

Instrument Donation Programs

By Deborah Lein



Maine Public collects used instruments in partnership with The Gifts of Music

Photo: The Gifts of Music

As classical music stations look for new ways to deepen local connections, operate as forces for good, and inspire philanthropy, one engagement strategy gaining traction across markets is the practice of “instrument drives”: collecting donated musical instruments for distribution to under-resourced school districts, specific neighborhood schools, or target student populations.

“We are using the power of our reach to empower our listeners to do good in the community, in an area they are already passionate about. This is a win on all fronts.”

– Cheryl Dring, WOSU

Whether conducted year-round or in a concentrated drive format, instrument donation programs can provide a focused and nuanced opportunity for civic leadership and audience engagement. As the six case studies explored in this report demonstrate, successful instrument donation programs enable stations to achieve a number of benefits for the community and for themselves.

Serve and celebrate kids

Many Classical Music Rising stations feel they ought to support local music education but aren't sure where to focus their extremely limited resources. Instrument donation programs enable stations to make a material and badly needed contribution to local music education programs. School districts in many markets are poorly funded; even affluent areas include families that cannot afford to purchase or rent instruments.

Instrument drives puts the focus on *participation* in making music and loving music. It makes instruments available to a wider swath of children and it helps schools and after-school ensembles involve and benefit a wider range of student in their music programs than would otherwise be the case.

And beyond the joys of music itself, music education is proven by study after study to help boost academic achievement (especially in math), creativity, and concentration skills among students. Participation in bands and orchestras fosters additional skills such as collaboration, adaptability, risk-taking, and emotional self-regulation.

Our case study stations typically spend around 30 company-hours on each annual drive. The benefits to kids – including the message that the station and community “have their backs” – are lifelong and potentially life-changing.

Move the needle

Instrument drives offer classical stations a rare opportunity to demonstrate measurable impact in their communities. Whether the donated instruments number in the tens or in the hundreds, each drive effort makes a quantifiable dent in a community need. Unlike a “toys for tots” or food pantry drive, an instrument donation program keeps music at the center of the problem and the solution, with classical listeners positioned as problem-solvers. Instrument drives trace a direct line from strategic use of

airwaves to tangible community improvement, enabling classical stations to tell a new and different story about leadership, public service, and the power of radio.

Strengthen the tribe

Classical radio listening is often a solitary affair; the station is a companion as people tune in individually while they go about their lives. While many listen at once, they aren't aware of each other while doing so. An instrument drive, with its call to collective action, makes listeners aware of their power *as a group* to advocate for and make positive change through the music they love. Collecting used instruments to enable children in their community learn to make music is a goal that unites a number of distinct interests and attitudes within the classical listening community, such as:

- “The next Joshua Bell could come from *right here*”
- “Low-income kids deserve the same quality of education as more affluent kids”
- “Classical music must be nurtured and sustained”
- “Learning an instrument makes kids smarter and we take pride in our kids here”
- “We need to support our music teachers – their programs are so underfunded”
- “No kids should feel left out because their families are poor”
- “Music-making is a joy and all kids need opportunities to have fun!”

Because childhood education touches so many different chords, more listeners are engaged in the success of an instrument donation program than those who actually have instruments to donate. And if stations invite and share stories about the personal impact of music and music-making from instrument donors, recipients, the listening public – stations let the larger group share in the sense of accomplishment and “brand pride.”

Turn donors' heads

While small in scale by broadcast standards, instrument drives may play a significant role in positioning classical stations as community institutions in the eyes of major donors and funders. As discussed in my report [Why the Symphony Gets Bigger Gifts than Your Classical Public Radio Station](#), many other classical music organizations have established music education as core to their missions and as a pillar of their case for philanthropic support. In a competitive funding environment, classical stations without education programs may be at a comparative disadvantage.

Instrument drives support music education in a tangible way while being nicely suited to a public media organization's strengths: stations reach audiences daily in numbers that other classical organizations cannot dream of, and have well developed pledge drive “muscles” that make launching an instrument drive a straightforward proposition. Instrument donation programs can be a manageable and important step toward, or component of, an education strategy that attracts sizeable philanthropic support.

Seven Drives Up-Close

Six classical stations with drives in seven markets were interviewed in depth to identify key success factors: USC Radio Group Los Angeles and San Francisco, KMFA Austin, WOSU Columbus OH, WUOL Louisville, WXXI Rochester, and Maine Public. The case study stations represent a wide range of local contexts, including license type, population density, organizational complexity, and longevity of the instrument drive program. This report is based on information collected through February, 2018.

All of these stations consider their instrument donation programs a success by their own standards, and collectively these six organizations put more than 1,300 instruments in the hands of schoolchildren in 2017 alone. By and large, their instrument donation programs are similar enough to represent variations on a theme (except for Louisville, which is an outlier here in most respects).

(For additional perspective, a number of stations that have *discontinued* their drive programs were interviewed to clarify potential pitfalls.)

Station Case Studies – At a Glance

Station	Radio Market Rank	Years	Donations 2017	Trend over time	Logistics partner (collection, repairs, distribution)	Drive length	Staff hours 2017
KUSC* Los Angeles	2	1	346		Mr. Holland’s Opus Foundation	11 days	30
KDFC* San Francisco	4	2	316		Music in Schools Today (MUST)	11 days	25-30
KMFA Austin	33	5	58	down	Hispanic Alliance	1 week	25-30
WOSU Columbus	36 (32 for TV)	1	300		Columbus City Schools	1 month	30
WUOL Louisville	55	12	151	up	(no partner)	Year-round	60+
WXXI Rochester	60 (76 for TV)	1	30		Rochester Education Fund	1 month	5-8
Maine Public Portland	96 (81 for TV)	5	155	up	The Gifts of Music	1 month	30

*KUSC and KDFC are both licensed to the University of Southern California and share key staff

The Essential Local Partner

The single most important component associated with instrument drive success, however defined, is the involvement of a strong local partner with the expertise and capacity to take on major practical responsibilities behind the scenes. In our case studies, such partners generally take the lead on handling and funding all repairs, identifying recipient schools or other beneficiary organizations, and transporting donated instruments. The right partner is critical.

Other stations that have dropped their drives cite exactly these challenges – logistics and repairs – as the primary reasons for shuttering their programs, either because the station lacked a logistics partner or because the one they had didn't meet expectations.

Simply put, without these partnerships, most of our case study stations would be overwhelmed by the workload and expense. (The average cost to repair a donated instrument has been estimated at \$150 - \$200 per instrument.)

Three of our case study stations – KDFC, WOSU, and WXXI – work directly with a specific school district or with a nonprofit support organization associated with a specific school district. Three others – Maine Public, KUSC, and KMFA – partner with independent nonprofits that maintain year-round instrument donation programs benefiting a range of local and regional schools and/or youth organizations. Only one of our case studies, WUOL, does not have a major drive partner. Instead, WUOL handles all steps of the process in-house and year-round.

The Storytelling Imperative

In all but one case, stations retain exclusive branding of the donations program. Stations therefore assume the primary responsibility for storytelling before, during, and after the drive. Stories – whether used to pitch for instrument donations, communicate success, or invite financial support – are the lifeblood of instrument drives and represent the “payoff” back to the station.

Promotion

With decades of pledge drive experience under their belts, the case study stations universally regard their promotion of the drive as home territory, spending the vast majority of their staff time producing creative collateral and managing the promotions calendar. Stations conduct virtually all promotion on their own channels: airwaves, website, social media, e-blasts, and member publications. Only one station reported the purchase of ads in local concert programs. The numbers indicate that organizations that promote on their non-classical media properties – for instance, running spots on their news and TV stations – see higher donation rates.

