999. Class I is the only class to have compensation as an expense on their AOB.

Concerning miscellaneous service expenses, seventy-eight percent (78%) of organizations expended funds in this category. Examples of these expenses include: insurance plans, communications (phone and internet plans), accountants, construction workers, repairmen, and security workers. If an organization reported spending money in this expense, seventy-three percent (73%) paid between \$1 and \$999 in this category. The responses in the other dollar ranges suggests organizations are possibly paying for a wide range of services. Although the comments received from respondents indicated insurance



was a common expense, bands mentioned paying for other services to support the organization.<sup>178</sup> Even then, no band reported paying over \$10,000 in this category.

*Advertising and Publicity, and Organizational and Convention Fees*

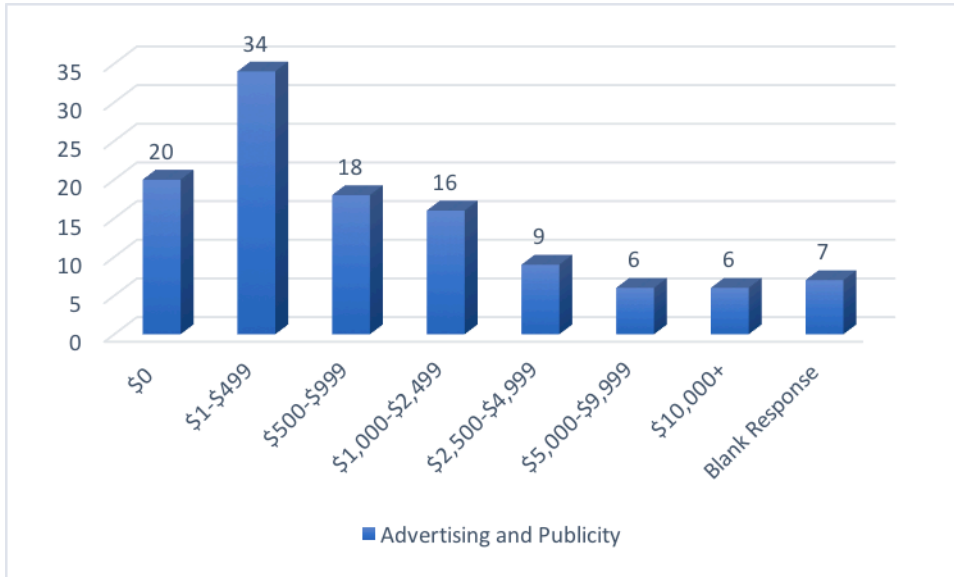


Figure 6. Advertising and Publicity-Class I

Seventy-seven percent (77%) of organizations reported spending money on advertising and publicity with at least five percent (5%) in each dollar range. A large portion of bands, forty-five percent (45%), paid between \$1 and \$999. Ten percent (10%) of Class I spent over \$5,000 in this category. These numbers indicate most ensembles pay money to raise funds and promote their organization.

The organizational and convention fees category was the next most “common expense” with seventy-five percent (75%) of groups indicating a dollar range. Out of the bands spending money in this category, eighty-four percent (84%) reported the \$1 to \$499 range.

<sup>178</sup> See Appendix H for full list of comments.

### *Performance Facilities and Musical Instruments and Equipment*

In both categories measured, performance facilities, and musical instruments and equipment, seventy-three percent (73%) of Class I reported expenses. For performance facilities, the most common response was the dollar range of \$1,000-\$2,499. Almost a quarter (23%) of bands paid between \$2,500 and \$9,999 on performance facilities. The higher dollar ranges reported suggests that performance facilities are one of the more expensive budget items.

Regarding musical instruments and equipment, seventy-three percent (73%) of organizations spent money in this category. Even though this was a “common expense,” fifty-eight percent (58%) of those reporting this expense only spent between \$1 and \$499 on this category. This is an indication that most organizations do not buy large musical instruments. Instead, they spend their money on low cost musical items.

### *Other Non-Musical Goods*

The last “common expense” category was other non-musical goods. Two-thirds (66%) of Class I disbursed money toward this category. Other non-musical goods include items such as: tables, kitchen appliances and utensils, paper products, clothes, uniforms, custodial cleaning supplies, computers, tools, and building supplies. Although forty-one percent (41%) of organizations paid between \$1 and \$499 on this category, twelve percent (12%) of bands spent from \$1,000 to \$9,999. No ensemble reported paying over \$10,000 for other non-musical goods.

This concludes the “common expense” categories in Class I. The following five expense categories were considered an “uncommon expense” due to having less than sixty-six percent (66%) of bands reporting in each category.

### *Rehearsal Facilities, Gifts and Prizes, and Transportation*

Fifty-seven percent (57%) of organizations paid for rehearsal facilities. Of the bands paying this expense, forty-two percent (42%) paid between \$1 and \$999 in this category. In terms of gifts and prizes, fifty-three percent (53%) of bands reported spending money in this category. If the band reported this expense, seventy-five percent (75%) disbursed between \$1 and \$499. Only one band reported spending over \$2,500 on gifts and prizes. Regarding transportation, fifty percent (50%) of ensembles reported paying nothing in this category. Twenty-three percent (23%) of Class I stated they paid between \$1 and \$499, and no band reported paying over \$5,000 in this category.

### *Food and Office/Storage Space*

In the food and office/storage space categories, each reported less than fifty percent of organizations spending money in these categories. Forty-five percent (45%) of bands reported expenses in the food category. If a band expended money in this category, sixty-six percent (66%) spent from \$1 to \$499. Only four percent (4%) of Class I paid over \$2,500 on food. The least reported and most “uncommon expense” category was office/storage space. Only thirty-four percent (34%) of ensembles paid money in this category. Every dollar range was reported. Of the bands reporting this category as an expense, fifty-two percent (52%) spent from \$1,000 to \$2,499.

### *Summary-Class I Operational Expenses*

Of the 116 responses in Class I, ninety-four percent (94%) of bands had over \$4,000 in annual expenses, the most common dollar range reported was \$10,000-\$19,999. Eight out of the thirteen expense categories were considered a “common expense.”<sup>179</sup> The

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<sup>179</sup> “Common Expense:” At least two-thirds (66%) of groups reported spending in a category.

eight categories and the percentage of ensembles disbursing money in the category include the following: sheet music (95%), monetary compensation for staff and personnel (92%), miscellaneous service expenses (78%), advertising and publicity (77%), organizational convention fees (75%), musical instruments and equipment (73%), performance facilities (73%), and other non-musical goods (66%). Office/storage space was the least reported expense category, and the only category that more than half (58%) of bands reported spending zero-dollar.

If a dollar range was reported in an expense category, the most frequent response was \$1-\$499 for eight categories. In four categories, the most common response was \$1,000-\$2,499; these categories included the following: sheet music, rehearsal facilities, performance facilities, and office/storage space. For the monetary compensation category, the most frequent response was \$2,500-\$4,999. Class I is the only class to have monetary compensation for staff and personnel as an expense included in its budget. This category was also the costliest expenditure overall for Class I. The most common expense category was sheet music. Expenses in the sheet music category include the following: music purchases, rental fees, and commissions. Since Class I was the largest class, it is possible that sheet music is the most common expenditure among community bands.

#### *Summary-Class II Operational Expenses*

Class II<sup>180</sup> bands had the least amount of responses, totaling at five (5). Since there are minimal data for Class II, there were few identifiable trends in their expenditures. All bands in Class II had annual expenses less than \$20,000 including four bands under \$10,000. Since compensation is outside of their AOB, bands spent money on

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<sup>180</sup> Class II includes bands who provide monetary compensation to staff and personnel, but the expense is not included in their AOB.

other operational costs. At least one band reported spending money in each expense category except for performance facilities. No band reported spending money in this category. The advertising and publicity category received the most responses (4), and the four bands reported spending between \$1 and \$999 in this category. These are the only possible relevant trends the researcher could find within the small amount of data. Groups in Class IV are unique, and require more specific case studies for more accurate results.

*Class IV-Operational Expenses*

Class IV<sup>181</sup> includes thirty-eight (38) bands, and it is the last class with data on their operational expenses. After Class I, this class is the next largest sample. Since they do not provide compensation, their expenses are only for operational costs. Overall annual expenses are displayed in Figure 7 to give a perspective on Class IV expenses.

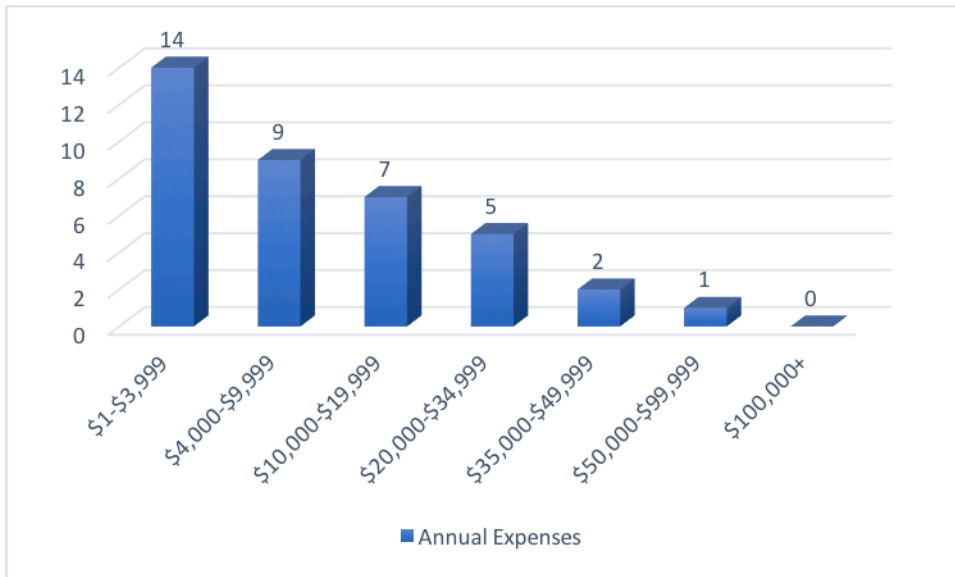


Figure 7. Total Annual Expenses-Class IV

All dollar ranges had a least one response except for the largest dollar range, 100,000+. Sixty-one percent (61%) of bands had less than \$10,000 in annual expenses on

<sup>181</sup> Class IV are bands do not provide monetary compensation; however, they do have an AOB.

their AOB, while thirty-one percent (31%) had expenses between \$10,000 and \$35,000. This signifies that most bands in this category have generally smaller expense budgets. Most of Class IV spent money on each of the twelve expense categories. Generally, if a category was reported as an expense, bands spent less than \$1,000 on each category. Categories are summarized below beginning with the most commonly reported expenses.

*Sheet Music*

Sheet music was the only category all thirty-eight bands reported expenses. Seventy-four percent (74%) spent less than \$1,000. Even though this was most common expenditure in Class IV, no band reported spending over \$5,000 on sheet music.

*Advertising and Publicity and Miscellaneous Service Expenses*

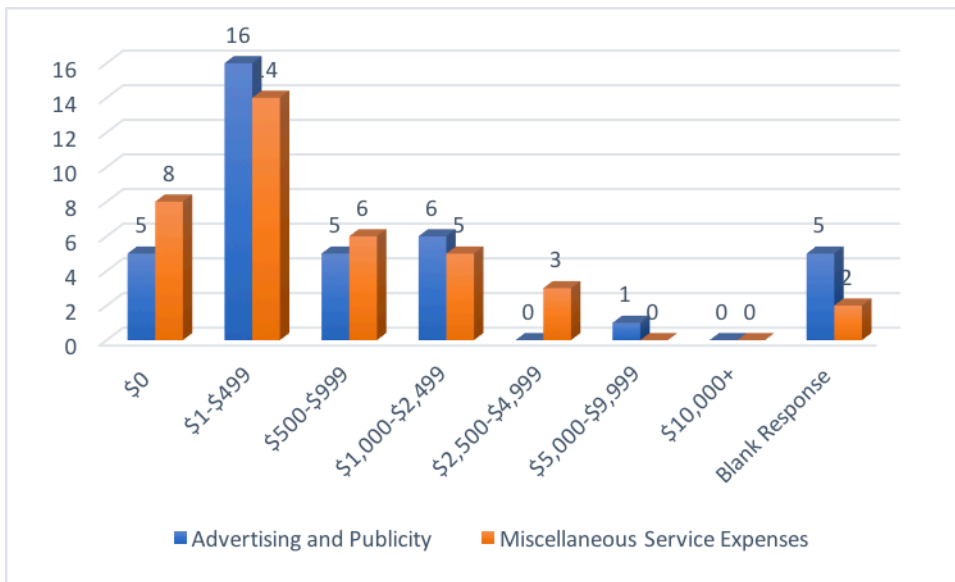


Figure 8. Advertising and Publicity, and Miscellaneous Service Expenses-Class IV

Data from both categories, advertising and publicity and miscellaneous service expenses, showed seventy-four percent (74%) of organizations spent money on these categories. In terms of advertising and publicity, fifty-five percent (55%) of bands stated

they spent between \$1 and \$999. This strongly suggests bands use money to raise funds or promote their organizations.

Regarding miscellaneous service expenses, fifty-three percent (53%) of Class IV paid between \$1 and \$999 for services such as: insurance plans, communications (phone and internet plans), accountants, construction workers, repairmen, and security workers. Among the additional comments from the survey, insurance was a common expense in their annual operating budgets.<sup>182</sup>

#### *Performance Facilities, and Organizational and Convention Fees*

The next two categories were also considered a “common expense.” First, reports in the performance facilities category showed seventy-one percent (71%) of bands disbursed money in this category. It was the only expense category to receive at least one response in each dollar range. If the band reported spending in this category, seventy-four percent (74%) spent less than \$2,500. The most common dollar range reported in the performance facilities category was \$1-\$499.

Data from the organizational and convention fees category showed two-thirds (66%) of groups disbursed money in this category. Over a majority (58%) of Class IV reported spending between \$1 and \$999. No band spent more than \$2,500 in organizational and convention fees.

This concludes the “common expense” categories for Class IV. The following eight expense categories were considered an “uncommon expense” since less than two-thirds (66%) of organizations reported expenses in each category.

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<sup>182</sup> See Appendix H for full list of comments.

### *Musical Instruments and Equipment, and Rehearsal Facilities*

At least fifty-percent (50%) of Class IV indicated they paid money in the next two categories. Sixty-three percent (63%) of bands reported expenses in the musical instruments and equipment category. Among the bands that spent money, eighty-three percent (83%) paid between \$1 and \$999.

In terms of rehearsal facilities, exactly half (50%) of the ensembles reported paying money in this category. Fifty-eight percent (58%) of the bands spending money in this category disbursed between \$1,000 and \$4,999 towards rehearsal facilities.

### *Other Non-musical Goods, Transportation, Gifts and Prizes*

Additional “uncommon expense” categories and their percentage of bands spending money in each category include the following: other non-musical goods (48%), transportation (47%), and gifts and prizes (42%). Other non-musical goods include the following examples: tables, kitchen appliances and utensils, paper products, clothes, uniforms, and custodial cleaning supplies. The most common dollar range reported for each of the three categories was \$1-\$499. All the responses had dollar ranges under \$2,500, except for two responses. These rare responses indicated spending between \$5,000 and \$9,999 for transportation and other musical goods.

### *Office/Storage Space and Food*

The least reported expense categories and their percentage of ensembles were for office/storage space (39%) and food (37%). Of the bands that reported spending money on office/storage space, forty percent (40%) paid between \$1,000 and \$2,499. If an organization spent money on food, the most common dollar range stated was between \$1-\$499.



### *Summary-Class IV Operational Expenses*

Thirty-eight bands met the criteria for Class IV. Their total annual expenses tended to be smaller amounts, with sixty-one percent (61%) having a budget less than \$10,000. Of the twelve expense categories, five categories were considered a “common expense;” at least two-thirds (66%) spent money on each specific category. The five “common expense” categories and the percentage of ensembles disbursing money in the category include the following: sheet music (100%), advertising and publicity (74%), miscellaneous service expenses (74%), performance facilities (71%), and organizational and convention fees (66%). The two least reported expenditures were for office/storage space (39%) and food (37%). If a dollar range was reported, the most frequent response was \$1-\$499 for ten categories. In two categories, performance facilities and office/storage space, the most common response was \$1,000-\$2,499. Overall, Class IV budgets are smaller, but every band spent money on sheet music. This signifies that purchasing of music is a high priority for Class IV.

### *Expense Comparisons Between Classes*

The three classes (I, II, and IV) with an annual operating budget were compared to identify similarities and differences between each other. First, their annual expenses were compared to each other.

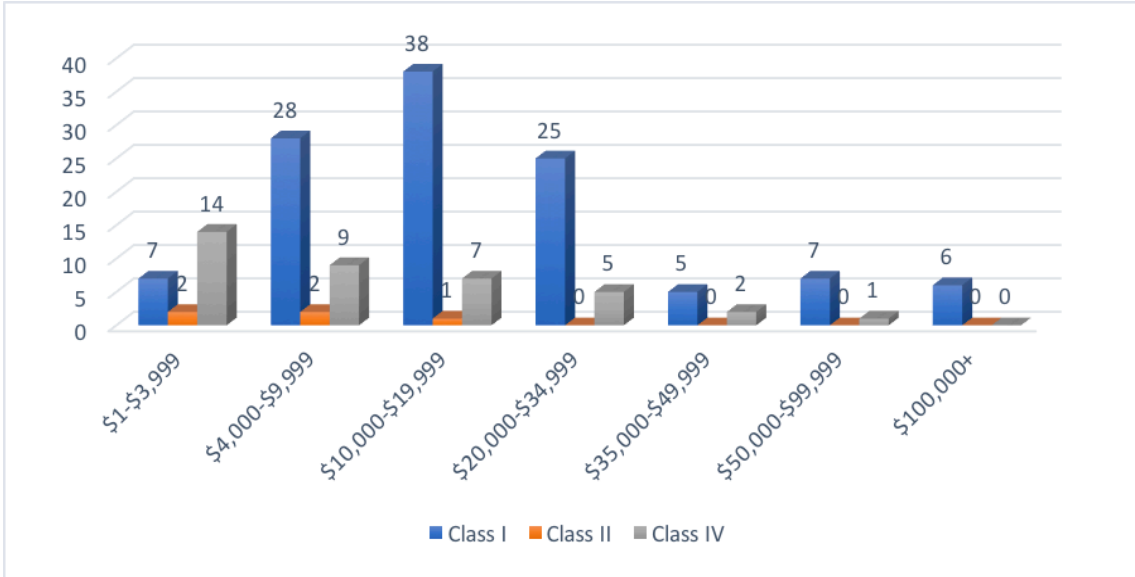


Figure 9. Total Annual Expenses-Class I, II, and IV

As noted by Figure 9, the most responses are in Class I. Class II tends to have smaller expenses when related to the other classes, but since it is a small sample, it is difficult to make further assumptions. Class IV tends to have smaller budgets in comparison to Class I. After total expenses were assessed, operational expenses were evaluated between classes.

