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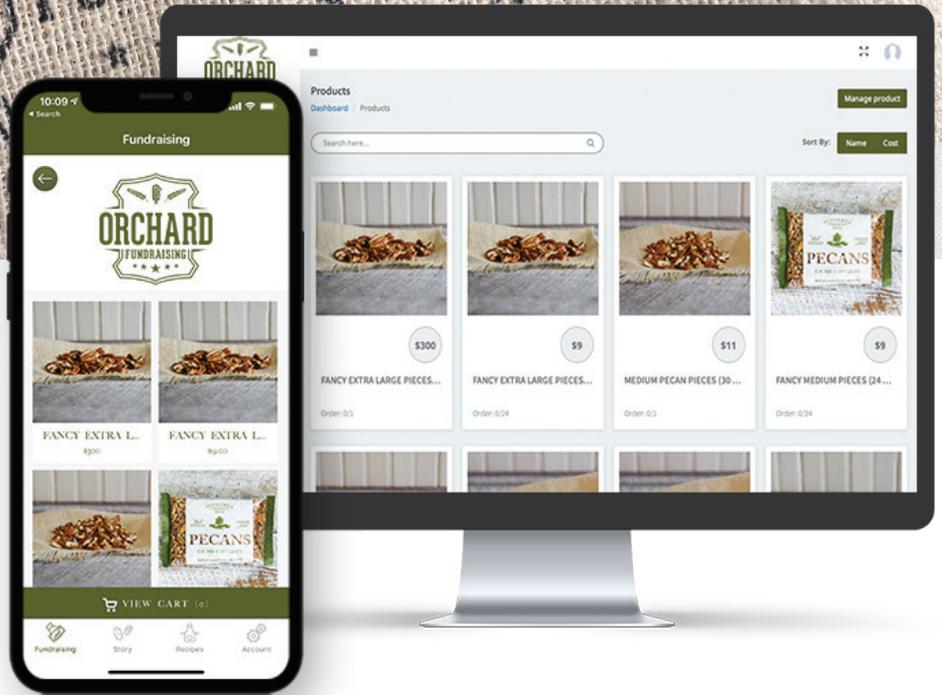
**CUSTOM
ARRANGEMENTS
ON A BUDGET**

**FUNDRAISING ON
A MAJOR SCALE**

**COLLABORATION &
COMMUNICATION
WITH YOUR MUSIC
ARRANGER**

ORCHARD

FUNDRAISING



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Schermer Pecans shares some exciting news with the readers of *Productions Magazine* about how their app can help you and your team with show choir fundraising.

Why Develop A New App?

Aron Wimberly from Schermer Pecans explains, "We wanted to develop an innovative platform for fundraisers. Orchard fundraising allows customers to sell Schermer Pecan products through this online platform. This platform creates a shareable link that makes sharing your fundraising information quick and easy. No need for brochures anymore, just share the link on your social media. Friends and family can use your link to purchase products and the funds go straight to the desired bank account."

Wimberly continues, "We've shared the idea with many different organizational groups who are looking for new ways to fundraise. Many organizational leaders are eager to learn about what is to come from this platform. We offer the ability to add their own products, which is even more exciting."

Easy and Intuitive

Orchard fundraising is built on simple and intuitive web and mobile app platforms, which allow your fundraising organizations to present, order, and track their shipments in real time. A mobile-responsive link is also available to share on all social media platforms to further their reach.

Fundraising administrators select from and set up specific products available for sale, along with setting the price per unit and minimum order requirements associated with the selected products. The administrator has ability to adjust pricing, view individual fundraiser activity, and track all orders in an easy to use web-based content management system.