In the early years, drive promotion messaging typically focuses on putting “previously loved” instruments to good use and on locations for drop-off. Two of our case studies – WUOL and Maine

Public – have longstanding programs, and over time have developed collateral featuring stories that make a deeper emotional connection with listeners.

Stories of impact

Some compelling stories are strictly factual. Consider the following excerpt from WUOL’s standing web page for instrument donations:

WUOL has placed over 1,000 instruments in schools since the beginning of Instrumental Partners in 2000....This has resulted in fulfilling every instrument need in Jefferson County Public Schools for the 2016-2017 and 2017-2018 school years. WUOL is now able to expand its donation focus to schools in surrounding counties in Kentucky and Indiana.

This is a highly abbreviated description of WUOL’s achievement. A good marketer, or major gifts officer, can flesh out the narratives here:

- That WUOL has made a long-term commitment to the children of its listening community.
- That it has selected Jefferson County Schools as its primary focal point because of the socioeconomic profile of its students.
- That WUOL set out to fill every gap in instrument availability for JCPS and stuck with it for years until that goal was met, and that it is in close contact with JCPS about what those gaps are on a running basis.
- That WUOL isn’t resting on its laurels now but is looking about to see what other music programs need help.
- That last, but certainly not least, WUOL’s loyal listening audiences have come through with donated instruments year after year to make all of this possible.

This is the type of immensely powerful case-building for relevance and financial support that is possible with a program over a time. The number of donated instruments in any one year is the least important part of the story.

What other stories can communicate impact? Personal ones. Maine Public has worked with its logistics partner to track where some of its donated instruments have “landed.” As a result, Maine Public is able to put a human face on their program with videos like [Maine Music the Moves Me](#). Note the prominent mentions of the station brand by teachers, parents, and kids – this is a huge morale-booster for station staff, volunteers, and board members, as well as an important ongoing reminder to the community of Maine Public’s leadership.

Capturing donor stories is harder, and most case study stations noted their desire to find ways to do this more consistently and effectively. Many donors want to share their stories, which are often poignant: more than one case study station has had donors at drop-off mention without exaggeration that “music saved my life.” Nearly every case study station hopes to devote more resources to capturing and sharing the best of these donor stories over time.

Planning, Impact and ROI

[Planning Considerations](#), a resource section placed at the end of this report, presents a compilation and extension of important ideas brought up over the course of our six in-depth interviews. Planning Considerations is designed to support new approaches to thinking about, and planning for, impact, evaluating whether the drives are worth the effort, and identifying stories that can be told to celebrate success.

Conclusion

Instrument drives are a recommended activity for stations interested in a self-contained, scalable engagement initiative that demonstrates commitment to childhood education, connects classical music to specific community needs, and provides a platform for meaningful listener involvement. Where a reliable local partner handles logistics and repairs, instrument drives play to stations' natural strengths in promotion and storytelling and can fulfill an important role in the station's case for support.

About the Report

Both within the local arts ecosystem and beyond it, public radio classical music stations seek opportunities to step into more visible roles, where their civic value is recognized as a force for good by classical music lovers and non-lovers alike. Instrument Drives, the subject of this report, is one of three recommended community engagement activities that align with the core services, strategies, and sustainability of a public media classical music station.

The initial work in this area was carried out by a working group of station leaders, including:

KING, Seattle, Jennifer Ridewood (chair)	KDFC, San Francisco, Bill Lueth
Capital Public Radio, Sacramento, Joe Barr and Paul Conley	Minnesota Public Radio, Brian Newhouse
KCME, Colorado Springs, George Preston	WFCL, Nashville, Anita Bugg and Nina Cardona
	WQED, Pittsburgh, Deb Acklin

The working group was supported by Wende Persons, former Managing Director, Classical Music Rising.

Deborah Lein, the report's author, consults with public media organizations and other nonprofits on strategy, project management, and convening. Deborah was previously Executive Vice President and Chief Operating Officer of Greater Public, public media's fundraising and marketing support organization.

Classical Music Rising is a project of the Station Resource Group, supported by participating stations and a grant from the Andrew W. Mellon Foundation. Tom Thomas and Terry Clifford, SRG's co-CEOs, work with a station-led Steering Committee to provide overall leadership for the initiative.

CLASSICAL MUSIC RISING | www.classicalmusicrising.org

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Instrument Donation Programs Station Case Studies



Austin Soundwaves, a beneficiary of KMFA's drive

Photo: KMFA

*The following six case studies (representing drives in seven markets) are presented in a consistent Q&A format to enable easy navigation and apples-to-apples comparisons. Each case study contains an **Overview, Nuts and Bolts, Marketing/Promotion, Business Side, and Evaluation** section.*

[KUSC \(Los Angeles\) and KDFC \(San Francisco\)](#)

[KMFA \(Austin\)](#)

[WOSU \(Columbus\)](#)

[WUOL \(Louisville\)](#)

[WXXI \(Rochester\)](#)

[Maine Public \(Bangor/Portland/Lewiston\)](#)

KUSC Los Angeles and KDFC San Francisco

Contact person: Gail Eichenthal, Chief Engagement Officer (geichenthal@kusc.org)

OVERVIEW

- **How long has your station been collecting donated instruments?**
A little over a year.
- **Do you collect them in a “concentrated drive” effort, or some other way?**
Yes, we do a drive but want to do it year-long eventually.
- **If you hold drives, how often do you hold them? What is the thinking behind that frequency?**
Once a year at each location. LA’s timing corresponds with the National Association for Music Education’s Music in Our Schools Month in March. The San Francisco drive corresponds to the National Association for Music Education’s Music in Our Schools in November.
- **How many instruments were donated to your most recent drive? Has that number gone up or down over time?**
In 2017 we received 751 instruments (315 in San Francisco and 346 in LA). We expect that number may go down in future years, based on other stations’ experience.

NUTS AND BOLTS

- **How do you determine the timing of each drive?**
We decided to hold the instrument drives in conjunction with our initiative called Kids Discovery Day, which in both of our markets is a day of activities sponsored by the station and held at a museum, where can kids discover classical music through a variety of activities. We felt the instrument drive would work well within this larger initiative of children’s music discovery and participation.
- **How long is each drive?**
11 days in each location. We extended the drop-off period for our LA drive last March because the drop-off points were still going strong and our partners wanted to continue.
- **Do you partner with another organization (or more than one)?**
Yes. In San Francisco, Music in our Schools Today (MUST) is the beneficiary of the instruments, and 13 music stores and arts organizations provide drop-off locations.

In LA we partnered with Mr. Holland’s Opus Foundation for our first year (though we will have a different partner in 2018). We had 12 drop-off locations in the LA area at partner music stores and arts organizations.

- **How are schools or classrooms identified? Do you have any priorities for under-represented populations such as low-income / rural / kids of color / etc?**

Our partner organizations (MUST and Mr. Holland’s Opus Foundation) handled these decisions. In the Bay Area, we know that our partner worked with the Red Cross to identify schools impacted by the Santa Rosa fires.

- **How are donated instruments collected?**

We have a dozen collection locations for each drive. This is extremely important in our markets, which cover a lot of territory. We had locations all the way from San Diego to Santa Barbara for the LA market, and San Jose to Napa/Sonoma in the Bay Area.

