

A SURVEY OF GAME MANAGEMENT AND MARKETING PRACTICES
INFLUENCING COLLEGIATE PEP BAND PROGRAMS
IN THE UNITED STATES

by
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A THESIS

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ABSTRACT

The purpose of this study was to conduct a descriptive analysis of college and university level pep bands from across the United States, examine the impact of game management systems and athletic marketing on pep band practices, and measure the attitudes of pep band directors about their jobs and responsibilities. Collegiate athletic pep band directors ($N = 113$) completed a 61-question survey. Results indicated that intercollegiate men's basketball, women's basketball, women's volleyball, and football activities were supported by most athletic pep band programs in the U.S., while no more than 9% of pep band programs actively supported any other sport. Pep band was offered as a class at over 60% of U.S. colleges and universities, and nearly 64% of programs offered scholarships/stipends to students for their participation.

Results pertaining to game management practices revealed that game management systems were used by 79% of athletic departments across the U.S. At games, the national anthem was most often played by the pep band or a vocalist. During games, half of the respondents indicated that their pep bands accompanied performances of auxiliary groups using mostly music available in the pep band library. Respondents also indicated that when the pep band was not playing, most marketing departments used recorded music of songs that was not part of the pep band's standard repertoire.

Marketing presentations are frequently cited by athletic band directors for limiting the number of performance opportunities pep bands have during basketball games. Results from the survey indicated that most pep bands performed at games that included less than three presentations before the game, three or more presentations during timeouts, only one to two

presentations during half-time, and no presentations after the game was over. Interestingly, half of the pep band programs reported performing *during* marketing presentations. Discussions among athletic band directors often center around the use of scripts and the practice of using headsets to artificially coordinate the “gameday” atmosphere. Of the survey respondents, 79% reported that they followed a scripted protocol designed by marketing personnel and 87% relied on an athletic department official for cues and instructions.

When survey respondents were asked to consider the importance of the pep band to other groups results indicated that they considered the pep band to be *very important* to other athletic support groups (92%), the university bands (90%), and the music department (66%). Generally, most respondents were somewhat satisfied with the time the pep band had to play and almost a third indicated that they were *completely satisfied* with the playing time available during timeouts.

Comparisons between collegiate divisions revealed that funding sources and the presence of game management systems differed by division.

LIST OF ABBREVIATIONS AND SYMBOLS

CBDNA	College Band Directors National Association
NCAA	National Collegiate Athletic Association
NAIA	National Association of Intercollegiate Athletics
<i>df</i>	Degrees of freedom: Number of values free to vary after certain restrictions have been placed on the data
χ^2	Goodness-of-fit technique which compares observed data to expected data
<i>N</i>	Number of participants
<i>n</i>	Number of sub-group participants
<i>p</i>	Probability associated with the occurrence under the null hypothesis of a value as extreme as or more extreme than the observed value
<	Less than
=	Equal to

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CONTENTS

ABSTRACT	ii
LIST OF ABBREVIATIONS AND SYMBOLS	iv
ACKNOWLEDGMENTS	v
LIST OF TABLES	ix
1. INTRODUCTION	1
a. Purpose	3
b. Research Questions	3
2. REVIEW OF LITERATURE	5
a. Musical Perceptions	5
b. Effects of Music on Athletic Performance.....	7
c. Marketing and Sponsor Demand.....	10
d. Music in Advertising.....	12
e. College Band Directors National Association Involvement	13
f. Athletic Band Surveys	14
3. METHODOLOGY	19
a. Survey Design	19
b. Survey Pilot Test.....	20
c. Survey Administration	20
4. RESULTS	25

a. Univariate Analysis of Survey Responses	25
i. Section 1: Pep Band Activities and Description	26
ii. Section 2: Game Management and Marketing	40
iii. Section 3: Attitudes Towards Organization, Game Management, and Marketing.....	44
b. Bivariate Analysis of Select Survey Responses.....	46
5. DISCUSSION	49
a. Pep Band Activities and Description	49
b. Game Management Issues	54
c. Attitudes Towards Organization, Game Management, and Marketing	56
d. Comparisons	58
e. Study Limitations	58
f. Areas for Future Research	59
BIBLIOGRAPHY	61
APPENDIX A: Online Survey.....	65
APPENDIX B: Comments – Stipend and Load Credit	81
APPENDIX C: Comments – Class and Ensemble	84
APPENDIX D: Comments – Auditions.....	90
APPENDIX E: Comments – Game Management	94
APPENDIX F: Comments – Marketing Presentations and Pep Band Involvement.....	98
APPENDIX G: Comments – Coordination with Game Management.....	102
APPENDIX H: Comments – Changing Effect of Game Management and Marketing Presentations Over the Last Four Years.....	105
APPENDIX I: Comments – Performance Situation Satisfaction	110

APPENDIX J: Comments – Game Management and Pep Band Relations	113
APPENDIX K: Comments – Pep Band Setup.....	115
APPENDIX L: Comments – Open Comments on Survey.....	117

LIST OF TABLES

1. Survey Respondents by College Division and Region	22
2. Survey Respondents by School Athletic Conference	23
3. Men’s Sporting Events Offered at Participant’s University or College	27
4. Women’s Sporting Events Offered at Participant’s University or College	28
5. Degree of Pep Band Participation at Women’s Sporting Events.....	29
6. Degree of Pep Band Participation at Men’s Sporting Events.	30
7. Participants’ Reported Participation in Post-Season Travel for Men’s Sports	31
8. Participants’ Reported Participation in Post-Season Travel for Women’s Sports.....	31
9. Percentage of Pep Band Conductors Responsible at Men’s Sporting Events	33
10. Percentage of Pep Band Conductors Responsible at Women’s Sporting Events	34
11. Percentage of Pep Band Participants by Major and Marching Band Participation.	36
12. Permitted Uses of Funding from Athletic Department Funding for Pep Bands	37
13. Processes Used by Pep Bands to Distribute Specific Uniform Parts.....	39
14. Estimated Frequency of Ensemble Type Used to Perform the National Anthem	41
15. Frequency of Marketing Events During Pep Band Performance Opportunities.....	43
16. Respondents Attitudes Toward Specific Events Influenced by Game Management. .	46
17. Percentage of Pep Bands That Received Funding from Athletic Budget.....	47
18. Pep Bands That Performed in Schools with a Game Management System	48

CHAPTER 1

INTRODUCTION

The seconds tick down on the game clock and the home team has the ball. Down by two points, with little chance to come up with a tie, much less a win. The star player with one last attempt shoots from across the court, the buzzer sounds, the game clock shows 00:00, the ball hangs in the air and then with a just a little stir of the net... SCORE – THREE POINTS! The home team wins! The crowd yells! And the fight song blasts out from the pep band immersing everyone in the sounds of victory!

This story has been told since games began. Games are played, and there are winners and there are losers. Only a true fan can describe the surroundings, which make sporting events unique. College sports involve more than watching and cheering on a team. Teams of professionals are employed by athletic departments to manage the entertainment of spectators. With the increased sophistication and spectacle surrounding sports, a successful “game day” atmosphere that meets and exceeds the expectations of fans is considered crucial to the perceived success of any athletic event. University Athletic Bands play a vital and multifaceted role to this experience as described by the College Band Directors National Association:

Athletic Bands are purveyors of school tradition, pageantry, and pride on campus. They serve many constituents including athletic departments, music departments, university administration, public school band directors, alumni, the general public, and the participating students. Athletic Bands create visibility for the University and are useful for entertainment,

recruitment, marketing and promotion. Most significantly, Athletic Bands contribute to the musical and social education of their participating members (2008).

Given the prominent role of athletic bands to collegiate sports nationwide, it is interesting that, to date, studies have examined the status of collegiate bands, and these analyses have been limited to three NCAA conferences. For example, Patzig (1983) documented the general characteristics of the bands, activities, use of auxiliaries, marching fundamentals, and the style personified in each marching band found in the Southeastern Conference from inception to 1981. Fuller (1995) examined the band programs of the Big Ten conference. He chronicled the origins and evolution of the “Big Ten Marching Style”, measured perceived band “musicianship”, detailed administrative practices, and described drill design styles.

Aho (2005) conducted a descriptive analysis of Mid-American Conference Athletic Band Programs. Professional staff positions, student assistants, marching band personnel, pep band offerings, and music repertoire were all examined. Additional information detailed management and marketing practices, ensemble history, recruitment practices, and directors’ unmitigated descriptions of the state of athletic bands in the United States. Interestingly, directors’ were concerned with increased demands from athletic marketing departments and broad array of sports-related events requiring a pep band.

Research focused exclusively on the university pep band — an ensemble that performs more frequently than most marching and concert bands—is surprisingly sparse. In contrast, much is known about bands in general. For example, the beginnings of the modern wind ensemble and the resurgence of university and school wind bands throughout America is the focus of several texts (e.g., Hansen, 2005; Norcross 1993). Additional work documents the concomitant rise of college football and marching bands (e.g., Colwell & Hewitt, 2010; Dunnigan, 1998; Shellahamer, Swearingen, & Woods, 1986). Countless sources detail the histories of prominent

college and university marching band programs (e.g., Yabroff & Yabroff, 1989). And several dissertations are devoted to describing the history of individual college band programs (e.g., McDonald, 2009). Considering the changing nature of athletic marketing (Aho, 2005) and the concerns of band directors (Aho, 2005; CBDNA, 2008), the dearth of research on pep bands, and the concerns from directors about the future of athletic bands in general, there appears to be a need for national information about the current state of college and university athletic pep bands.

Purpose

The purpose of this study was to conduct a descriptive analysis of college and university level pep bands from across the United States, examine the impact of game management systems and athletic marketing on pep band practices, and measure the attitudes of pep band directors about their jobs and responsibilities. Understanding these factors may create a general knowledge base for college band directors interested in enhancing the relationship between pep bands and athletic departments and guide decisions made in the general funding and support of pep bands with band programs and colleges and universities. Moreover, this study answers the call from previous researchers to create “a national survey...[in order] to build a database to compare and contrast athletic band programs of similar conferences.” (Aho, 2005, p. 133).

Research Questions

The following 12 general research questions were examined:

1. Who is primarily in charge and responsible for the pep bands found at U.S. colleges and universities and does it differ by collegiate division?
2. What is the level of compensation and funding for pep bands, directors, and students and does it differ by collegiate division?

3. What is the general level of involvement of pep bands in athletic events found in U.S. colleges and universities?
4. What is the general demographic information about students that are members of pep bands in U.S. colleges and universities?
5. Are pep band members receiving college credit for their involvement in pep band and does it differ by collegiate division?
6. How unique is the music performed by college pep bands to the genre?
7. What types of uniforms are predominately worn by pep band personnel?
8. How concerned are pep band directors with the level of involvement of athletic marketing and game management at sports events?
9. How many U.S. college and university pep bands coordinate their performance with game management and does it differ by collegiate division?
10. How prevalent is the impact of game management on college and university pep bands across the U.S.?
11. What is the general perceived level of importance of the pep band to college band programs in the United States?
12. How satisfied are U.S. college and university pep band directors with their jobs and professional circumstances?

CHAPTER 2

REVIEW OF LITERATURE

Musical Perceptions

The unique emotive quality of music has a profound affect on peoples' lives and how they live. From purchasing decisions (Hung, 2000) to perceived first impressions (Zander, 2006) hearing music changes mood states (Kellaris & Mantel, 1996), and affects personal enjoyment (Kellaris & Rice, 1993). Moreover, in marketing situations purchasing behaviors of consumers seem directly related to the arousal caused by background music (Smith & Curnow, 1966). Madsen, Brittin, and Capperella-Sheldon (1993) studied the aesthetic responses of people while listening to music and found that individuals seem to have a unique aesthetic response when listening to the same piece of music, similar to a "fingerprint". However, as a group, their responses were *very* similar to specific changes in the music (e.g., tempo, intensity, orchestration, form, harmonic resolution). Interestingly, all aspects of music such as tempo, rhythm, melody, and dynamics seem correlated with listeners' aesthetic responses (Madsen, 1997). Tempo, in particular, is highly correlated with emotional responses to music and strongly related to music preferences (Geringer & Madsen, 1987; LeBlanc, Coleman, McCrary, Sherrill, & Malin, 1988; Yarbrough, 1987).

Given the impact of tempo, researchers have closely examined how preferences for music of different tempos are influenced by other factors such as altered and unaltered pitch centers (Geringer & Madsen, 1987), gender (Kellaris & Rice, 1995), and musical training (Yarbrough,

1987). Additional studies examined how musical training affects the ability to accurately discriminate tempo changes (Duke, Geringer, & Madsen, 1991; Yarbrough, 1987).

Geringer and Madsen (1987) examined tempo and pitch preferences for altered and unaltered recordings of popular music. The original tempo and pitch of ten songs from top selling records listed on the *Billboard* magazine and local radio station playlists were adjusted (+/- 12%). Study participants listened to two versions of each song and then commented on the perceived changes and stated a preference for one recording over the other. All participants preferred the original unaltered versions of the examined recordings, however when an altered version was preferred, they chose modifications with a “faster” tempo.

Kellaris and Rice (1995) examined the influence of gender and tempo on listeners’ judgments of the “emotional character” of a piece of music. Participants listened to original classical-style musical compositions modified to reflect either a fast (120 BPM) or slow tempo (60 BPM). Results indicated that a faster tempo reduced participants overall perception of the “negative character” of the compositions.

Several studies have examined how training and experience influence the perception of tempo and preference for music. For example, Yarbrough (1987) compared musicians and non-musicians’ tempo discriminations and preferences. One-hundred participants listened to four music excerpts written by Mozart (a fast and slow example) and Chopin (a fast and slow example). Each excerpt was presented twice. The tempo of the second presentation was altered to be either faster, slower, or identical to the original tempo. Participants were asked to determine if the second presentation was faster, slower, or at the same tempo as the first presentation. In addition, they indicated which tempo they preferred (either the first, second, or neither). Results indicated that all groups accurately identified tempo increases better for fast tempo examples and

tempo decreases for slow tempo examples. Other results indicated that regardless of music training, faster versions of the excerpts were preferred over slower and unaltered versions.

Duke et al. (1991) examined how the perception of beat differed based on a listeners' musical training. Results indicated that musicians and non-musicians tended to identify the beat accurately when tempos were between 70 – 120 BPM. As tempos became slower or faster, perceptions differed. Generally, non-music students perceived beats faster than 140 BPM as a subdivision of the “real” beat and while beats under 60 BPM were perceived as “groups of two or more” faster beats.

Results from Duke et al. (1991) illustrate how the underlying pulse of most music can be reliably determined regardless of training in music. However, as tempos decrease or increase, persons trained in music are better at determining the beat. Music used to accompany sporting events, synchronized presentations, and to improve athletic performance often need to take into consideration the “beat” or tempo of the music used. Clearly, the accurate perception of tempo and other music elements needs to be considered when making decisions about what pieces should be chosen to accompany athletic events.