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Aron Wimberly can be reached at aron@schmerpecans.com or by calling 1.800.841.3403. Contact Orchard at info@orchardfundraising.com, call 833.850.8324, or visit www.orchardfundraising.com



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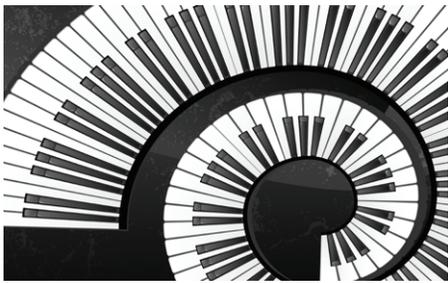
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STELLAR MUSICIANS AND VALUABLE CITIZENS

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22 CUSTOM ARRANGEMENTS ON A BUDGET

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28 FUNDRAISING ON A MAJOR SCALE

Make fundraising your forte! We know that you, as music educators, are always looking for ways to raise money for your music travel program. To help you out, we have collected information on dozens of different fundraisers. Whether you want to sell a product, host an event or gather donations online, you'll find ideas and options here.



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COLLABORATION & COMMUNICATION WITH YOUR MUSIC ARRANGER

Arrangers are so much more than music vendors. Because arrangers are not physically present—for the most part—when people create a show, however, that relationship is often overlooked or underutilized.

editor's letter

Hello, and welcome to June!

Summer is in full swing, camps are rolling, and most of you are deep in preparation for the upcoming season. I love the excitement that I hear from the community as, once again, your creative powers are on full display.

If your summer has been anything like ours here, it has been hot! I take my dog (and best friend) on walks every day. She waits for these adventures somewhat impatiently, and if I mention the word “walk” with her, she thinks that it is imperative to go immediately. This expectation is frustrating but also very endearing at the same time. As we walk, I see her pure joy at simply experiencing the moment and the pleasure she finds in sniffing the wind, bounding through high grass, and of course, splashing in the lake and creeks.

Her example is a reminder that we all need to take time enjoy the present. Sometimes I find myself focused so intently on future events—and all I must do to plan for them—that I miss out on the day-to-day gifts that are there for me to experience. Yes, we all have things that we must prepare for, but if we don't take the time to appreciate the process, we are all losing a huge portion of the reward that the journey brings us.

I guess when we say it would be great to live a dog's life, we might be seeing behind the obvious and reaching something deeper. All of you creative geniuses bring so much happiness to us as we watch your creations come to life every season that my hope for you is for you to enjoy the journey of your creative process. With all the moving parts you oversee—from fundraising, travel, show planning, set design, and technical details to mentoring young lives, developing talent, and organizing booster clubs and members—you can hopefully take time for the joys that the journey brings to you.

My world is a much brighter place because of all the things you do, and I hope you know how much your creative visions and efforts are appreciated.

Thank you, and have a great summer. We will see you again in August—

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Published by Flaherty Media
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STELLAR MUSICIANS & VALUABLE CITIZENS

ALBERTVILLE HIGH SCHOOL SHOW CHOIR PART TWO

by Lisa Gibbs, Ed.D.

Located on a plateau of the Appalachian Mountains, Albertville, Alabama, is known as “the heart of Sand Mountain.” At Albertville High School, the Choir Department is focused on the hearts of their students, with a mission to “provide a professional-level vocal arts program which emphasizes work ethic, perseverance, team dynamics, creative problem-solving, self-growth, and independent learning through the rehearsal and performance process.” The program develops valuable citizens and makes a difference in the lives of young adults studying music. Gavin Dover explains how he and his team mentor students to achieve these goals.





PHOTO BY STEPHENSTAIRPHOTOGRAPHY / CENSATIONS!

Your website states that you are developing “more intelligent, well-rounded musicians and performers” for the two show choirs. What activities support that goal?

In our classroom, we view choir as another academic subject. In order for students to perform at the caliber that we expect, we must give them the tools to be able to rise to the challenges we place in front of them. We begin the year by diving into the fundamental techniques of singing, sight reading, and music theory. Once the foundation is set, we are able to continue building on that throughout the school year by selecting repertoire to provide moments for each student to grow as a musician and as a student, and for the group to grow as an ensemble. Our show choirs pride themselves in singing all styles and genres of music. Throughout the year, our show choir students prepare for concert choir performances as well as

show choir competitions. They are then able to carry the ideas that they learn through concert choir and implement them in the world of show choir.