- **How are instruments repaired or refurbished?**

We had two different experiences in LA and SF. Mr. Holland’s Opus Foundations (LA) does their own repairs and they ensure that the instruments are in tip-top shape – that’s a priority for them. MUST, our San Francisco partner, is much more casual about repairs. We’ve learned the Oakland school district will do repairs on instruments they receive, and some of our partner drop-off locations actually volunteered to refurbish instruments that came to their locations. I was initially worried about whether the donated instruments were at an acceptable standard, but our contact at Oakland Unified reported that most donated instruments are in decent or easily repairable shape. They were not concerned.

Next year in LA we’re looking at a different partner, and we will have to determine an approach to handling repairs there, such as seeking out repair shops who will donate their time.

- **How are instruments delivered to the schools?**

This is handled by our partner organizations.

- **Do you ever focus messages on specific instruments, based on schools’ stated needs? (eg, “we have a particular need for trombones this year...”)**

We do communicate what instruments we do NOT need, like pianos, drum sets, and recorders.

MARKETING/PROMOTION

- **How is the drive promoted to the community? What happens before the drive begins? During the drive? Afterwards?**

All of our promotion is on our own channels. We promote heavily on-air, on our website, and through social channels. The station also prints placards to be displayed in the collection locations.

- **What kind of year-round visibility do you give to your ongoing efforts?**

We are working on a placeholder web page.

- **Do you collect testimonials, video, etc. from donors, teachers, and/or kids? How are they used?**

Working on this – it’s really challenging since we don’t deliver the instruments ourselves.

- **Do you mention your instrument drives as a service to your community in your fundraising (membership, major giving, foundations, etc.)?**

Yes, in all of those fundraising activities. This was one of our motivators for starting the drives.

BUSINESS SIDE

- **How much staff time is involved?**

The partners do a lot of the heavy lifting (selection of recipient sites, collection of instruments, repairs), which is their area of expertise. I spent about 22 hours on the first San Francisco drive, which was in 2016. In 2017, about 30 hours of my time went to the LA drive (their first in that market) and about 17 hours went into the second SF drive – I wish I had spent more time on the SF drive.

I create the relationships and work out processes with partners, take the lead on the “storytelling” pieces, etc. The partner relationships take effort and time! In addition to process, you have to work out common standards and goals around recipients, repairs, etc. KDFC has now added a new part-time person in San Francisco to work on three main initiatives (Playground Pop-Up Concerts, museum Discovery Days, and instrument drives), so I will now be focused on the LA drive.

- **Beyond the cost of staff time and instrument repairs, what are your other related expense categories?**

Logo design, printing of posters and placards, mileage (picking up a few instruments, dropping off placards and marketing signage), and postage (placards).

- **How is the effort funded (especially repairs)? Do you raise money specifically in support of your instrument drive?**

Repairs are handled by our partners or by the recipient schools. We don’t raise money specifically for the drives at this time.

- **How are donated instruments tracked and acknowledged?**

This is handled by our partners.

- **Are donors recognized in some special way?**

No, nothing formal. Donors get a tax deduction slip. We run a general thank you spot on-air but could do more in that area.

EVALUATION

- **How do you approach goal-setting for this effort?**

We decided to do the drives as part of a larger music education and engagement initiative. We felt we had more potential to make a difference in the community with the power of our stations' reach. If we could have this kind of impact we could also tell a stronger story to those who support the station financially... so everyone wins! So we're really looking for measurable impact and a strengthened case for support.

- **How do you think about and measure success for the effort?**

We are tracking the number of instruments, number of recipient schools, and number of affected students. In Year One:

- 143 recipient schools (22 schools in LA; 21 in the Bay Area + Oakland Unified School District, which has 100+ schools)
- 78,239 students impacted: SF 51,525; LA 26,804 – Mr. Holland's Opus numbers represent the aggregated student bodies of all of the recipient schools. The logic is that receiving high quality instruments lifts up ALL students, not just those who receive instruments directly.

- **Is there skepticism from elsewhere in the organization about instrument drives? If so, how do you handle this?**

It's early days yes, but so far we have good internal support for this effort. We were very happy with our numbers in 2017.

- **What kind of debrief/evaluation process do you have following a drive, if any?**

No formal evaluation, but definitely informal. We debriefed after each drive with our partners. We also discussed how things went within our community engagement task force. This is a group I direct that includes programming, underwriting, and promotional folks from both KUSC and KDFC. There are five of us in all. It REALLY helps to have a task force to bounce ideas off of, and see different points of view. My view can get skewed — to help the community as much as possible. My colleagues keep me grounded: is this also good for the station? Is it a good use of our resources? Are we promoting it adequately? Are we getting credit for our efforts?

- **Have you made major changes to your instrument donation program over time? What lessons have you learned?**

We won't be working with Mr Holland's Opus Foundation for our next round. Even though they're a national organization, they have a small staff and found it overwhelming to be active in collecting instruments and arranging repairs in multiple locations. They would need more PR and recognition to make it worth their while – more than we can give them.

So we will be looking for a new LA partner in 2018. We may do a scaled-down drive with some smaller community organizations that run after-school programs for disadvantaged kids.

We know that some aspects of this will be a work in progress for these first couple of years.

For more information:

<https://www.kusc.org/culture/community/instrument-drive/> and
<https://www.kdfc.com/2017/10/instrument-drive/>

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KMFA Austin

Contact person: Ann Wilson, General Manager (AWilson@kmfa.org) and Amanda Faraone, Director of Marketing and Communications (afaraone@kmfa.org)

OVERVIEW

- **How long has your station been collecting donated instruments?**
5 years.
- **Do you collect them in a “concentrated drive” effort, or some other way?**
We are part of a week-long citywide “Fall Into Music” Instrument Drive sponsored by the Hispanic Alliance.
- **If you hold drives, how often do you hold them? What is the thinking behind that frequency?**
Every year. It seems that once a year is frequent enough that people now associate us with donating instruments, but not too often that it becomes stale. In fact, we still receive instruments throughout the year, because people will have heard the spots and bring them in months after the drive.
- **How many instruments were donated to your most recent drive? Has that number gone up or down over time?**
Most recent drive:
Instruments: 58
Supplies, Books, Accessories: 40
Monetary donations for repair fund: \$2,433
In-Kind donations: \$1,670

The numbers of instruments and amounts donated have been dropping since year one, when we took in over 140 instruments. It’s gotten a little smaller each year. We emphasize both instruments and musical accessories (sheet music, stands, strings, etc.) in our on-air and digital promotion.

NUTS AND BOLTS

- **How do you determine the timing of each drive?**
We like to time the drive to be during the fall (back-to-school), but not so early in the semester that it will get lost. Early November has been a time that works for us.
- **How long is each drive?**
1 week.

- **Do you partner with another organization (or more than one)?**

Yes, the Hispanic Alliance is our partner and co-sponsor of the Drive, and they do all of the groundwork of finding recipient organizations, picking up the instruments, and distributing them.

- **How are schools or classrooms identified? Do you have any priorities for under-represented populations such as low-income / rural / kids of color / etc?**

Since the drive is spearheaded by the Hispanic Alliance, it is implicit that minority kids are a major focus. The Alliance oversees Austin SoundWaves, an El Sistema orchestra here, so they receive a number of instruments. But our drives serve hundreds of other students who attend public schools across Central Texas and wouldn't otherwise have access to instruments.

- **How are donated instruments collected?**

There are multiple drop-off sites across the city (although KMFA is usually one of the most popular ones), and people bring instruments by during office hours. Now that there's an online form, most donors fill it out before they bring the instrument, so we don't have to do a lot of paperwork when they drop it off.

- **How are instruments repaired or refurbished?**

A local violin repair shop donates free repairs as their sponsorship of the drive.