Since there was a large amount of data to analyze between the classes, the researcher created the Expense Comparison Spreadsheet (ECS) to compare the data. The ECS lists the following information: class, expense category, dollar ranges, number of responses, and the number of responses as a percentage from the sum of bands in the class. Figure 10 is a portion of the ECS.<sup>183</sup>

<sup>183</sup> See Appendix D for entire Expense Comparison Spreadsheet (ECS).

Sheet Music	Class I		Class II		Class IV	
\$0	6	5%	3	60%	0	0%
\$1-\$499	28	24%	0	0%	16	42%
\$500-\$999	33	28%	0	0%	12	32%
\$1,000-\$2,499	36	31%	1	20%	6	16%
\$2,500-\$4,999	11	9%	1	20%	4	11%
\$5,000-\$9,999	1	1%	0	0%	0	0%
\$10,000+	1	1%	0	0%	0	0%
blank response	0	0%	0	0%	0	0%

Figure 10. Example of Expense Comparison Spreadsheet (ECS)

As noted in the previous summaries of each class, some expense categories reported a large percentage of bands spending money in specific categories. Among the three classes, advertising and publicity was the most consistent expense. Since Class II had few data for the other expense categories, only Class I and IV were compared against each other for the remaining expenditures.

Out of the remaining eleven expense categories available to compare between Class I and Class IV, five categories were considered a “common expense;” at least two-thirds (66%) of bands in each class spent money on each specific category. The five “common expense” categories and their percentage of ensembles disbursing money in the category are listed in Table 2.

Table 2. Similar Expense Categories Between Class I and Class IV

<b>Class I</b>	<b>Class IV</b>
Sheet Music (95%)	Sheet Music (100%)
Miscellaneous service expenses (78%)	Miscellaneous service expenses (74%)
Advertising and Publicity (77%)	Advertising and Publicity (74%)
Performance Facilities (73%)	Performance Facilities (71%)
Organizational and Convention Fees (75%)	Organizational and Convention Fees (66%)

Sheet music is the most consistent expense in these two classes. Ninety-six percent (96%) of the total bands between Class I and Class IV spent money in this category. Class I has two additional “common expense” categories that Class IV did not reach the same minimum percentage of support. The two categories from Class I include musical instruments and equipment (73%), and other non-musical goods (66%).

Lastly, after evaluating expense categories, the researcher reviewed the ECS to identify which specific dollar range responses varied more than five percent between Class I and IV. This variation occurred in twenty-seven instances, and at least one variation occurred in all twelve expense categories.<sup>184</sup> Class I had eleven occasions where the percentage of bands in an expense category was five percent (5%) greater compared to Class IV. On the reverse, sixteen cases favored Class IV. The following trend was discovered.

Class I had more responses in larger dollar ranges for most expense categories compared to Class IV. This condition occurred for the following seven categories: sheet music, musical instruments and equipment, gifts and prizes, office and storage space, transportation, other non-musical goods, and miscellaneous service expenses. This is an indication that Class I is spending more than Class IV in those seven categories. The opposite was found in three categories; Class IV had more responses in larger dollar ranges compared to Class I. These three categories include the following: organizational and convention fees, performance facilities, and advertising and publicity. Reports from the final two expense categories, food and rehearsal facilities, showed a higher

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<sup>184</sup> See Appendix E for detailed list of ECS percentage variations.

percentage variation in zero-dollar responses in Class IV. This signifies bands in Class IV are more likely to spend zero-dollar on food and rehearsal facilities compared to Class I.

#### *Summary-Expense Comparison Between Classes*

Class I tended to have larger expenses than either Class II or IV. To compare data, the Expense Comparison Spreadsheet was used to evaluate the percentages of bands spending money on specific expense categories. Even though advertising and publicity was the only consistent expenditure across all three classes, sheet music was the most common expense category overall. In both Class I and IV, a “common expense” was found in the following additional four categories: miscellaneous service expenses, advertising and publicity, performance facilities, and organizational and convention fees. Class I also had a “common expense” in two more categories including: musical instruments and equipment, and non-musical goods.

Regarding specific dollar ranges, large percentage deviations between Class I and IV occurred twenty-seven times. Overall, the most frequent trend in categories consisted of more replies in larger dollar ranges in Class I compared to Class IV. The examined trends signify that since bands in Class I have larger annual expenses, they tend to spend money in more expense categories. This is especially true in the following categories: sheet music, musical instruments and equipment, non-musical goods, and other miscellaneous service expenses.

#### **Revenue Sources**

The next section addresses the sources of income for adult community bands. To remain consistent in this study, revenue was assessed in the same classes (I, II, and IV). Organizations were asked the following question: *How much money from your annual*

*operating budget was earned or received from the following categories in 2016 (or recent fiscal year)?* Nine categories were created to answer these questions and include the following: membership dues and fees, concert attendance fees, concert donations, fundraising, business/corporate/non-profit donations, government funding, educational institutions, individual/private donations outside of concerts, and other sources. Possible answers were the same annual dollar ranges from operational expenses. Each of the three classes (I, II, and IV) will be described separately to illustrate the trends of their revenue sources. A comparison will be presented only between Class I and Class IV since Class II is a small sample size.

*Class I-Revenue Sources*

Class I had 116 bands with data on their revenue. Figure 11 denotes the number of replies in each dollar range for total annual revenue in Class I.

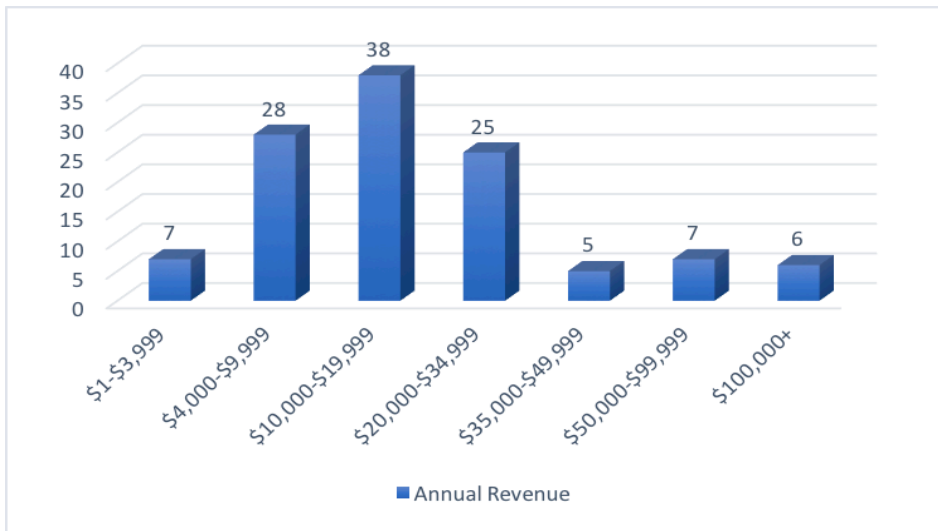


Figure 11. Total Annual Revenue-Class I

Percentages were nearly identical to annual expenses. Ninety-four percent (94%) of organizations replied earning over \$4,000 in annual revenue. Thirty-two percent (32%)

of ensembles earned revenues between \$10,000 and \$19,999. The three most reported dollar ranges represented seventy-six percent (76%) of Class I; the same dollar ranges in total annual expenses equaled seventy-nine percent (79%). The percentage difference was found in increased responses in the \$35,000-\$49,999 range. Overall, Class I had slightly higher total annual revenues compared to their total annual expenses. Revenue categories are divided between “common revenue” and “uncommon revenue.” For the purpose of this study, a “common revenue” was determined as at least two-thirds (66%) of bands reported earning money in a category. An “uncommon revenue” meant that less than two-thirds of the bands derived support from such a source.

*Concert Donations*

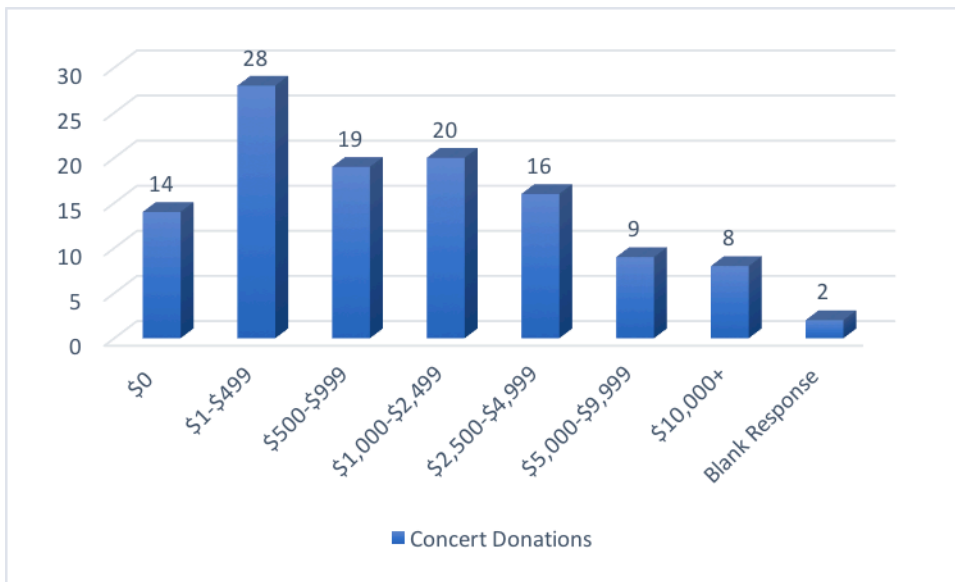


Figure 12. Concert Donations-Class I

The most common source of revenue was from concert donations. Eighty-six percent (86%) of bands received money from concert donations, and each dollar range was reported. If the band reported earning money in this category, forty-seven percent (47%) received less than \$1,000. Only seventeen percent (17%) collected more than

\$5,000. Even though this was the most “common revenue” source, the amount of money earned varied throughout responses.

*Individual/Private Donations Outside of Concerts and Business/Corporate/Non-profit Donations*

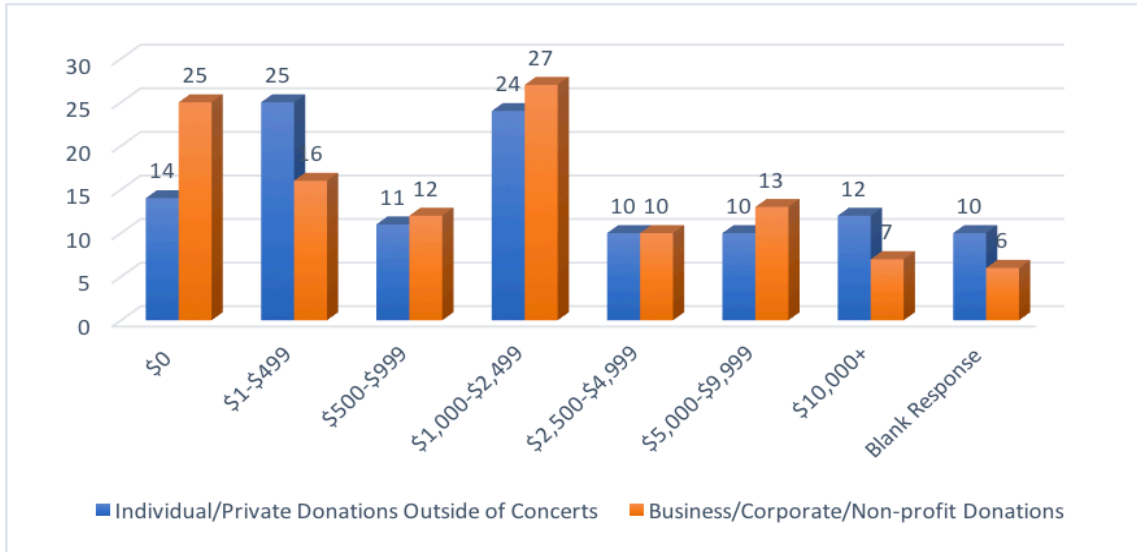


Figure 13. Individual/Private Donations Outside of Concerts and Business/Corporate/Non-profit Donations-Class I

Additional forms of donations were the other most “common revenue” sources. Seventy-nine percent (79%) of Class I received revenue from individual and private donations outside of concerts. A majority (52%) of bands reported collecting between \$1 and \$2,499 in this category. It should be noted that ten percent (10%) of bands received over \$10,000 from donations outside of concerts.

Results show that seventy-three percent (73%) of bands in Class I received donations from business/corporate/non-profit organizations. Even though the most common dollar range was \$1,000-\$2,499, seventeen percent (17%) of ensembles received over \$5,000 dollars from these types of donations. The rest of the revenue categories were “uncommon revenue” sources.



*Concert Attendance Fees, Fundraising, and Membership Dues and Fees*

The next three revenue categories showed that the majority (51%), but less than two-thirds (66%), of organizations reported receiving funds from each category. In terms of concert attendance fees, fifty-six percent (56%) of ensembles earned money in this category, and replies were gathered for each dollar range. Of the bands that reported earning money from this category, forty-nine percent (49%) earned between \$2,500 and \$9,999. An additional twenty-five percent (25%) received over \$10,000. The percentage in the \$10,000+ dollar range was the most of any revenue category. Even though concert attendance fees are an “uncommon revenue” source, some bands earn a significant amount of money from this category.

In the fundraising category, fifty-four percent (54%) of Class I raised money through fundraising. Each dollar range was reported. Among the bands that fundraised, forty-five percent (45%) collected between \$1,000 and \$4,999 in fundraising. One band described a unique fundraiser that took place at two annual outdoor food festivals where the band worked jointly with a women’s club.<sup>185</sup> While the band performed for two hours, the women’s club sold desserts. Profits from the dessert sales were divided evenly between the two organizations.

Concerning membership dues and fees, fifty-two percent (52%) of organizations collected dues and fees from their members. All dollar ranges received responses in this category. If a band earned money from membership dues and fees, sixty-three percent (63%) collected between \$1,000 and \$4,999.

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<sup>185</sup> See Appendix H for full list of comments.

Data from the last three categories showed less than forty percent (40%) of ensembles received funds in their respective categories; each are considered an “uncommon revenue.”

### *Government Funding and Educational Institutions*

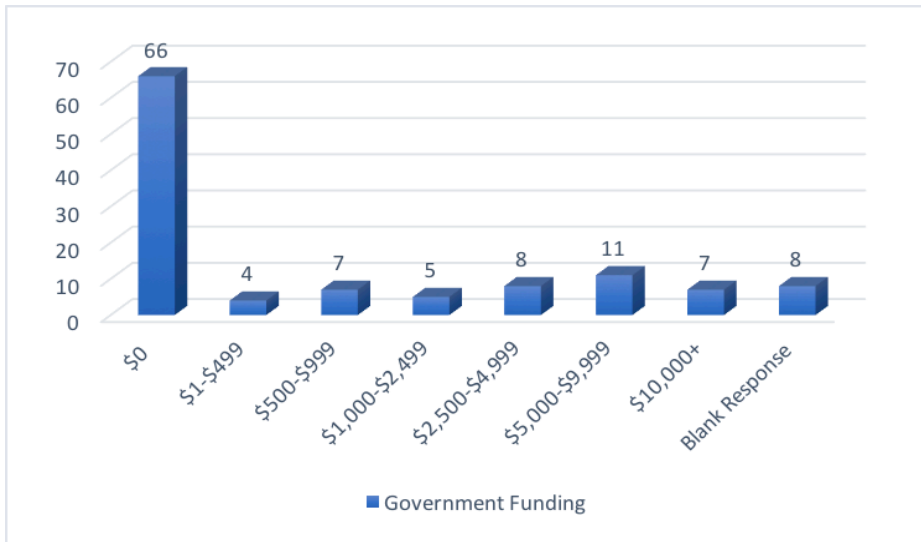


Figure 14. Government Funding-Class I

Only thirty-six percent (36%) of organizations reported receiving government funding. Each dollar range collected responses, and if the band obtained funds from this category, forty-five percent (45%) received between \$2,500 and \$9,999. The low percentage of groups receiving government funding in today’s adult bands reflects the trend of bands losing city and town funding referenced in Chapter 2.

Educational institutions provided the least amount of money to Class I. Seventy-nine percent (79%) of ensembles reported collecting nothing from this category. If they did receive funds, financial assistance was less than \$5,000.

### *Other Sources*

Thirty-nine percent (39%) of Class I received revenue from other sources not previously mentioned. While each dollar range received replies, the most common response was \$1-\$499. Other sources of revenue mentioned from the survey include: grants from a local bank, sales of CDs and mp3s, and performance fees.<sup>186</sup> Since dollar ranges are varied, it is an indication that bands have found unique ways to earn money. Even so, less than a majority of bands collected income from different sources other than the categories already mentioned.

### *Summary-Class I Revenue Sources*

Organizations in Class I had almost identical annual revenue amounts compared to their annual expenses. Overall, the annual revenue amounts were slightly higher than annual expenses. Three out of nine revenue categories were considered “common revenue” sources with at least two-thirds (66%) of organizations earning money in a specific category. The three “common revenue” sources along with the percentage of ensembles collecting money in that category include: concert donations (86%), individual/private donations outside of concerts (79%), and business/corporate/non-profit donations (73%). Results also showed less than forty percent (40%) of bands received funds in the following three categories: educational institutions (11%), government funding (36%), and other sources (39%). It is noted that government funding is currently one of the least reported sources of revenue among Class I. Eight of the nine revenue categories have responses from each dollar range. The only exception is revenue from educational institutions.

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<sup>186</sup> See Appendix H for full list of comments.