Another part of show choir, and choir in general, that is not achieved through solo singing is fostering the ability to work as a team. So much of “adulting” is being able to “play nice in the sandbox,” communicate effectively and efficiently, and work together toward a common goal. These are all skills learned and developed in the music classroom. We are striving to not only make our students stellar musicians but also valuable citizens once they leave us.

You have a designated Leadership Team. Let’s get really in depth with that. What are your goals for these students? How are they chosen for the Team? What responsibilities do they take on as leaders? Can you share an

anecdote or two about how a leader has stepped up in a surprising way, or that produced a sense of pride for you and the department?

Yes, and they save our lives on a daily basis! Our goals for these students are to give them the opportunity to take ownership in their choral department, sharpen their skills as communicators, and hopefully, help them discover their purpose as they prepare to finish high school. These student leaders are selected by the directors from a large pool of applicants based on their performance in previous years, answers to interview questions, a letter of intent, and a teacher recommendation. The responsibilities that they are tasked with vary by position and group. Here are just a few of the leadership position descriptions as found in our Leadership Application, which was developed by Mr. Jim Schaeffer at Spain Park High School:

Choir President/Choir Council Representative (All Classes)

The President and Council Representatives are delegates from each choir who represent the choir in all leadership decisions. People in these positions should be comfortable speaking in front of the class, and all section leaders report to this person.

Responsibilities include:

- ✓ Assist with the implementation of the president's programs
- ✓ Develop ways of building teamwork and pride amongst the classes
- ✓ Act as a liaison between class and choir president
- ✓ Communicate standards and information to choir members in class and via GroupMe
- ✓ Collect attendance from section leaders during after-school rehearsals and performances

Section Leader (CenterStage!, CenSations! and VocalEase)

These students must demonstrate excellent leadership skills, be able to sing or play their parts on the piano confidently for their peers, and be highly skilled in both written and vocal musicianship.

Responsibilities include:

- ✓ Oversee their section and its respective progress, which includes maintaining discipline and pride within the section
- ✓ Run sectionals during class, as well as occasionally after school, and various administrative tasks within the class period/performances
- ✓ Must be able to sing and/or play their part on the piano for members of their section during sectionals
- ✓ Ensure that their sections' areas are clean and organized

Another part of show choir, and choir in general, that is not achieved through solo singing is fostering the ability to work as a team. So much of "adulthood" is being able to "play nice in the sandbox," communicate effectively and efficiently, and work together toward a common goal.

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GAVIN DOVER
PHOTO BY ANGEL BAKER

A commitment to personal excellence as well as teamwork, encouraging leadership, and sharing the success of others definitely contributes to the development of both “stellar musicians” and “valuable citizens.”

- ✓ Keep an up-to-date binder with names, contact information, class schedule and transportation information of every member of their section
- ✓ Must have the ability to stay after school a minimum of once per month for tutoring or sectionals that they schedule.
- ✓ Report to their respective Choir President/Choir Council representative

Dance Captain *(CenterStage! and CenSations!)*

This student must demonstrate excellent leadership skills, be able to dance their choreography confidently for their peers, and be highly skilled in both learning, teaching and cleaning choreography.

Responsibilities include:

- ✓ Overseeing the progress of their respective gender/section, including maintaining discipline and pride within the section
- ✓ Run stretches and varying choreography sessions, both in class and after school, and complete various administrative tasks within the class period/performances
- ✓ Must be able to dance their choreography confidently for those they are leading
- ✓ Conduct individual assessments of each member within their section
- ✓ Must have the ability to stay after school a minimum of once per month for tutoring and pass offs that they schedule or as requested by members
- ✓ Report to the director

Social Chair *(All Classes)*

The Social Chair must have a positive relationship with each member of the choir. This student is also granted access to the Albertville Choir Instagram, Twitter, and Facebook pages.