- **How are instruments delivered to the schools?**

The Hispanic Alliance arranges for pick-up from the drop-off locations, and distributes to partner organizations.

- **Do you ever focus messages on specific instruments, based on schools' stated needs? (e.g., "we have a particular need for trombones this year...")**

No, that isn't something we've done yet.

MARKETING/PROMOTION

- **How is the drive promoted to the community? What happens before the drive begins? During the drive? Afterwards?**

We promote the drive on-air through 2 weeks of on-air mentions and chatter, e-blasts, social media campaign with arts partners across the city, and a few arts-related events where we mention it in the weeks before the drive. We send out press releases. In Year One we received a major story in the local paper, and some appearances on local TV news. In subsequent years there has been less media interest ("we've already covered that...")

The Hispanic Alliance promotes it extensively through its e-marketing channels, and produces a poster and postcards that we display and help distribute at events KMFA is sponsoring. We used to produce a big kick-off event, but in recent years have focused on getting the word out

without a formal kick-off. There is also a Fall Into Music dedicated website.

- **What kind of year-round visibility do you give to your ongoing efforts?**

We include the Instrument Drive in our marketing materials and Annual Report, and promote it at family-friendly events throughout the year.

- **Do you collect testimonials, video, etc. from donors, teachers, and/or kids? How are they used?**

This year, we collected testimonials from donors and used them as on-air spots during the drive. We also tend to create a video of the students for social media. We included a kid who plays a violin owned by KMFA in our Gala fundraising video.

- **Do you mention your instrument drives as a service to your community in your fundraising (membership, major giving, foundations, etc.)?**

Yes, it's something that our donors like to hear about, and it's also something that we mention in grant writing as part of our work in the community.

BUSINESS SIDE

- **How much staff time is involved?**

The bulk of staff time is in the marketing department. All in all, we spend about 25 – 30 hours total on the drive. Development writes an annual request letter to the Optimist Club of Austin, which sponsors the drive. We go to a club meeting once a year to report on the drive – that takes a couple of hours but we get a free lunch!

- **Beyond the cost of instrument repairs, what are your other related expense categories?**

Social media advertising, airtime, and a little bit of staff time.

- **How is the effort funded (especially repairs)? Do you raise money specifically in support of your instrument drive?**

Again, it's a pretty low-cost effort for us. We have about 10 sponsors each year. One of the cash sponsors of the drive is a violin shop that, as part of its sponsorship, donates free repairs. We also received about \$2,400 toward repairs from individuals who want to support the efforts of the drive.

- **How are donated instruments tracked and acknowledged?**

They are tracked and acknowledged by the Hispanic Alliance.

- **Are donors recognized in some special way?**

Recognition is done by the Hispanic Alliance. We also will occasionally mention a donor or instrument on-air during the drive to try to get more people to donate.

EVALUATION

- **How do you approach goal-setting for this effort?**

We think in terms of total number of instruments and community awareness

- **How do you think about and measure success for the effort?**

In addition to quantitative, we measure success in the stories we are able to capture and tell from those who receive an instrument and those who donate them.

- **Is there skepticism from elsewhere in the organization about instrument drives? If so, how do you handle this?**

Everyone loves the instrument drive!

- **What kind of debrief/evaluation process do you have following a drive, if any?**

We meet with Hispanic Alliance partners and review what worked, what did not.

- **Have you made major changes to your instrument donation program over time? What lessons have you learned?**

Our drive may be a bit different in structure, in that we have a partner that does a great deal of the work, manages the web site and acknowledgements, etc. So our role is more that of a media sponsor. Both KMFA and the Hispanic Alliance feel that the impact of the drive diminishes from year to year, as the number of instruments donated goes down. We have attempted a variety of promotional partnerships with other stations and local papers to help grow awareness, but there has not been much growth. At present we think that the drive fosters awareness, and each and every year we hear wonderful stories from the donors and the kids who are benefitting. But we are not sure if it will remain a perpetual activity.

For more information: <https://www.fallintomusic.org/>

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WOSU Columbus

Contact person: Cheryl Dring, Classical 101 Program Director (cheryl.dring@wosu.org)

OVERVIEW

- **How long has your station been collecting donated instruments?**
This was the first year for WOSU (though I have done this at three previous stations). Our priorities were impact and visibility.
- **Do you collect them in a “concentrated drive” effort, or some other way?**
Drive. We named ours “Replay.”
- **If you hold drives, how often do you hold them? What is the thinking behind that frequency?**
We plan to do this annually to concentrate promotion efforts
- **How many instruments were donated to your most recent drive? Has that number gone up or down over time?**
About 300 instruments (we were expecting around 75!).

NUTS AND BOLTS

- **How do you determine the timing of each drive?**
We timed it as a “back to school drive” in late summer
- **How long is each drive?**
One week for actual drop-off, but we promoted for a full month
- **Do you partner with another organization (or more than one)?**
We partnered with Columbus City Schools – they have the logistics infrastructure and it seemed simplest from the “most impact, lowest craziness” perspective
- **How are schools or classrooms identified? Do you have any priorities for under-represented populations such as low-income / rural / kids of color / etc?**
This is decided on by Columbus City Schools (CCS). Columbus is a city with some of the country’s greatest income equality.
- **How are donated instruments collected?**
The drop-off point was WOSU studios – we have a good, accessible location, and it gave staff the chance to thank instrument donors and sometimes hear their stories. CCS sent over a van and a crew to collect all of the instruments and move them into their central instrument warehouse for distribution to schools. We got so many more instruments than expected that next year we will look into having several drop-off points, but in some ways it was great for internal visibility and buzz at the station! Everyone could see that the community really cares about this, not only

because staff were tripping over all of the instruments but also because they were able to meet and greet the instrument donors. We also accepted donations of things like mouthpieces and strings. We had some people who didn't have instruments to donate but who wanted to help – so some of them stopped by music stores and purchased sets of strings to donate.

- **How are instruments repaired or refurbished?**

All of this was handled by CCS. However, WOSU got offers from local instrument repair shops offering to help at a discount. That would be something to consider for stations who are doing this on their own.

- **How are instruments delivered to the schools?**

All handled by CCS.

- **Do you ever focus messages on specific instruments, based on schools' stated needs? (eg, "we have a particular need for trombones this year...")**

Since we're not making the decisions about who gets what, this wouldn't make sense for us, although we are in communication with the school system about their needs so this could be a consideration going forward

MARKETING/PROMOTION

- **How is the drive promoted to the community? What happens before the drive begins? During the drive? Afterwards?**

We did full-court press marketing on all WOSU channels: the classical station, our news stations, the TV station, and our social media channels. We also sent out press releases and got some coverage from the Columbus Dispatch. While we partnered with CCS, we wanted this to be OUR drive: our primary goal was branding and visibility, etc. so we wanted control of the marketing messages and channels.

We had community figures come in and record TV spots telling their stories about the importance of music education to them. These were very effective. I was pleased at the high level of cooperation from the TV staff – as a joint licensee, they "get" education, so there was good internal support. We also produced a series of "My First Instrument" spots from staff and community figures. Some were humorous, some quite heartfelt. They are evergreen, so we can add to them each year without re-creating the wheel.

- **What kind of year-round visibility do you give to your ongoing efforts?**

We are working on this for year two. We don't really have this in place now.

- **Do you collect testimonials, video, etc. from donors, teachers, and/or kids? How are they used?**

- Yes, but we want to improve in year two. We did have very active social media presence during the drive, and testimonials could be really effective in our social media strategy next year.