Effects of Music on Athletic Performance

The effects of music have been applied to a variety of human endeavors including reinforcing referential purposes of events (spirituality, patriotism, film) and enhancing personal therapy (cf. Reimer, 2003). While these applications are legitimate from a particular point of view, they have little to do with supporting music for the sake of music or music as a purely artistic activity.

Researchers in the field of sports performance have attempted to understand how music can be used for non-musical purposes in their field. Myriad studies describe athlete's informal

use of music to improve athletic performance (Elliott, 2007), regulate moods (Stevens & Lane, 2001), manipulate physiological functions (Kurutz, 2008), and enhance athletic performance when competing (Sorenson, Czech, Gonzalez, Klein, & Lachowetz, 2008). Other studies have examined methods for rating the “motivational attributes” of individual songs useful to training athletes (e.g., Karageorghis & Priest, 2006; Karageorghis, Terry, & Lane, 1999). Efforts by sports psychologists determined that music could be used to influence several factors significant to athletic performance such as degree of dissociation, arousal regulation, synchronization, acquisition of motor skills, and attainment of flow (Kurutz, 2008; Mayer, 2008; Sorenson et al., 2008; Terry & Karageorghis, 2006). Finally, research comparing the use of visualization, bio-feedback, and music revealed that soft music was as effective as other relaxation techniques for athletes under duress (Blumenstein & Tenenbaum, 1995). At the heart of these studies was the development of a systematic means to select suitable music to enhance athletes’ performance (Karageorghis & Priest, 2006).

Sorenson et al. (2008) examined how music was used by athletes to prepare for competitions. Interviews with NCAA athletes revealed four general themes for music use: control arousal levels before and after competitions, enhance mental preparation before competitions, regulate mood prior to competitions, and foster team camaraderie before competitions.

In an effort to help athletes systematically choose music that would help them extend their workout time and maintain workout intensity, Karageorghis, Terry, and Lane (1999) created an instrument that measured the motivational qualities of individual songs. Factors examined included associative qualities, cultural impact, rhythmic response, and musicality. Of these, rhythmic response was the most significant. A second instrument was developed that

simplified the processes involved, refined the choice of potential music for evaluation, and considered the context (training or competition) that the music was going to be used in (Karageorghis, Priest, Terry, Chatzisarantis, & Lane, 2006).

Karageorghis and Priest (2006) extended previous work by applying results into a “users guide” for selecting the best music to achieve optimal success in varying sports environments. Specific considerations included type of activity, the intensity of the activity, and the delivery of music. Keys to the selection process were the role of rhythm, association with movement, and congruence of rhythmic patterns found in the music and the exercise. The authors suggested that athletes choose music with dissimilar tempi, to coincide with alternate low, medium, and high intensity training.

Kurutz (2008) applied results from the earlier Karageorghis studies and used the *Brunel Music Rating Inventory* to create playlists of music tailored to elicit specific responses during specific moments of an exercise routine. Tempi and duration were the most influential factors used to select music for the playlists. Unlike earlier applications of the rating inventory, playlists were specifically designed to create conditions to increase calorie consumption.

Mayer (2008) met with fitness directors and athletes to determine how music influenced workouts and training classes. Using the *Brunel Music Rating Inventory*, specific playlists were developed to maximize the intensity during four phases of an exercise routine: preparation, heart of the workout, cardio, and cool down.

Elliott (2007) investigated the effect of music with different tempi on athletes’ perception of exercise intensity and general affect when cycling. Participants cycled while listening to slow, moderate, fast, or no music. Results revealed that both moderate and fast music did elicit significant increases in cycling distance traveled when compared to the other conditions.

Moreover, perception of workout intensity, during and after the task, was mitigated by the presence of music.

Directors of athletic bands due to their background and training are experts in analyzing and determining the applicability of music for many different situations, yet, increasingly more athletic departments delegate these choices to marketing specialists who may make decisions that run counter to the athletic performance goals of competing teams. From the examined research, it seems that music specialists are uniquely trained to accurately describe and classify elements of music. When this level of expertise is combined with research in athletes' use of music and music as an athletic aid, it seems that directors should consider how music selections may enhance the performance of athletes during games.

Marketing and Sponsor Demand

The effect of marketing and sponsors on the freedom of college and university pep bands to dynamically contribute to the “game” has been widely discussed by athletic band directors (Aho, 2005). The purpose of this section of the literature review was to reveal the underlying issues behind the rise of college athletic marketing practices that affect collegiate pep bands. Results from these studies indicate that lackluster revenue generation (Fulks, 2009), increased involvement of corporate sponsors (Tomasini, Frye, & Stotlar, 2004), outsourcing of marketing operations (Li & Burden, 2002), and demands of advertisers on athletic programs (Tomasini et al., 2004) are strong contributors.

One NCAA sponsored report documented the revenues and expenses of Division I Intercollegiate Athletics. Results indicated that only 25 out of 330 institutions reported a positive net revenue (Fulks, 2009). Unsurprisingly, all were Division I-A schools. When Division I programs were examined en masse, results indicated that revenues rarely met expenses and many

programs incurred substantial losses. It seems that traditional revenue sources (e.g., ticket sales, alumni/booster contributions, and conference distributions) accounted for less than half of aggregate revenue. To compensate, most athletic marketing departments increased opportunities for corporate sponsors and advertisers to participate in sporting events to raise additional revenue (Tomasini et al., 2004).

Li and Burden (2002) surveyed athletic directors at Division I-A and I-AA schools to determine the extent of outsourced marketing operations and licensing rights within Division I athletic programs. Results indicated that less than half of the I-AA programs and more than half of I-A programs outsourced marketing operations. It was suggested that the size of athletic budgets, number of athletic programs sponsored, and size of the “market” may affect athletic administrators’ determination to outsource.

The practice of outsourcing marketing operations has increased the amount of revenue contributed to collegiate athletics at an alarming rate. For example, Tomasini et al. (2004) found that banking/financial groups, and soft drinks sponsors—groups with substantial advertising budgets—were among the large corporate sponsors drawn by professional marketing organizations into supporting college sports. In only a few years, average revenue per institution rose from \$766,000 to \$1.38 million, an increase of 79%. As a part of the agreements negotiated with athletic marketing departments, corporate sponsors were given game tickets, increased advertisements for products, and regular promotional opportunities. Division I-AA corporate sponsors preferred increased advertisement opportunities over tickets to sports events.

Coinciding with the outsourcing of marketing operations many athletic bands experienced a decrease in playing time. Athletic departments pay considerable sums to marketing operations to ensure athletic events are entertaining. Entrance videos, video

advertisements, and sponsored contests represent some of the events that compete with bands' performance time. At one time, pep bands shared the responsibility of entertaining spectators only with auxiliary groups. Times have changed.

Music in Advertising

It is no accident that athletic marketing departments are keenly interested in managing the use of music at sports events. The use of music in advertising is ever present (Kellaris & Rice 1993; Zander, 2006) at least during the last century. Marketing and advertising researchers have studied how music modifies first impressions of products (Bruner, 1990; Zander, 2006), increases the recall of advertising messages (Roehm, 2001), shapes the perception of time in retail environments (Bailey & Areni, 2006; Kellaris & Mantel, 1996; Yalch & Spangenberg, 2000), influences shopping behaviors (Areni & Kim, 1993; Garlin & Owen, 2006), and enhances salespersons' persuasiveness (Chebat, Vaillant, & Gelinias-Chebat, 2000). Other researchers have looked at the impact of specific music elements on marketing issues including the effect of tempo and timbre on the recall of ad content (Oakes & North, 2006), tempo and music preferences on restaurant behavior (Caldwell & Hibbert, 2002), and music style on customer spending (North, Shilcock, & Hargraves, 2003; Sullivan, 1990). Based on results of these studies and others corporations universally employ music in advertisements.

Zander (2006) researched the idea of classical conditioning and "musical fit" within advertising. Products were paired with musical selections that varied in style, tempo, and rhythm to determine the combination that enhanced consumers' preference for the product. Results revealed that the music changed listeners' perceptions of products and companies. It appeared that music reinforced the speech of verbal ads when the message and music were congruent.

Roehm (2001) examined the use of vocal and instrumental versions of popular music in advertisements on consumers' recall of advertising messages. It was hypothesized that better recall of the message would occur for advertisements paired with vocal music. Results indicated that the effect was evident only if the song was *unfamiliar* to the consumer. More respondents sang along with the ad when instrumental versions of the pieces were used. In general, message recall was enhanced when presented with music in the background.

Kellaris and Mantel (1996) used background music in radio advertisements to see whether or not the congruence between the music and the ad content affected estimates of ad duration (1996). Soothing music paired with soothing advertisements caused listeners to over estimate ad duration. However, participants remembered more detail information about the ad. The use of incongruent music caused listeners to under estimate ad duration and recall less about the ad. Incongruent information was harder to recall when the music did not "fit" the message. Sullivan (1990) examined how music format (adult contemporary and easy listening) affects listeners' opinions of products peddled in radio advertisements. Listeners rated their attitude toward products, the advertisement, and their intent to purchase the product. Results revealed that an adult contemporary music format (high-involvement) influenced the intent to purchase low-involvement products, such as convenience goods and shopping goods.

College Band Directors National Association Involvement

Concerns of university band directors about the increased involvement of athletic marketing departments in the operations of athletic bands were briefly examined by the Athletic Band Task Force of the College National Band Directors Association in 2007-08, resulting in the *College and University Athletic Band Guidelines* (CBDNA, 2008). The stated purpose of the document was to:

...serve college and university band directors, administrators, athletic personnel, and bowl game entertainment staff by providing guidelines, information and recommendations on the best common practices involving college and university student athletic bands....This document is intended to provide a starting point of dialogue between the director and those constituencies. In addition, these guidelines serve as a best “common practice” in current athletic band activities. When most or all of these guidelines are met, the director has the best chance of balancing the needs of all the constituents, and providing an organization that the college or university can be proud of. (p. 1)

The document was broken down into specific sections including: the role of the athletic bands, the band director, use of the athletic bands, student time commitment, academic credit, music selection, allotted performance time, performance area, visiting bands, use of public address systems and pre-recorded music, band travel, game day performances, band uniforms, bowl or playoff games, NCAA Basketball tournament, and marching band stadium seating.

The document itself did much to address the concerns of athletic band directors, however, emphasis was placed on the interactions between university marching bands and events surrounding football games. Policies and discussion of pep bands was limited to a single point, “Band students need academic assistance during extended runs into the NCAA Basketball Tournament.” (p. 7).

Athletic Band Surveys

Many college and university bands have documented the history and development of their individual programs, yet little has been done to document the milestones, evolution, challenges, and growth of collegiate athletic bands as a whole. Three studies, utilized a survey methodology to document the marching band programs of the Southeastern Conference (Patzig, 1983), the Big Ten (Fuller, 1995), and the Mid-American Conference (Aho, 2005).

Patzig (1983) study concentrated specifically on the Southeastern Conference (SEC) in 1981, prior to the inclusion of the University of Arkansas and University of South Carolina. A

survey questionnaire was mailed to the marching band directors ($N = 10$) with 100% of the directors responding. Items in the survey were designed to gain an overview of the marching band programs, including information about the professional staff, graduate assistants, student staff, other positions, recruitment, pre-season, marching techniques/fundamentals, marching style, show charting, performances, travel, auxiliary units, grading, service awards and scholarships, bowl games attended, and history of the band. Participants were encouraged to provide supplemental artifacts such as music arrangements, drill charts, and photographs. Results documented the nucleus of the collegiate marching band world in the early 1980's and included a detailed record of the numbers of participating students, recruiting classes, and staff members involved. Account of the adopted marching band styles and descriptions of halftime and pre-game shows revealed the methods employed by bands to "entertain the crowds".

The next study occurred nearly twelve years later. Fuller (1995) examined bands practicing in the "Big Ten Style," or bands that perform a "traditional style" of marching. All of the band directors in the Big Ten conference filled out a 19-question survey designed to determine: the marching band's organization, administration, show design, and marching practices. Questions were derived from Patzig (1983). Results revealed that while the Big Ten style is often considered as a whole, subtle distinctions were evident among the individual band programs. Common to all programs was an emphasis on high standards. Marching bands commonly practiced a week before classes started in the fall for at least 10 hours per week during the season, and between 90 and 120 minutes on game days. Moreover, seven of the marching bands earned the Sudler Trophy, an award that is given annually to a college or university marching band which has demonstrated the highest of musical standards and innovative marching routines and ideas, and which has advanced the performance standards of

college marching bands over a period of several years (John Philip Sousa Foundation, 2010). Recommendations for future research included a national study of collegiate marching bands.

The last study in this line of research was a descriptive analysis of athletic band programs found in the Mid-American Conference (MAC; Aho, 2005). Participating schools were emailed a 33-question survey designed to determine athletic band staffing, the nature of the graduate assistant position, supervision of athletic bands, evaluation of athletic band directors, monetary support for staff, overall monetary resources, student evaluations, scholarships, stipends, benefits, band tryouts, preseason rehearsals, and performance expectations. Details specific to pep bands included: game management practices, involvement of athletic marketing, basketball pep band organization within the entire athletic band program and the nature of instrumentation, membership, and music styles performed. Additional questions captured detailed information about the band directors including: age, university position, degrees earned, duties, professional organization membership, and the number of professional colleagues they interacted with in the performance of duties.

Results indicated that 86% of the directors' salaries came from the institutions' school of music. The other directors had salaries funded by the division of student affairs or received compensation from both the athletic and music department at their schools.

Results for scholarships/stipends/student benefits focused exclusively on incentives for marching band members with little to no information specific to pep band personnel. However, information about the pep bands revealed that many directors received requests for additional performances by pep bands and with expressed concern for the high demands placed on student time to meet the performance demands. Interestingly, one of the examined universities formed

additional pep ensembles to meet the requests for additional performance in exchange for a stipend.

Results pertaining to game management focused on the involvement with men's football and basketball. Almost all the examined schools had game management systems in place, and a third of the directors acknowledged scripts were used at every game. Directors expressed concerns with the number of presentations and commercials interfering with pep band operations.

Results also indicated that assistant band directors, and graduate teaching assistants were the primary directors of both men's and women's basketball pep bands. Several of the directors indicated that pep band membership averaged 45 members. Some directors indicated pep band enrollments of over 100 members. However, these larger pep bands were broken into smaller performing groups to meet performance demands.