If a dollar range was reported, the most frequent response was \$1-\$499 for five categories. In three categories, the most common reply was \$1,000-\$2,499; these categories include the following: membership dues and fees, fundraising, and business/corporate/non-profit donations. For the government-funding category, the most common dollar range reported was \$5,000-\$9,999. Although Class I has common categories in earning revenue, the variety of dollar ranges in all revenue categories is an indication these organizations have an assortment of methods to obtain revenue.

#### *Summary-Class II Revenue Sources*

Since Class II only has five bands, it was difficult for the researcher to identify trends in their revenue. Annual revenue dollar ranges were similar to annual expenses in Class II; all bands had annual revenue less than \$20,000. Eight out of the nine revenue categories had at least one dollar range specified; no band received funding from an educational institution. Although all five bands reported earning money from concert donations, none of them received over \$10,000 in this category. Aside from these few observations, these were the only trends found in Class II. As stated before, organizations in Class II are unique and require more case studies to obtain accurate data on their revenue sources.

#### *Class IV-Revenue Sources*

Thirty-eight bands were in Class IV. Like the other classes, Class IV has near identical responses in dollar ranges between their total annual expenses and revenues.

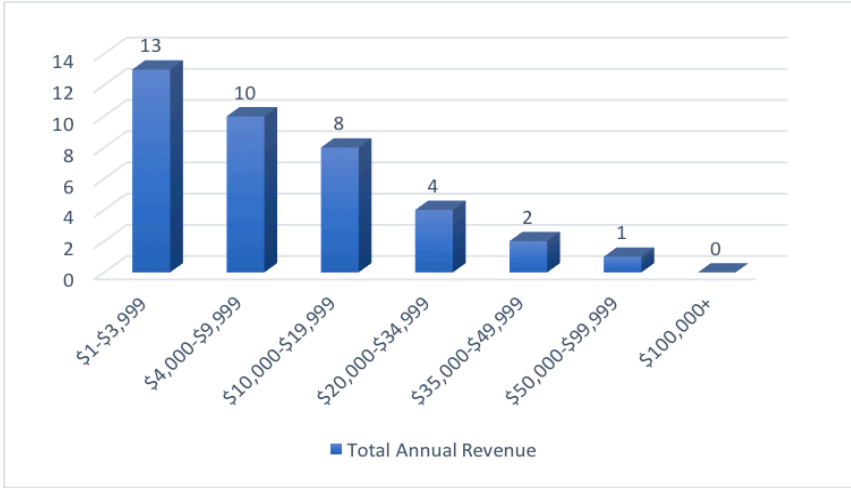


Figure 15. Total Annual Revenue-Class IV

Sixty percent (60%) of Class IV had less than \$10,000 in total annual revenue on their AOB, while thirty-two percent (32%) had between \$10,000 and \$35,000. This is an indication most bands receive smaller amounts of revenue in Class IV compared to Class I. All but one revenue category, educational institutions, received meaningful responses. Generally, bands usually earned less than \$1,000 from most categories. Below is an analysis of revenue sources beginning with “common revenue” sources.

*Concert Donations*

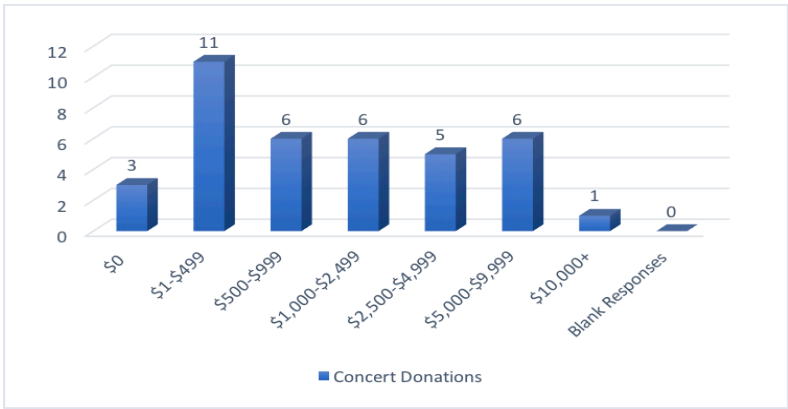


Figure 16. Concert Donations-Class IV

The most common form of revenue for Class IV was from concert donations. Ninety-two percent (92%) of organizations earned money from this category. Forty-five percent (45%) of bands earned between \$1 and \$999, and twenty-nine percent (29%) of ensembles earned between \$2,500 and \$9,999 from donations during concerts. This suggests bands earned a wide range of concert donations, but it was rare for them to receive over \$10,000.

*Individual/Private Donations Outside of Concerts, and Business/Corporate/Non-profit Donations*

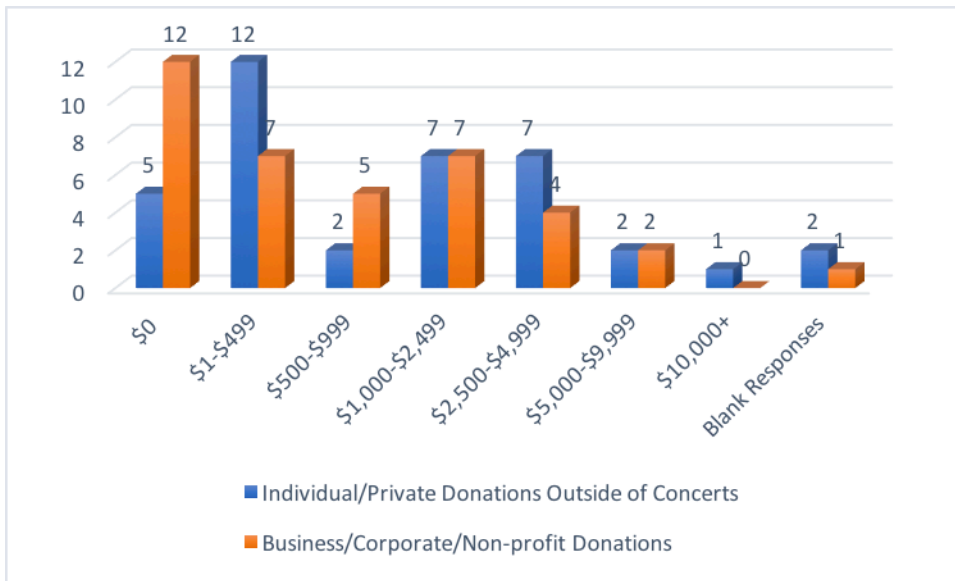


Figure 17. Individual/Private Donations Outside of Concerts and Business/Corporate/Non-profit Donations-Class IV

Other forms of donations were the next most “common revenue” sources. The individual and private donations outside of concerts category reported eighty-two (82%) of bands earning funds from this category. Of the bands that received money from this category, thirty-nine percent (39%) collected between \$1 and \$499, and forty-five percent (45%) received between \$1,000 and \$4,999.

Regarding the category of business, corporate, and non-profit donations, two-thirds (66%) of bands reported collecting money from this category. If an ensemble earned money from this category, fifty percent (50%) received less than \$2,500. The other revenue categories were considered “uncommon revenue” since less than two-thirds (66%) of organizations reported earnings from each category.

#### *Fundraising, and Membership Dues and Fees*

In the fundraising category, forty-eight percent (48%) of Class IV earned money through this form. Of the bands that reported receiving money from fundraising, forty-seven percent (47%) collected between \$1 and \$499.

Regarding membership dues and fees, thirty-nine percent (39%) of organizations received revenue from this category. Two thirds (66%) of groups collecting money from this category reported receiving between \$500 and \$2,499. It was rare for Class IV to collect more than \$5,000 from membership dues and fees.

#### *Concert Attendance Fees, Government Funding, and Educational Institutions*

Class IV had the fewest responses in the following three revenue categories: concert attendance fees, government funding, and educational institutions. Even though only twenty-three percent (23%) of organizations received revenue from concert attendance fees, eight percent (8%) of Class IV collected over \$10,000.

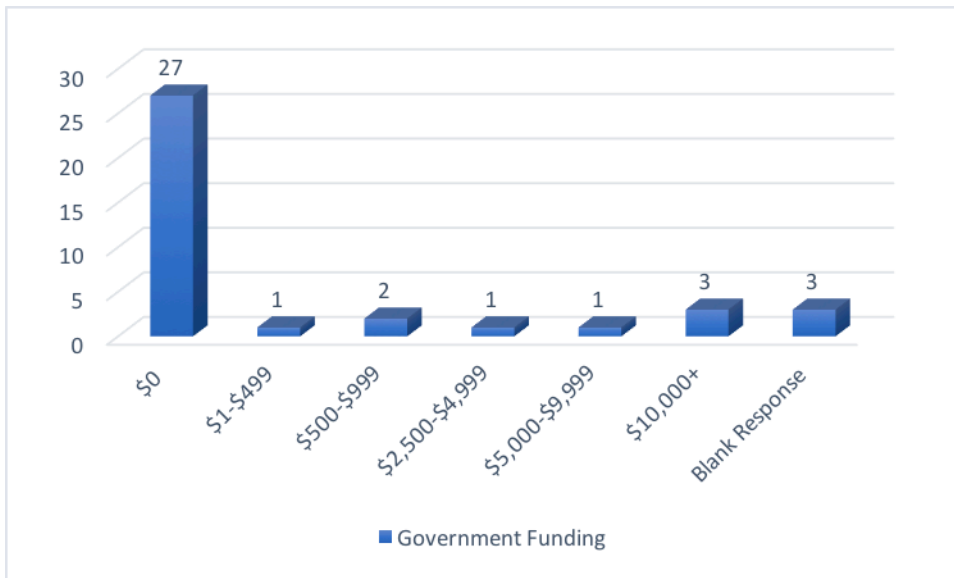


Figure 18. Government Funding-Class IV

As noted in Figure 18, government funding is uncommon. Just over a fifth (21%) of bands reported receiving money from a government entity. If they did, the most common response was \$10,000+.

Lastly, only one band reported receiving funding (\$10,000+) from an educational institution. Most bands did not report receiving revenue from these three categories. If they did, the most common response was \$10,000+.

#### *Other Sources*

Thirty-nine percent (39%) of bands collected revenue from other sources not mentioned previously. Ensembles reported at least one response in every dollar range.

Twenty-seven percent (27%) of groups reported earning between \$1 and \$999.

Comments from the survey indicated other sources of income include the following:

tuition from a youth band, foundation grants, and free use of facilities.<sup>187</sup> A band indicated the value of goods and services donated as a source of revenue. For example,

<sup>187</sup> See Appendix H for full list of comments.



the band used a civic center for free when it would normally cost an organization. Even though the band did not directly receive any money, it indicated the value of the free facility as a source of revenue.

#### *Summary-Class IV Revenue Sources*

Like the previous classes, Class IV had similar amounts of total annual revenue and expenses. Overall, the responses for total annual revenue dollar ranges were slightly higher, supporting the trend that the amount of money bands made in revenue was more than their expenses. Three out of nine categories were considered “common revenue” sources with at least two-thirds (66%) of bands collecting money from a specific category. In Class IV, the three “common revenue” categories and their percentages are as follows: concert donations (92%), individual/private donations outside of concerts (82%), and business/corporate/non-profit donations (66%). This is a strong indication that organizations in Class IV rely on all types of donations as major sources of revenue. Less than fifty percent (50%) of bands earned money from the other seven revenue categories. The seven categories and their percentages include the following: fundraising (48%), membership dues and fees (39%), other sources (39%), concert attendance fees (23%), government funding (21%), and educational institutions (3%). It is noted that government funding is one of the least reported revenue sources. Similar to Class I, this further supports the trend referenced in Chapter 2 that funding from government entities has decreased in recent decades.

For the three donation categories, the most common dollar range reported was \$1-\$499. Data in the business, corporate, and non-donations category showed a significant number of responses in the \$1,000-\$2,499 range. The least reported categories include

the following: concert attendance fees, government funding, and educational institutions. Of the few bands that reported earning money from these categories, the most common response was \$10,000+. Overall, Class IV annual revenues on their AOB were smaller, and they relied on less revenue sources to maintain their organizations.

*Revenue Comparisons Between Classes*

Each of the three classes (I, II, and IV) with an AOB were compared to each other to identify similarities and differences in the same manner expenses were analyzed. First their total annual revenues were assessed against each other.

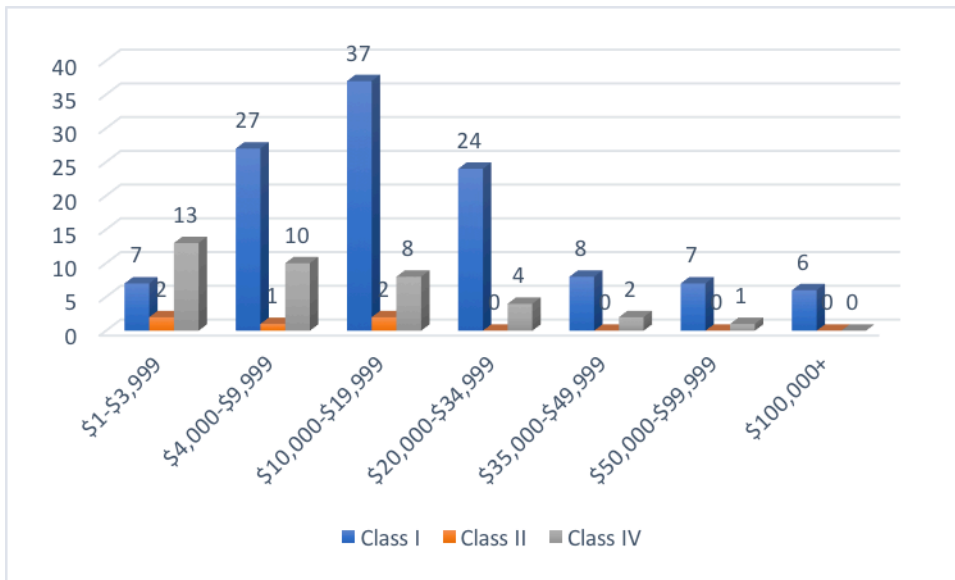


Figure 19. Total Annual Revenues-Class I, II, and IV

Class I tended to have larger revenues on their AOB than the other two classes. Again, since Class II had few data, most comparisons were between Class I and IV. Next, specific revenue sources were compared.

To analyze the data between classes, the researcher created the Revenue Comparison Spreadsheet (RCS) in the same format as the Expense Comparison Spreadsheet (ECS). The RCS lists the following information: class, revenue category,

dollar ranges, number of responses, and the number of responses as a percentage from the sum of bands in the class.<sup>188</sup> The concert donations category was the most constant source of revenue among all three classes. For the remaining categories, only Class I and IV were compared to each other.

Three categories were considered “common revenue” sources with at least two-thirds (66%) of organizations collecting money on each specific category in both Class I and IV. Table 3 shows the three categories and the percentage of bands collecting revenue in the category.

Table 3. Similar Revenue Categories Between Class I and Class IV

<b>Class I</b>	<b>Class IV</b>
Concert Donations (86%)	Concert Donations (92%)
Individual/Private Donations Outside of Concerts (79%)	Individual/Private Donations Outside of Concerts (82%)
Business/Corporate/Non-profit Donations (73%)	Business/Corporate/Non-profit Donations (66%)

The higher percentages in Class IV show these bands earn a larger portion of their revenue from concert donations and individual/private donations outside of concerts.

Higher percentages in Class I are a trend for the rest of the categories as demonstrated in Figure 20.

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<sup>188</sup> See Appendix F for entire Revenue Comparison Spreadsheet (RCS).

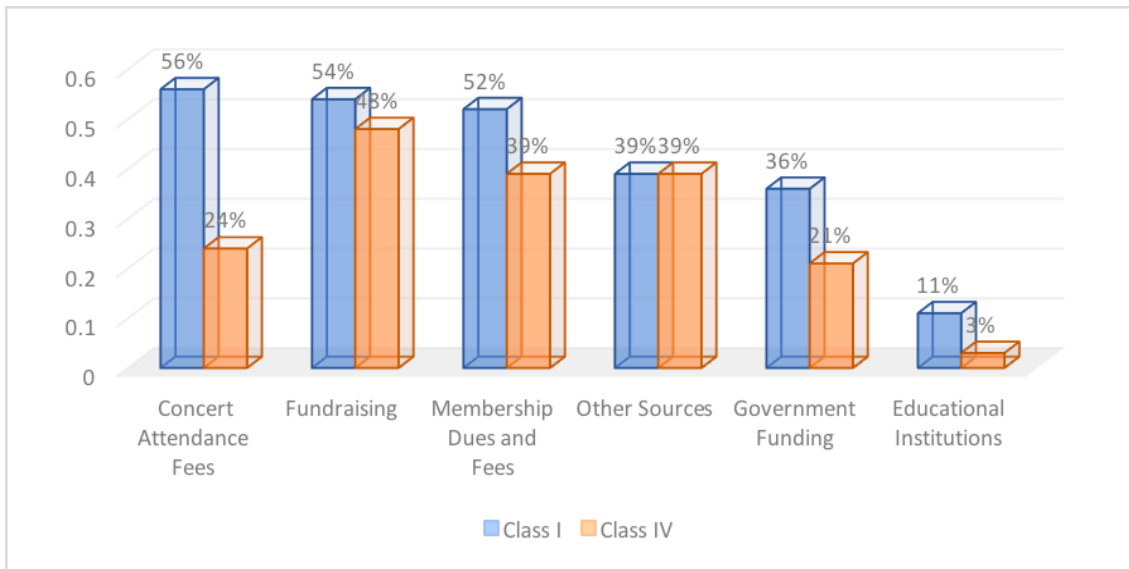


Figure 20. “Uncommon Revenue” Categories Between Class I and Class IV

A thirty-three percent (32%) difference occurred between the two classes in the concert attendance fees category. This suggests ensembles in Class I were more likely to charge admission at concerts than Class IV. Revenue from government funding and membership dues and fees also show significant differences in percentage. The large percentage differences in these categories possibly suggests why Class I collects more overall revenue than Class IV.

Finally, after assessing revenue categories, the researcher examined the RCS to isolate specific dollar range responses that varied more than five percent between Class I and IV. This variation occurred twenty-four (24) times.<sup>189</sup> Class I had eleven (11) instances where the percentage of ensembles in a revenue category positively deviated more than five percent (5%) compared to Class IV. On the contrary, thirteen (13) bands favored Class IV.

<sup>189</sup> See Appendix F for detailed list of RCS percentage variations.