Responsibilities include:

- ✓ Understand the purposes and uses of the different social media platforms
- ✓ Manage the exposure of our social media platforms

- ✓ Understand and agree to the guidelines set by the director which include but are not limited to: refraining from interacting with followers' likes, comments, and direct messages, and granting temporary access to other choir members with director permission for Instagram story take-over days (days of competitions, contests, concerts, etc.)
- ✓ Plan a monthly outing for the choir to bond outside of singing/school
- ✓ Relay information to choir members
- ✓ Encourage choir members to attend school functions, especially those involving choir members
- ✓ Work diligently to encourage all choir members to attend social events
- ✓ Maintain discipline and pride within the choir during events

Costume/Apparel Chair
(*CenSations!* and *CenterStage!*)

Responsibilities include:

- ✓ Assist with measurements/fittings for costumes and choir uniforms
- ✓ Keep the costume room neat and clean
- ✓ Assist in distributing, labeling and organizing uniforms and costume pieces
- ✓ Make sure everyone has the correct costumes and undergarments that are needed for each performance
- ✓ Verify that all costumes are hung up correctly after all performances

Every year that I have taught, I have seen students take their positions to the next level and rewrite what it

means to be a student leader. One of the proudest teacher moments I have had just happened last week while my choir colleagues and I were at the Southern Region ACDA conference. We left a list for every class of vocal fixes, choreography clean-ups, and costume and prop repairs to be accomplished over the course of the three days that we were out. While we were gone, our leadership divided up responsibilities, set a timer for how long each item should take, and flawlessly executed the tasks they were left. They even made time to record the final product on Friday to send to us because they were so proud of the work they had done as a team. It was an incredible moment to witness because this solidified why we create these positions—to give students the opportunity to grow as productive and communicative individuals who will be able to fly the nest and have success in life after high school.

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Do you have a favorite story or anecdote, or a few, from the past two pandemic years?

Another highlight for me personally took place at Oak Mountain High School's outdoor competition that we have all lovingly deemed as "Show-Chella." When I taught at Vestavia, I never really had the chance to say goodbye to my former students who I had spent five years with. That was crushing because those students and parents played such an integral role in making me the teacher that I am now. At Oak Mountain, our group performed directly after Vestavia. I just remember standing off to the side of the stage and watching with an immeasurable amount of pride as these kids performed with such conviction. After our performances, I finally had the opportunity to catch

up with them, talk to the seniors about their plans for the future, and really gain the closure that I never got! It was a beautiful moment.

A commitment to personal excellence as well as teamwork, encouraging leadership, and sharing the success of others definitely contributes to the development of both "stellar musicians" and "valuable citizens."

ABOUT THE AUTHOR: *Productions* staff writer Lisa Gibbs earned her Ed.D. in Higher Education Administration in 2018. She is an advocate for arts, particularly dance, in education and for increasing the financial well-being of artists through financial education.

**SAVE
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DATE!**



Back-to-School

SHOW CHOIR GUIDE 2022

Join us for our August issue when it will be time to return to schools and stages everywhere.

Our guide covers fundraising, costuming, stages, music, and technology—all the items that make a show choir award-winning!



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COLLABORATION & COMMUNICATION

WITH YOUR MUSIC ARRANGER

by Garrett Breeze



Arrangers are so much more than music vendors. Because arrangers are not physically present—for the most part—when people create a show, however, that relationship is often overlooked or underutilized. No matter the situation—whether one arranger or several are on the team, whether the show features all custom charts or a combination of stock and previously arranged titles—making each arranger involved a true part of the creative team will pay massive dividends.

Know How YOU Like to Collaborate

The first step to any good collaboration is knowing how you personally like to collaborate. To figure out the most productive collaborative style for your situation, ask yourself questions like the following:

- ❓ Do you work better in groups or one-on-one?
- ❓ How comfortable are you delegating creative decisions?
- ❓ Do you have a specific vision you're trying to execute, or are you looking for suggestions?