It is widely known that basketball programs were very successful overall in the MAC and were quite competitive with programs found in other conferences. Most of the band directors indicated that they performed at all men's basketball events and only half of the directors perform at all women's basketball games. Directors also reported providing pep bands for volleyball, hockey, and soccer events. Remuneration paid to the students generally ranged from \$200 for an entire season to a per game stipend ranging from \$25-30. One school noted students receiving an hourly rate for performances at women's games. Information about uniforms indicated that *polos and khakis*, and *wind suits* were widely used. Half of the directors indicated that uniforms were purchased through athletics.

Solicited comments from the directors in Aho's study centered on the intrusion of game management and marketing efforts on band performance times, and influence of increased time

demands on students and directors as athletic band services expand. Aho surmised that issues experienced by MAC directors must also be affecting programs in other conferences and therefore additional research was needed. Clearly, a national survey replicating this study “to build a database to compare and contrast athletic band programs of similar conferences,” (Aho, 2005, p. 133) is warranted in order to understand the issues and circumstances facing college and university pep bands across the U.S.

CHAPTER 3

METHODOLOGY

Survey Design

To investigate the 12 general research questions on a national scale, an internet-based survey was hosted through a professional online survey service to ensure data protection and facilitate access across multiple computer platforms and internet browsers (www.surveygizmo.com). Questions were modeled on previous studies that examined athletic bands in general (e.g., Aho, 2005) and modified to reflect information pertinent to athletic pep bands. Additional questions were added to collect qualitative information about support and game management and marketing conditions experienced by pep band directors.

A 61-question survey was created with closed-format multiple-choice questions (See Appendix A). Additional questions solicited open-ended responses and explanatory comments specifically to capture participants' observations and analysis of issues presently affecting collegiate pep bands.

Survey sections were titled as follows:

1. Welcome and general survey information
2. General information about the institution's pep band.
3. Game management and marketing issues.
4. Attitudes towards organization, game management, and marketing.
5. General information about each participant

Survey Pilot Test

University band directors ($n = 2$) experienced in administering and running collegiate pep bands at NCAA Division I schools viewed and completed the survey. Feedback about the suitability of the survey instrument, availability of options in closed format questions, and overall look and feel of the survey was gathered. Recommendations included addition of general comment fields following some questions. Participants averaged 20 minutes to complete the survey.

Survey Administration

To conduct the study, membership in the College Band Directors National Association (CBDNA) was obtained by the researcher and a detailed list of the subscribers to the Athletic Band List Serve was secured. With permission from CBDNA, subscribers ($N = 703$) were emailed an invitation to participate. The first set of invitations was emailed in 2009. Contents of the email included researcher identification, study background, a link to the survey, and contact information for questions or concerns. Participants were informed that the survey would take approximately 20 minutes to complete, participation was optional. Additional information indicated that participants could complete as much or as little of the survey as they felt necessary. Two follow up email invitations were sent to encourage participation. The survey was made available online for 100 days, afterwards no more data was collected and the survey was taken off line.

After the close of the survey, a detailed examination of respondents was conducted to flag list serve members employed at the same university of college, identify student members, non-band directors (e.g., staff), and retired directors. All entries were cross referenced with a list of NCAA schools and only data from CBDNA athletic band list serve members who were listed

on the faculty and staff at universities and colleges participating in Division I, II, III, NAIA, and Junior/Community College athletic programs were retained for analysis. Respondents that did not represent a faculty or staff member from an eligible school were marked ineligible for the study and any responses received were dropped from the study.

When more than one CBDNA list subscriber representing a single institution (e.g., director in charge of men's basketball vs. director in charge of women's basketball) responded to the survey, the person with the higher rank was taken. For example, if the Director of Bands and an Assistant Director of Bands both filled out the survey, then only the Directors of Bands responses were taken. In the event rank could not be determined by title, academic rank was considered. Eight persons presented duplicate reports about the conditions of their school. All duplicates were resolved through the adopted procedures.

Two hundred and thirty-two persons viewed the online survey. Seventy-eight (33.6%) submitted answers to at least one survey question and were considered *partial responders*, "...a response that is practically complete...may have left the survey part of the way through, or they might intend to come back and finish [the survey] later" (www.surveygizmo.com). One hundred and twelve (48.3%) completed a majority of the survey questions and were considered *complete responders*. Forty-two did not respond to any of the survey questions and were considered *abandoned responses*, "an abandoned response is just a visitor to...[the] survey who left without answering any questions or pressing any buttons. They looked, then left" (www.surveygizmo.com). Tables 1 and 2 provide general information about respondents based on U.S. Census Region, NCAA Conference, and NCAA division.

Table 1

Survey Respondents by College Division and Region

Category	<i>n</i>	%
Collegiate Division		
NCAA Division		
I	82	72.6
II	16	14.2
III	8	7.1
NAIA	4	3.5
Junior/Community College	3	2.7
U.S. Census Region		
South	53	46.9
Midwest	33	29.2
Northeast	15	13.3
West	12	10.6

Table 2

Survey Respondents by School Athletic Conference

Conference	<i>n</i>	%
A-10	1	0.9
A-Sun	1	0.9
ACC	7	6.2
AmEast	4	3.5
ASC	2	1.8
Big12	5	4.4
BigEast	3	2.7
BigSouth	3	2.7
BigTen	7	6.2
C-USA	3	2.7
Centennial	1	0.9
GLIAC	1	0.9
GPAC	1	0.9
Great West	1	0.9
Gulf South	3	2.7
HAAC	1	0.9
Horizon	1	0.9
ICCAC	1	0.9
Ivy League	1	0.9
Lone Star	2	1.8
MAC	3	2.7
MCC	1	0.9
MIAA	7	6.2
MVC	1	0.9
MWC	4	3.5
NAC	1	0.9

NEAC	1	0.9
NEC	1	0.9
NJCAA-region VI	1	0.9
NJCAA-region XIV	1	0.9
Northeast	1	0.9
NSIC	1	0.9
OVC	3	2.7
Pac10	3	2.7
PacWest	1	0.9
PSAC	1	0.9
SAC	1	0.9
SEC	10	8.8
SoCon	4	3.5
Southland	4	3.5
Summit	2	1.8
SunBelt	5	4.4
USA-South	1	0.9
WAC	4	3.5
WCC	1	0.9
WIAC	1	0.9

Note: Percentages based on number of respondents ($N = 113$).

CHAPTER 4

RESULTS

Univariate Analysis of Survey Responses

Section I: Pep Band Activities and Description. Section 1 of the survey was designed to gather general information about the activity of pep band offerings at the participating institutions. The first question of the section was designed to determine if there was a position titled *Director of Athletic Bands*. Respondents indicated that an equivalent number of institutions did and did not have a position titled *Director of Athletic Bands*, ($\chi^2[1, n = 112] = 1.75, p = .19$). Fifty six percent indicated that they *did* have a Director of Athletic Bands position, while forty four percent indicated that they *did not* have the position.

The second and third questions in Section 1 were designed to measure the type of sports offered and general degree of pep band involvement in offered sports at the respondents' institution. Participants' responses were analyzed using descriptive statistics and goodness-of-fit chi-square tests when appropriate. A predetermined alpha level of .05 was adopted for all analyses. Results in Tables 3 and 4 illustrate men's and women's sporting events offered, while Tables 5 and 6 indicate the degree of pep band involvement in the offered sports.

For men, football, basketball, volleyball, baseball, and track & field were offered by significantly ($p < .05$) more institutions than not offered. Wrestling, gymnastics, field hockey, and ice hockey were offered by significantly fewer institutions ($p < .05$) than those that offered

these sports. Men's soccer, tennis, and swimming & diving were offered equally ($p > .05$) among the examined institutions.

For women's sports, basketball, volleyball, softball, soccer, tennis, and track & field were offered by significantly ($p < .05$) more institutions than not offered. While gymnastics, field hockey, and ice hockey were offered by significantly fewer institutions ($p < .05$) than those that offered these sports. Women's swimming & diving was offered by an equal percentage of institutions ($p > .05$).

Pep band involvement in men's sports favored football with 88% of respondents involved in all activities, followed by basketball (68.1%). All other men's sports were significant due to the *lack of participation* in the sport by the pep band.

Pep band involvement in women's sports indicated that over 66% of respondents were involved in all basketball events ($p < .05$). Women's volleyball results indicated that nearly 16% of respondent's had pep bands involved in all events. All other women's sports were significant due to the *lack of participation* in the sport by the pep band.

Pep band involvement in traveling during the post season for men's games indicated that for men's sports statistically equivalent percentages of pep bands did or did not participate for football, basketball, and ice hockey. No post-season travel was reported for the other men's sports. Results were summarized in Table 7.

Pep band involvement in traveling to post seasons events for women's sports are reported in Table 8. Results indicated that more pep bands did travel to post-season volleyball than did not travel ($p < .05$). Those that did and did not travel to basketball, softball and ice hockey were statistically equivalent.

Table 3

Men's Sporting Events Offered at Participant's University or College

Sport	<i>n</i>	% of respondents		χ^2	<i>p</i>	sig.
		yes	no			
Football	113	91.2	8.8	76.54	< .001	*
Basketball	111	99.1	0.9	107.04	< .001	*
Volleyball	110	75.4	24.5	28.51	< .001	*
Baseball	105	76.2	23.8	28.81	< .001	*
Soccer	112	56.3	43.7	1.75	.186	n.s.
Wrestling	113	35.4	64.6	9.64	.002	*
Gymnastics	113	23.9	76.1	30.81	< .001	*
Tennis	113	61.1	38.9	5.53	.019	n.s.
Track & Field	113	73.5	26.5	24.86	< .001	*
Swimming & Diving	113	46.9	53.1	0.43	.51	n.s.
Field Hockey	113	20.4	76.6	39.73	< .001	*
Ice Hockey	113	23.0	77.0	32.93	< .001	*

Note. The number of responses varied as participants were permitted to submit incomplete answers to survey questions.

Table 4

Women's Sporting Events Offered at Participant's University or College

Sport	<i>n</i>	% of respondents		χ^2	<i>p</i>	sig.
		yes	no			
Basketball	111	99.1	0.9	107.04	< .001	*
Volleyball	113	82.3	17.7	47.16	< .001	*
Softball	113	77.0	23.0	32.93	< .001	*
Soccer	113	77.9	22.1	35.12	< .001	*
Gymnastics	113	36.3	63.7	8.05	.004	*
Tennis	113	71.7	28.3	21.25	< .001	*
Track & Field	113	72.6	27.4	23.02	< .001	*
Swimming & Diving	113	48.7	51.3	0.08	.78	n.s.
Field Hockey	113	23.0	77.0	32.93	< .001	*
Ice Hockey	113	16.8	83.2	49.78	< .001	*

Note. The number of responses varied as participants were permitted to submit incomplete answers to survey questions.

Table 5

Degree of Pep Band Participation at Women's Sporting Events

Sport	n	% of respondents			χ^2	p	sig.
		None	Some	All			
Basketball	113	6.2	27.4	66.4	63.15	< .001	*
Volleyball	113	59.3	24.8	15.9	35.59	< .001	*
Softball	113	92.0	8.0	0.0	79.87	< .001	*
Soccer	113	88.5	10.6	0.9	156.34	< .001	*
Gymnastics	113	95.6	1.8	2.7	197.01	< .001	*
Tennis	113	97.3	2.7	0.0	101.32	< .001	*
Track & Field	113	99.1	0.9	0.0	109.04	< .001	*
Swimming & Diving	113	95.6	4.4	0.0	93.89	< .001	*
Field Hockey	113	94.7	5.3	0.0	90.27	< .001	*
Ice Hockey	113	94.7	5.3	0.0	90.27	< .001	*

Table 6

Degree of Pep Band Participation at Men's Sporting Events

Sport	<i>n</i>	%			χ^2	<i>p</i>	sig.
		None	Some	All			
Football	113	10.6	1.8	87.6	151.13	< .001	*
Basketball	113	3.5	28.3	68.1	72.02	< .001	*
Volleyball	113	99.1	0.9	0.0	109.04	< .001	*
Baseball	113	92.0	8.0	0.0	79.87	< .001	*
Soccer	113	89.4	9.7	0.9	161.06	< .001	*
Wrestling	113	95.6	3.5	0.9	197.12	< .001	*
Gymnastics	113	100.0	0.0	0.0	0.0	< .001	*
Tennis	113	98.2	1.8	0.0	105.14	< .001	*
Track & Field	113	99.1	0.9	0.0	109.04	< .001	*
Swimming & Diving	113	95.6	4.4	0.0	93.89	< .001	*
Field Hockey	113	99.1	0.9	0.0	109.04	< .001	*
Ice Hockey	113	89.4	4.4	6.2	159.78	< .001	*

Table 7

Participants' Reported Participation in Post-Season Travel for Men's Sports

Sport	<i>n</i>	%		χ^2	<i>p</i>	sig.
		yes	no			
Football	111	54.1	45.9	0.73	0.39	n.s.
Basketball	112	51.8	48.2	0.14	0.71	n.s.
Ice Hockey	10	70.0	30.0	1.60	0.21	n.s.

Note. Respondents did not provide any data for several sports. These sports were omitted from the table.

Table 8

Participants' Reported Participation in Post-Season Travel for Women's Sports

Sport	<i>n</i>	%		χ^2	<i>p</i>	sig.
		yes	no			
Basketball	112	50.0	50.0	0.0	1.00	n.s.
Volleyball	12	83.3	16.7	5.33	0.02	*
Softball	4	25.0	75.0	1.00	0.32	n.s.
Ice Hockey	5	40.0	60.0	.20	0.66	n.s.

Note. Respondents did not provide any data for several sports. These sports were omitted from the table.

The fourth question in the first section asked respondents to identify who was primarily “in charge” of the pep bands at the participating institutions. Participants’ responses were tallied resulting in the *Director of Bands* and the *Director of Athletic Bands* being at the top of the list. Results indicated that the *Director of Bands* was the most frequently cited choice (38.1%; $\chi^2[4, n = 113] = 55.63, p < .001$), followed by the *Director of Athletic Bands* (35.4%). The next two most frequently answered response was *Assistant Director of Bands* (13.2%), while *Associate Director of Bands* was next (9.7%). The *Graduate*, *Undergraduate*, and *Other* categories were combined together due to the low responses in each to make *Other*, which was the lowest reported values (3.5%).

The fifth survey question asked respondents to identify the primary conductor of pep bands by sport. Respondents were presented with seven options to choose from, which were reduced to five with the *graduate* and *undergraduate* students collapsed into a single *other* category. Results may be found in Tables 9 and 10. Chi-square analyses were conducted only for men’s football and basketball and women’s basketball and volleyball since most of the other sports did not have substantial responses in categories other than *not applicable*. Participants’ responses were tallied for *football* resulting in the *Director of Bands* and the *Director of Athletic Bands* being at the top of the list. Results indicated a significant difference between the choices ($\chi^2[5, n = 113] = 72.15, p < .001$) with the most frequently cited choice being the *Director of Bands* (37.2%), followed by the *Director of Athletic Bands* (32.7%), *Associate Director of Bands* (11.5%) and *Other* (8.0%). The *Assistant Director of Bands* was the lowest reported value (1.7%). Ten respondents reported *not applicable* (8.8%).