A variation existed in all nine revenue categories. Seven out of nine categories tended to have more responses in larger dollar ranges in Class I compared to Class IV; the two exceptions were educational institutions and concert donations. The higher percentage of bands in educational institutions was for the zero-dollar range, which supports the trend that Class I does not receive financial support from educational institutions. Regarding the concert donations category, Class IV reported a higher percentage variation in the \$5,000-\$9,999 range. Again, this is consistent with concert donations being one of the most popular methods of gaining revenue for Class IV.

#### *Summary-Revenue Comparison Between Classes*

Class I tends to have the largest amount of revenue. The Revenue Comparison Spreadsheet was created to evaluate responses and the percentages of band's revenue on specific categories. The concert donations category was the only revenue source that received consistent responses from all three classes. In both Class I and IV, the next two most "common revenue" categories were individual/private donations outside of concerts and business/corporate/non-profit donations. This strongly suggests Class IV earned most of their revenue from a variety of donation sources. In the other revenue categories, Class IV had a consistently lower percentage of bands receiving revenue from each category. The biggest difference was the concert attendance fees category.

Regarding specific dollar ranges, significant percentage deviations between Class I and IV occurred in twenty-four (24) instances. Class I was inclined to have greater dollar ranges reported than Class IV in all categories except for concert donations. This is consistent with the previous data presented regarding both the amount of total annual revenue and the itemization of categories. The above trends signify that Class I received

higher revenues from more categories compared to Class IV except for the following: concert donations and individual/private donations.

### **Comparison to Peter Martin's Survey on Community Bands**

In the following section, current financial trends are compared to Peter Martin's 1983 survey on community bands. Even though Martin's study covered multiple aspects of community bands, only twelve questions dealt with their finances.<sup>190</sup> Topics compared between the two studies include the following: response rate, age of band, the band's recognition as a non-profit, board of directors, conductor compensation, expenditures, and revenue sources. Even though his survey had a different focus, some noticeable financial developments are observed in community bands over the last thirty-four years.

#### *Response Rate and Band Demographics*

Martin's survey was sent to 545 bands while this study was distributed to 518. His survey had a higher response rate with sixty-one percent (61%) compared to almost thirty-eight percent (37.8%) in this investigation. Regarding demographics of the band, Martin, in his survey, discussed three topics relevant to the present study and included the following: age of the band,<sup>191</sup> recognition as a non-profit organization,<sup>192</sup> and elected officers.<sup>193</sup>

At the time of Martin's study, twenty-six percent (26%) of bands were under 15 years old, and the current review has nineteen (19%) of groups under 15 active years. Martin reported fifty-two percent (52%) of bands were over 35 years old. The percentage

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<sup>190</sup> Martin, "A Status Study of Community Bands in the United States," 161-168.

<sup>191</sup> Ibid., 138.

<sup>192</sup> Ibid., 150.

<sup>193</sup> Ibid., 151.

of older bands is lower in the current study with thirty-three percent (33%) of bands over forty (40) years old. In the current data, a larger percentage of bands are between sixteen (16) and forty (40) years old compared to Martin's feedback.

The most notable difference in the studies concerns the status and organization of community bands. In this study, ninety-one percent (91%) of bands are a recognized non-profit organization compared to Martin's forty-four percent (44%). A higher percentage is also found in elected officers. Fifty-five percent (55%) in 1983 compared to the ninety-three percent (93%) reporting in today's bands. This is a strong indication that more community bands have become non-profit organizations in the last thirty-four years.

#### *Conductor Compensation*

The percentage of bands compensating their conductors is similar in both studies. Martin reported seventy-three percent (73%)<sup>194</sup> while the present study reported sixty-seven percent (67%) of bands compensating their conductors. Among the present bands with an AOB, seventy-two percent (72%) provide monetary compensation to their conductors. Of conductors receiving a salary in 1983, eighty-two (82%) were paid less than \$3,000 a year with the most common dollar range from \$1,000 to \$1,999.<sup>195</sup> After inflation, \$3,000 is equal to \$7,229.13, and \$1,000 to \$1,999 is equal to \$2,409.71 and \$4,817.01.<sup>196</sup> Of the bands compensating conductors in the current study, seventy-seven percent (77%) compensate between \$1,000 and \$9,999. The most common dollar range was \$2,000-\$4,999. This comparison suggests that the number of bands compensating

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<sup>194</sup> Martin, "A Status Study of Community Bands in the United States," 165.

<sup>195</sup> Ibid.

<sup>196</sup> "U.S. Inflation Calculator," "U.S. Inflation Calculator," *U.S. Inflation Calculator website*, accessed February 27, 2017, <http://www.usinflationcalculator.com>.

their conductors is approximately the same. The data also showed the amount of monetary compensation for conductors, when adjusted for inflation, has remained consistent since Martin's study.

### *Expenditures*

Martin reported that fifty-five (55%) of bands had budgets under \$1,300,<sup>197</sup> which adjusted for inflation, is equal to \$3,132.62 in 2016.<sup>198</sup> In contrast, fifty-four percent (54%) of current organizations have expenses between \$4,000 and \$19,999 with the most common dollar range of \$10,000-\$19,999 in twenty-nine percent (29%) of bands. Martin also reported only ten percent (10%) of ensembles had a budget over \$10,000 which equates to \$24,097.09 in 2016. The current study found thirty-two percent (32%) of bands with a budget over \$20,000. This is an indication that the size of organizations' budgets has increased. Since monetary compensation has remained the same, the combined conclusions suggest that bands are able to spend more money on other expenses.

In terms of other expenditures, Martin reported that forty-three (43%) of bands paid all their musicians.<sup>199</sup> While the current study did not specifically inquire if members were paid, seventy-five percent (75%) of bands did not pay for other musical duties outside of the conductor. Martin also commented on the high percentage of bands that did not pay for rehearsal and performance space, eighty-nine percent (89%) and eighty-eight percent (88%) respectively. These percentages have lowered within the current bands that

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<sup>197</sup> Martin, "A Status Study of Community Bands in the United States," 163.

<sup>198</sup> "U.S. Inflation Calculator, "U.S. Inflation Calculator," *U.S. Inflation Calculator website*, accessed February 1, 2017, <http://www.usinflationcalculator.com>.

<sup>199</sup> *Ibid.*, 164.



reported these expenses. Forty-one percent (41%) reported not paying for rehearsal facilities, and thirty percent (30%) reported not paying for performance facilities. While the data imply spending has increased for facilities, the most common expense in the current study was for purchasing music. Martin stated, “most of the bands relied on the donation of music and rehearsal and concert facilities for their existence.”<sup>200</sup> In today’s bands, ninety-six percent (96%) of organizations indicated music as an expenditure, suggesting that music has shifted from being mostly donated to being a common expense in current community bands.

### *Revenue*

In 1983, Martin reported the highest category of funding was from town, city, and state allocations. Forty-six percent (46%) of bands reported this was their primary source of income. The next highest was money from the Musicians Performance Trust Fund (20%) followed by concert receipts (14%). Today’s bands’ most frequent sources of revenue were from voluntary contributions. Eighty-eight percent (88%) of bands received money from concert donations. This is followed by individual and private contributions outside of concerts (84%), and business/corporate/non-profit donations (70%).

The least reported sources from Martin’s survey were from fraternal contributions, grants, and band fund drives. In this investigation, educational institutions and government funding were the least reported sources of revenue. Today’s community bands also did not report receiving any significant money from the Musicians Performance Trust Fund, a fund supported by the American Federation of Musicians (AFM). The current lack of funding from the AFM suggests community bands have

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<sup>200</sup> Martin, “A Status Study of Community Bands in the United States,” 163.

moved towards the amateur status in the last few decades. The largest contrast in the last thirty-four years was in government funding. This revenue source went from being a regular method of income to being one of the least reported. This confirms a trend referenced in articles and studies from Chapter 2.

*Summary-Comparison of Peter Martin's Survey on Community Bands*

Bands have evolved in the following categories: age of band, recognition as a non-profit, board of directors, conductor compensation, expenditures, and revenue sources. Today's bands have a large percentage of middle-aged ensembles (16-40 active years). Ensembles are also more organized with a much higher percentage of bands with board of directors and officers. The most notable difference is ensembles are more likely to be a non-profit organization compared to the early 1980s.

Even though Martin's study did not have the financial depth of the current project, the researcher still identified significant financial developments over the last thirty-four years. Current bands tend to have larger expenses, but they usually have the revenues to match. Overall, the size of budgets has increased with fifty-four percent (54%) of current bands having a budget between \$4,000 and \$19,999. Monetary compensation was the only expense category that remained consistent. The percentages of bands compensating their conductors was similar in both studies, and after inflation, the amount of compensation for conductors has remained relatively constant. Although the number of bands spending money on music, rehearsal facilities, and performance venues has increased, music has become the most common expenditure among today's community bands. The source of revenue is also different in today's organizations; compared to Martin's study, fewer bands receive government funding, and more ensembles rely on

donations. This confirms a trend that government funding as a revenue source has decreased in recent decades.

### **Other Trends and Cross Comparisons**

The last section is an examination of other trends that include: 501(c) recognition, band longevity, location, and selected cross comparisons between demographics, classes, and budgets. The variables selected to cross-compare assist in illustrating trends that were not discussed in previous sections. The following results identifies potential strengths and weaknesses in today's community bands in terms of their demographics and their financial structures.

#### *501(c) Recognition (Tax-exempt Non-profit Organization)*

Eighty-eight percent (88%) of ensembles were recognized as 501(c)(3) non-profit organizations, and three percent (3%) of bands were another type of 501(c) organizations. Only seven percent (7%) of respondents were not recognized as any type of official non-profit organization. As noted earlier, this is a strong indication that today's adult community bands are following the non-profit organization model; a group that serves public interests while allowing ensembles to be tax-exempt.

### *Consecutive Years as an Active Organization*

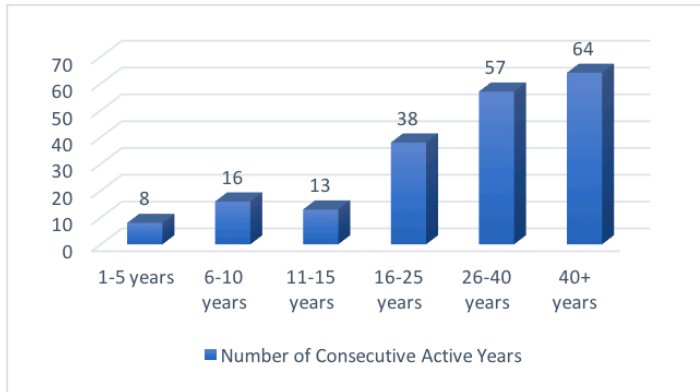


Figure 21. Consecutive Years as an Active Organization

All respondents provided an answer in the question regarding consecutive active years. Sixty-two percent (62%) of respondents stated being active for at least twenty-six (26) years.

### *Cross Comparisons of Active Years and Organization*

A few category results were cross-compared to provide better clarity of the data. This included the following topics: number of consecutive active years, whether a band had a board of directors/officers, and whether the band was a recognized 501(c). Since most bands had a board of directors/officers and were recognized as 501(c) organizations, only three notable trends were found.

First, bands with over sixteen (16) active years had a higher chance of having an elected or appointed body than younger bands. The oldest bands, over forty active years, had ninety-seven percent (97%) of bands with a board of directors/officers; the highest percentage reported from all age ranges. The data suggest that as bands become older, they acquire more organized leadership structures to assist in maintaining the operations and finances of the organization.

The second tendency observed involves bands' non-profit status and their number of active years. Younger bands tend to be 501(c)(3) organizations while the status of older bands is more varied. Although most bands of all ages are 501(c)(3) organizations, some older bands reported being either another type of 501(c) or they were not recognized as any type of 501(c). This suggests newer bands are becoming non-profit organizations early in their formation, and older groups have more diverse financial configurations. The recognition of financial structures of adult bands is relevant to this study, but specific analysis of these non-profit organizations is out of the scope of this research.

The last notable trend is a comparison between having an elected body of members and whether the band was an official non-profit organization. Ninety-eight percent (98%) of respondents recognized as a 501(c) had a board of directors/officers. Out of the thirteen (13) bands that indicated they were not a recognized 501(c), only five (5) bands reported having a board of directors/officers.

#### *Band Locations*

Locations were identified by 194 bands through either the survey or a search of the band's name on the Internet. For the two bands that did not indicate an official name in their response, locations could not be identified. Forty-one states had a least one response.<sup>201</sup> No response was indicated from either the District of Columbia or outside of the United States. States with the most responses include the following: California (20), Florida (14), Michigan (13), Texas (11), and New York (10). The researcher divided the

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<sup>201</sup> See Appendix C for full list of responses by state.

states into four regions identical to the division by the census bureau; these include the following: Northeast, Midwest, South, and West.<sup>202</sup>

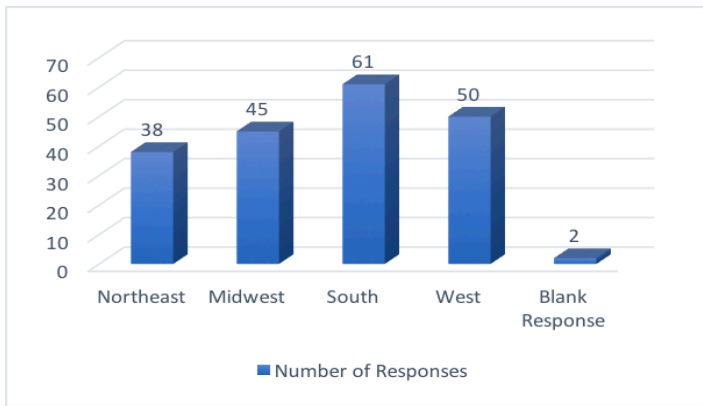


Figure 22. Survey Responses by Region

Since the regions are were organized by the Census Bureau, the number of states in each region are varied. The South region includes sixteen states and the District of Columbia. The West region has thirteen states while the Midwest region has twelve states. Only nine states are in the Northeast region. This slight variations could attribute to the varied number of bands in each region.

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<sup>202</sup> Census Divisions and Census Regions, “Geographic Terms and Concepts,” *United States Census Bureau website*, accessed February 17, 2017, [https://www.census.gov/geo/reference/gtc/gtc\\_census\\_divreg.html](https://www.census.gov/geo/reference/gtc/gtc_census_divreg.html).

*Cross Comparison of Regions and Consecutive Years as an Active Organization*

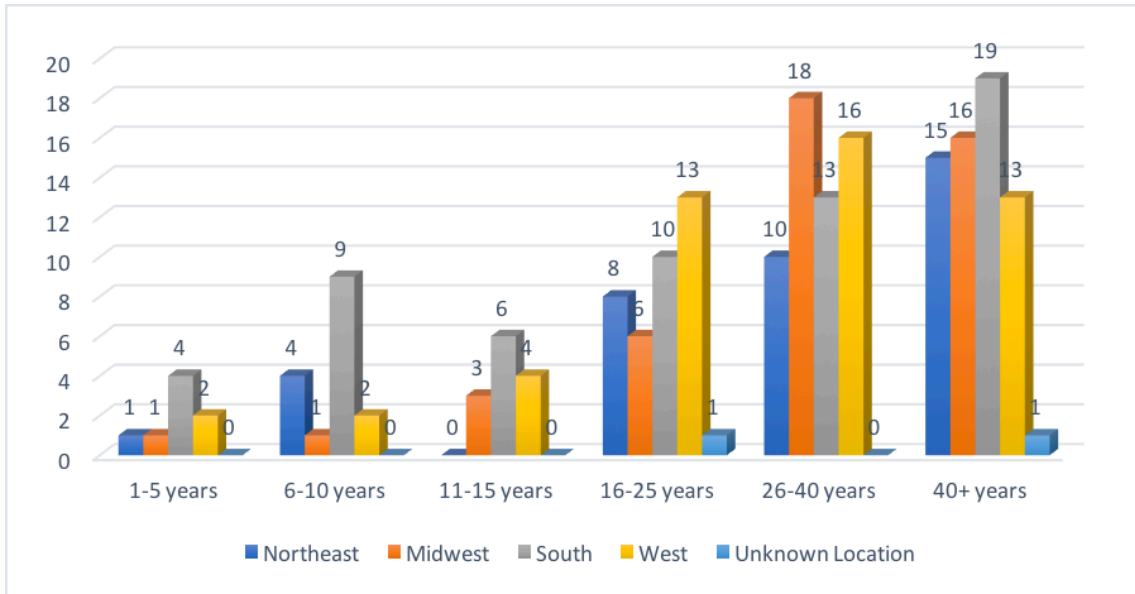


Figure 23. Comparison Between Regions and Years as an Active Organization

The South region had the highest percentage of bands younger than sixteen (16) years old. The West region had the greatest percentage of bands between sixteen (16) and twenty-five (25) active years. The Midwest region had the highest percentage of bands between twenty-six (26) and forty (40) active years. Finally, the Northeast region had the greatest percentage of bands with over forty (40) consecutive active years.

*Cross Comparison Between Regions and Annual Expenses and Revenues.*

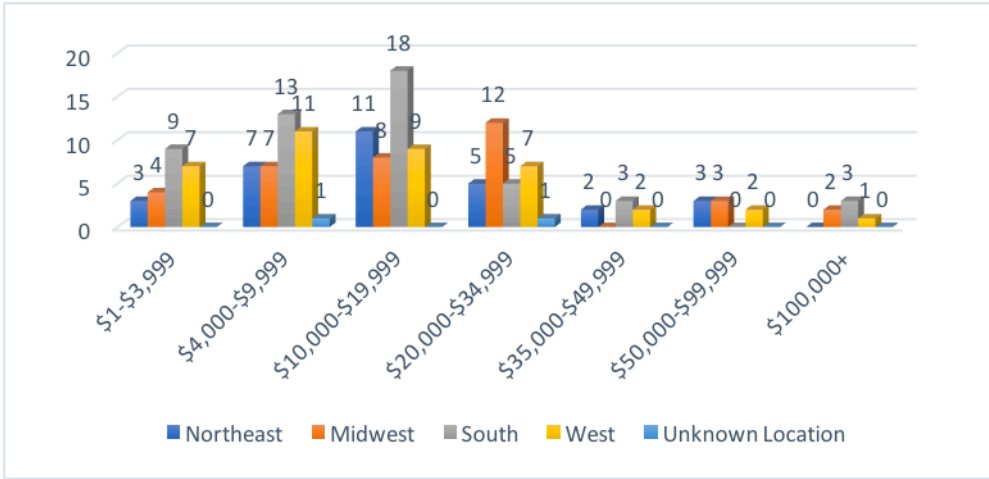


Figure 24. Comparison Between Regions and Annual Expenses

The West region had the greatest percentage of bands with budgets under \$10,000. Although the Northeast region had the highest percentage of bands with expenses between \$50,000 and \$99,999, this region had no bands with expenses over \$100,000. All regions had a consistent number of groups with expenses between \$4,000 and \$19,999. This is a strong indication most bands are operating in this dollar range regardless of their location.