- **Do you mention your instrument drives as a service to your community in your fundraising (membership, major giving, foundations, etc.)?**

This will be one of the things we mention in fundraising appeals and also in member and major donor communications. It's such a feel-good for everyone, and it's a great tangible form of impact in the community. We do wish we could do a better job of connecting the dots between the donor and the student who receives the instrument, but we haven't figured out how to do that effectively through CCS. However, CCS has invited us to have some kind of presence at school concerts where instruments were donated, so we're evaluating that opportunity.

BUSINESS SIDE

- **How much staff time is involved?**

We had a lot of initial work this first year (graphic design, video production, establishing the school relationship) that we won't have in future years. We estimate that in future years this will be about 30 hours of work.

- **Beyond the cost of instrument repairs, what are your other related expense categories?**

Since we really only were dealing with promotion, we were able to do it all in-house – design, promotion, etc. This is much easier at a larger institution like WOSU where there is an in-house design department, marketing staff, etc. At previous stations, I was trying to do all of this myself. If WOSU didn't have an in-house design team, I would have needed budget for logo design and perhaps some signage for the drop-off point. We'll be looking at the cost of printing collateral materials for this year.

- **How is the effort funded (especially repairs)? Do you raise money specifically in support of your instrument drive?**

Next year we may look for a corporate sponsor. We didn't do any specific fundraising for this first effort. At previous stations were able also to collect monetary donations specifically for instrument repairs, but WOSU is a university licensee and that is prohibited by the university. Luckily CCS handles all of the repairs.

- **How are donated instruments tracked and acknowledged?**

We set up a database to track donors and instruments, and will try to find ways to track schools and students in the future. Acknowledgement letters and tax receipts come from the university rather than WOSU.

- **Are donors recognized in some special way?**

We thanked people in person as they dropped off their instruments, but beyond that we did a general thanks on-air and in our member communications.

EVALUATION

- **How do you approach goal-setting for this effort?**

We really are in “wait and see” mode for year two. After that we will be able to set more concrete goals. A big unknown is whether the number of donated instruments will go up or down in year two – have we cleaned out most of the closets already? We do have some specific things to improve in the coming year, as mentioned above.

We also want to figure out how to cast a wider net for recipients: should we reach beyond CCS to form partnerships with private schools? After-school programs? The foster care system? Do we want to go beyond instruments to matching up kids and teachers? This would require more and different partners. We also want to add a field to our donation form next year to find out where they heard about us. That will give us clues for next year’s promotion campaign.

- **How do you think about and measure success for the effort?**

See above: waiting until after year two. But anecdotally, this seems to me to be an excellent role for a media organization. We are using the power of our reach to empower our listeners to do good in the community in an area they are already passionate about. This is a win on all fronts.

- **Is there skepticism from elsewhere in the organization about instrument drives? If so, how do you handle this?**

We have really strong support internally (thank goodness our first year was a success!). As a public TV station we already have a mission-level commitment to childhood education, so this is a short leap for us.

- **What kind of debrief/evaluation process do you have following a drive, if any?**

There have been a couple of debrief meetings with both WOSU staff and Columbus City Schools. We looked at ways of simplifying processes, improving tracking and minimizing impact on station staff. Moving forward we will be evaluating the possibilities of a corporate sponsor.

- **Have you made major changes to your instrument donation program over time? What lessons have you learned?**

We’re not planning huge changes, except perhaps the addition of a corporate sponsor.

For more information: <http://radio.wosu.org/post/replay-faqs-about-classical-101s-instrument-drive#stream/0>

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WUOL | Louisville Public Media

Contact person: Sara Soltau Callaway, Education Programs Manager (education@wuol.org)

OVERVIEW

- **How long has your station been collecting donated instruments?**
Since 2005.
- **Do you collect them in a “concentrated drive” effort, or some other way?**
Year-round. When we hold drives we might get only 10 or 15 instruments in. For us, drives are more important for spreading the word (especially to non-listeners), whereas a year-round effort gets much more actual impact.
- **If you hold drives, how often do you hold them? What is the thinking behind that frequency?**
We do actual drives only sporadically when we think we need a promotional boost.
- **How many instruments were donated to your most recent drive? Has that number gone up or down over time?**
This year we received 151 instruments, and last year it was 82. It fluctuates year to year but the long-term trend line is up. Specifically, it’s gone up tremendously since I came on board, because I have the bandwidth to manage the program and to promote it throughout the year as part of my in-school visits and other programs that connect me with teachers. In fact, we even had to deliberately slow it down because we had met all the instrument needs for the county last year!

NUTS AND BOLTS

- **How do you determine the timing of each drive?**
It’s an “all-the-time-drive”
- **How long is each drive?**
It’s ongoing
- **Do you partner with another organization (or more than one)?**
Unlike a lot of other instrument donation programs, we do not have a logistics partner. I personally manage the whole process from drop-off to repair shop to recipient school district to sponsorship. We do have an ongoing relationship with an excellent repair shop that is able to handle most of our needs (there are a few instruments outside of their expertise and we deal with that on a case-by-case basis). We also have an outstanding funding partnership with PNC, which sponsors our entire education program.

- **How are schools or classrooms identified? Do you have any priorities for under-represented populations such as low-income / rural / kids of color / etc.?**

We try to prioritize groups and schools that work with low-income kids and kids of color. In general, WUOL's process is to begin with the donated instrument and then look for a "good home" for it (after repairs as appropriate). Our initial focus was on the Jefferson County schools (specifically because of the demographics), and I was the main point of contact there in the Director of Music Programs K-12, so it's as easy as sending an email when an instrument comes in to see if there's a county school that can use it.

Louisville is a small enough community that it's easy enough for me to find out about specific needs. When we donate to a school, we just give to the school (or school system) and don't get down to the level of individual students. We also sometimes donate instruments to nonprofit organizations working with kids. There's a Suzuki program here with a lower-income student body, and they are always in need of strings. Girls Rock Camp, which is held in lots of cities around the country, has a Louisville chapter and we've given instruments to them. There's an after-school program for music production, and they can take things like drums and electric guitars (which we do accept – we don't take pianos, though.)

As mentioned earlier, we're at a really good level now for the needs of Jefferson County, and have expanded to other surrounding counties. That's been harder. With Jefferson, I work with one point person. But when working outside of Jefferson County there is no central contact, so I need to contact individual teachers.

- **How are donated instruments collected?**

A donor will call or email, or sometimes will just drop their instrument off at the station or even directly at the repair shop once they've spoken with me. WUOL provides a simple one-page donation form with a little cut-of portion for IRS purposes.

Once a week a volunteer comes to the station (if needed) and transfers any instruments from the WUOL studios to the repair shop.

- **How are instruments repaired or refurbished?**

We have used the same shop for a number of years (Miles Ahead Music), which provides a standing discount on their work for us. They are more focused on brass and woodwinds, so we use another repair shop for violins and guitars (they usually need restringing, so we go to a local luthier). The hardest part of the repairs process is backlog at the repair shop. They get really busy. However, I can email the shop with urgent requests and they're willing to put me at the front of the line.

We track the market value of each instrument so that we can determine whether it's worth the cost to repair. Miles Ahead emails an evaluation sheet with estimated repair costs for each instrument, and I have to okay it before repairs begin. The repairs are paid for out of a restricted

grant from the overall sponsor, so I have to manage the budget carefully across the course of the year – I'm happy to report I have never exceeded it!

Occasionally really valuable instruments are donated (for instance, one cello that was worth \$24,000). It doesn't make sense to donate that kind of instrument to beginners, so I work with brokers to trade the valuable instrument for several student-grade instruments. More students are served that way.