Table 9

Percentage of Pep Band Conductors Responsible at Men's Sporting Events

Sport	%					
	N/A	DOB	DOAB	Associate DOB	Assistant DOB	Other
Football						
Primary	8.8	37.2	32.7	11.5	1.8	8.0
Secondary	91.2	0.0	0.9	4.4	0.9	2.7
Basketball						
Primary	2.7	21.2	26.5	7.1	17.7	24.8
Secondary	90.3	0.0	0.0	1.8	1.8	6.2
Volleyball						
Primary	98.2	0.0	0.0	0.0	0.9	0.9
Secondary	99.1	0.0	0.0	0.0	0.0	0.9
Softball	91.2	0.9	1.8	0.0	0.9	5.3
Soccer	91.2	2.7	0.0	0.0	0.0	6.2
Wrestling	96.5	0.0	0.9	0.0	0.0	2.7
Gymnastics	99.1	0.0	0.0	0.0	0.0	0.9
Tennis	97.3	0.0	0.0	0.0	0.0	2.7
Track & Field	98.2	0.9	0.0	0.0	0.0	0.9
Swim & Dive	96.5	1.8	0.0	0.0	0.0	1.8
Field Hockey	97.3	0.0	0.0	0.0	0.0	2.7
Ice Hockey	89.4	1.8	3.5	0.0	0.9	4.4

Note: All percentages based on $n = 113$.

DOB = Director of Bands

DOAB = Director of Athletic Bands

Table 10

Percentage of Pep Band Conductors Responsible at Women's Sporting Events

Sport	%					
	N/A	DOB	DOAB	Associate DOB	Assistant DOB	Other
Basketball						
Primary	5.3	18.6	18.6	6.2	15.0	36.3
Secondary	91.2	0.0	0.0	0.9	0.9	7.1
Volleyball						
Primary	58.4	3.5	5.3	0.9	8.8	23.0
Secondary	98.2	0.0	0.0	0.0	0.0	1.8
Softball	91.2	0.9	1.8	0.0	0.9	5.3
Soccer	89.4	2.7	0.9	0.0	0.0	7.1
Gymnastics	94.7	0.0	1.8	0.0	0.9	2.7
Tennis	97.3	.00	0.0	0.0	0.0	2.7
Track & Field	98.2	0.9	0.0	0.0	0.0	0.9
Swim & Dive	96.5	1.8	0.9	0.0	0.0	0.9
Field Hockey	95.6	0.0	.00	0.0	0.0	4.4
Ice Hockey	94.7	0.9	1.8	0.0	0.9	1.8

Note: All percentages based on $n = 113$.

DOB = Director of Bands

DOAB = Director of Athletic Bands

Participants' responses were tallied for *men's basketball* resulting in the *Director of Athletic Bands* was the most frequently cited choice (26.5%; $\chi^2[5, n = 113] = 32.12, p < .001$), followed by *Other* (24.8%). The next most frequently answered response was *Director of Bands* (21.2%), while *Assistant Director of Bands* was next (17.7%). The *Associate Director of Bands* was the lowest reported values (7.1%). Three respondents reported *not applicable* (2.7%).

Participants' responses were also tallied for *women's basketball* resulting in the *Other* was the most frequently cited choice (36.3%; $\chi^2[5, n = 113] = 42.95, p < .001$), followed by both *Director of Bands* and *Director of Athletic Bands* (18.6%). The next most frequently answered response was *Assistant Director of Bands* (15.0%), while *Associate Director of Bands* was next (6.2%). Six respondents reported *not applicable* (5.3%).

Participants' responses were tallied for *women's volleyball* resulting in *Other* as the most frequently cited choice (23.0%; $\chi^2[5, n = 113] = 162.31, p < .001$), followed by *Assistant Director of Bands* (8.9%), *Director of Athletic Bands* (5.3%), and *Director of Bands* (3.5%). The *Associate Director of Bands* was the lowest reported value (0.9%). Sixty-six respondents reported *not applicable* (58.4%).

Questions 6 asked respondents to identify the type of credit or remuneration conductors received for directing the pep band at their institution. Results indicated that *load credit* was received by most conductors (70.4%; $\chi^2[1, n = 108] = 17.93, p < .001$). In addition, most conductors did not receive a *stipend* (75.2%; $\chi^2[1, n = 101] = 25.75, p < .001$). Question 7 asked participants to provide additional comments or explanations about the compensation received. Individual responses may be found in Appendix C.

Question 8 determined the number and type of students participating in the entire pep band program. Estimates were made for four categories, non music majors, music majors, non marching band member, and total students. Results may be found in Table 11.

Table 11

Percentage of Pep Band Participants by Undergraduate Major and Marching Band Participation

	%						
	0	1-20	21-30	31-50	51-75	76-99	100+
Music Majors	0.0	5.3	12.4	13.3	15.9	18.6	33.6
Non Music Majors	2.7	17.1	32.4	16.2	15.3	9.9	6.3
Non Marching Band	13.8	41.3	31.2	6.4	4.6	0.9	1.8
Total Students	0.0	1.8	3.6	7.1	10.7	14.3	62.5

Question 9 determined whether pep band was an official class offering at the respondent's institution. Results indicated that most universities offered pep band as a class (59.8%; $\chi^2[1, n = 112] = 4.32, p = .04$). Questions 10 and 11 asked respondents to describe the number of credit hours offered, frequency of class meetings, and basis for grading. Additional commentary was requested for programs that did not offer pep band as a class. Individual participant responses may be found in Appendix D.

Question 12 asked participants to indicate whether or not pep band members received a scholarship or a stipend for their participation. Most did receive some form of financial compensation (64%; $\chi^2[1, n = 113] = 9.64, p = .002$). Funding primarily came from the athletic department (38.2 %), directly from the band program (26.5%), and a student activities account (14.7%). Additional funding came from a university administrator's office (e.g., President,

Provost, Chancellor) or other sources (10.3%). Most respondents reported that they did specifically receive funding from the athletics department to run the pep band program in general (61.1%; $\chi^2[1, n = 113] = 5.53, p = .02$). Table 12 summarizes expenditures financed by athletic departments as reported by the survey participants.

Table 12

Permitted Uses of Funding from Athletic Department Funding for Pep Bands

Expenditure	n	%		χ^2	p	Sig.
		Yes	No			
Uniforms	113	37.2	62.8	7.44	.006	*
Music	113	72.6	27.4	23.02	< .001	*
Scholarship/ Stipend	113	74.3	25.6	26.77	< .001	*
Props	113	89.4	10.6	70.10	< .001	*
Travel	113	55.6	44.2	1.50	.22	n.s.
Instruments	113	76.1	23.9	30.81	< .001	*
Other	113	85.8	14.2	58.01	< .001	*

Question 16 asked respondents to indicate whether or not an audition process was used to select pep band members. Results indicated that 60.9% used an audition process ($\chi^2[1, n = 110] = 5.24, p = .02$). Comments about the process used to audition members was captured in Question 17. Individual responses from the survey participants may be found in Appendix E.

Question 18 asked if the pep band had a specific set instrumentation. Fifty two percent of the respondents reported that they did not have a set instrumentation, while 48% indicated that they did. Chi-square results were not significant ($\chi^2[1, n = 110] = 0.33, p = .57$) suggesting that

both practices were equally common for pep bands. Question 19 was dropped from the analysis due to website errors in the survey design that were not identified during the pilot phase of the study. Question 20 dug deeper into the instrumentation question. Results indicated that most groups (64.5%) used some form of electric or amplified instrumentation at home events ($\chi^2 [1, n = 110] = 0.31, p = .002$).

Two sports were singled out and questions about what specific music was being performed by the ensemble were asked. Question 21 sought to determine if music performed by the pep band at men's and women's basketball games originated from the college marching band, was unique pep band music, or was a mix of marching band and pep band music. Most respondents reported that both marching band and additional pep band music was used during both men's and women's basketball (88.7%, 87.4%). Very few ensembles only used selections specifically for the pep band (8.5%, 8.7%). The percentage of a group *only* using the same tunes from marching band was even smaller than the previous groups (2.8%, 3.9%).

Questions 22 – 24 focused on the uniforms worn by pep band personnel at performances. Question 22 asked what type of uniform top was used. The survey had six choices, which included *no coordinated top*, *same t-shirt*, *non-coordinated school t-shirt*, *polo or collared shirt*, *jersey*, *Rugby shirt*, or *blazer or vest*, plus an *other* category. Responses to the *other* category revealed that to the respondents *other* consistently meant windbreaker or pullover. As such, the *other* category was relabeled *wind breaker/pullover*. The *polo or collared shirt* was the highest response with 39.8%. The next category was for a coordinated shirt with 19.5%. The jersey, windbreaker, and no coordinated top followed with 11.7%, 9.7%, and 8.0% respectively. The blazer or vest option and a non-coordinated school t-shirt completed the list with a 2.7% and 1.8%.

Question 23 focused on the uniform bottom worn by pep band students. The category options were: not coordinated, coordinated khakis, non-coordinated khakis, coordinated jeans/denim, non-coordinated jeans/denim, or other. Two responses were provided for the other category, wind suit and black pants. Fewer than three responses in the coordinated jeans/denim category required the combining of the jeans/denim categories. The most popular response was *non-coordinated khakis* (31%), followed by *jeans* (27.4%), *not coordinated* (15.9%), *wind suit* (9.7%), *coordinated khakis* (8.0%), and *black pants* (8.0%). The process of distributing uniform parts to pep band members was examined in Question 24. Descriptive results may be found in Table 13.

Table 13

Processes Used by Pep Bands to Distribute Specific Uniform Parts

Uniform	n	%				
		Not applicable	Given out and not returned	Checked out to be returned	Members purchase	Other
Top	113	10.6	51.3	19.5	15.0	3.5
Bottom	113	43.4	3.5	3.5	47.8	1.8
Headwear	113	81.4	12.4	2.7	3.5	0.0
Footwear	113	81.4	0.9	1.8	15.9	0.0
Other	113	93.8	1.8	1.8	1.8	0.9

Section 2: Game Management and Marketing. The next set of questions examined interactions and concerns pep bands have when working with other organizations (e.g., athletic marketing, other performing groups).

Question 25 asked whether or not the respondents pep band(s) interacted with a formal Game Management System. Results indicated that significantly more pep bands were involved with some type of game management system (78.9%) ($\chi^2 [1, n = 109] = 36.41, p < .001$).

Question 26 provided survey respondents with an open-ended qualitative comments may be found in Appendix F.

The types of ensembles used to perform the national anthem was the concern of Question 27. Participants were asked to rate the frequency (never, sometimes, or always) of performances by the pep band, a vocalist, a vocalist with pep band accompaniment, a prerecorded performance, another university group, non-university group, and other groups. Descriptive statistics of the participants' responses may be found in Table 14. *Pep band* performed the anthem was the most frequently selected choice ($\chi^2 [1, n = 106] = 42.59, p < .001$). The other top choice was *vocalist* ($\chi^2 [1, n = 105] = 52.97, p < .001$). *Other university groups* was chosen as the next most frequent event ($\chi^2 [1, n = 107] = 1.13, p = .288$). *Non-university group* was next on the list ($\chi^2 [1, n = 109] = 5.73, p = .017$). The groups at the bottom of the list was *pep band with a vocalist* ($\chi^2 [1, n = 107] = 122.37, p < .001$), *pre-recorded or canned music* ($\chi^2 [1, n = 109] = 69.44, p < .001$), and *other* ($\chi^2 [1, n = 109] = 93.59, p < .001$).

Table 14

Estimated Frequency of Ensemble Type Used to Perform the National Anthem (Q27)

	<i>n</i>	% of respondents		
		Never	Sometimes	Always
Pep band	106	3.8	51.9	44.3
Vocalist	105	27.6	64.8	7.6
Vocalist with pep band	107	83.2	15.0	1.9
Prerecorded music (canned)	109	89.9	10.1	0.0
Other university group	107	55.1	44.9	0.0
Non-university group	109	61.5	38.5	0.0
Other	109	96.3	3.7	0.0

Question 28 was comprised of five sub-questions designed to assess ways music in general is used during game events that may impact the performances of pep bands. The first sub-question asked if the pep band performed specific music for cheerleader or dance groups during games. Respondents reported statistically equivalent number of pep bands did and did not play *specific* music for either type of auxiliary group ($\chi^2 [1, n = 109] = 1.55, p = .21$). However, results from the second sub-question indicated that a majority of pep bands (90.1%) did play normal selections found in the pep band repertoire (i.e., book) to accompany cheerleader or dance group routines ($\chi^2 [1, n = 109] = 76.67, p < .001$). The third sub-question determined whether game management or athletic marketing personnel played recorded (i.e., canned) music

when the pep band was not playing. Results indicate that most game management or athletic marketing departments played recorded music (85.3%) ($\chi^2 [1, n = 109] = 54.39, p < .001$) and most did not play music that duplicated selections performed by the pep band or found in the pep band library (72.5%) ($\chi^2 [1, n = 109] = 22.03, p < .001$). Interestingly, most respondents (61.1%) indicated that the recorded music selections could be or has been arranged for the pep band ($\chi^2 [1, n = 108] = 5.33, p = .020$).

One prominent influence in sports stadiums that may affect pep bands is the use Videotron boards. These boards can be used for but are not limited to the following: running in game advertising, video replays, support graphics for the home team, and specialized promotions. Results indicate that most pep bands (63.3%) perform in a venue that includes a Videotron ($\chi^2 [1, n = 109] = 7.72, p = .005$).

Question 30 was designed to measure the frequency of athletic marketing presentations during potential pep band performance opportunities during pregame, timeouts, halftime, and postgame. In general most *pregame* times included at least 3 or more marketing presentations (36%), *timeouts* included mostly 3 or more presentations (56%), *halftime* included mostly 1-2 presentations (36%), and most *postgame* time did not include marketing presentations (55%). Interestingly, 25% of pep bands *did not play* during half-time and postgame periods. Detailed results may be found in Table 15.

Consistency of the number of presentations per game was measured in Question 34 – 36. Results indicated that most pep bands experienced changes in the number of presentations from game to game (66.1%) ($\chi^2 [1, n = 109] = 11.24, p = .001$), however, it should be noted that statistically equal numbers of the examined pep bands performed during the marketing

presentations ($\chi^2 [1, n = 108] = .926, p = .34$). Question 36 asked respondents to describe and comment on marketing presentations and the involvement of the pep band (see Appendix G).