Regions have similar trends in revenue and expenses with the following exceptions. In the \$20,000-\$34,999 range, the Northeast region had more responses in the revenue category than in the expense category. The same is true for the Midwest region in the \$35,000-\$49,999 range. In these specified dollar ranges, the Northeast and Midwest regions had a larger quantity of responses in the revenue category than they did in the expense category. The opposite occurred in the South region. More expenses than revenues were reported in the \$20,000-\$34,999 range. This could be an indication that a few bands in the South region had difficulty earning enough revenue to cover their



expenses, while a few groups in the Northeast and Midwest regions collected more revenue than their expenses.

*Cross Comparison Between Regions and Classes*

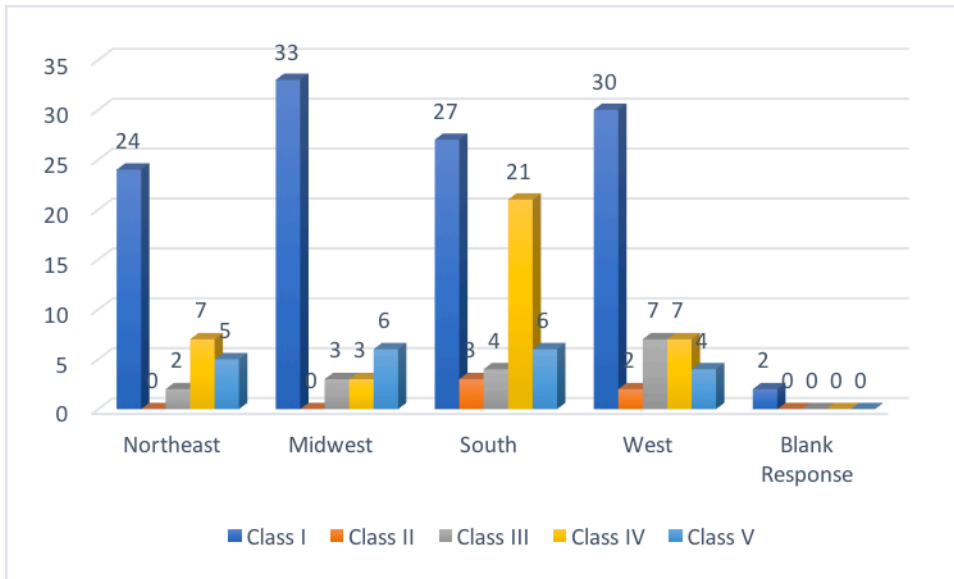


Figure 25. Comparison Between Regions and Classes

Most regions are relatively consistent between each other in regard to the number of classes in each region. The largest notable difference is the South region. It has an overwhelming number of Class IV compared to the other regions. In terms of percentage of classes across all regions, the South region had the highest percentage in three classes compared to other areas including the following: Class II, Class IV, and Class V. The Midwest region had the highest percentage of Class I, and they equaled the South region in percentage of Class V. The West region had the highest percentage of Class III. These are possible indications that bands in the South are more likely to not provide monetary compensation to staff and personnel compared to other regions. Community bands in the Midwest follow the most common financial structure; a band that provides monetary compensation to staff and personnel and lists the expense on their AOB.

*Cross Comparision of Classes and Number of Active Years*

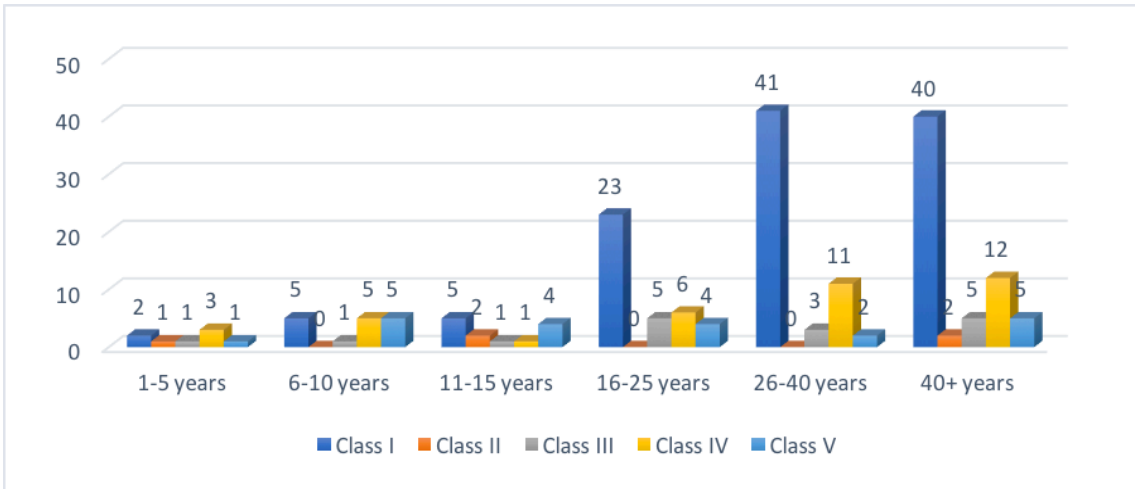


Figure 26. Comparison Between Classes and Number of Active Years

Sixty percent (60%) of bands sixteen years or older are in Class I. Sixty-two percent (62%) of bands between six and ten years old are in either Class IV or Class V. Nineteen percent (19%) of bands with over twenty-six active years are in Class IV. A noticed trend is organizations with under sixteen active years tend to be either in Class IV or Class V. This is also an indication that older bands are usually in Class I.

*Cross Comparison Between Active Years, and Annual Expenses and Revenues*

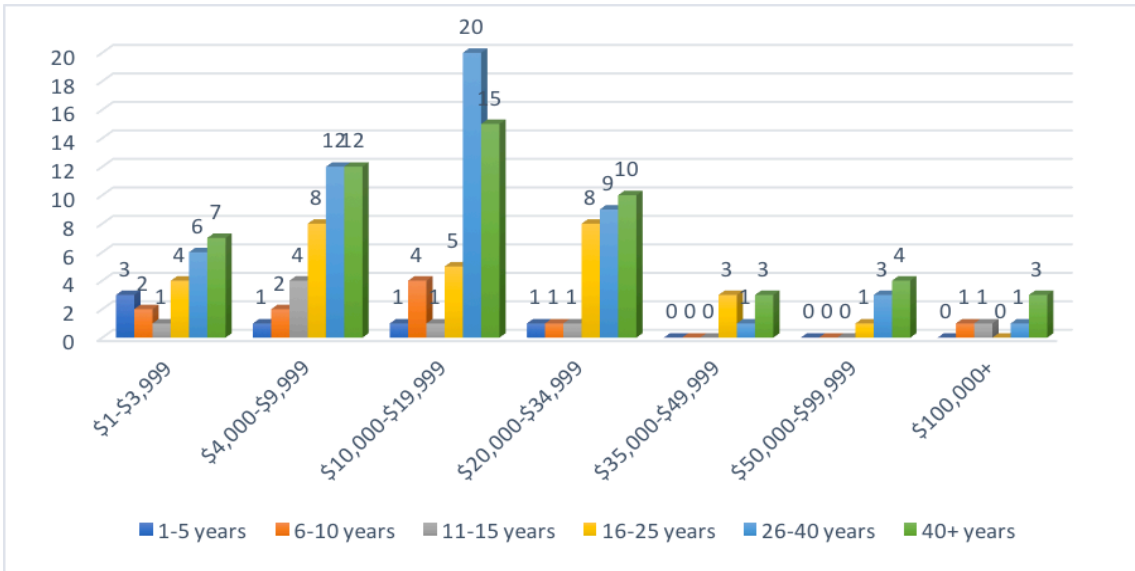


Figure 27. Comparison Between Active Years and Annual Revenues

As noted by Figure 27, bands under sixteen (16) active years tended to have smaller revenues. Unfortunately, the low number of responses overall for newer bands made it difficult to recognize any further trends. Bands active for more than sixteen (16) years tended to have similar responses in both annual expenses and revenues. These are indications that older bands generally have larger budgets.

## CHAPTER 5

### SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

#### **Summary**

To understand the present context of financial trends in adult community bands, a review of adult band development in America was presented. Various types of bands were studied and referenced; however, specific financial aspects for community bands were found to be sparse. Many of the financial developments were a result of world events and technological advancements. The lack of specific financial studies made it difficult to assess the identification of long-term patterns in expenses and revenue. Common expenses mentioned throughout community band history include the following: conductor compensation, music, and instruments. While the popularity of bands as an entertainment model has risen and fallen, financial support has evolved through a variety of means including: subscriptions, local community funding, professional models, industrial business support, and local government backing. A band's finances usually reflect how the organization is structured. Fortunately, within the last seventy years, researchers and authors have annotated multiple band structures in the United States.

Since 1980, more articles and dissertations have been contributed in the field of adult community bands. Peter Martin's survey on community bands in 1983, in conjunction with the Association of Concert Bands (ACB), was the most notable resource for this study. While his survey was not concentrated on community band finances, it provided a large sample of monetary traits to compare. To examine these financial developments, a new survey was conducted to assess today's bands within the ACB.

An electronic survey was created to determine a band's financial structure as well as their expenses and revenues. Special focus was on monetary compensation for staff and personnel such as conductors and music directors. The survey was successful in gathering data to examine six questions: 1) what are the budgets of today's community bands, 2) how do bands compensate their staff and personnel, 3) where are bands spending their money, 4) what are their sources of income, 5) how are their current financial trends different than Peter Martin's 1983 study on community bands, and 6) are there trends in regards to their expenses, revenues, bands' longevity, and locations? Out of the 518 bands that received the survey, 196 bands responded, resulting in a slightly less than thirty-eight percent (37.8%) response rate. In order to examine the above questions more thoroughly, the researcher divided bands into five classes based on financial demographics of organizations. Subsequently, compensation, expenses, and revenues were each examined both individually and collectively among the relevant classes.

## **Conclusions**

After thorough examination of the previous questions, five major trends were found in the survey results and include the following:

- 1) *Structures of bands have evolved towards non-profit organization since 1983.* The percentage of non-profit bands increased significantly as well as organizations with board of directors or officers to oversee operations. Out of the five classes, fifty-nine percent (59%) of bands were in Class I; Class I bands provide monetary compensation to staff and personnel, and the expense is on their annual operating budget (AOB).

- 2) *Fifty-four percent (54%) of bands with an AOB have expenses and revenues between \$4,000 and \$19,999. Over two-thirds (68%) of organizations had dollar ranges under \$20,000 in their AOBs. Only nine percent (9%) of bands had an AOB over \$50,000. The frequent report of relatively low operating costs, under \$20,000, suggests most bands in the Association of Concert Bands are amateur ensembles.*
- 3) *Compensation for a conductor is one of the most consistent expenses throughout history. Since 1983, the amount of monetary compensation has remained nearly the same after adjusting for inflation. Among the current bands that compensate their conductor(s), seventy-seven percent (77%) of bands compensate between \$1,000 and \$9,999. The most common dollar range was \$2,000-\$4,999.*
- 4) *Music is the most consistent expense among adult bands as illustrated by the current survey and past studies. Purchasing music was mentioned frequently throughout sources and among current bands with an AOB, and fewer bands are using donated music compared to Martin's study in 1983. Ninety-four percent (94%) of current bands spent money on sheet music, rental music, or commissions.*
- 5) *Since 1983, fewer bands are receiving government funding, and more bands rely on donations. Only thirty-one (31%) of current bands with an AOB reported receiving government funding. Concert donations are a form of revenue for eighty-eight percent (88%) of bands with an AOB. The data confirm a trend also mentioned by other articles and studies.*

## **Recommendations for Further Studies**

Recommendations for further research specific to this project include topics that were out of the scope of this project. This includes the following: studies on the financial trends of community bands without an annual operating budget (AOB), whether non-monetary compensation is a viable benefit for staff and personnel, a status survey similar to Peter Martin's 1983 study, financial trends among New Horizons Music programs, and a future follow-up study of financial trends in the ACB. The researcher also recommends more case studies on active adult bands that include detailed discussions on their expenses and revenues. These studies include both active adult bands and successful organizations in prior generations.

In the larger scope of wind bands, the researcher recommends future similar financial surveys of other types of ensembles that include the following groups: professional bands, military bands, school bands, and university/college bands. If financial trends in each type of ensemble were evaluated, an assessment could be made on the financial state of all band organizations.

Studies in the remuneration for conductors, music directors, and other musicians in comparison to various types musical organizations is also recommended. Comparing the compensation of professional conductors versus their amateur equivalents as well as music educators at all educational levels could assist in evaluating the monetary value of conductors at all levels.

The final recommendations include financial studies of other community ensembles including: community orchestras, community choirs, and smaller musical theater and opera organizations. Developing a comparison between musical organizations

could potentially benefit all groups by identifying financial strengths and weakness of community music.

### **Closing Remarks**

The main purpose of this study was to assess the financial trends of today's community bands. Since the success of an organization is largely dependent on financial stability, the researcher felt it was important to assess this important component of adult community bands.

The long-term future of adult community bands is unknown, but to remain relevant, organizations have called members of their communities to help organize bands for the enjoyment of making and sharing music with others. Having a better understanding of current financial trends provides organizations with information to assist them in making the best possible financial decisions for their ensembles. Even though today's adult bands are not focused on making a profit, they do strive to remain viable organizations that contribute to their community's culture. While having a stable financial structure is important, finances alone do not determine the success of an organization. Success is also determined by the commitment of members and their audiences to keep band music relevant amid adult musicians, the arts, and their societies.



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## APPENDIX A

### SURVEY DEFINITIONS AND EXAMPLES OF TERMS

### Band Information

**Active organization** is defined as a band that rehearses and performs on a yearly basis regardless of how long concert season is per year.

**Consecutive active years** is the number of continuous years as an active organization. If the organization restarted/reactivated after a period of non-activity. The calculation was from the restart/reactivation date to the present date.

**Board of directors/officers** is a body of elected or appointed members who jointly oversee the activities of the organization.

Section **501(c)** of the United States Internal Revenue Code (26 u.s.c. § 501(c)) provides that twenty-nine types of non-profit organizations are exempt from some federal income taxes. 501(c)(3) is the most common tax-exempt non-profit organization in the United States.

### Budget Terms

**Annual operating budget** is an annual budget that contains estimated and/or actual total values of resources required for the performance of the operation including reimbursable work or services for others. This is also known as functional/sub-functional categories and cost accounts.

### Type of Compensation

**Monetary compensation** is pay that is not guaranteed, but likely anticipated, depending on resources. Examples include: base salary/stipends paid at a predetermined rate; one-time service fees and any monetary (cash) rewards, such as a bonus, contingent on achieved results; or variable unofficial amounts such as "passing the hat around the membership."



**Non-monetary compensation** includes benefits, free or discounted parking, discounts to restaurants or gyms, mentoring programs, tuition assistance, and childcare. A benefits plan is designed to address a specific need and is often provided in a non-cash form.

Staff and Personnel Positions (In the order presented in the survey)

**Conductor/music director-** a person(s) responsible for the musical aspects of an organization. Duties may include, but are not limited to: programming, rehearsing, auditioning, and overseeing musical quality control.

**Manager-** a person(s) who oversees various non-musical responsibilities to support the band (personnel, logistics, operations, contracts, etc.). Various positions exist and include, but are not limited to:

*general manager*-responsible for scheduling and producing concerts, rehearsals, and special events effectively.

*financial manager*-responsible for spending and dealing with monetary personnel issues, such as contracts and/or agreements.

*operations manager*-responsible for details relating to facilities and personnel, and ensures concerts are produced smoothly.

*production manager*-responsible for taking control of stage activities for rehearsals and performances. This position could act as a liaison between technical crews and the organization.

*personnel manager*-acts in a human resources capacity for band personnel, and they could be a liaison between musicians, the music director, and management. The personnel manager could maintain attendance and payroll/stipend records, coordinate auditions, and serve as a resource and counsel for musicians.

**Librarian-** a person(s) responsible for the purchase, rental, and preparation of scores and parts.

**Publicist/media director-** a person(s) who manages the publicity and/or media accounts for the band. Duties may include, but are not limited to: advertising, making/distributing

programs, managing social media accounts such as Facebook and Twitter, and overseeing the band's website.

**Other musical duties not previously mentioned above-** a person(s) not in the above categories whose duties provide direct musical support to the organization. These include both one-time and reoccurring duties such as section leaders, guest artists, and hired musicians. These do not include non-musical services not already mentioned above such as bus drivers, accountants, insurance agents, construction workers, repairmen, security workers, etc.

Expense Categories (In the order presented in the survey)

**Sheet music-**all music purchased and/or rented. This includes any commissions.

**Musical instruments and equipment-**all instrument accessories, percussion equipment, music stands, reeds, musical cleaning supplies, etc.

**Organizational and convention fees-**includes ACB organizational membership dues, conference fees for the full band or individuals, and any other fees and dues for membership or participation in events/activities.

**Gifts and prizes-**includes retirement and appreciation gifts, prizes for fundraisers, band member and audience incentives.

**Food-**includes all food and beverages for meals, snacks, and receptions. This includes food service staff like bartenders and wait staff.

**Rehearsal facilities-**includes rehearsal space and time. This includes technical crew fees at venues.

**Performance facilities-** includes performance or special event venues (i.e. silent auction and meetings). This includes fees for technical and stage crews at venues.

**Office/storage facilities**-includes office and storage space for administration, instruments, music, and/or equipment.

**Transportation**-includes transportation of moving equipment and/or personnel. Costs include equipment vehicles and trailers, drivers, vehicle expenses (gas, rentals, insurance, and maintenance).

**Advertising**-includes programs, marketing, signs, banners, website domains, etc. Excludes monies paid to publicist/media director(s).