An important component of making all of this work is a good tracking system. We started out pretty disorganized but over time we have worked out a lot of kinks. We have our system and the repair shop tracks with their own system, so everything needs to be cross-referenced. It's working well now.

- **How are instruments delivered to the schools?**

Once an instrument comes in, I will email my contacts to see if they have a need. If they want the instrument, they pick it up from the repair shop when it's ready. If it's Jefferson County schools, they will let me know which school it's going to, since they make that determination themselves.

- **Do you ever focus messages on specific instruments, based on schools' stated needs? (eg, "we have a particular need for trombones this year...")**

Occasionally. For instance, I just posted a Facebook message for specific, urgent needs in the Jefferson County Public Schools. We had tried this on-air a while back and it was very effective. A local foundation heard the message and called – they covered all the urgent needs for instruments at that moment!

In another example, we were contacted about a young girl, a recent immigrant from El Salvador, who desperately wanted to learn guitar. Her family has very little money and can't afford an instrument. Her ESL teacher had heard our spots on-air and contacted me, and I was able to locate a donated guitar. We captured audio in the classroom when I presented the guitar (and produced a feature for broadcast). It was very emotional for all of us. It's great when you get to see the impact first-hand.

MARKETING/PROMOTION

- **How is the drive promoted to the community? What happens before the drive begins? During the drive? Afterwards?**

Again, we don't do drives. But we use our own channels extensively year-round. We run on-air promos on all three stations, and have a standing web page for instrument donations. We also promote on our social channels. Also our marketing department has started running more paid ads in the local orchestra and opera programs. And, as mentioned earlier, I promote the program in person as I'm out and about in the community.

In the past we have had the schools help publicize, and it would be good to do more of that.

- **What kind of year-round visibility do you give to your ongoing efforts?**

It's all year-round for us.

- **Do you collect testimonials, video, etc. from donors, teachers, and/or kids? How are they used?**

We are sometimes able to get some audio directly from the kids, to get their voices. We create spots with the audio that go on our website and are aired on rotators throughout the day during live programming.

It's tricky to track because we usually don't know where the instruments go within the school system. When there is a special story that we know about, we make efforts to track that. Sometimes when I'm at a school doing a classroom visit I will ask the teacher whether they have donated instruments and I have met the kids. Recently we were able to donate 10 or 15 guitars to a school and they were able to start a string program. They sent pictures, and thank you cards are on the way. Sometimes the teachers will send pictures. I encourage that. This part is easier with the counties outside of Jefferson because I'm talking directly with teachers.

I have tried to capture donor stories, but not consistently.

- **Do you mention your instrument drives as a service to your community in your fundraising (membership, major giving, foundations, etc.)?**

During our drives it's a big talking point.

BUSINESS SIDE

- **How much staff time is involved?**

It really depends on what instruments we get in and how many (since we are completely hands-on). Instrument trades (swapping a very expensive instrument for multiple cheaper ones) take a lot of time, but they're relatively rare. Our receptionist does the intake and spends a fair amount of time with receiving and tracking. Weeks when a lot of paperwork comes in, or when we're dealing with a different repair shop, require more hours.

If we were just working with the main school system it would not take a lot of time. We have a pretty complex program – if parts were taken away the process would be less time consuming, but possibly less valuable to the station. I estimate that I spend anywhere from 1 to 10 hours a week on instrument donations, not counting the receptionist's time.

- **Beyond the cost of instrument repairs, what are your other related expense categories?**

The real one for us is travel costs, especially when doing instrument trades (which might mean travelling to a broker in another city) or when taking an unusual instrument to a different repair

shop than our usual partner. However, volunteers can really help with transporting instruments around.

- **How is the effort funded (especially repairs)? Do you raise money specifically in support of your instrument drive?**

PNC is the overall sponsor for our education initiative, which includes this. However, we also receive a separate PNC grant for instrument repairs (which predates the larger sponsorship package). Each year we receive a block amount and I can spend up to that amount.

- **How are donated instruments tracked and acknowledged?**

We keep careful records tracking each individual instrument, its “journey” through the repair shop, its estimated market value, and its original donor. We send a thank you letter to the donor immediately after drop-off (this is handled by our receptionist)

- **Are donors recognized in some special way?**

We don’t do thank you spots but our promotional spots both ask for donations and thank people who have already donated instruments. These are run year-round.

EVALUATION

- **How do you approach goal-setting for this effort?**

We don’t have quantitative goals, though of course we track the number of donations year to year and over time.

- **How do you think about and measure success for the effort?**

The annual number has grown a lot, so we can make a really valid claim to moving the needle on meeting community needs. However, there’s only so much volume that can get through the repair shop, so we’re not aiming to grow the number of donations now. Having higher quality is a good goal – this has naturally happened over time – but there’s still headroom. Maybe it helps to hear the stories of what happens in the classroom. When they get higher quality instruments, we definitely hear from happy teachers! Perhaps we need to connect the dots for listeners between quality of instrument and student achievement and engagement.

We also count the quality of our relationships as part of the success – relationships with school districts, teachers, students, donors. Any way that we connect with people personally is the biggest success metric.

- **Is there skepticism from elsewhere in the organization about instrument drives? If so, how do you handle this?**

No, people really understand this! The program is very clear and easy to explain. Our staff understands the value – they are proud of it.

- **What kind of debrief/evaluation process do you have following a drive, if any?**

We haven't had a formal evaluation process. However, we're undergoing some strategic planning for our educational initiatives and expect to evaluate this program in a more formal way in the coming months.

- **Have you made major changes to your instrument donation program over time? What lessons have you learned?**

Yes, the program has evolved over time. The turning point came when WUOL created my job, first as a half-time position and eventually as a full-time education manager. These kinds of programs need a staff member to really track and care for them.

Over time we've moved from a drive approach to a year-round approach and have developed systems behind the scenes that are a far cry from what we started with. Maybe our biggest lesson has been to keep careful records! And to invest in durable, long-term relationships. The quality of the program is really dependent on the quality of our relationships with the community.

For more information: <http://wuol.org/instrumentalpartners/>

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WXXI Rochester

Contact person: Ruth Phinney, Program Director, WXXI Classical (rphinney@wxxi.org)

OVERVIEW

- **How long has your station been collecting donated instruments?**
Our first drive was in March, 2017
- **Do you collect them in a “concentrated drive” effort, or some other way?**
Drive
- **If you hold drives, how often do you hold them? What is the thinking behind that frequency?**
We plan to hold these annually.
- **How many instruments were donated to your most recent drive? Has that number gone up or down over time?**
We received 30 instruments valued at \$13,600. A box of new instrumental music books was also donated, valued at \$2,500

NUTS AND BOLTS

- **How do you determine the timing of each drive?**
We chose March to correspond with Music in Our Schools Month
- **How long is each drive?**
One full month.
- **Do you partner with another organization (or more than one)?**
Yes, we partner with the Rochester Education Foundation (REF). They have an established instrument donation program supporting the Rochester city schools, so they are really set up for this.
- **How are schools or classrooms identified? Do you have any priorities for under-represented populations such as low-income / rural / kids of color / etc?**
REF handles these decisions.
- **How are donated instruments collected?**
All donations were directed right to the Rochester Education Foundation (REF), which happens to be one block behind WXXI. WXXI was not directly involved in the drop-off/collection process.
- **How are instruments repaired or refurbished?**
REF handles all repairs. They have an excellent track record.