Table 15

Frequency of Athletic Marketing Events During Pep Band Performance Opportunities.

	<i>n</i>	% of respondents			Play	χ^2	<i>p</i>	Sig.
		0	1 -2	3+				
Pregame	109	23.9	35.8	35.8	4.6	28.36	< .001	*
Timeouts	107	16.8	26.2	56.1	0.9	69.04	< .001	*
Halftime	108	12.0	36.1	26.9	25.0	12.74	.005	*
Post game	107	55.1	15.0	4.7	25.2	60.89	< .001	*

Questions 31 – 33 were designed to solicit information pertaining to the coordinated use of game time between the pep band and game management personnel. Most respondents (78.9%) indicated that the pep band followed a scripted protocol during athletic band performances ($\chi^2 [1, n = 109] = 36.41, p < .001$) and that an athletic department official was in charge at the games and communicated with the pep band (87.2%) ($\chi^2 [1, n = 109] = 60.19, p < .001$). Comments and detailed descriptions of the coordination experienced may be found in Appendix H.

Question 38 asked participants to respond to the question, “Over the past 4 years, how have pregame, halftime, and post-game performances been affected by game management/marketing presentations?” Individual participant responses may be found in Appendix I.

Section 3: Attitudes Towards Organization, Game Management, and Marketing.

The next set of questions was designed to assess the attitudes of collegiate pep band directors about certain aspects of their responsibilities.

For Question 39, respondents indicated the importance of the pep band to the university band program, school/department of music, and athletic support groups using a four-point scale (not important, slightly important, somewhat important, and very important). Mean response ratings indicate that pep bands were somewhat to very important to athletic support groups ($M = 3.44$, $SD = .87$) and university band programs ($M = 3.27$, $SD = .70$), and slightly to somewhat important to schools or departments of music ($M = 2.68$, $SD = 1.00$). When responses were examined in detail 89.6% indicated that the pep bands were *somewhat to very important* to the overall university band program, while 65.7% considered the pep band *somewhat to very important* to the music department of school of music. Most respondents considered the pep band to be *somewhat to very important* (92.4%) to other athletic support groups.

Question 40 determined the degree of satisfaction (completely dissatisfied, slightly dissatisfied, somewhat satisfied, and completely satisfied) respondent's experienced with various types of performance activities required of the pep bands. Specific areas examined include: time allocated to play before ($M = 3.03$, $SD = 1.08$), during ($M = 2.78$, $SD = .98$), and after ($M = 3.08$, $SD = 1.36$) games; as well as time spent accompanying auxiliary groups ($M = 2.87$, $SD = 1.21$). Additional categories measured respondents' satisfaction with the music repertoire performed by the pep band ($M = 3.47$, $SD = .61$) and ensemble instrumentation ($M = 3.36$, $SD = .70$). Results indicate that on average directors were *somewhat satisfied* with time to play before and after games, but were *slightly dissatisfied to somewhat satisfied* with time to play *during games* and *accompanying other groups*. Respondents were *somewhat to completely satisfied* with the

existing pep band repertoire and instrumentation. Question 41 asked respondents to describe and comment on performance situation satisfaction (see Appendix J).

Question 42 asked participants to rate how they felt about preseason activities, the pep band's role in "creating atmosphere", impromptu changes to scripted events during games, the amount of playing time for the pep band during "called timeouts", and the space provided for seating the entire pep band. Results indicated that a majority of respondents were *somewhat satisfied* with the demands of preseason activities (47.8%) ($\chi^2 [1, n = 113] = 64.48, p < .001$), *somewhat satisfied* with creating atmosphere (46%) ($\chi^2 [1, n = 113] = 52.35, p < .001$), and *somewhat satisfied* amount of changes to scripted events (45%) ($\chi^2 [1, n = 113] = 45.54, p < .001$). Most respondents were *completely satisfied* with the playing time they had during timeouts (31%) ($\chi^2 [1, n = 113] = 21.74, p < .001$), and the seating arrangements for the pep band (42%) ($\chi^2 [1, n = 113] = 55.81, p < .001$). Detailed analysis of participants' responses may be found in Table 16. Question 43 asked respondents to describe and comment on game management and athletic pep band situations (see Appendix K).

For Question 44 participants rated their current level of satisfaction with the "set-up" of the pep band program at their institution. Most subjects reported being *mostly satisfied* with the current setup (68.9%) ($\chi^2 [4, n = 106] = 166.64, p < .001$), *very satisfied* (17.9%), *somewhat satisfied* (7.5%), *somewhat dissatisfied* (4.7%), *completely dissatisfied* (0.9%). Question 45 asked respondents to describe and comment on satisfaction of the athletic pep band setup (see Appendix L).

The last question of the survey before the general information asked for the participants to address any comments or concerns that they had with the survey or that had not been covered. These responses can be found in Appendix M.

Table 16

Respondents Attitudes Toward Specific Events Influenced by Game Management

	% of respondents				
		Completely	Slightly	Somewhat	Completely
	NA	Dislike	Dislike	Satisfied	Satisfied
Preseason	7.9	6.2	15.0	47.8	23.0
Creating atmosphere	7.1	12.4	19.5	46.0	15.0
Change in scripted events	12.4	11.5	16.8	45.1	14.2
Playing time during timeouts	7.9	15.0	16.8	29.2	30.9
Seating	7.1	4.4	16.8	30.0	41.6

NOTE: $n = 113$.

Bivariate Analysis of Select Survey Responses

In order to make specific comparisons to answer research questions concerning differences and similarities between pep band programs in different divisions cross-tab chi-square analyses were conducted using SPSS 18.0. Respondents were separated by athletic divisions and their answers were compared for specific questions to see if any similarities were uncovered.

The first analysis concerned whether or not there were differences in who was in charge of the athletic pep band by division. Results indicate that who was in charge of the band did not differ by division ($\chi^2 [16, n = 113] = 19.87, p = .23$). The second analysis sought to determine if the number of schools offering of pep band as a regular class for academic credit differed among

divisions. Results indicated that participants' responses were not dependent on division ($\chi^2 [4, n = 113] = 4.61, p = .33$).

The third analysis was conducted to determine if receiving any funding from the university or college athletic department to operate the pep band differed among divisions. Results indicated that participants' responses were dependent on division ($\chi^2 [4, n = 113] = 12.51, p = .01$). Detailed percentages may be found in Table 17. Generally pep bands in Division I schools were more likely to receive funding from the athletic department compared to pep bands in schools in all other divisions where they were less likely to receive such funding. The fourth analysis was concerned with determining whether or not schools in different divisions used a game management system. Results indicated that most Division I and II schools had some form of game management system in contrast to the other divisions ($\chi^2 [4, n = 109] = 43.36, p < .001$). Results may be found in Table 18.

Table 17

Percentage of Pep Bands That Received Funding from Athletic Budget

Division	%	
	Yes	No
I	70.7	29.3
II	37.5	62.5
III	25.0	75.0
NAIA	50.0	50.0
Junior/Community College	33.3	66.7

Note: Cross-tab chi-square results were significant ($p < .05$)

Table 18

Pep Bands That Performed in Schools with a Game Management System

Division	%	
	Yes	No
I	91.3	8.8
II	73.3	26.7
III	14.3	85.7
NAIA	25.0	75.0
Junior/Community College	0.0	100.0

Note: Cross-tab Chi-square results were significant ($p < .001$)

CHAPTER 5

DISCUSSION

Results of this study illustrate the similarities and differences among collegiate athletic pep band programs in the United States, the increasing effect of game management and athletic marketing practices on pep bands, and portray the mixed feelings found among athletic band directors across the country about various aspects of their jobs. A survey was posted online and members of the CBDNA athletic band list serve were invited to fill out the survey. The survey was designed to answer 12 research questions pertaining to the present condition of all collegiate pep bands in the United States. In general most of the research questions were answered; however, as with all research, additional questions emerged after the data were collected and analyzed.

Pep Band Activities and Description

What is the general level of involvement of pep bands in athletic events found in U.S. colleges and universities? Results indicated that pep band programs in the U.S. primarily support men's and women's basketball. Most pep band programs performed at men's football (89%), men's basketball (96%), and women's basketball (93%) events and games. Interestingly, the only other sport significantly supported by a pep band was women's volleyball with 40% of pep bands performing at all or some games/events. Less than 9% of pep band programs reliably supported other intercollegiate sports by performing at games and other events. This trend reflects national difficulties in funding/staffing bands to serve all sports found in contemporary university and college athletic departments. It is simply too difficult to provide sufficient pep

band support for all NCAA mandated sports, especially in light of the ever-increasing requests for additional performances at events hosted by football and men's basketball. Results from Aho (2005) indicted that Mid American Conference Band Directors were overwhelmed by athletic departments' requests to provide pep bands, and that these request had dramatically increased only in the last couple of years. In the present study it appears that excessive demand for pep bands comes not from providing music for more sports teams, but originates instead from the number of performances required to fully support football and men's and women's basketball. It seems that the demands of these sports on pep bands may diminish pep band participation at other sports. Comments from band directors indicate that marketing and game management departments are requesting more pep band involvement. A question that comes to mind is, do they want more performances in support of a few high profile sports or do they want pep bands at more sports? Respondents also commented that requests for pep bands seem to occur throughout the year and that there appear to be more non-athletic requests for pep bands. This seems to suggest that marketing and athletic departments want more pep band participation regardless of the sport.

Excessive pep band activity can be detrimental to long-term student participation. While pep band is tangentially related to the vocational experiences needed by instrumental music education majors, no student participates in pep band as an academic major. Increasing pep bands performances can negatively affect some students' quality of life by diminishing time available for other college pursuits and studies. It is not unusual for pep band members to spend entire days in support of men's and women's basketball during conference schedule season, especially with the increasing number of double headers, created to reduce travel logistics and save money. Many directors reported attempting to make every effort to protect and manage

student participation to avoid student burnout. This form of director advocacy aligns with many of the precepts outlined in the CBDNA Athletic Bands Report (2008) — students should not be required to participate beyond what is reasonable.

Who is primarily in charge of pep bands? The common chain-of-command structure used by college and university band departments has the Director of Bands as the conductor of the premier ensemble and administrative head of the band department. Associate and Assistant Directors are often responsible for athletic bands and secondary concert bands. Results from the present study indicated that the *Director of Athletic Bands* (27%) was most often responsible for directing the men's basketball pep band, while graduate and undergraduate students (i.e., *Other*) were the second most often assigned (25%). In contrast, women's basketball was most often directed by graduate and undergraduate students (36%). Women's basketball, unfortunately, still seems to carry the stigma of a "lesser" sport on many campuses and is therefore not a serious enough performance opportunity to warrant participation by advanced conducting personnel. It is the opinion of the author that those individuals, who have had the opportunity to participate in the NCAA Women's tournaments (WNIT, NCAA), realize the error of this antiquated attitude. Aho (2005) argues that the quality of pep bands is very often a concern for marketing departments, which could be the result of assigning graduate students, undergraduate students, and less experienced directors to lead pep bands. If pep bands are to be taken seriously, obviously they must at least perform at a high level. Perhaps the present practice of delegating pep bands to novices needs to be reexamined.

How unique is the music performed by college pep bands? Aho (2005) noted that half of the pep bands in the MAC performed a balance of marching band and original pep band arrangements. In the present study, results indicated a similar trend at the national level, with

most pep bands using a combination of marching band and pep band music. The increasing number of pep band requests to perform drastically reduces the amount of rehearsal time available for preparing new arrangements. Therefore, music performed and rehearsed with the college marching band is often used to quickly assemble a repertoire of music for the pep band to perform, which in turn saves band departments from purchasing/ and arranging more music. With published pep band arrangements costing upwards of \$80 per piece, it is obviously in many band departments' best interest to reuse marching band arrangements that were recently played.

What types of uniforms are predominately worn by pep band personnel? Results from the survey indicated that most pep band members wore polos and khakis as their standard uniform, a practice that is consistent with results found in recent research (Aho, 2005). Respondents reported that a majority (51%) of the uniform tops were given out and not returned. However, results also indicated that members primarily purchased uniform bottoms. Furnishing uniforms for pep bands members can stretch the resources of music departments and students, creating what could be considered an “unfunded mandate” from the athletic department. However, the results do suggest that almost half of U.S. athletic programs provide some funding for uniform parts.

Are pep band members receiving college credit for their involvement in pep band? Results indicated that most pep band programs (60%) offered pep band as a class for credit. Comments from survey participants indicated that the amount of credit hours given varied from 0 to 2 hours. Academic credit for pep band is important to balance the large number of hours spent in support of university endeavors, i.e. rehearsals, performances, travel, etc. While pep band is “vocational” for a few individuals, it seems that everyone should be given the option to receive

academic credit for participation. This is especially true considering most pep band members do not received any form of financial support/pay.

Academic credit hours vary between institutions, so no information should be generated based on present differences in credit hours available. Obviously, music students should not incur any cost related to athletic support activities; however, every student at surveyed institutions pay some form of per-credit fee, which supports athletics. As illustrated, all students pay to support athletics. Few athletic band programs rehearse more than once a week for pep band. While the rehearsal time is relatively small, the time required for students to perform at athletic events can easily exceed six hours per week, especially if schedules include multiple athletic events per week. With the lack of financial support for the time involved to create a satisfactory ensemble, universities must balance the commitment of students with offering credit for pep band.

What “compensation” do directors receive for working with the pep band? Seventy percent of the respondents indicated that they received *load credit* for conducting the pep band, while 25% received a stipend. Interestingly, comments from directors indicated that pep band comprised 25-50% of their load assignment in the spring semester. While it is impossible to compare the amount of work required relative to load credit received from the generated data, the results of such a study would no doubt prove useful for NASM and faculty tenure and promotion purposes. A more detailed investigation is recommended.

What is the general state of funding received by pep band programs? Results revealed that nearly 61% of pep bands programs in the US received funding support from athletic department budgets with funds applied to pay for student stipends, instruments, props, and other expenses. Most pep bands were not allowed to use athletic department funding for pep

band uniforms. As stated previously, furnishing uniforms for pep band applications is a financial burden on both music departments and students. The practice of making students responsible for providing their own uniform in order to participate in the pep band and thereby support athletics seems somehow unfair. Clearly, pep bands enhance the gameday experience and it seems that many programs do provide funding for student uniforms. Perhaps athletic department should shoulder the burden entirely. Clearly future advocacy efforts by the CBDNA and others need to take uniform provision into account.

Interestingly, students in nearly 64% of U.S. pep bands received some form of stipend or scholarship for their participation in the pep band program. These monies came primarily from athletics or the university bands department; however, some students received compensation originating from a student activities account or from university administrators' budgets. Stipends are vital to insure balanced instrumentation, and to compensate students for their time and effort. Obviously, when students are performing at athletic events, students have less time available to work themselves (e.g., work study, part-time job, etc.).