**Other non-musical goods**-all tangible (physical) items not previously mentioned above. This includes computers, tables, kitchen appliances and utensils, paper products, clothes, uniforms, cleaning supplies, light fixtures, tools, building supplies, etc.

**Miscellaneous service expenses**-includes any other service expenses not mentioned above. This includes insurance plans, communications (phone and internet plans), accountants, construction workers, repairmen, security workers, etc.

Revenue Categories (In the order presented in the survey)

**Membership dues/fees**-monies collected from band members to be a member/participant.

**Concert attendance fees**-includes admission charges, season ticket sales, and money from contracted performances.

**Concert donations**-monies collected during concerts as a gift or extra contribution. This includes monies collected at free concerts.

**Fundraising**-monies earned from non-musical projects and events. Examples include bake sales, profit shares, 50/50 raffles, silent auctions, etc.

**Business/corporate/non-profit donations**-monies received from both for-profit and non-profit organizations. Includes sponsorships and partnerships.

**Government funding**-includes money from all grants and stipends from city, county, state, and federal sources.

**Educational institutions**-includes money from all private and public institutions.

**Individual/private donations outside of concerts**-monies collected separate from performances, fundraisers, and membership dues/fees. These donations are not connected to any larger organization (i.e. Business, government, or educational entity).

**Other sources**-any other sources of revenue not mentioned above.

APPENDIX B  
SURVEY EXAMPLE

# ACB Financial Research Survey

Dear ACB Member Bands,  
Thank you for taking the time to review and participate in this survey.

## Purpose

The purpose of this survey is to study how adult bands use their financial resources to maintain their musical ensembles. This study is part of a research project coordinated by Bryan Raya, a student member of the Association of Concert Bands (ACB) and a current graduate conducting student at Arizona State University. As a joint project with Bryan and the ACB, data and analysis will be shared with ACB members upon completion of the study.

## Survey Instructions

- Each active organization in the ACB is asked to fill out one(1) survey response per organization.
- Answers are confidential, unless specific permission is allowed by your organization (permission is at the end of survey).
- It is recommended to have a treasurer, or an individual familiar with your budget complete this survey.
- The survey includes multiple short sections and take between 10-15 minutes to complete.
- Sections have definitions to give clarity to questions. For best survey results, please refer to these definitions.
- Completing the entire survey is beneficial for the study, but all questions are optional and not required.
- Please complete this survey at your earliest convenience. The deadline for this survey is 11:59pm on FEBRUARY, 5th 2017.
- If you have any questions or concerns regarding this survey, please contact Bryan Raya at [beraya@asu.edu](mailto:beraya@asu.edu).

PLEASE NOTE: Depending on your answers, you will be directed to different parts of the survey. NOT every page (17 total pages) is required to complete the survey.

## Benefits of Study

Discovering the similarities and differences in the operational procedures of these organizations has the potential to help existing adult bands strengthen their organizations and maintain themselves as viable community musical groups. By sharing and reflecting on each other's knowledge and information, bands can gain new perspectives on their own organization. Furthermore, this study may promote the development of new bands and reinvigorate groups not currently achieving their goals.

If you are ready to begin the survey, please select the "NEXT" button at the bottom of the page.

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## Band Information

Basic information regarding your organization. You can submit additional comments at the end of this section for further clarification.

**What is the full official name of your band? (this is kept confidential, unless permission is given by your organization)**

Your answer

---

**What is your capacity within the band? (i.e. conductor, secretary, treasurer, board member, etc.) NOTE: this information is optional and will be kept strictly confidential**

Your answer

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In what U.S. state is your band located? (If you are not in a U.S. state, please select either District of Columbia, U.S. Territory, or Outside the U.S.) To select your state, please click on "Choose" and find your appropriate selection.

Choose ▼

How many consecutive years has your band been an active organization? (see definition below\*)

- 1-5 years
- 6-10 years
- 11-15 years
- 16-25 years
- 26-40 years
- 40+ years

\*Definition: An active organization is a band which rehearses and performs on a yearly basis regardless of how long your concert season is per year. If your organization restarted/reactivated after a period of non-activity, please calculate from the restart/reactivation date to present date.

Does your band have a Board of Directors/Officers? (see definition below\*\*)

- YES
- NO

\*\*Definition: Board of Directors/Officers is a body of elected or appointed members who jointly oversee the activities of the organization.



Is your band recognized as a 501(c) organization\*\*\* (tax-exempt non-profit organization)?

- Yes, we are a 501(c)3 organization
- Yes, we are 501(c)4 organization
- Yes, we are recognized as another type of 501(c) organization
- No, our band is not recognized as any type of 501(c) organization
- I do not know

\*\*\*Definition: Section 501(c) of the United States Internal Revenue Code (26 U.S.C. § 501(c)) provides that 29 types of non-profit organizations are exempt from some federal income taxes. 501(c)3 is the most common tax-exempt non-profit organization in the United States.

(OPTIONAL) Are there any additional details you would like to clarify with any of the above questions? (Please type below)

Your answer

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## Annual Operating Budget

This section will address whether or not your band has an Annual Operating Budget.

Only band's with an Annual Operating Budget will complete questions regarding operational expenses and revenue in later sections.

**Does your band have an annual operating budget? (see definition below\*)**

YES

NO

\*Definition: Annual operating budget is an annual budget of functional/sub-functional categories and cost accounts. It contains estimated and/or actual total values of resources required for the performance of the operation including reimbursable work or services for others.

**(OPTIONAL) Are there any additional details you would like to clarify with the above question? (Please type below)**

Your answer

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## Budget Approval

What entity has the final approval for your band's annual operating budget?

- Board of Directors/Officers
- Conductor/Music Director
- Treasurer
- Government entity
- Educational Institution
- Total membership of band members who vote and approve budget
- Other/combination of approval entities (please specify below)

(OPTIONAL) If your band has another entity or a combination from above to approve your budget, please specify below.

Your answer

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## Budget Expenses and Revenue

This section addresses your organization's TOTAL ANNUAL expenses and revenue in 2016 (or recent fiscal year). Specific categories will be addressed in later sections. You can submit additional comments at the end of this section for further clarification.

**What was your band's TOTAL ANNUAL EXPENSES according to your annual operating budget in 2016 (or recent fiscal year)?**

- \$1-\$3,999
- \$4,000-\$9,999
- \$10,000-\$19,999
- \$20,000-\$34,999
- \$35,000-\$49,999
- \$50,000-\$99,999
- \$100,000+

**What was your band's TOTAL ANNUAL REVENUE according to your annual operating budget in 2016 (or recent fiscal year)?**

- \$1-\$3,999
- \$4,000-\$9,999
- \$10,000-\$19,999
- \$20,000-\$34,999
- \$35,000-\$49,999
- \$50,000-\$99,999
- \$100,000+

(OPTIONAL) Are there any additional details you would like to clarify with any of the above questions? (Please type below)

Your answer

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## Compensation for Staff and Personnel

This section will address whether or not staff and personnel in your band received any compensation in 2016 (or recent fiscal year). The two types of compensation are defined below.

Staff and personnel include conductor(s)/music director(s), manager(s), librarian(s), publicist/media director(s) as well as other direct musical support personnel (section leaders, guest artists, and hired musicians).

Only monetary compensation will be included in this survey after this question.

**What type of compensation (if any) did staff and personnel receive in 2016 (or recent fiscal year)?**

- ONLY MONETARY COMPENSATION\* in the form of cash/stipends/honorarium was received by our staff and personnel.
- ONLY NON-MONETARY COMPENSATION\*\* was received by our staff and personnel.
- BOTH TYPES OF COMPENSATION (monetary and non-monetary compensation) was received by our staff and personnel.
- NO COMPENSATION of any kind (monetary or non-monetary compensation) was received by our staff and personnel.

## Definitions

\*Monetary compensation is pay that is not guaranteed, but likely anticipated, depending on resources. Examples include: base salary/stipends paid at a predetermined rate; one-time service fees and any monetary (cash) rewards, such as a bonus, contingent on achieved results; or variable unofficial amounts such as "passing the hat around the membership."

\*\*Non-monetary compensation includes benefits, free or discounted parking, discounts to restaurants or gyms, mentoring programs, tuition assistance, and childcare. A benefits plan is designed to address a specific need and is often provided in a NON-CASH form.

(OPTIONAL) Are there any additional details you would like to clarify with the above question? (Please type below)

Your answer

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## Compensation in Budget

Is monetary compensation (cash stipends/pay/honorarium) for staff and personnel part of your band's expenses on your annual operating budget?

YES

NO

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## Monetary Compensation for Staff and Personnel

This section will address how much money from your annual operating budget includes monetary compensation for staff and personnel in 2016 (or recent fiscal year). For the purpose of this survey, positions are defined with a brief summary below to clarify titles and responsibilities. Survey focus is on their individual responsibilities, and not their specific titles. You can submit additional comments at the end of this section for further clarification.

PLEASE NOTE: Many bands have staff members with overlapping responsibilities. If only one person is covering multiple duties, please select the position/title most closely related to their duties and select "NA" for the other positions.

How much monetary compensation was used to pay the following positions in 2016 (or recent fiscal year)? (see definitions below)

	\$0	\$1-\$499	\$500-\$999	\$1,000-\$1,999	\$2,000-\$4,999	\$5,000-\$9,999	\$10,000+	NA-duties covered by another position
Conductor/Music Director(s)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Manager(s)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Librarian(s)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Publicist/Media Director(s)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Other Musical Duties Not Previously Mentioned Above	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

## Definitions

**CONDUCTOR/MUSIC DIRECTOR-** a person(s) responsible for the musical aspects of a organization. Duties may include, but are not limited to: programming, rehearsing, auditioning, and overseeing musical quality control.

**MANAGER-** a person(s) who oversees various non-musical responsibilities to support the band (personnel, logistics, operations, contracts, etc). Various positions exist and include, but are not limited to:

**GENERAL MANAGER-**responsible for scheduling and producing concerts, rehearsals, and special events effectively.

**FINANCIAL MANAGER-**responsible for spending and dealing with monetary personnel issues, such as contracts and/or agreements.

**OPERATIONS MANAGER-**responsible for details relating to facilities and personnel, and ensures concerts are produced smoothly.

**PRODUCTION MANAGER-**responsible for taking control of stage activities for rehearsals and performances. This position could act as a liaison between technical crews and the organization.

**PERSONNEL MANAGER-**acts in a human resources capacity for band personnel, and they could be a liaison between musicians, the music director, and management. The personnel manager could maintain attendance and payroll/stipend records, coordinate auditions, and serve as a resource and counsel for musicians.

**LIBRARIAN-** a person(s) responsible for the purchase, rental, and preparation of scores and parts.

**PUBLICIST/MEDIA DIRECTOR-** a person(s) who manages the publicity and/or media accounts for the band. Duties may include, but are not limited to: advertising, making/distributing programs, managing social media accounts such as Facebook and Twitter, and overseeing the band's website.

**OTHER MUSICAL DUTIES NOT PREVIOUSLY MENTIONED ABOVE-** a person(s) not in the above categories whose duties provide direct musical support to the organization. These include both one-time and reoccurring duties such as section leaders, guest artists, and hired musicians.

**\*\*\*DOES NOT INCLUDE** non-musical services not already mentioned above such as bus drivers, accountants, insurance agents, construction workers, repairmen, security workers, etc. These will be addressed in a later section. \*\*\*



(OPTIONAL) Are there any additional details you would like to clarify with any of the above questions? (Please type below)

Your answer

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## Operational Expenses

This section will address specific operational expenses from your annual operating budget in 2016 (or recent fiscal year). For the purpose of this survey, descriptions of expenses are described below. Please review each title for accurate survey results.

How much money from your annual operating budget was spent on the following musical categories in 2016 (or recent fiscal year)? (see definitions below)

	\$0	\$1-\$499	\$500-\$999	\$1,000-\$2,499	\$2,500-\$4,999	\$5,000-\$9,999	\$10,000+
Monetary Compensation-Staff and Personnel	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Sheet Music	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Musical instruments and equipment	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

How much money from your annual operating budget was spent on the following categories in 2016 (or recent fiscal year)? (see definitions below)

	\$0	\$1-\$499	\$500-\$999	\$1,000-\$2,499	\$2,500-\$4,999	\$5,000-\$9,999	\$10,000+
Organizational and convention fees	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Gifts and prizes	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Food	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Rehearsal Facilities	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Performance Facilities	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Office/Storage Facilities	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Transportation	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Advertising and publicity	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Other non-musical goods	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Miscellaneous service expenses	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

## Definitions-Expenses

**MONETARY COMPENSATION-STAFF AND PERSONNEL**-the total money being paid to all staff and personnel from earlier section (page 10 of 16). Only include conductor(s)/music director(s), manager(s), librarian(s), publicist/media director(s) and other direct musical support personnel (section leaders, guest artist, and hired musicians).

**SHEET MUSIC**-includes all music purchased and/or rented. This includes any commissions.

**MUSICAL INSTRUMENTS AND EQUIPMENT**-includes all instrument accessories, percussion equipment, music stands, reeds, musical cleaning supplies, etc.

**ORGANIZATIONAL AND CONVENTION FEES**-includes ACB organizational membership dues, conference fees for the full band or individuals, and any other fees and dues for membership or participation in events/activities.

**GIFTS AND PRIZES**-includes retirement and appreciation gifts, prizes for fundraisers, band members, and audience incentives.

**FOOD**-includes all food and beverages for meals, snacks, and receptions. This includes food service staff like bartenders and wait staff.

**REHEARSAL FACILITIES**-monies for rehearsal space and time. This includes technical crew fees at venues.

**PERFORMANCE/EVENT FACILITIES**-monies for performances or special event venues (i.e. silent auction and meetings). This includes fees for technical and stage crews at venues.

**OFFICE/STORAGE FACILITIES**-monies for office and storage space for administration, instruments, music, and/or equipment.

**TRANSPORTATION**-includes any monies related to moving equipment and/or personnel. Costs include equipment vehicles and trailers, drivers, vehicle expenses (gas, rentals, insurance, and maintenance).

**ADVERTISING**-includes programs, marketing, signs, banners, website domains, etc. Excludes monies paid to publicist/media director(s).

**OTHER NON-MUSICAL GOODS**-all tangible (physical) items not previously mentioned above. This includes computers, tables, kitchen appliances and utensils, paper products, clothes, uniforms, cleaning supplies, light fixtures, tools, building supplies, etc.

**MISCELLANEOUS SERVICE EXPENSES**-includes any other service expenses not mentioned above. This includes insurance plans, communications (phone and internet plans), accountants, construction workers, repairmen, security workers, etc.

(OPTIONAL) Are there any additional details you would like to clarify with any of the above questions? (Please type below)

Your answer

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## Specific Revenue Sources

This section addresses both specific revenue earned and received in 2016 (or recent fiscal year). For the purpose of this survey, descriptions of revenue sources are described below. You can submit additional comments at the end of this section for further clarification. Comments are especially helpful if you have unique sources of revenue that could be informative for the band field.

How much money from your annual operating budget was earned or received from the following categories in 2016 (or recent fiscal year)? (see definitions below)

	\$0	\$1-\$499	\$500-\$999	\$1,000-\$2,499	\$2,500-\$4,999	\$5,000-\$9,999	\$10,000+
Membership dues/fees	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Concert attendance fees	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Concert donations	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Fundraising	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Business/corporate/non-profit donations and sponsorships	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Government funding	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Educational institutions	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Individual/private donations outside of concerts	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Other sources	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

## Definitions-Revenue

**MEMBERSHIP DUES/FEES**-monies collected from band members to be a member/participant.

**CONCERT ATTENDANCE FEES**-includes admission charges, season ticket sales, and contracted performances.

**CONCERT DONATIONS**-monies collected during concerts as a gift or extra contribution. This includes monies collected at free concerts.

**FUNDRAISING**-monies earned from non-musical projects and events. Examples include bake sales, profit shares, 50/50 raffles, silent auctions, etc.

**BUSINESS/CORPORATE/NON-PROFIT DONATIONS**-monies received from both for-profit and non-profit organizations. Includes sponsorships and partnerships.

**GOVERNMENT FUNDING**-includes all grants and stipends from city, county, state, and federal sources.

**EDUCATIONAL INSTITUTIONS**-includes all private and public institutions.

**INDIVIDUAL/PRIVATE DONATIONS OUTSIDE OF CONCERTS**-monies collected separate from performances, fundraisers, and membership dues/fees. These donations are not connected to any larger organization (i.e. business, government, or educational entity).

**OTHER SOURCES**-any other sources of revenue not mentioned above.

**(OPTIONAL) Are there any additional details you would like to clarify with any of the above questions? (Please type below)**

Your answer

---

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## Non-monetary compensation/No compensation

This section is for bands without an annual operating budget who provide to their staff and personnel either 1) only non-monetary compensation or 2) no form of compensation.

Please briefly describe your band's operation in terms of finances.

Your answer

---

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## Consent and Final Comments

This is the final section of the survey.

Is permission granted by your organization to use its name in documenting the final results of this survey?

- YES-our band's name can be used specifically in the documenting of the final results of this survey.
- NO-our band DOES NOT grant permission to use our name in the final results of this survey.

Is permission granted by you to use your comments in documenting the final results of this survey?

- YES-my comments can be used.
- NO-my comments cannot be used.

(OPTIONAL) Please provide an email address to contact you for any clarification of answers regarding this survey? (information will be kept confidential)

Your answer

---

(OPTIONAL) Are there any additional details you would like to clarify within this survey? (Please type below)

Your answer

---

## Thank You

You and your organization's participation in this survey is greatly appreciated! The results from this survey will be used to help enhance all organization's understandings of how adult bands are financially structured. If you have any further questions, comments, or concerns, please contact the survey organizer, Bryan Raya, at [beraya@asu.edu](mailto:beraya@asu.edu). Thank you again for your time and participation!

## Complete Survey

To complete survey, select "SUBMIT" at the bottom of the page.