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Arrangers typically work with multiple groups at the same time, so if you want things to happen in a certain way, you should let them know up front. While this first step may sound elementary, most of the friction in creative relationships comes from one person not understanding—or not communicating—how they want to work together.

Establish Good Lines of Communication

This habit goes hand in hand with the previous point, but a big part of figuring out how to *collaborate* is figuring out how to

communicate. When a lot of back and forth is required, communicating in real time via phone or video call is usually better. Some information, though, is easier to keep track of in a written form like e-mail or Google doc. A time sensitive or simple question can often be answered quickly by text. Remember to consider the personalities of your creative team—a quick conversation to discuss preferences can go a long way.

Communication with your arranger should continue after charts have been delivered. If something isn't working, make sure to ask their advice on how to fix it. There are ALWAYS things that need to be changed after choreography is added to the arrangement. It's not a question of "right" or "wrong"; it's the simple fact that every layer added to a show—music, visuals, costuming, band, effects—changes what came before. Maybe the band isn't what you expected them to be;

maybe the tenors didn't mature like you thought they would; maybe the choreographer had a cool new idea. Giving your arranger useful feedback is crucial to building a successful creative partnership.

Involve the Arranger in Your Show Design

It can be easy for directors and choreographers to make all the creative decisions first and then bring the arranger up to speed when everything is done, but including the arranger at the design stage can give them the chance to spot potential problems in the music that are much easier to fix early on. Even if they're not involved

in creating the theme or choosing songs, they can still provide valuable suggestions in terms of cuts, tempo, transitions, band moments, and other elements relating to the execution of the idea.

Share Lots of Details

This approach is a big one when collaborating with a new arranger. The more information they have, the more likely they are to be successful. Here are some common things directors and arrangers should discuss:

- ❓ How many singers are there on each voice part? What are their “safe” ranges? Where do your sopranos and tenors top out?
- ❓ Do you want divisi? If so, which sections will handle it best?
- ❓ What is the instrumentation of your band? How experienced are the players?
- ❓ How many strong soloists do you have? What are their comfortable ranges? What style of singers are they?
- ❓ What does the arrangement need to do to fit in with the overall show?
- ❓ What is happening before and after? How long does it need to be?
- ❓ Do you want the music to be challenging?
- ❓ Do you want the arranger to be creative or do you want them to give you specifically what you asked for?

Make Arrangers a Part of Your Program

Finally, do everything you can to make the arranger a part of your program, no matter how remote they are. Acknowledge

them in your group bios and published programs, add them to your social media groups and posts, hire them to come work with the choir—after all, it’s a rare for students to have the chance to collaborate with a real-life composer. Seeing that you are committed to the relationship will inspire your arrangers to work harder; getting to know your students and see how the show progresses throughout the season will help them be more effective in future work.

ABOUT THE AUTHOR: With more than 1,000 show choir arrangements in circulation, Garrett Breeze is a sought-after clinician and adjudicator whose credits include film and television, Broadway stars, and Grammy-winning classical artists. His show choir music is available at breezetunes.com and he recently launched a new catalog of music for concert and church choirs at holidaychoirmusic.com.

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THE BEST CUSTOM ARRANGEMENTS EVEN ON A BUDGET

by Jeffrey Bowen

After many years of creating custom music arrangements for show choirs, I have found that so many show choir directors have great ideas when it comes to what they want—but how they convey those thoughts through notes and sound clips can vary tremendously. The common denominator, however, is they want the best arrangement possible.





One of the first and foremost ways to a successful arrangement is good communication between the director and arranger. Directors should find out the individual arranger's best method of how they get the ideas into a score. Personally, I love a recording of cuts. These cuts do not have to be clean—there may be breaks between the ideas and/or speaking over the music. It's my job to sew those ideas together.