Game Management Issues

The questions in this section generated many comments and additional in-depth discussion about how the game management is altering the pep band paradigm. With complex sound systems, video boards, and professional entertainment, athletic departments have no choice but to impose game management systems in a necessary attempt to control all facets of the complex college athletic event. These game management systems impact not only when a band performs, but the instrumentation, music selection, and amount of performance time.

Game management systems were in place at 79% of reporting institutions. These systems were more prominent in NCAA Division I schools than in other divisions (II, III, NAIA, or

Junior/Community Colleges). Respondents commented that athletic officials were attempting to achieve a “professional style” atmosphere at university athletic events. Money spent on athletics at colleges and universities continues to rise every year (Fulks, 2009) and the advertising dollars used in promotions by corporate sponsors has steadily increased the number of presentations and advertisements present in games and other events. As the sophistication of presentations and need to schedule multiple presentations during the limited time between “plays” the need for a system to control and facilitate marketing, as well as auxiliary groups (band, cheerleaders, dance team, students groups, etc.) is apparent.

Respondents report performance time for pep bands has steadily declined in recent years, with game management systems in place. Scripted protocols have added to the specificity of the event outside of actual game play. Comments from the survey illustrate some conductors are required to wear headsets to communicate in real time to marketing officials, while other conductors have a marketing/athletic department official with the band throughout an event. Appreciatively, most schools report continuing tradition of the performance of the National Anthem at university athletic events. However, some institutions increasingly hire vocalists and other groups to perform this traditional pep band function.

Even though scripts dictate when the band performs, many bands continue to be well incorporated into the event structure. Almost all respondents (90%) report providing music for cheer and dance groups which perform during university athletic events. Bands also performed during many of the marketing presentations. Many bands perform for some time prior to game time, as well as during the halftime intermission.

Some schools illustrate a different atmosphere at games: during university athletic events which the band does not attend, recorded music is played by the marketing department.

Marketing can utilize the recorded music to effortlessly, and cheaply fill time, with complete control over when and what is played. The use of recorded music was reported in increasing frequency. In addition, many recorded songs utilized by marketing are representative of that played by the pep band. This presents a complex problem for many pep bands. Recorded music is much cheaper than a university pep band, and this cost-benefit difference could force out bands in financially challenged athletic departments. Unfortunately, while quality music arrangements are readily available, limited funding affects opportunities for pep bands to acquire new/current music. A large number of programs are not able to afford music arrangers to keep the pep band music current.

Attitudes Towards Organization, Game Management, and Marketing

The opinion and free response section afforded respondents the opportunity to express how they feel about the current state of athletic pep bands. The third section of the survey covered the opinions of respondents about specific situations including importance of the athletic pep band program, game management involvement, and overall ensemble satisfaction.

Survey respondents reported that athletic pep band programs were very beneficial to athletic groups and university band programs, but only slightly important to music departments. Respondents report that while the band is important to these programs, many people do not understand the complexity and logistics inherent in the pep band paradigm. Many athletic departments expect bands just to appear at events with limited advanced notice. The struggle for academic credit and compensation for students is an ongoing process. While most respondents agree as to the importance of the ensemble, some directors report that pep bands are not taken seriously. Achieving quality is clearly an issue in that many directors require auditions and have a set instrumentation. With an average performance schedule exceeding 32 events an athletic pep

band performance is viewed by considerably more people than all other university music ensembles.

Respondents were, on average, dissatisfied with the amount of performance time allotted at university athletic events for pep band. Results indicate that directors were somewhat satisfied with performance time allotted prior to/after university athletic events, but were slightly dissatisfied to somewhat satisfied with time to play during games and accompanying other groups. These difficulties will continue to be related to athletic band performance until a standardized approach is adopted, as suggested in the CBDNA Athletic Bands Report (2008).

Respondents were *somewhat* to *completely* satisfied with the existing pep band repertoire and instrumentation. Music and instrumentation is chosen by the director so it seems appropriate that a dissatisfied director would make changes in order to best fit the situation. Some concerns do remain about having current music available. Available funds and staff able to complete the projects are strong considerations that should be evaluated at each institution as well.

With continuing protocols from game management and athletic marketing, pep band directors are not as satisfied with how the band is incorporated into the overall atmosphere of athletic events. Many pep band directors are *somewhat satisfied* with the demands of preseason activities (46%), *somewhat satisfied* with creating atmosphere (46%) and *somewhat satisfied* with the amount of script changes during games (45%). It appears that pep band directors have an increasingly limited voice in the planning, coordination, and directing of the band's activities. Only a third of the survey respondents were *completely satisfied* with the playing time available during timeouts and only two-fifths were completely satisfied with the seating arrangements for the pep band. Most directors are most satisfied, suggesting that a large group of pep band

directors would like for the pep band to be a larger part in the overall concept gameday atmosphere at university athletic events.

Comments at the end of the survey allowed respondents to comment about anything that was not mentioned in the survey.

Comparisons

Bands from across the country do differ by division especially in the funding issue. The NCAA report in 2009 indicated a difference in excess of 30 million dollars in median revenue between Division I-A and I-AA. This factor explains why programs in division I schools are more likely to receive funding from athletic departments. Differences in funding suggest that pep bands in some schools could also suffer from limited funding.

Referring back to the survey for analysis has been beneficial. Though this survey is brief, it originally contained over 150 questions. Several follow-up questions came to mind as the author read the survey results. Reading the results and the way some of the questions were presented, revealed possible modifications, which might benefit future research on this topic.

Study Limitations

Knowing the name of the institution allowed for identification points, but size of the school, conference, and division will allow for additional forms of analysis.

Additional analysis of the data could have been performed if some questions permitted participants to provide estimates for frequency of performance, duration of seasonal involvement, remuneration, budget estimates, membership, and time spent by students and directors on pep band activities. Additional information describing musical repertoire may be useful as well.

Additionally, the survey could benefit by requesting more information specific to the amount of playing time before, during, and after the game and what requests were made by athletics that were denied a band.

Areas for Future Research

Future research related to this study will yield a great deal of useful information. Future researchers should conduct a thorough and detailed analysis of individual conferences and schools. While three extant studies analyzing conferences (e.g. Patzig 1983, Fuller 1995, and Aho 2005) presently exist, additional studies might analyze conferences, looking specifically into division versus division for organizational structure specific to each division.

Funding issues might be examined further. Future studies should examine the payment of students for athletic events. The difference between per game compensation and one season stipend should be analyzed. Additional research should explore the relationship between student time commitment relative to compensation.

Another funding study might explore the impact of funding sources on athletic pep band (i.e. corporate sponsorship).

Another beneficial study would concentrate on specific sports that are requesting a pep band. This would also contribute to Title IX issues throughout the athletics.

While understanding how band directors feel about game management changes, future studies should compare how athletic department officials as well as game management staff feel about the game day atmosphere and the performances in total. Future considerations should be made to determine what events and practices decrease pep band performance time (e.g., presentations, public announcements) and good practices demonstrated by athletic departments who successfully integrate the pep band into marketing presentations.

Research should reveal attitudes concerning pep band among game management officials, athletic department staff, and music administrators.

Finally, and most importantly, directors' comments collected in this study should be closely analyzed for trends and emergent themes. This wealth of personal opinion illustrates directors' feelings and insights related to current national game management practices at university athletic events.

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APPENDIX A

Online Survey

The screenshot shows a web browser window with the URL <http://pro22.sgizmo.com/survey.php?SURVEY=WRS7BICKR8884D5HI7DOMH08371DE1-2>. The survey title is "Athletic Pep Band Survey".

Athletic Pep Band Survey

My name is Parker Denson. I am a graduate student in Music Education at the University of Alabama. I also work with the University Bands program. I am conducting a research project on the trends and tendencies of Athletic Pep Bands. With little ever researched on this topic, and the growth of game day atmosphere and engaged marketing projects at most athletic events, general information about the status of athletic pep bands across the country would easily benefit all those involved with creating this experience.

The following is a survey attempting to determine the current Athletic Pep Band trends. The survey will take approximately 20 minutes. The questions are designed to create a tool to have a better understanding of Athletic Pep Bands. Comments to each of the questions as well as the survey itself are encouraged. The more information that is gathered will solidify where the Athletic Pep Band is currently and will help give direction for future studies. Your participation will be kept completely confidential. All submitted information will only be seen by the researcher and will be kept sealed in the Department of Music Education at The University of Alabama.

If you should have any questions or concerns about this project please contact:

Parker Denson
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The University of Alabama
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Tuscaloosa, AL 35487
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The University of Alabama IRB contact information: For questions about your rights as a research participant, please contact Ms. Tanta Myles, the University of Alabama Research Compliance Officer at 205-348-8461 or toll free at 1-877-820-3066.

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Athletic Pep Band Survey

1. Name of the Institution?*

2. Does your Institution have a position titled "Director of Athletic Bands?"

Yes

No

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Athletic Pep Band Survey

3. Please check the athletic events where the band is in service for HOME events.

	Do not have the Sport	Every Home Event	More than 5 Home Events	1 - 5 Home Events	No Home Events, but do have the sport	Travel for post season
Football	<input type="checkbox"/>	<input type="checkbox"/>				
Basketball (Men's)	<input type="checkbox"/>	<input type="checkbox"/>				
Basketball (Women's)	<input type="checkbox"/>	<input type="checkbox"/>				
Volleyball (Men's)	<input type="checkbox"/>	<input type="checkbox"/>				
Volleyball (Women's)	<input type="checkbox"/>	<input type="checkbox"/>				
Baseball	<input type="checkbox"/>	<input type="checkbox"/>				
Softball	<input type="checkbox"/>	<input type="checkbox"/>				
Soccer (Men's)	<input type="checkbox"/>	<input type="checkbox"/>				
Soccer (Women's)	<input type="checkbox"/>	<input type="checkbox"/>				
Wrestling	<input type="checkbox"/>	<input type="checkbox"/>				
Gymnastics (Men's)	<input type="checkbox"/>	<input type="checkbox"/>				
Gymnastics (Women's)	<input type="checkbox"/>	<input type="checkbox"/>				
Tennis (Men's)	<input type="checkbox"/>	<input type="checkbox"/>				
Tennis (Women's)	<input type="checkbox"/>	<input type="checkbox"/>				
Track & Field (Men's)	<input type="checkbox"/>	<input type="checkbox"/>				
Track & Field (Women's)	<input type="checkbox"/>	<input type="checkbox"/>				
Swimming & Diving (Men's)	<input type="checkbox"/>	<input type="checkbox"/>				
Swimming & Diving (Women's)	<input type="checkbox"/>	<input type="checkbox"/>				
Field Hockey (Men's)	<input type="checkbox"/>	<input type="checkbox"/>				
Field Hockey (Women's)	<input type="checkbox"/>	<input type="checkbox"/>				
Ice Hockey (Men's)	<input type="checkbox"/>	<input type="checkbox"/>				
Ice Hockey (Women's)	<input type="checkbox"/>	<input type="checkbox"/>				
Other	<input type="checkbox"/>	<input type="checkbox"/>				

Click to Go Back Click to Next Page



Athletic Pep Band Survey

4. Who is in charge of the Athletic Pep Bands?

-- Please Select --

5. Please check the primary conductor for the athletic events for the events listed below.

	Not Applicable	Director of Bands	Director of Athletic Bands	Associate Director of Bands	Assistant Director of Bands	Graduate Student	Undergraduate Student	Other
Football	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Basketball (Women's)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Basketball (Men's)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Volleyball (Women's)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Volleyball (Men's)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Softball	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Baseball	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Soccer (Women's)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Soccer (Men's)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Wrestling	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Gymnastics (Women's)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Gymnastics (Men's)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Tennis (Women's)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Tennis (Men's)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Track & Field (Women's)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Track & Field (Men's)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Swimming & Diving (Women's)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Swimming & Diving (Men's)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Field Hockey (Women's)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Field Hockey (Men's)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Ice Hockey (Women's)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Ice Hockey (Men's)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Other	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Click to Go Back

Click to Next Page

26%

Athletic Pep Band Survey

6. Does the conductor receive any of the following?

	Yes	No
Stipend	<input type="radio"/>	<input type="radio"/>
Load Credit	<input type="radio"/>	<input type="radio"/>
Other	<input type="radio"/>	<input type="radio"/>

7. Describe/Comment:

8. Approximately, how many students participate in the Athletic Pep Bands during the year?

	0	1-20	21-30	31 -50	51-75	76-99	100 and higher
Non-Music Majors	<input type="checkbox"/>						
Music Majors	<input type="checkbox"/>						
Non-Marching Band Members	<input type="checkbox"/>						
Total Students	<input type="checkbox"/>						

9. Is the Athletic Pep Band a regular course that students enroll in for credit?

- Yes
 No

10. If Yes, Describe/Comment: (i.e. # of credit hours, when and how often the class meets, type of grade)

11. If No, how do you staff this ensemble?

Click to Go Back

Click to Next Page

33%

Athletic Pep Band Survey

12. Do students receive a scholarship/stipend for performing in this ensemble?

- Yes
- No

13. If stipend/scholarships are provided, who funds them?

- Athletic Department
- Band Budget
- Students Activity Account
- Other 1
- Other 2

14. Do you receive funding of any kind from Athletics?

- Yes
- No

15. If Yes, Check any of the boxes that this could be used for.

- uniforms
- music
- scholarship/stipend
- props
- travel
- instruments
- other 1
- other 2

Click to Go Back

Click to Next Page

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 Take a look under the hood

Athletic Pep Band Survey

16. Do you have an audition/selection process for your Athletic Pep Bands?

- Yes
- No

17. Please describe/comment on this process.

18. Do you have a set instrumentation for your Athletic Pep Band?

- Yes
- No

19. Please select the instrumentation groups that best describe your standard pep band.

- Brass (trumpet, mellophone, trombone, baritone, and tuba)
- Woodwinds (flutes and clarinets)
- Saxophones
- Drum set
- Drum line
- Electronic Instrumentation
- other

Click to Go Back

Click to Next Page

46%

Athletic Pep Band Survey

20. If allowed by your conference at home events, do you use electric/amplified instruments?

- Yes
 No

21. Check all boxes that apply for music played during the Athletic Pep Band events.

	All Marching Band Stands Music	Some Marching Band Stands Music	Only Cheers and Traditional School Tunes (no stock charts)	No Marching Band Stand Music, Pep Band Tunes Only	A mixture Marching Band and Pep Band Tunes
Men's Basketball	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Women's Basketball	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Other 1	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Other 2	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Other 3	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

22. Identify your Athletic Pep Band Uniform Top that is worn most often

- No Officially Coordinated Shirt
 T-shirt (all the same)
 School affiliated shirt (not coordinated)
 Polo or collared shirt
 Jersey
 Rugby
 Button-down shirt and tie with blazer
 Other