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SUBMIT

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APPENDIX C

SURVEY RESPONSE BY REGION AND STATE

<b>REGION 1: NORTHEAST</b>	
Division 1: New England	
Connecticut	0
Maine	2
Massachusetts	4
New Hampshire	3
Rhode Island	2
Vermont	0
Division 2: Middle Atlantic	
New Jersey	8
New York	10
Pennsylvania	9

<b>REGION 3: SOUTH</b>	
Division 5: South Atlantic	
Delaware	1
District of Columbia	0
Florida	14
Georgia	3
Maryland	7
North Carolina	9
South Carolina	1
Virginia	6
West Virginia	1
Division 6: East South Central	
Alabama	1
Kentucky	1
Mississippi	1
Tennessee	1
Division 7: West South Central	
Arkansas	0
Louisiana	4
Oklahoma	0
Texas	11

<b>REGION 2: MIDWEST</b>	
Division 3: East North Central	
Illinois	3
Indiana	7
Michigan	13
Ohio	7
Wisconsin	6
Division 4: West North Central	
Iowa	4
Kansas	1
Minnesota	3
Missouri	1
Nebraska	0
North Dakota	0
South Dakota	0

<b>REGION 4: WEST</b>	
Division 8: Mountain	
Arizona	7
Colorado	4
Idaho	0
Montana	2
Nevada	1
New Mexico	1
Utah	3
Wyoming	1
Division 9: Pacific	
Alaska	1
California	20
Hawaii	0
Oregon	2
Washington	8

UNKNOWN	2
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APPENDIX D

EXPENSE COMPARISION SPEARDSHEET (ECS)

		# of Responses	% of Class	# of Responses	% of Class	# of Responses	% of Class
		Class I		Class II		Class IV	
Monetary Compensation	\$0	6	5%	NA	NA	NA	NA
	\$1-\$499	3	3%	NA	NA	NA	NA
	\$500-\$999	8	7%	NA	NA	NA	NA
	\$1,000-\$2,499	19	16%	NA	NA	NA	NA
	\$2,500-\$4,999	30	26%	NA	NA	NA	NA
	\$5,000-\$9,999	23	20%	NA	NA	NA	NA
	\$10,000+	23	20%	NA	NA	NA	NA
	(blank)	4	3%	NA	NA	NA	NA
Sheet Music		Class I		Class II		Class IV	
	\$0	6	5%	3	60%	0	0%
	\$1-\$499	28	24%	0	0%	16	42%
	\$500-\$999	33	28%	0	0%	12	32%
	\$1,000-\$2,499	36	31%	1	20%	6	16%
	\$2,500-\$4,999	11	9%	1	20%	4	11%
	\$5,000-\$9,999	1	1%	0	0%	0	0%
	\$10,000+	1	1%	0	0%	0	0%
	(blank)	0	0%	0	0%	0	0%
Musical Instruments and Equipment		Class I		Class II		Class IV	
	\$0	28	24%	3	60%	13	34%
	\$1-\$499	49	42%	0	0%	15	39%
	\$500-\$999	15	13%	0	0%	5	13%
	\$1,000-\$2,499	16	14%	1	20%	3	8%
	\$2,500-\$4,999	3	3%	1	20%	0	0%
	\$5,000-\$9,999	1	1%	0	0%	0	0%
	\$10,000+	0	0%	0	0%	1	3%
	(blank)	4	3%	0	0%	1	3%

Organizational and Convention Fees		Class I		Class II		Class IV	
	\$0	25	22%	2	40%	11	29%
	\$1-\$499	73	63%	3	60%	18	47%
	\$500-\$999	12	10%	0	0%	4	11%
	\$1,000-\$2,499	2	2%	0	0%	3	8%
	\$2,500-\$4,999	0	0%	0	0%	0	0%
	\$5,000-\$9,999	0	0%	0	0%	0	0%
	\$10,000+	0	0%	0	0%	0	0%
	(blank)	4	3%	0	0%	2	5%
Gifts and Prizes		Class I		Class II		Class IV	
	\$0	44	38%	4	80%	21	55%
	\$1-\$499	46	40%	1	20%	11	29%
	\$500-\$999	8	7%	0	0%	3	8%
	\$1,000-\$2,499	6	5%	0	0%	2	5%
	\$2,500-\$4,999	1	1%	0	0%	0	0%
	\$5,000-\$9,999	0	0%	0	0%	0	0%
	\$10,000+	0	0%	0	0%	0	0%
	(blank)	11	9%	0	0%	1	3%
Food		Class I		Class II		Class IV	
	\$0	54	47%	3	60%	22	58%
	\$1-\$499	35	30%	1	20%	10	26%
	\$500-\$999	8	7%	0	0%	2	5%
	\$1,000-\$2,499	6	5%	0	0%	2	5%
	\$2,500-\$4,999	3	3%	0	0%	0	0%
	\$5,000-\$9,999	1	1%	0	0%	0	0%
	\$10,000+	0	0%	0	0%	0	0%
	(blank)	9	8%	1	20%	2	5%

Rehearsal Facilities	Class I		Class II		Class IV	
\$0	43	37%	2	40%	17	45%
\$1-\$499	17	15%	2	40%	5	13%
\$500-\$999	11	9%	0	0%	3	8%
\$1,000-\$2,499	24	21%	0	0%	7	18%
\$2,500-\$4,999	7	6%	0	0%	4	11%
\$5,000-\$9,999	5	4%	0	0%	0	0%
\$10,000+	2	2%	0	0%	0	0%
(blank)	7	6%	1	20%	2	5%
Performance Facilities	Class I		Class II		Class IV	
\$0	24	21%	0	0%	10	26%
\$1-\$499	16	14%	0	0%	10	26%
\$500-\$999	12	10%	0	0%	5	13%
\$1,000-\$2,499	24	21%	0	0%	5	13%
\$2,500-\$4,999	12	10%	0	0%	2	5%
\$5,000-\$9,999	15	13%	0	0%	1	3%
\$10,000+	6	5%	0	0%	4	11%
(blank)	7	6%	5	100%	1	3%
Office/Storage Space	Class I		Class II		Class IV	
\$0	67	58%	4	80%	22	58%
\$1-\$499	7	6%	1	20%	5	13%
\$500-\$999	5	4%	0	0%	2	5%
\$1,000-\$2,499	21	18%	0	0%	6	16%
\$2,500-\$4,999	2	2%	0	0%	2	5%
\$5,000-\$9,999	2	2%	0	0%	0	0%
\$10,000+	3	3%	0	0%	0	0%
(blank)	9	8%	0	0%	1	3%
Transportation	Class I		Class II		Class IV	
\$0	51	44%	3	60%	19	50%
\$1-\$499	27	23%	1	20%	12	32%
\$500-\$999	14	12%	0	0%	5	13%
\$1,000-\$2,499	14	12%	0	0%	0	0%
\$2,500-\$4,999	3	3%	0	0%	0	0%
\$5,000-\$9,999	0	0%	0	0%	1	3%
\$10,000+	0	0%	0	0%	0	0%
(blank)	7	6%	1	20%	1	3%

Advertising and Publicity	Class I		Class II		Class IV	
\$0	20	17%	0	0%	5	13%
\$1-\$499	34	29%	2	40%	16	42%
\$500-\$999	18	16%	2	40%	5	13%
\$1,000-\$2,499	16	14%	0	0%	6	16%
\$2,500-\$4,999	9	8%	0	0%	0	0%
\$5,000-\$9,999	6	5%	0	0%	1	3%
\$10,000+	6	5%	0	0%	0	0%
(blank)	7	6%	1	20%	5	13%
Other Non-Musical Goods	Class I		Class II		Class IV	
\$0	27	23%	4	80%	15	39%
\$1-\$499	48	41%	1	20%	12	32%
\$500-\$999	14	12%	0	0%	4	11%
\$1,000-\$2,499	9	8%	0	0%	1	3%
\$2,500-\$4,999	1	1%	0	0%	0	0%
\$5,000-\$9,999	4	3%	0	0%	1	3%
\$10,000+	0	0%	0	0%	0	0%
(blank)	13	11%	0	0%	5	13%
Miscellaneous Service Expenses	Class I		Class II		Class IV	
\$0	19	16%	1	20%	8	21%
\$1-\$499	38	33%	2	40%	14	37%
\$500-\$999	21	18%	0	0%	6	16%
\$1,000-\$2,499	19	16%	1	20%	5	13%
\$2,500-\$4,999	3	3%	0	0%	3	8%
\$5,000-\$9,999	9	8%	0	0%	0	0%
\$10,000+	0	0%	0	0%	0	0%
(blank)	7	6%	1	20%	2	5%

APPENDIX E  
ECS VARIATIONS



Below is a list of dollar values with more than 5% variation between Class I and Class

IV. Higher percentages are in **Bold**.

	# of Responses	% of Class	# of Responses	% of Class
Sheet Music	Class I		Class IV	
\$1-\$499	28	24%	16	<b>42%</b>
\$500-\$999	33	28%	12	<b>32%</b>
\$1,000-\$2,499	36	<b>31%</b>	6	16%
Musical Instruments and Equipment	Class I		Class IV	
\$0	28	24%	13	<b>34%</b>
\$1,000-\$2,499	16	<b>14%</b>	3	8%
Organizational and Convention Fees	Class I		Class IV	
\$0	25	22%	11	<b>29%</b>
\$1-\$499	73	<b>63%</b>	18	47%
\$1,000-\$2,499	2	2%	3	<b>8%</b>
Gifts and Prizes	Class I		Class IV	
\$0	44	38%	21	<b>55%</b>
\$1-\$499	46	<b>40%</b>	11	29%
Blank Response	11	<b>9%</b>	1	3%
Food	Class I		Class IV	
\$0	54	47%	22	<b>58%</b>
Rehearsal Facilities	Class I		Class IV	
\$0	43	37%	17	<b>45%</b>
Performance Facilities	Class I		Class IV	
\$1-\$499	16	14%	10	<b>26%</b>
\$1,000-\$2,499	24	<b>21%</b>	5	13%
\$5,000-\$9,999	15	<b>13%</b>	1	3%
\$10,000+	6	5%	4	<b>11%</b>
Office/Storage Space	Class I		Class IV	
\$1-\$499	7	6%	5	<b>13%</b>
\$1,000-\$2,499	21	<b>18%</b>	6	16%

Transportation	Class I		Class IV	
\$0	51	44%	19	<b>50%</b>
\$1-\$499	27	23%	12	<b>32%</b>
\$1,000-\$2,499	14	<b>12%</b>	0	0%
Advertising and Publicity	Class I		Class IV	
\$1-\$499	34	29%	16	<b>42%</b>
Blank Response	7	6%	5	<b>13%</b>
Other Non-Musical Goods	Class I		Class IV	
\$0	27	23%	15	<b>39%</b>
\$1-\$499	48	<b>41%</b>	12	32%
Miscellaneous Service Expenses	Class I		Class IV	
\$5,000-\$9,999	9	<b>8%</b>	0	0%

APPENDIX F

REVENUE COMPARISION SPEARDSHEET (RCS)

	# of Responses	% of Class	# of Responses	% of Class	# of Responses	% of Class
Membership Dues/Fees	Class I		Class II		Class IV	
\$0	48	41%	4	80%	22	58%
\$1-\$499	2	2%	0	0%	1	3%
\$500-\$999	6	5%	0	0%	5	13%
\$1,000-\$2,499	20	17%	1	20%	5	13%
\$2,500-\$4,999	18	16%	0	0%	3	8%
\$5,000-\$9,999	6	5%	0	0%	0	0%
\$10,000+	8	7%	0	0%	1	3%
(blank)	8	7%	0	0%	1	3%
Concert Attendance Fees	Class I		Class II		Class IV	
\$0	47	41%	4	80%	25	66%
\$1-\$499	2	2%	0	0%	1	3%
\$500-\$999	4	3%	0	0%	0	0%
\$1,000-\$2,499	11	9%	0	0%	3	8%
\$2,500-\$4,999	18	16%	1	20%	1	3%
\$5,000-\$9,999	14	12%	0	0%	1	3%
\$10,000+	16	14%	0	0%	3	8%
(blank)	4	3%	0	0%	4	11%
Concert Donations	Class I		Class II		Class IV	
\$0	14	12%	0	0%	3	8%
\$1-\$499	28	24%	0	0%	11	29%
\$500-\$999	19	16%	1	20%	6	16%
\$1,000-\$2,499	20	17%	2	40%	6	16%
\$2,500-\$4,999	16	14%	1	20%	5	13%
\$5,000-\$9,999	9	8%	1	20%	6	16%
\$10,000+	8	7%	0	0%	1	3%
(blank)	2	2%	0	0%	0	0%

Fundraising		Class I		Class II		Class IV	
	\$0	41	35%	4	80%	18	47%
	\$1-\$499	15	13%	0	0%	9	24%
	\$500-\$999	7	6%	0	0%	2	5%
	\$1,000-\$2,499	15	13%	0	0%	3	8%
	\$2,500-\$4,999	13	11%	1	0%	1	3%
	\$5,000-\$9,999	4	3%	0	0%	1	3%
	\$10,000+	8	7%	0	0%	2	5%
	(blank)	13	11%	0	0%	2	5%
Business/Corporate/Non-profit Donations		Class I		Class II		Class IV	
	\$0	25	22%	3	60%	12	32%
	\$1-\$499	16	14%	1	20%	7	18%
	\$500-\$999	12	10%	1	20%	5	13%
	\$1,000-\$2,499	27	23%	0	0%	7	18%
	\$2,500-\$4,999	10	9%	0	0%	4	11%
	\$5,000-\$9,999	13	11%	0	0%	2	5%
	\$10,000+	7	6%	0	0%	0	0%
	(blank)	6	5%	0	0%	1	3%
Government Funding		Class I		Class II		Class IV	
	\$0	66	57%	4	80%	27	71%
	\$1-\$499	4	3%	0	0%	1	3%
	\$500-\$999	7	6%	0	0%	2	5%
	\$1,000-\$2,499	5	4%	1	20%	0	0%
	\$2,500-\$4,999	8	7%	0	0%	1	3%
	\$5,000-\$9,999	11	9%	0	0%	1	3%
	\$10,000+	7	6%	0	0%	3	8%
	(blank)	8	7%	1	20%	3	8%

Educational Institutions	Class I		Class II		Class IV	
\$0	92	79%	0	100%	33	87%
\$1-\$499	6	5%	0	40%	0	0%
\$500-\$999	3	3%	0	0%	0	0%
\$1,000-\$2,499	1	1%	0	0%	0	0%
\$2,500-\$4,999	2	2%	0	0%	0	0%
\$5,000-\$9,999	0	0%	0	0%	0	0%
\$10,000+	0	0%	0	0%	1	3%
(blank)	12	10%	1	20%	4	11%
Individual/Private Donations Outside of Concerts	Class I		Class II		Class IV	
\$0	14	12%	3	60%	5	13%
\$1-\$499	25	22%	0	0%	12	32%
\$500-\$999	11	9%	0	0%	2	5%
\$1,000-\$2,499	24	21%	2	40%	7	18%
\$2,500-\$4,999	10	9%	0	0%	7	18%
\$5,000-\$9,999	10	9%	0	0%	2	5%
\$10,000+	12	10%	0	0%	1	3%
(blank)	10	9%	0	0%	2	5%
Other Sources	Class I		Class II		Class IV	
\$0	52	45%	2	40%	17	45%
\$1-\$499	16	14%	0	0%	4	11%
\$500-\$999	9	8%	1	20%	6	16%
\$1,000-\$2,499	10	9%	0	0%	1	3%
\$2,500-\$4,999	5	4%	0	0%	1	3%
\$5,000-\$9,999	3	3%	0	0%	2	5%
\$10,000+	3	3%	0	0%	1	3%
(blank)	18	16%	2	40%	6	16%

APPENDIX G  
RCS VARIATIONS

Below is a list of dollar values with more than 5% variation between Class I and Class IV. Higher percentages are in **Bold**.

	# of Responses	% of Class	# of Responses	% of Class
Membership Dues/Fees	Class I		Class IV	
\$0	48	41%	22	<b>58%</b>
\$500-\$999	6	5%	5	<b>13%</b>
\$2,500-\$4,999	18	<b>16%</b>	3	8%
Concert Attendance Fees	Class I		Class IV	
\$0	47	41%	25	<b>66%</b>
\$2,500-\$4,999	18	<b>16%</b>	1	3%
\$5,000-\$9,999	14	<b>12%</b>	1	3%
\$10,000+	16	<b>14%</b>	3	8%
(blank)	4	3%	4	<b>11%</b>
Concert Donations	Class I		Class IV	
\$5,000-\$9,999	9	8%	6	<b>16%</b>
Fundraising	Class I		Class IV	
\$0	41	35%	18	<b>47%</b>
\$1-\$499	15	13%	9	<b>24%</b>
\$2,500-\$4,999	13	<b>11%</b>	1	3%
(blank)	13	<b>11%</b>	2	5%
Business/Corporate/Non-profit Donations	Class I		Class IV	
\$0	25	22%	12	<b>32%</b>
\$5,000-\$9,999	13	<b>11%</b>	2	5%
\$10,000+	7	<b>6%</b>	0	0%
Government Funding	Class I		Class IV	
\$0	66	57%	27	<b>71%</b>
\$5,000-\$9,999	11	<b>9%</b>	1	3%
Educational Institutions	Class I		Class IV	
\$0	92	79%	33	<b>87%</b>
Individual/Private Donations Outside of Concerts	Class I		Class IV	
\$1-\$499	25	22%	12	<b>32%</b>
\$2,500-\$4,999	10	9%	7	<b>18%</b>
\$10,000+	12	<b>10%</b>	1	3%



Other Sources		Class I		Class IV	
	\$500-\$999	9	8%	6	<b>16%</b>
	\$1,000-\$2,499	10	<b>9%</b>	1	3%

APPENDIX H

ADDITIONAL COMMENTS FROM SURVEY RESPONSES

Below are the relevant comments that were allowed from participants. Responses have minimal edits and corrections. For the sake of privacy, bands are not identified unless specifically given permission by the participant to use the band's name in this project.

BAND INFORMATION

2017 is our 40th year.
This is our 61st year of music making.
We are in our 81st year
The band was incorporated as the current name in 1984. Prior to that it had a different name.
We operate under our Coopersville Area Arts Council 501(c)(3) license.
We are included under the County Parks and Recreation 501(c)(3) but plan to create our own soon.
Band was active as part of community college for 100+ years. Incorporated independently within last 5 years
We are tax exempt as part of the university.
The board constitutes "Friends of the Band" for financial support and it does not govern the band, proper.
We are assisted in our support by the Department of Washington American Legion.
We were formed in 1942 as part of the local United Church of Christ and although we are not in any way a religious organization, nor do we provide any music for church activities, we have maintained the connection for many reasons, among them is that we are covered by their 501(c)(3) status.
We were originally organized under the school system's Community Education program. When that ended, we continued under the school's umbrella, and our income and expenses go through an account with them.