Another and most common means of conveying ideas is a lyric sheet with highlights and written notes. This strategy works very well, especially if the notes include time stamps from the recording. It's also very helpful to include the *YouTube* link or mp3 file so the director and the arranger are working with the same version of the song.

After the ideas are conveyed and the arranger has the materials, many other aspects of the transaction still need to happen, including:

- 🎵 Sharing expectations of music delivery deadlines
- 🎵 Providing the approximate ranges each part sings
- 🎵 Providing the appropriate time length of each arrangement
- 🎵 Explaining how the school or program processes payments (PO, requisition, board meeting, etc.), what paperwork is needed, and whether deposits are required

- 🎵 Discussing when the band parts are needed
- 🎵 Confirming whether sound files are needed for rehearsal, reference, and/or performance track
- 🎵 Discussing licensing expectations (how long for approvals, payments, etc.)
- 🎵 Agreeing on how edits will be handled

To expand on the list above: once the vocals, piano and drum line are written, I consider this a preliminary score that a director can use to rehearse; band parts are always written later. This process offers more time dedicated to writing the arrangements, so students can start rehearsals while the director can have time to ask for any edits. My policy is that each arrangement is allowed one edit at no charge, and this edit may include several changes. If a director wants to make a few changes, I suggest to them to make notes,

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During these times when budgets and groups are rebuilding, directors can actually save money in a few ways. Instead of a medley that can have gigantic licensing fees, directors might consider a single-titled song but have surprises built in, such as key changes, vocal splashes and an unexpected kicking instrumental break to keep the interest going. Directors may also consider breaking into a different style.

then contact me when they are ready. There is a fee for any edits after that.

You've probably heard this dozens of times, but feel free to think outside the box! I encourage directors to do something that turns heads and makes listeners—particularly the judges—lean in. Some fun ideas along these lines include these: Take a popular rock song and have it arranged as a ballad. Take a famous ballad and have it done in a completely different style like Country or Latin Pop. Rework a song in a swing or big band style, and think even beyond that.

Sometimes directors give total discretion to the arranger for how the arrangement will turn out. Sometimes I will get into the piece and then send them an mp3 of how it is laying out, especially if I've added creative elements. For original arrangements, I always send progress mp3s, and I may also send written scores, as well. In these ways, the director knows exactly what they are getting throughout the creative process. Several times, I have missed their expected mark, and finding out early helps both of us tremendously.

During these times when budgets and groups are rebuilding, directors can actually save money in a few ways. Instead of a medley that can have gigantic licensing fees, directors might consider a single-titled song but have surprises built in, such as key changes, vocal splashes and an

unexpected kicking instrumental break to keep the interest going. Directors may also consider breaking into a different style.

One other option that can save a lot of money and time is purchasing show choir arrangements online. Yes, you heard that correctly! I recently signed up with *ArrangeMe.com*, a website by Hal Leonard that allows arrangements to be published and sold on *Sheet Music Plus* and *Sheet Music Direct*. Most of my existing charts are being updated and uploaded so that directors can purchase competition show choir charts at stock music prices, with the licensing included in the purchase. With this option, directors will not need to wait on approvals or pay extra licensing fees. If directors find a title on the *Music Arrangement Services* website, the chances are very good that I can get that arrangement online. This option is excellent for beginning and building show choirs. Simply go to the two music selling sites and search "Music Arrangement Services, Inc." and you will find many arrangements already available. Thank you to all the directors who keep show choir the wonderful industry it is!

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*Anytown Showchoir
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FUNDRAISING

ON A MAJOR SCALE

by Jon Linker

Make fundraising your forte! We know that you, as music educators, are always looking for ways to raise money for your music travel programs. To help you out, we have collected information on dozens of different fundraisers. Whether you want to sell a product, host an event, or gather donations online, you'll find ideas and options here. Once you have chosen a fundraiser, you must also make sure everyone knows about it. We'll provide you with the best tips in promoting your fundraisers so you can "Fundraise on a Major Scale."