- **How are instruments delivered to the schools?**
REF delivers instruments to recipient schools.
- **Do you ever focus messages on specific instruments, based on schools' stated needs? (eg, "we have a particular need for trombones this year...")**
We're only in our first year, so we haven't done anything like this yet.

MARKETING/PROMOTION

- **How is the drive promoted to the community? What happens before the drive begins? During the drive? Afterwards?**
We promoted heavily on the classical station and on our Facebook page. We did have one spot in a light rotation on the news station as well.
- **What kind of year-round visibility do you give to your ongoing efforts?**
We are working on this for Year Two.
- **Do you collect testimonials, video, etc. from donors, teachers, and/or kids? How are they used?**
We took video via Facebook Live of an instrument donation drop-off and posted that online to help build buzz.
- **Do you mention your instrument drives as a service to your community in your fundraising (membership, major giving, foundations, etc.)?**
We will likely do this in the future as the program becomes more established.

BUSINESS SIDE

- **How much staff time is involved?**
The only real staff time was in the production of the on-air spots and the write-up on the website – very little time needed. My staff is small and they all have full-time airshifts, so we try to be as hands-off as possible. I estimate only about 5 - 6 hours in total.
- **Beyond the cost of instrument repairs, what are your other related expense categories?**
Everything was in-house, so we didn't have direct expenses. And again, REF handled most aspects of the drive.
- **How is the effort funded (especially repairs)? Do you raise money specifically in support of your instrument drive?**
No, we didn't seek outside funding.
- **How are donated instruments tracked and acknowledged?**
REF handles all this.

- **Are donors recognized in some special way?**

We did live thank-yous during and after the drive, as well as a thank you post on the website.

EVALUATION

- **How do you approach goal-setting for this effort?**

We didn't set specific goals, especially since this was our first year. We are just doing what we can to support REF and the community for children wishing to make music.

- **How do you think about and measure success for the effort?**

Too early for metrics on our end (REF may have success measures of their own).

- **Is there skepticism from elsewhere in the organization about instrument drives? If so, how do you handle this?**

Yes, there was skepticism from our management team. They didn't see it as a station "impact" area, until they saw the number of instruments we helped bring into REF! We have to point out how important community partnerships are to all that we do.

- **What kind of debrief/evaluation process do you have following a drive, if any?**

No formal evaluation. REF was simply thrilled. We'll see how year two goes this March.

- **Have you made major changes to your instrument donation program over time? What lessons have you learned?**

We're basically going to try the same thing for year two, since it was very successful. We complement the instrument drive with other on-air and online Music In Our Schools recognitions and celebrations. This year we're asking listeners what classical piece introduced them to classical music or what piece they think would be good to introduce kids to classical music. Depending upon what we get, we'll be sharing these stories and music on air and online.

For more information: <http://classical915.org/topic/music-our-schools-month-2017>

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Maine Public | Portland, Bangor, Lewiston

Contact person: Cory Morrissey, Chief Business Development Officer (cmorrissey@mainepublic.org)

OVERVIEW

- **How long has your station been collecting donated instruments?**

5 years.

- **Why did your station choose to do this?**

Our instrument drives are part of Maine Public's annual Music that Moves Me celebration (always the month of June), which includes audio diaries from members of the community talking about pieces of music that have influenced them. We also host free concerts across the state as part of Music that Moves Me throughout June. We started the drives because we wanted to include some kind of community effort as part of the initiative.

We're a statewide network serving both urban and rural communities, and we wanted something that would create the feeling of coming together over music. There are needy kids throughout the state (and needy school districts) so it was the kind of goal that could resonate everywhere. Since we now have excellent coverage in three great drop-off areas (Portland, Bangor, and Lewiston), we thought we could pull off the logistics.

- **Do you collect them in a "concentrated drive" effort, or some other way?**

Drive

- **If you hold drives, how often do you hold them? What is the thinking behind that frequency?**

Once a year

- **How many instruments were donated to your most recent drive? Has that number gone up or down over time?**

This year we received 150 - 160 instruments. We have a great level of instruments coming in most of the time and every year it has increased. Now we are thinking about how we might build on this effort: perhaps sponsoring travelling concerts to recipient schools, or raising funds toward access to teachers/lessons, etc.

There are lots of folks in Maine who really value the arts in a huge way. We maintain a dedicated email for the drives that is active year-round, and some instruments do come in throughout the year. It's become so well known that now we've started getting requests for instruments from senior homes!

NUTS AND BOLTS

- **How do you determine the timing of each drive?**

Originally the Music that Moves Me initiative started as part of NPR's Music Month, which was in June. NPR has stopped doing this but we've continued.

- **How long is each drive?**

One full month.

- **Do you partner with another organization (or more than one)?**

Yes, we team up with another nonprofit: The Gifts of Music, which supports music education in the state of Maine. They have an instrument donation program already, so they're really equipped to handle most of the details. Maine Public promotes the drive and collects the instruments at our three drop-off points, and The Gifts of Music handles pretty much everything else, from instrument repairs to distribution.

- **How are schools or classrooms identified? Do you have any priorities for under-represented populations such as low-income / rural / kids of color / etc?**

The Gifts of Music makes these decisions, and they do base them on financial need. We have a lot of low-income school districts in both urban and rural areas. They also decide whether to award instruments to schools or to individual needy students (again, based on need). All of this is at their discretion, which provides a kind of firewall for us. We don't get in the middle of who gets what (which eliminates any potential issues with our instrument donors).

That said, we do pay attention to where the instruments end up, and sometimes we follow up if it's a particularly interesting story. For instance, one year The Gifts of Music decided to concentrate on one particular classroom in northern Maine where the school had no band program. They got 30 instruments and suddenly overnight they have a band! We did some stories on that class, checking in with the teacher and kids to see how it was going and also interviewing parents about changes in their kids. That was really rewarding.

- **How are donated instruments collected?**

We collect them at drop-off points (our studios) in Portland, Bangor, and Lewiston. The Gifts of Music collects them from there.

- **How are instruments repaired or refurbished?**

The Gifts of Music handles all repairs. They have their own relationships with luthiers who donate their time to repair.

- **How are instruments delivered to the schools?**

The Gifts of Music delivers to schools and individual students.

- **Do you ever focus messages on specific instruments, based on schools' stated needs?** (e.g., "we have a particular need for trombones this year...")
So far we haven't tried anything this specific.

MARKETING/PROMOTION

- **How is the drive promoted to the community? What happens before the drive begins? During the drive? Afterwards?**

We use all of our channels – as a joint licensee we have lots of ways to promote the drives. We run radio and television spots on all of our stations. We promote on our social media channels and on our website, including posting stories during the drive about the instruments coming in, as a way to keep up the buzz. We send e-blasts to our 50,000+ members and do promotional and recap articles in our member magazine.

- **What kind of year-round visibility do you give to your ongoing efforts?**

We have a standing web page and email address for the instrument drive. But it's really all about Music that Moves Me – we feel the drive has more impact as part of this larger effort.

- **Do you collect testimonials, video, etc. from donors, teachers, and/or kids? How are they used?**

Yes! We place notes in the donated instruments explaining that the instrument was donated through Music That Moves Me from Maine Public, and that we would love for the recipient to send us an email to tell their story. We get some stories coming in that way. We also solicit testimonials from the people donating instruments.

- **Do you mention your instrument drives as a service to your community in your fundraising (membership, major giving, foundations, etc.)?**

We cite the drive in our reporting to CPB. We also mention it in our Super-Thursday one-day drive in August, which is not long after the drive ends.