Overall Budget Information-Does your band have an Annual Operating Budget?

We do not have an actual budget, but understand what the expected costs are for our concerts and expected funds hopefully coming in to the band with member dues, donations and concert revenues.
We don't have a printed budget document, but we know fairly near how much it will cost us to operate. Income is less certain, depending on donations.
we have regular financial reports but no official budget.
We have never established a formal budget.
Yes, however, it is not a formal budget, just a best guess.
Unlike most concert bands, our band garners income from many/most gigs. Income varies from none to \$1500, depending on the event. We have no budget since we never know what income we'll have. Expenditures typically are paying substitute players, music, gas, and sound equipment.
Budget is loose term, as we have few expenses (ACB dues and performance license, and State incorporation yearly fee), all other expenses are only if we have income
Ours is highly speculative and dependent on current year grants and donations.
We have a very casual budget. More of an estimation of can we cover the expenses.
We have a budget but I'm not sure if it is an AOB
Our members pay dues and we keep expenses within this varying amount.
We operate with local individual donations to cover expenses.
We only have one dedicated expense per year and that is insurance. All other expenses are covered by our support; Worthington City Parks & Recreation.
The American Legion provides us with a set \$6,000. a year plus and additional amount to cover our attendance at their yearly convention. The extra amount in recent years has not completely covered the expense of conference and we cover the rest. We also receive donations and they are separate from the Legion as a whole.
We have begun utilizing an annual budget to estimate revenues and costs so that we can plan our activities each year.
Our ability to operate comes from gracious community grants, donations and sponsors that allow us to perform free concerts within our community. Without them we could not do what we love to do.
Operating budget includes: Rent for band room, insurance, membership to ACB, Post Office Box, Website fees
\$35000 per year
We have annual expenses of about \$15,000

This band is less than 1 year old
We are a small (15) member band made up of volunteers. We perform ~5 times a year for relatively small donations to help pay for music, ACM dues, etc.
We do not allocate revenues within the budget. We have different categories, i.e., personnel, uniforms, music etc., but with the exception of the music director's salary which is approved in advance by a vote by membership at the band's annual meeting all other expenditures or on an "as needed" basis. All expenditures of more \$100 must be approved by band membership.

Overall Budget Information-What entity approves your Annual Operating Budget?

The Board of Directors approves the preliminary budget ... the final budget actually goes before every band member to allow for transparency and amendments
The board officially approves the budget, but the band is given annual updates and feedback asked for.
band members are allowed 30 days to review and comment on the budget before it is approved by the board.
Currently, the band's steering committee assumes sole responsibility for establishing the annual budget and functioning within that budget.
Band manager and the Conductor goes through Advisory Committee
The manager, and conductor and band are included in major financial decisions.
Band is funded by grant from a trust at a bank. The trust officers approve our budget request.
Local Recreation Council approves a general budget as the band is an approved program under their umbrella.
Department Head and Dean of the College
The Budget is income driven which means it is fluid depending upon performance stipends, gifts, yearly government and foundation grants.

Overall Budget Information-Total Expense and Revenues on Annual Operating Budget

For our 2016 season we received \$930 in grants, \$2761 via fund-raising and \$1718 in concert receipts (donations)
Our two largest expenses are for liability insurance that is required by the school board to cover the band's use of a middle school band room for rehearsals and payment for facility use of the band room. Concert hall use is comped by the City and the band "office" where we have our library and equipment storage along with a moderate amount of reproduction/office supplies is comped by a local church. Concerts are free and offered monthly from November through April with an additional concert on July 4 each year. Donation buckets are stationed at each entry/exit point and attendees are encouraged to donate as they feel led.
This last Fiscal year is not representative of our usual budget as we took a trip to Washington DC, so it was higher than normal. It usually has been around \$10,000-\$11,000.
Net income was a negative \$5,500 due to a one time expenditure of \$7,500 for a special piece of music commissioned by the band.
We break even and when there is a little extra the Board uses it to acknowledge a high school student in our band who has shown dedication and commitment to music and the band. Love seeing students who have played with the band all 4 years of high school get recognized.
Annual surplus is placed in an endowment for student band support
Budget varies depending on where in the state of WA the yearly convention is held. Travel and 2 motel nights become a variable. We keep track of finances and if we have money we will buy music, if we do not have money we won't buy music...
Revenue includes Band membership dues, concert donations, fund raising
Revenue was increased beyond normal budget due to a one time donation to fund a stage expansion project.
The support from the community schools, and our state university as in-kind support is valued at \$20,000.
We operate on a calendar year financial reporting process. Our books are not yet closed for 2016.
Amounts are for fiscal year 2016 (July 1, 2015 - June 30, 2016)

Type of Compensation-Class I, II, IV

Only are music director receives monetary compensation.
Only our conductor is paid - the board members receive no compensation
Conductor is the only paid position
Conductors only are compensated
Music Director is only paid position
Conductor stipend only
Only the Band Director is paid
Only the conductor receives compensation.
Only to director
Our music director receives a quarterly-paid honorarium.
The conductor is the only person who receives payment.
The only paid staff in our organization are our Artistic Director and Asst. Artistic Director
Conductor's salary is part of his teaching load at the college.
Conductor received money only. Librarian was exempt from paying "dues."
Conductor only is paid staff, all others volunteer
Conductor and guest performers are the only compensated individuals.
We pay leadership positions year round and musicians in summer only.
We do pick up expenses for our guest conductor for our Veterans Day concerts but no compensation is paid.
Only student staff members and guest soloists are paid. All band members and conductors donate their service.
We have no paid employees. Our conductor is an independent contractor and is the only one being paid. We also give stipends or honorarium to guest musicians for soloing. (bringing in outside professionals)
Band members are all volunteers as are steering committee members. For 24 years we functioned under our founding conductor who also volunteered his time. After his retirement at age 88, we utilized a series of guest conductors for 2 years. These guest conductors came from both within the band and external. Beginning this year, we have selected a band member and retired band director to be the sole director of the BACB and it remains a volunteer position.

Type of Compensation-Class III and V

Conductor is paid. Facilities are provided by Iowa Community College through the Iowa Band Law
Only myself as director was a recipient of a defined stipend. This was started years before I became a board member and has not changed.
pay only goes to playing members, conductor and manager
The band takes up a collection just before Christmas for a gift (cash or merchandise) for the music director
Yes. The Rockville Concert Band does not have any people who are paid money from Band funds. The music directors (2) are employees of the City of Rockville and receive compensations from the City.

Monetary Compensation-Class I

compensation for conductor was for performances only, not administrative duties.
The Associate Music Director received \$2000 for his summer work with the band. The Music Director, who took over the band from September to May, did not receive any compensation.
The local school system pays the conductor during the school year out of "dues" we collect from membership. * That amount would bump my answer into the next category, although it doesn't actually come from our budget. We "pass the hat" for a Christmas gift (amount varies year to year.) We pay totally for 10 summer concerts in the park (may vary if we get rained out.) * The "dues" also cover the cost of using the school's band room for rehearsals during the school year. Rather a unique arrangement; the conductor is NOT a school employee.
The manager and finance/transportation person receive \$600 annually, the conductor receives \$2,400. These amounts were just over the limits in the survey but way under the top amount and I feel would give an unrealistic picture of the finances of the band.

Monetary Compensation-Class II

None



Monetary Compensation-Class III

IWCC [Iowa Western Community College] furnishes almost all the above musicians are paid per job at a varying rate
The director receives a fixed rate of \$35.00 per rehearsal and or concert.
Other Musical Duties: This amount only applies to hired musicians that work at our annual summer music camp. Our conductor is also the summer camp director and receives additional compensation beyond the conductor's honorarium.
None of the above choices are completely accurate for our group. Our leader (Music Director) is compensated with a percentage of income. All other members are volunteers. We reimburse members for travel expenses, purchase some "uniform" clothing which we give to members and sometimes feed the band. So, we compensate one member and don't compensate other. Reimbursement is no for of enrichment. Food? I don't know that should count as non-monetary compensation since most would rather not eat what we feed them ;)

Operational Expenses-Class I

Advertising costs (about \$1500) were paid by another (non-band) organization.
Approximately \$9500 in fundraising expenses - primarily the purchase of supermarket gift cards to be resold for a profit.
Gifts and Prizes include scholarships awarded to college age members
We own our rehearsal building, so most of our expenses are devoted to maintenance and upkeep, utilities, taxes, etc.
We provide, and upkeep of, certain clothing for uniformity in appearance. We get jackets at Goodwill/Salvation Army and purchase new polo shirts & ties through the Legion. Expenses vary each year.
Other non-music goods = programs printing for our concerts

Operational Costs-Class II

None

#### Operational Costs-Class IV

A large portion of the misc. expenses were related to maintaining a web site.
Members donate food for post-concert receptions, members donate cost of programs, rehearsal/performance venues we get to use for free.
Miscellaneous expenses were slightly higher this past year because we partnered with 2 other organizations to commission a march honoring our director emeritus for his 62 years of service in music education.
We do present a \$1000 scholarship annually to a high school graduate who plans to study music education in college.
We have given two scholarship prizes of \$250 annually in memory of a former member and donate \$400 to a scholarship in honor of Spiegel Wilcox at SUNY Cortland

#### Revenue Sources-Class I

"Other sources" include grants from local bank foundations. (your chart was cut off on my computer at the \$5,000- point)
Most of the income was from summer concerts paid by local communities.
My band puts on 2 outdoor food festivals each year in conjunction with the local Woman's Club. The Strawberry Festival at the end of June and the Apple Festival at the beginning of October. The band plays a concert for 2 hours while the Woman's Club sells desserts. The two groups split the profits evenly. There is no cost to attend, but the audience buys the desserts. This sort of money-raising was not listed in the choices.
Other sources consists [sic] of sales of CDs and .mp3s
We are often paid between \$100 and \$400 for performance we do for government and non-profit entities like farmers markets and festivals. An educational institution pays us \$1,100 per performance on their campus (included above).
We have not had band members pay dues in prior years but are planning to implement an annual dues requirement of \$250/member per year in 2017. The board may choose to waive this in cases of severe financial distress of the band member.

#### Revenue Sources-Class II

None

#### Revenue Sources-Class IV

Concerts are held in a community Civic Center. Civic Center staff set up and break down the room. Normal charges for the room and these services are waived by the City. However, if we were to pay for those services it would run about \$1,000 a year so for the purposes of this survey was included under the response for government funding.
Other sources include tuition for a Youth Band we established to raise funds for the adult band activities.
Our primary source of income is free will donations from members of the band. No dues or fees are charged to participate. Venues we play for contribute the balance with a couple of foundation grants also.
Some donations are in kind. Example: music, food
We are associated with a local university and receive free rehearsal facilities
Some years we have a deficit, but, usually have a gain.

#### Brief Description of Finances-Class V

Band members pay optional dues each semester. Concerts are free but donations accepted. Costs are concert venue, PO box, music, folders.
Donations are accepted at concerts, which pays for sheet music.
Financed by performance fees and other donations. Band is self-supporting and does not charge dues or other member fees. This system goes back to the band's founding in 1878. Most years the band operates with a small surplus which maintains a cash reserve for upkeep on its self-owned owned building. Other community bands in central Pennsylvania operate in similar fashion. All members (including the Director) are volunteers.
Our income is primarily from donations ("pure" contributions and paid advertisements in concert programs) and fees charged for some of our concerts.
We receive about \$1200.00 in private donations to cover performance costs, printing of posters and programs, and purchase of new music. We have received grants from the local Foundation organization and Rotary Club for purchase of equipment.
We receive various amounts of contributions or donations from the venues where we perform.
Our only source of funds are from donations. We use these fund for music purchases, band social events, various and sundry supplies, support for the education of promising music students, band advertising, property taxes, and supplemental funding of band trips.

<p>We have about 2 concerts a year so there will be ticket sales and currently have \$50 member dues for 2 semester sessions a year with about 40-60 members. We have loyal donors and sometimes choose to have a raffle to raise extra funds. Thus we have expected funds coming in and expenses for misc expenses for printing, advertising and renting the high school for the concerts. Also, we have liability insurance and other corporate expenses. Currently we are renting a portion of our local music store for storage of the band's instruments and records and area for practicing.</p>
<p>Members each pay \$20 per year dues and we have 10-15 concerts per summer where we are given from \$150 - \$250 honorarium. We also receive money from donations at our 3 annual concerts but this is minor income for us. We have several members who ask their places of employment to donate to our group as a community service. We have expenses for insurance, dues to music organizations, use of building for concerts, music, and music storage.</p>
<p>Our income is based on annual member dues and honoraria we receive from organizations for which we perform. Our expenditures include music and instrument purchases, music storage locker rental and insurance and annual dues to the Huntsville Arts Council, ACB and BMI/ASCAP. We purchase band shirts in bulk and sell them to members at cost.</p>
<p>When we make money from a performance, it is used toward the purchase of new music, insurance and licensing.</p>
<p>The band is supported by the Boyer College of Music and Dance. While we have no formal budget, we are sometimes able to purchase small equipment through the Music Education Department. Music can sometimes be purchased through the Instrumental Studies Department. I usually go out-of-pocket by roughly \$1500 annually.</p>
<p>Revenue and Expenses for prior years were near a break-even status</p>
<p>Our only expense per year is our instrument insurance premiums.</p>
<p>Members are not paid except for reimbursements for expenses</p>
<p>We are a small (15) member band made up of volunteers. We perform ~5 times a year for relatively small donations to help pay for music, ACM dues, etc. We take in and spend approximately \$1000 per year.</p>
<p>We do have revenue and expenses, but we do not do a budget in advance</p>

We do not have a formal budget, but we know generally what our expenses are, such as music purchases, insurance, facilities rental, website hosting, program printing, ACB dues, audio video recording, etc. We subcontract for conductor services. We subcontract for guest artists. We have no employees. All other participants are volunteer. They pay no dues. Our concerts are always free. Income is dependent upon donor support and sponsorship from our local music retailers. We collaborate with one of our school districts for the use of their facilities and they excuse facilities fees in exchange for our educational activities. We have been able to purchase shells and risers for our concerts which are stored at our concert venue, the high school performing arts center. These are available for use by the musical programs at the high school and for school district wide musical events as necessary. These are available for use by the musical programs at the high school and for school district wide musical events as necessary.

#### Final Comments-Class I

1. Generally our library needs are met by three lending libraries with a combined total of 10,000 titles. The band enjoys subscription to several library associations and is supported by two local music stores.
2. Special arrangements and rentals are supported by the band budget.
3. Uniforms, when desired, are provided by the city government.
4. Recording and moving services are donated.
5. The band owns it's own large percussion instruments.
6. 85% of the musicians are degree holders that are non compensated players.
7. The Jazz Band is compensated at the local AFM club engagement scale for major performances. Concert Band musicians that regularly receive stipends are oboe and harp players
8. Our present organization has had the basic board make up, and conductor, for the past 29 years.
9. The music director is not compensated for conducting, but receives stipends for services as a performing musician.
- 10.. The heritage of our band dates to 1902; under various organizations with continual lineage prior to 1988 was the Local of the AFM.
11. The band has full rehearsals 8 times a year. The specific instrument choirs that rehearse more frequently are Clarinet, Flute, Trombone. Less frequently are the saxophone and horn sections. A German/Polka/Picnic/Ice Cream Social and Irish Band
12. The band is considering launching its first capital campaign to raise \$100K for the purpose of having it's own building in 2017. After this project is completed, the Music Director plans to retire after 30 years.

Continued funding from the city is an annual situation.

I hope I was reasonably close in my responses. We are not a traditional American concert band (wind band) but are a British-style brass band.
Music sponsorship is a significant source of income (approximately 25% of our income).
Our organization is not a community band but a professional ensemble. We operate under the ASCAP provided by membership in the ACB. Many of the responses may skew the results of your survey and please keep this in mind.
THCB, Inc. includes expenses and revenue from the Terre Haute Sinfonietta Pops Orchestra, a subsidiary of the parent Corporation. There are separate line items in the budget to track income and expenses of the band and the orchestra. The orchestra is an amateur/volunteer orchestra where no one is paid, including the music director who is myself.

Final Comments-Class II

None

Final Comments-Class III

Dues for members are \$35.00 a semester. Additionally we ask for a donation when we provide a concert. We will perform for charity events and do not get a donation. We also rent a cheap performance site for a yearly concert and have not received donations for that, however our rehearsal site is generously provided free in return for a few of our members helping them out with 3 of their yearly church performances. Occasionally we have an anonymous benefactor that contributes \$300-500 per year.
Our band is a commercial band that is non-profit. Most of our events are requested by clients who supply the venue. We are the entertainment. We charge from nothing to \$1500 for a 3-hour event. We support charities with gratis performances and tend to change [sic] for events put on by private parties, companies and institutions. Our members play for the fun of it. Our Music Director, who is also a playing member (trombone, think Tommy Dorsey) gets paid a small amount.

Final Comments-Class IV

In the past few years we have had many music teachers and other professionals join the band and are now a real first class organization.
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Final Comments-Class V

None

## BIOGRAPHICAL SKETCH

Bryan Raya holds the degree of Doctor of Musical Arts in conducting from the Herberger Institute at Arizona State University. His principal teachers include Gary Hill, Jason Caslor, and Wayne Bailey. Prior to attending ASU, Raya completed both his Master of Arts and Bachelor of Arts degrees at California State University, Fresno.

Prior to his graduate studies, Raya was a bandmaster/conductor in the United States Army. He has performed as a trombonist and conductor throughout the world including military assignments in Alabama, Texas, Hawaii, and South Korea. He has played for numerous dignitaries and government officials, including the President and Vice President of the United States of America as well as other elected and appointed officials from around the world. While he was with the 25<sup>th</sup> Infantry Division Band, he deployed to Operation Iraqi Freedom between 2006 and 2007.

A decorated military veteran, Raya has numerous achievements and honors. These include being named the U.S. Army, Pacific, Soldier of the Year in 2006, the Distinguished Honor Graduate for the Army's Advanced Leader Course in 2010, and being selected as a warrant officer/bandmaster for the U.S. Army in 2011.

Before he joined the Army, Raya performed with the Santa Clara Vanguard Drum and Bugle Corps including their 1999 championship season. Throughout his career, he has worked with numerous high school and college marching band programs. He is a currently a member of the Association of Concert Bands, College Band Directors National Association, National Band Association, and a life member of Kappa Kappa Psi.