Click to Go Back

Click to Next Page

53%

Athletic Pep Band Survey

23. Identify your Athletic Pep Band Uniform Bottom that is worn most often

- No Officially Coordinated Pant
- Khaki pants (all the same)
- Khaki pants (not coordinated)
- Denim Jeans (coordinated)
- Denim jeans (not coordinated)
- Wind suit
- Other

24. How are uniforms distributed to and collected from the band?

	Not applicable	Given to members and not returned for use	Checked out and returned at end of season	Members have to purchase	Other
Uniform Top	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Uniform Bottom	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Headwear	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Footwear	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Other	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

25. Do you have a game management system organized by the Athletic Department?

- Yes
- No

26. Describe/Comment:

Click to Go Back

Click to Next Page

60%

Athletic Pep Band Survey

General Pep Band Information

27. For athletic events where the band is present, who performs the National Anthem?

	Never	Sometimes	All the time
Band	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Vocalist	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Vocalist with the band	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Canned Recording	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Another group affiliated with the University	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Group or individual not affiliated with the University	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Other	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

28. Please answer Yes or No to the following questions.

	Yes	No
Does your Pep Band perform specific music for your dance team and/or cheerleaders?	<input type="radio"/>	<input type="radio"/>
Does the dance team and/or cheerleaders perform generic routines to varied selections which the band performs?	<input type="radio"/>	<input type="radio"/>
If the band is not playing, does the game management/marketing department, play "canned" (commercial recordings) music?	<input type="radio"/>	<input type="radio"/>
Does your game management/marketing department play "canned" music that is the same music as provided by the band?	<input type="radio"/>	<input type="radio"/>
Are there "canned" music selections used by the game management/marketing that could be performed by the band?	<input type="radio"/>	<input type="radio"/>

29. Do you have some type of videotron/board in your arena?

- Yes
- No

Click to Go Back

Click to Next Page

66%

Athletic Pep Band Survey

30. How much do marketing presentations affect performance time?

	Never	1 -2 times per game	3 or more times per game	We do not play during this time
Pregame	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Timeouts	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Halftime	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Post-game	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

31. Does game management provide the band director with a scripted protocol?

- Yes
- No
- Not applicable

32. Is there an Athletic Department official in charge of game management at each game AND in communication with the band director?

- Yes
- No
- Not Applicable

33. Describe/Comment:

Click to Go Back

Click to Next Page

73%

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Take a look under the hood

Athletic Pep Band Survey

This page will ask questions based on Game Management/Marketing Procedures.

34. Does the number of marketing presentations change from game to game?

- Yes
- No

35. Describe/Comment?

36. Does the pep band perform during marketing presentations? (i.e. t-shirt toss requires music from band)

- Yes
- No

37. Describe/Comment:

Click to Go Back

Click to Next Page

80%

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Take a look under the hood

Athletic Pep Band Survey

38. Over the past 4 years, how have pregame, halftime, and post-game performances been affected by game management/marketing presentations?

39. How important do you consider the Athletic Pep Bands in the following:

	0 - N/A	1 - Not important at all, very little consideration given	2 - Slightly important,	3 - Somewhat important, beneficial to organization	4 - Very important, one of the top in the organization
Overall band program	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Overall School of Music or Department of Music	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Overall Athletic support groups	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

40. Please rate your satisfaction with the following performance situations as related to the Athletic Pep Band

	N/A	Completely Dissatisfied	Slightly Dissatisfied	Somewhat Satisfied	Completely Satisfied
Performance length before athletic events	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Performance length during athletic events	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Performance length after athletic events	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Performance opportunities with other auxiliary groups (ex. cheerleaders, dance teams)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Musical repertoire performed by Athletic Pep Band	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Instrumentation at athletic events	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

41. Please give comments to any/all of the above performance opportunities

Click to Go Back

Click to Next Page

86%

Athletic Pep Band Survey

The following page will ask you questions about your opinion on the trends and changes made within collegiate sports/game management and athletic pep bands over the past few years. Please feel free to be as honest as you would like to be. Once again, these surveys are going to be kept confidential and the report will NOT identify specific organizations.

42. Please rate the following game management/marketing and Athletic Pep Band situations

	N/A	Completely dissatisfied	Somewhat dissatisfied	Somewhat satisfied	Completely satisfied
Preparation before season begins	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Creating overall game time atmosphere	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Time given to change scripted events	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Playing time in crucial timeouts	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Seating in the sporting facility	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

43. Please make comments on the above game management/marketing ratings.

44. How satisfied are you with the current organizational setup of your Athletic Pep Band?

completely dissatisfied
 somewhat dissatisfied, not organized well
 somewhat satisfied, multiple changes should be made
 mostly satisfied, some changed could be made/updated
 very satisfied, would not change anything

45. Please describe/comment:

46. Your opinion on Athletic Pep Bands and this survey is greatly appreciated. Please add any additional questions or concerns facing the Athletic Pep Band that were not mentioned above.

Click to Go Back

Click to Next Page

93%

Athletic Pep Band Survey

Optional Information

47. The following information is not required but if you would like to have the results from the survey, please fill out the information below.

First Name

Last Name

Title

Company Name

Street Address

Apt/Suite/Office

City

State

Postal Code

Email Address

Phone Number

Fax Number

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APPENDIX B

Comments - Stipend and Load Credit

1. *My University* is a school with a small liberal arts undergraduate program (960 students) from which the band is drawn. Because our bands are within the College of Arts and Sciences, the athletic operate as follows: The football band (*The Athletic Band*) is, in reality, the same unit as the Symphonic Winds, which is our concert band. This unit (approximately 60 members) performs for all home football games and is directed by the Director of Bands. The basketball band is a much smaller group (15 - 18 members), which is basically the jazz ensemble which plays for "select" basketball home games (both men's and women's). The students within this group are paid for each game and are directed by the Assistant Director of Bands (the director of the jazz ensemble). The directors of each group receives load credit for the concert band and/or the jazz ensemble. No additional load credit or stipend is received. Scholarships are not given explicitly for members of either "pep" band. The two above groups receive scholarships for playing in the concert band and jazz ensemble only. Concert band members "understand" that the *[Deleted]* Athletic Band is a part of their commitment when enrolling in concert band for the fall term. (Edited to protect respondent identification)
2. Stipend is for one additional week in August for band camp.
3. For marching band the Director of Bands receives a stipend an the courses are on their course load. For basketball pep band an adjunct faculty member directs the ensemble and receives payment for the section of that class in the fall and the spring.
4. Graduate teaching assistant's get a salary. This is one of their responsibilities.
5. Director of Bands receives 3.5 hours load credit for Marching Band/Marching Band Activities. Associate Director receives 2 hours load credit for Marching band and 1.5 hours for Basketball Pep Band
6. Basketball Band receives 1 CU while Marching Band receives 4 CU's No stipends
7. Pep Band accounts for part of my responsibilities, which also include directing the Symphonic Band and the Jazz Ensemble.
8. My position is a full-time faculty position - Assistant Professor/Director of University Bands. One of my responsibilities is to direct the University Pep Band. As part of my salary, I am paid to do this job. I have a pep band class as part of my academic faculty load.
9. \$1750 for conducting and administrating the basketball pep bands.
10. Our students have the option to take Marching Band (fall) for 0 or 1 credit. In the spring they can take pep band for 0 or 1 credit. The ensembles do factor in to faculty load.
11. Student Conductor handles all. Director oversees.

12. I receive a summer stipend to cover preparation work for marching band.
13. The graduate student receives stipend.
14. Director of Athletic Bands gets load credit. Graduate Assistants get stipends and tuition waivers.
15. Don't really have to women bball--I like the sport
16. Our undergrad drum majors do the bulk of game day conducting for our football games - but as Dir of Athletic bands - I have overall responsibility and am in charge of rehearsals etc. These same drum majors also do the bulk of conducting for the BB and VB games. I do some - but they do the lion's share.
17. Part of the job.
18. I am in charge of all bands. No compensation for any of them. Just part of my salary.
19. Part of responsibilities tied in with assistantship.
20. #5. Assistant Marching Band Director does women's basketball (I checked other). For the sports that we play 1 time a season the Director of Athletic Bands, Asst. Marching Band Director, and 2 Marching Band Grad Asst. (1 PhD, 1 Masters) divide the games up.
21. I do have an alum who often conducts the Gymnastics Band. I also sometimes have a Grad Assistant that can conduct some of the volleyball and women's basketball games.
22. Marching band for football games is given more credit for load credit. Same for spring basketball games.
23. I get 25% load credit for teaching athletic bands and administration. the other 75% is for teaching academic courses and applied tuba, euphonium. Silly! I was hired as a band director, but I am only evaluated on the "other stuff."
24. The Pep Band is a .5 hour course for which I receive 1.5 hours of load credit
25. Director of Bands receives an extra month's salary in addition to 10-month salary base for marching band preparation in July/August.
26. Load credit for Marching Band Stipend for Basketball Bands
27. The Associate Director of Bands who directs the marching band gets load credit along with the Assistant Director of Bands for marching band. The Pep Bands are still not deemed worthy enough for an extra stipend or load credit for the Assistant Director of Bands.
28. Marching band is a 1-credit class for which receive 6 load credits.
29. Director of Bands has "bands" listed at 50% load, this includes all football and basketball
30. Athletic bands are extracurricular at *[Deleted]*. (Edited to protect respondent identification)
31. No
32. Part of job description for ADOB/DOAB Part of TA Stipend for GTA Part of Leadership position for Undergrad/DM

33. I get release time for football in the fall which is basically a lighter course load.
34. My Job is to direct the sports Bands and the concert band PLUS 3 hours per semester as assigned by the Chair.
35. Both the Director of Athletic Bands (Associate Director of Bands) and Associate Director of Athletic Bands (Assistant Director of Bands) receive load credit and a summer stipend.
36. The director of bands receives load credit for marching band. While technically not load credit, the Assistant Director of Bands takes a lighter load in the Spring due to basketball band.
37. GTA full tuition remission and stipend.
38. The Associate Director of Bands/Director of Athletic Bands is a salaried position with a renewable contract (currently 3-year). The marching band counts for 6 hours of load in the fall and the pep band counts for 3 hours of load in the spring.
39. Students receive \$20 per game. Directors do not.
40. If any of the bands (including pep bands that perform out in the community) are conducted by the undergraduates (generally Drum Majors) then they will get paid a stipend. The Director of Athletic Bands and GTA's do not receive a stipend.
41. marching band (Director of Bands) in load credit. basketball (men's) (Assistant Director) gets stipend
42. The Director of the Pep Band at *[Deleted]* is the Clarinet Instructor at the university. The Load Credit received for teaching/conducting Pep Band is 1/3 (7 credits) of the total teaching load for the university. (Edited to protect respondent identification)
43. Marching band is 6 load hours Pep-band is considered a service
44. Athletic Bands are 1/2 my load in the fall semester and 1/2 my load (when concert band is included) in the spring semester. This equals the amount of time I am in rehearsals with the various ensembles. I receive no administrative load credit for the athletic bands and no additional load or compensation for weekends. I am on 10 month contract to prepare for and teach band camp the week before school starts.
45. Pep Band is a one credit class and I receive 2 load hours as the instructor.

APPENDIX C

Comments - Class and Ensemble Staffing

1. One credit hour received, one rehearsal at beginning of semester then just performances at games, grades based on attendance and preparation
2. 1 Credit hour for Marching Band Tuesday - Friday 3:30 - 5 PM 10 performances per season 1 Credit hour for Basketball Band Friday 4 PM 41 performances per season
3. 1 credit. 3 rehearsals, then each student is responsible for 12 services (app. 42 hours)
4. 1 hr. credit Football-Rehearsal T, Th, F 4-6pm Basketball-Rehearsal Th 4-6pm Both receive letter grades
5. 1 or 0 credits (to stop overloading on credit hours) Tuesday nights 7-9 for pep band T, Th 7-9 and Sat 8-9 (game day) for marching band A-F
6. 1 credit hour. The band rehearses 5-10 times during the semester and meets to discuss travel arrangements for the post season. Other than that, the students are required to attend 20-30 events throughout the year. They also receive a monetary stipend from the athletic department.
7. Our pep band only plays at basketball games and they can receive one credit for the Fall II section and one credit for the Spring I section. Students can also participate without enrolling in the course but they must abide by all rules on the syllabus just as if they were enrolled.
8. 1 credit hour meets once a week for 2 hours
9. 1 rehearsal per week and 1 hour credit Students receive the grade of A-F based on attendance and performance
10. Athletic Department
11. Students enroll for a "zero hour" course. Class meets four times before the first game, then only at game time. Students receive a pass/fail grade and a stipend.
12. They have the option to register for either 0 or 1 credit hour. The grade is based on a standard grading scale of F - A. While the pep band has a regularly scheduled class time two days a week for an hour, rehearsals take place outside of that time in the basketball arena and prior to the seasons starting.
13. One credit, one weekly 90-minute rehearsal.
14. 0 credit; meets 4hrs week
15. Students get 1 hour of credit for the course. The class meets twice a week for 2 hours each class. The class is a pass/fail course.