BUSINESS SIDE

- **How much staff time is involved?**

Not that much. We do a lot of promotion, which needs to be produced or freshened each year (we're largely repurposing at this point). Creating and managing the promotion takes about 15 - 20 hours. We get support from our web team also, and the audience services team based in Lewiston coordinates the logistics for instrument collection. Volunteers put up signage at our drop-off points. After the drive ends, we consolidate all of the instruments at one location to make it easier for The Gifts of Music to pick up. So across the total organization (including volunteers) it's probably about 30 hours of work.

- **Beyond the cost of instrument repairs, what are your other related expense categories?**

Maine Public really doesn't have direct expenses beyond staff time and some signage. Everything is internal – we don't do advertising outside of our airwaves. If you're just starting up

you do need a storage area, delivery vehicles (depending on how you're handling logistics), and some design for a logo and for signage at the drop-off points.

- **How is the effort funded (especially repairs)? Do you raise money specifically in support of your instrument drive?**

Music that Moves Me has two underwriters, who sponsor the entire initiative (story collection, audio diaries, and instrument drive). We limit it to two sponsors in order to give them maximum exposure. We actually have a waiting list of businesses for that opportunity.

- **How are donated instruments tracked and acknowledged?**

The Gifts of Music does all tracking. We do provide an IRS form for instrument donations at our drop-off points.

- **Are donors recognized in some special way?**

We try to grab a great photo of each donor at drop-off – many seem to appreciate that. Anyone who emails us a donor testimonial gets an effusive personal response from us! We do a general thank-you to instrument donors in our member magazine.

EVALUATION

- **How do you approach goal-setting for this effort?**

It's a little difficult to get at since it's wrapped up into a profit center. But: we think the drives are incredibly effective – our staff is excited, and it's good karma. Our volunteers are absolutely thrilled to participate. It's very emotional – it resonates in the community and we hear this back from the community. Our Board of Directors is acutely aware of the drives, and are proud to be “moving the needle” on a community need. Also, it's nice to be able to ask people for something that's not for ourselves for a change. The drives allow us to touch our listening communities in a tangible way. That's a big deal for a media organization. And of course since it's geared toward kids and learning, it fits the public television brand.

We've also recently started a book drive, which is getting good visibility, so our audiences are now associating us with these community drives around lifelong learning. All of this helps with the overall perception that we are committed to arts and childhood education.

- **How do you think about and measure success for the effort?**

We're thinking about where to go from here. The next thing we're contemplating is music instruction. It's one thing to get an instrument, but you also need a teacher. We've been approached by a donor who wanted us to think about the possibility of doing some kind of community drive to provide or fund access to music lessons, but that's a completely different thing and we're not sure whether we will go there.

- **Is there skepticism from elsewhere in the organization about instrument drives? If so, how do you handle this?**

Not at all! We love it. Since we're a public television station, the culture here is really focused on education, so this fits the mission. If you get a couple of successes (like a school system that plays a tune on video for the staff) that pretty much erases any skepticism.

- **What kind of debrief/evaluation process do you have following a drive, if any?**

We keep a tally of the instruments and we report back to our sponsor on traffic. We don't have a formal process.

- **Have you made major changes to your instrument donation program over time? What lessons have you learned?**

We've learned it's important to communicate clearly about the type of instruments we want! That's been hard – people really wanted to donate upright pianos, drums, etc. But that's just not possible for us. We also learned about the importance of making it convenient and easy to drop off instruments. We are fortunate to have three accessible locations for convenience, and have IRS forms handy at each site.

For more information: <http://mainepublic.org/node/34031>

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Instrument Donation Programs Planning Considerations

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DRIVE COMPONENTS

The following list, grouped by categories of related needs, is an “ideal world” list. Some items below are necessities, while others can be addressed over time as resources permit.

Instruments need to be:

- Dropped off by donors
- Tallied and tracked
- Stored temporarily
- Transported to repair shop
- Evaluated, then repaired/refurbished (or discarded if unrepairable)
- Selected for a specific destination or recipient
- Transported to destination
- Delivered to a classroom or student

Instrument donors need to be:

- Reached on the channels they frequent
- Inspired to donate used instruments and/or new accessories (strings, mouthpieces)
- Provided with convenient and accessible drop-off locations
- Informed about how and where to drop off
- Invited to share their stories at or after drop-off
- Encouraged to spread the word to their social circles
- Provided with an IRS form for tax purposes
- Thanked, personally and collectively
- Told about (or shown) the overall impact of the initiative

Instrument recipients (schools, teachers, students, parents) need to be:

- Identified as needing assistance
- Provided with instruments in decent (preferably excellent) playable condition

- Notified about the station's role
- Provided with the donor's story (where appropriate)
- Invited to tell their own stories and to share video/audio of donated instruments being used (kids, parents, teachers)
- Asked to tell stories of impact on kids over time (teachers, parents)
- Invited to provide feedback on process as part of annual evaluation (schools, teachers)
- Encouraged to keep playing! (all kids, always)

Communities (listeners, members and major donors, station staff and Board, other local media) need to be:

- Educated about the unique importance of music participation in child development
- Informed about specific local needs for musical instruments
- Reminded about the station's leadership in helping to meet these needs
- Inspired by stories of impact on instrument donors, on kids, on schools, on communities, over time

Logistics partners need:

- Input on goal-setting
- Clarity around roles, responsibilities, and process
- Discussion and agreement on target recipient profile (rural, low-income, communities of color, specific schools or districts, etc.)
- Discussion and agreement on standards for instrument repair
- Coordination between station and partner tracking systems, if needed
- Collaboration around collecting stories from instrument donors and recipients
- Appropriate co-branding in all promotion
- Thanks, both public and private
- Participation in follow-up evaluation

Sponsors need:

- A meaningful role, if possible (e.g., providing a drop-off location, helping to promote)
- Visibility in all promotion
- Thanks, both public and private
- Details on community impact
- Participation in follow-up evaluation

IMPACT AND SUCCESS CONSIDERATIONS BEYOND THE ANNUAL DONATION TALLY

There are many ways to plan for success alongside logistics partners. Our case studies suggest the following considerations, which may inform internal evaluation and form the basis for powerful stories of local impact:

Value to the community:

- What is the impact that the station, its partners, and the community are achieving together over time? Would a multi-year goal or tally, rather than an annual one, best accommodate natural fluctuation from year to year?
- Can the local need for donated instruments be quantified? What's needed by whom? How might that inform or contextualize goal-setting?
- Is there an opportunity to track against more focused goals instead of, or within, a larger goal? (Examples: fully equipping one school district, or enabling one school to start a strings program.)
- What is the estimated impact of donated instruments over time on successive generations of kids? How many children in total might benefit over the life of a refurbished instrument? How might the availability of instruments (i.e., a viable music program) affect band or orchestra sign-up over time? How might a solid music program affect school pride among students? Or a school's reputation within the community?

Value to the station:

- What relationships has the station built around this effort, specifically? (For example: school districts, teachers, logistics partners, repair shops, sponsors.) What other opportunities do these relationships bring to the table in the near-term? What's the potential "lifetime value" of these relationships to the station over time, perhaps including value to other areas of the organization (news, TV, etc.)?
- What role does the instrument drive play in station fundraising efforts, especially major giving and foundation support? Has it created pathways or motivations for new givers and/or dollars? Has it strengthened the general case for support? Has it provided new opportunities for corporate sponsorship?
- What kind of PR and marketing value has been achieved – or could be – from the effort? Think audio / photo / video assets, web content, social media content, local press coverage, public commendations, etc.
- How might changes in community perceptions of the station (as a result of this effort) be gauged over time? What would constitute signals that the station is seen in a different light?