The first step to fundraising is to delegate! Choose one of your participants to spearhead the tour fundraising efforts. Find someone who is a good leader and can work independently.

Creating Your Fundraising Team

The first step to fundraising is to delegate—choose a participant to spearhead the fundraising efforts. Find someone who is a good leader and can work independently. This person may even choose to delegate to a full fundraising team can tackle various projects.

Planning Your Fundraising Calendar

With the fundraising chair, plan your first kickoff meeting together to discuss financial goals and map out the fundraising calendar. First, discuss how much time you have to fundraise and how much money is needed. Once you have those two numbers, plan fundraising activities that are appropriate for your goals. For example, if you need to raise hundreds of thousands of dollars, a bake sale won't cut it; you'll be better off planning a few formal gala events.

If every student only needs to raise a couple hundred dollars, then you could choose fundraisers that focus on the individual. Knowing your community and your participants is essential to choosing the right fundraising activities. From there, plan out your full fundraising calendar. Determine which events and projects you want to tackle, choose dates, set fundraising goals for each, and delegate action items to your team. Then, let your fundraising chair take over. Schedule

a check-in together before your first fundraising event to make sure you are on track for your goals.

Products

Selling popular items that members of your community need or were planning to buy anyway can be a terrific way to raise money for your music program. Hundreds of products are available to sell for gifts or personal use, including candles, cell phone chargers, mattresses, and more.

Food and Beverages

Everyone needs to eat and drink—that's why popular foods and beverages like coffee, doughnuts, pizza, and fruit can make great fundraisers.

Apparel

Selling branded apparel not only raises funds for your cause, but also markets and promotes it. Try a "T-Shirt Crowdfunding Campaign." It's an unusual, yet brilliant, fundraising idea.

Promotions

Fundraising goes beyond planning. Promotions are key to meeting your fundraising goals. Here are a few ideas for promoting the fundraiser:

- 💰 Ask one of your creative participants to design a flyer for your event.
- 💰 Get a printing company to sponsor your organization by donating printing costs.
- 💰 Schedule a day for "painting the town with flyers" with your participants--divide volunteers by regions in the area and make a list of places to hang the flyers.
- 💰 If you have a blog, have someone blog pre-event, at the event and post-event with information on how to participate/donate.
- 💰 Big names can often draw people to your event. Consider asking a local celebrity or an alum who is famous in your community. Invite them to come speak and, if they agree, add their name to your promotional materials.

Video/Live Stream

- 💰 Try to live-stream your events, when possible—many people find videos appealing.
- 💰 Use video as a means of getting people to your event by posting videos of your group inviting people to come
- 💰 Try taking a series of videos of your participants telling their stories about why music is important to them, why traveling can change their life, etc.
- 💰 Post the videos on your social channels and website, then send to the media to promote your event

Business Sponsorship Packets

Delegate a job to one of your parents or companions who has connections in the community. Ask them to develop a "sponsorship packet" with donation levels and benefits to take around to the local businesses in your community.

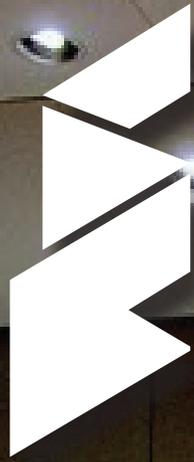
Individual

Every individual is responsible for fundraising. Your participants can individually develop their own unique fundraising plans. Perhaps they wish to host their own party with friends and family or set up a GoFundMe account. Encourage your participants to take advantage of the available fundraising resources to earn extra money for the trip.

Follow-Ups after the Event

Even after a fundraising event, the fundraising continues. Keep reminding your supporters to donate year-round.

ABOUT THE AUTHOR: This article is excerpted from the eBook "Fundraising on a Major Scale"—download the eBook for even more fundraising resources, including links to fundraising products, sample sponsorship levels and benefits, examples of goal planning, and more! Download the "Fundraising on a Major Scale" eBook at: pages.encoretours.com/FundraisingOnAMajorScale



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