16. There are two Basketball Bands that split the men's and women's games. Basketball Band is a class for 1 hour, and rehearses two hours a week during basketball season starting in January. Everyone receives a letter grade for the class.
17. Marching Band - 2 hours of credit Volleyball band - 1 hour of credit Men's Basketball - 1 hour credit Women's Basketball - 1 hour credit Marching band - every day volleyball band - 1 rehearsal per week Men's basketball - 2 rehearsals per semester Women's basketball - 2 rehearsals per semester
18. 1 credit hour in the spring semester; meets 1 day/week until bb season is over
19. 0 or 1 credit hour. We meet when we can, usually 2-3 times in the spring semester outside of performances.
20. Yes, but only for the fall semester when marching band is offered as a class. Students receive 1 credit hour. The instructor receives 3 load credits (out of 12). We have a 1 week band camp prior to the start of classes and then meet M, W, & F for 80 minutes each day. Obviously on game days, we meet for much more time, approximately 6 hours.
21. only in the spring. The fall pep band performances are done by the four pep bands set up through the marching band 3 hours load credit, like one class meets every Friday afternoon in addition to the performances for men's and women's basketball games
22. 1 credit hour / Meets 50 minutes once per week / regular letter grade / spring semester
23. 1 credit hour for seven events 2 credit hours for twelve events One night a week rehearsal
24. A-N 2 credits 1 hr. rehearsal per week
25. 1 Credit, one rehearsal per week
26. Marching Band for credit 0-1 M-Thr 3:00-4:30 Basketball Pep band no credit
27. 1 credit hour. Is either marching or pep band, depending on season. Letter grades A-F. Class meets twice a week.
28. One (1) credit hour and meets for rehearsals as needed and scheduled events. Grade based on attendance.
29. Fall Quarter - Marching Band 2 hours credit, practice 4-6 daily Athletic Band - 2 hours credit, practice 1 x a week for 1.5 hrs Winter Quarter - Athletic Band, 2 hrs credit, practice 4-5:30 twice a week. Band is divided into 3 groups and each group plays for 1/3 mbb, 1/3wbb, 1/3mih. Voluntary groups for other sports Spring Quarter - Athletic Band, 2 hr credit, practice 4-5:30 twice weekly.
30. Fall: Marching Band one or two credits, meets three times a week, plays all home games, one away game and a bowl *[Deleted]* Pep Band--28 piece group auditioned from the marching band that plays for volleyball and basketball in the fall Winter: Pep Band one credit, meets once a week, plus one or two games a week *[Deleted]* Pep Band--28 piece group auditioned from the marching band that plays for basketball in the winter and travels to tournaments Spring: *[Deleted]* Pep Band--28 piece group auditioned from the marching band that plays for the spring football game and other events *The pep band* is a year-long commitment and students receive a \$650 scholarship from the Athletic Department. No credit for Gymnastics Band. All students who play in the *[Deleted]* Marching Band receive a small stipend from Student government. (Edited to protect

respondent identification)

31. Marching Band - 1 cr., 4 times/week Fall Athletic Band - 1 cr., 1 time/week Basketball Pep Band - 1 cr., 1 time/week
32. .5 hour credit, the class meets for 6-7 days before classes begin in August, 5-6 hours/day. Generally, there are no rehearsals outside of this time, except occasional brush-up rehearsals. We do not march - only a stand-band.
33. Marching Band- receives 1 hour credit. also satisfies university-wide humanities credit for all majors...marching band meets M-F 4-5PM. Basketball Bands do not receive academic credit...students are paid through athletic dept. Assoc. Director of Bands conducts this group.
34. Marching Band 1 hr. credit MWF A-F
35. The only pep band we have is the marching band.
36. Marching band, 2 credits, 5 days a week Basketball bands are not for credit
37. Students can register for 1 or 0 hours of credit. Letter grade. M-F 4-5 T-R 3:30-5. Students who receive a stipend must register but can register for 0 credit. Music majors are required to be in the marching band and must register for 1 hr.
38. 1 hour credit meets as needed games considered classroom responsibility grade: A - F (letter)
39. It has not been in the past, but will be this upcoming spring. - Class meeting times are 2 rehearsals per month and games. 2 credit hours Grade A-F (attendance based)
40. 2 credits and we meet Mondays for 2 hours, Wednesday and Thursday for an hour.
41. 1 credit hour - part of year long band class.
42. Grades (based primarily on attendance), 1 credit, rehearses during marching band reh time after Thanksgiving and a few evening rehearsals in the spring.
43. The Basketball Bands are a class for the spring that runs Nov-March. We have occasional rehearsals (off days at the end of marching band season) and they have an assigned rehearsal time in the spring. These are as needed. Grade is based on attendance and is worth one credit. In the fall, the marching band is divided into three groups which does the events outside of games, pep rallies, etc. This is a part of the requirements for marching band. Marching band gets two credits in the fall and grade is determined mainly by attendance.
44. Pep Band 0-1 credit per semester Fall and Spring One rehearsal a week for 2 hours 23 games per semester not including play offs Marching Band 0-1 credit Fall only 3 days a week 80 minutes each rehearsal plus 5 home games and local parades etc total of 10-12 events a semester
45. Marching Band-2 academic credits for 8 hours of rehearsal per week plus game days Basketball Pep Band-1 academic credit for all Men's and Women's home games
46. Class Meetings: once a week Credit: 1 hour Grade: A-E, P or F (depending) Location: *Edited to protect respondent identification.*
47. 1 Credit hour applied to spring semester. This credit is tuition-reimbursed to the student. Grade is A-F.

48. 1 credit hour. Meets once a week for 1 1/2 hours during Sept.-Oct. Grade based mainly on participation level.
49. Students get a letter grade for their choice of 0 or 1 credit. In the fall, the class meets 2-3 times in lieu of marching band rehearsal. In the spring, the class meets Monday nights for about 6 weeks.
50. 1 credit hour meets 2 hours per week during spring semester is part of marching band in fall semester (which is a one hour course that meets 6 hours per week)
51. 0-1 credits during the Spring semester. 5 or 6 two-hour rehearsals in the fall semester. Band members are required to go to about half of the total games (about 15 out of about 30 total men's and women's basketball games) to receive an "A" in the course.
52. 1-3, 2 rehearsals then games only, A-F
53. 1 credit hour (ensemble credit) in Fall for marching band and 1 credit in Spring Semester for basketball pep band
54. 1 credit hour... very few rehearsals
55. One credit hour for 4 hours of rehearsal
56. 1 credit. . . One - two rehearsals preceding the season, then just play the games.
57. It is optional to sign up for Pep Band as a credit course. If enrolled, it is 1 or 2 credits. The credit does not count for any general education requirement. 1 credit = 6 pre-season rehearsals attended and 10 games attended 2 credits = 6 pre-season rehearsals attended and 20 games attended. Course is Pass/Fail based on attendance & participation.
58. Marching band is a 1 credit hour class which meets on M, W, and F from 4:00 - 5:50. Basketball pep-band is not a class.
59. .5 credit hour in the spring; meets from the beginning of the semester until spring break; class meets once a week for 90 minutes.
60. The band receives one elective credit and meets at the beginning of the season. Usually we take three marching band rehearsal periods to learn our book.
61. 1 hour credit meets during spring semester only 1:15 minute rehearsal on Monday evenings until basketball season is over.
62. The students are paid from a budget set up for the ensemble.
63. Marching Band Director is Assistant Director of Bands Pep Band Director is outside consultant
64. volunteer
65. Audition for a paid ensemble.
66. I am not sure I understand this question. Our pep band (which only plays for basketball games, as the marching band plays for football) is an open group for all who wish to play.
67. This ensemble is staffed out of the regular band ensemble; we have no separate course for Athletic Band.

68. Student decided to become a part of the band and this is what the band does.
69. The band program consists of nearly 80 students total. The band is then divided into two pep bands, who alternate for game performances.
70. Each student is paid for each service (game) between \$20 -\$25.
71. Volunteers
72. some students receive an ensemble stipend that requires their participation for some events; other times the performance is required for all band students in their syllabus
73. Graduate Assistants conduct (part of their assistantship) Assistant Director conducts (part of the job description)
74. Volunteer; small scholarship for most senior members.
75. Volunteers that are paid \$20 per game to play.
76. Pep Bands are staffed through competitive audition. Only members of the marching band are eligible for pep band membership.
77. The students sign up and are paid a stipend for the season.
78. a small stipend travel to NCAA and *Conference* championships are good recruiters Kids like BBall. (Edited to protect respondent identification)
79. Undergrad students conduct and grad students help me with administration/music selection etc.
80. The basketball pep band is paid. Marching band required for music majors also required if you get a band scholarship
81. Contracted Student Employment
82. Graduate assistants
83. This ensemble is voluntary depending on student class schedule.
84. Audition process
85. We have a set instrumentation and we have the students volunteer for those positions. Then the groups is chosen from that. Students are alerted to who the substitutes are in case they are not able to be at a performance.
86. no class... they just show up to games and play. 2 rehearsals are held after football season during marching band time slot
87. no credit, only 2 rehearsals. The students are paid \$25 per game.
88. We have a stipend for Pep Band, and students line up for it. We do have rehearsals, but there is no enrollment and no credit.
89. At *respondents university*, we staff the (Edited to protect respondent identification) Basketball Pep Bands through auditions and have 58 separate members in each group. The instrumentation is as

follows: 2 PIC, 2 ASX, 1 TSX, 1 BSX, 6 TPT, 4 MELLO, 5 TBN, 2 BAR, 3 TUBA, 2 PERC

90. If there was to be a pep band, then it would be volunteer and the band directors would be group sponsors.
91. Director of Athletic Bands
92. Each player in marching band and concert band is required to participate in a certain number of games.
93. Part of Director of bands duties as well as graduate assistants.
94. Members of the marching band form pep bands at athletic events depending upon their availability.
95. Volunteer students.
96. Auditions prior to start of season.
97. Pep bands are made up of students from the marching band, generally by audition for the basketball bands, and by volunteer for the others.
98. The scholarship for the ensemble attracts more than enough students to fill our ensemble.
99. Basketball band members receive an extra \$250 for the spring semester.
100. Scholarships for every student that participates.
101. Director of Bands is paid a stipend to coordinate/conduct the ensemble. Music Education students conduct at some games to gain experience.
102. Students are auditioned in a competitive audition process. Only students in the marching band are eligible for the pep bands. Those who win a position in the pep bands receive a very generous scholarship.
103. Auditioned group, each student accepted is hired as a "casual employee" and receives \$25.00 per event.
104. By athletic "pep band," if you are referring to any athletic-oriented ensemble that performs at any sporting event other than football as well as "run-out" gigs, then they are staffed 100% from membership within the marching band.
105. There is also a \$150 stipend per student for basketball band
106. Auditions are played for the basketball pep-band. Students must participate in the marching band to be considered / eligible.
107. Dir and Asst Dir, Grad Asst
108. Volunteer members audition to be a member of the pep band that is used only for Men's Basketball.

APPENDIX D

Comments - Auditions

1. Scholarship Audition similar to All-State audition process. Basketball Band audition on basketball band music.
2. Only brass and percussion students from the marching band are eligible. They perform 2 prepared pieces from their marching band repertoire plus sight reading. Auditions take place in late September and we usually turn away a number of students on each instrument. After brass auditions, drumset players have a separate audition date where they play 2 prepared selections and cheers with the full band.
3. There is a core group of 30-40 members who are auditioned and assigned to be at every game. The pool of 100+ can participate and sub for the core group and are only paid for 2-3 games per season they are assigned and if they are subbing for one of the core members
4. every student plays a short audition for the director, or graduate assistants.
5. 2 Scales Chromatic Scale Prepared Piece (director selection) Sight Reading
6. Placement of parts only
7. Scales and selections from the Pep Band book. There is a core group of 15 students that are paid. Others may play if they wish.
8. The students play the fight song, alma mater, and a prepared pep band piece for the director. The top 60 students based on instrumentation earn the opportunity to travel to the postseason events and also the stipend. The students who fall out of that range have the opportunity to play at home events but not to get paid or travel. However they do accrue seniority for postseason travel.
9. Yes, at the beginning of the basketball season there is an audition. Everyone gets in but it helps determine the tournament band.
10. It is based on the audition for the Wind Ensemble
11. Auditions take place in October. Consist of prepared pieces, scales, and sight reading
12. Students audition for the band, although most students who audition are selected.
13. 2 Major Scales Chromatic Scale to demonstrate Range Prepared Concert Excerpt Sight Reading Excerpt
14. Music scores from our Marching (Edited to protect respondent identification) auditions are used for pep band selection. If they did not audition for the Marching (Edited to protect respondent identification), a similar audition is used.

15. Scales, prepared etude, sight-reading, improvisation
16. Open to all
17. At the beginning of the year students interested in joining play for the Director and Assistant Director of Bands. They need to have a minimum ability to be able to be in the band.
18. Students audition to join the band program. From there they are assigned bands. Incoming students audition for the overall band program. Upon selection, they learn what level of scholarship they will receive and which pep band they are assigned to.
19. There is a 10 minute audition for the Basketball Bands. Those who have been in the ensemble before keep their spot if their performances and attendance have been good.
20. Must be in the marching band to participate in the basketball, soccer, volleyball bands.
21. Open to those students in wind ensemble and jazz band. I take the best players (according to placement in ensemble) that show an interest in being in pep band
22. We audition the Volleyball band (must be in the marching band). We provide a small stipend for this through the University Bands' budget. Other pep bands are auditioned as well, but mostly for chair placement.
23. Quick play audition
24. I listen to new students interested in enrolling for marching band. This is just so I can place them individually on parts that are appropriate to their abilities/strengths.
25. Individual audition process
26. Selected from membership of Marching Band: Availability, Instrumentation, Seniority
27. As student band enrollment increases, an audition process will be held.
28. They each have to play to get in. We have auditions during November.
29. Auditions are held in conjunction with auditions for the spring concert bands. There is a single audition, with the student declaring his intent to be considered for pep band, concert band, or both. Only members of the marching band are eligible for pep band membership. When we audition for concert band placement, students indicate if they are interested in being considered for the pep bands. We choose from those auditions.
30. We audition our pep band based on the instrumentation and size of a big band (jazz). Students audition for a spot in the sax, trb, trpt, or rhythm sections.
31. Placement based on seniority, instrumentation, and balancing the strength of our 3 groups.
32. Sight reading - sound
33. A brief playing / sight reading audition on materials from the Marching Band Book. Audition for the Graduate Assistant - input from Director of Bands for final assignments.
34. Enrollment is open. The only "audition" is for placement on parts. Encourage kids that were cut from Marching Band tryouts to play in Athletic Bands to improve skills.

35. Play prepared piece
36. Not yet, but we probably will for next year. We have 215 in the Marching Band this year and will put a cap on it at 240 next year. Not sure yet how we will handle auditions.
37. Volunteers are taken and then the instrumentation is taken from that group.
38. Marching Band membership is by audition. All other athletic bands are non-audition
39. I audition for a set instrumentation
40. Play one memorized piece and sight read another. we only rehearse twice, so reading ability is crucial.
41. Open to general student population
42. Students auditioned with selected excerpts from existing pep band books...
43. All members must Audition
44. Volunteers sign up (or are recruited) from the Marching Band. It is rare that we have members of the Basketball Pep Band that were not in Marching Band
45. The winds have to play a short prepared tune out of the Pep Band book (a more difficult selection) and a short sight reading piece. Percussion has to audition on drum set; perform a prepared tune from a recording and demonstrate several different styles/feels (i.e., rock, Latin, swing, funk, disco, etc.)
46. Students audition for the paid positions. If they do not get a paid position, they can still play in the band.
47. Sight reading selections of basketball band book
48. Same as marching band. Students may send a recording, or audition in person. Scales and sight-reading.
49. Students are asked to play a prepared piece, sight read, and play some scales.
50. Basic audition. Nothing out of the ordinary.
51. We listen to everyone play a prepared piece and do sight reading.
52. All band students audition 2 times a year. Normal tryout routine. We divide the concert/marching band into 4 groups for women's games and 2 for men's games. About 15 performances for each student.
53. Scales/Sight-reading.
54. The play the fight song (memorized) and sight reading. For the DOAB only.
55. Prerequisite: membership and successful completion of the fall term as a member of the marching band. Audition is based on a brief sight reading excerpt and the fight song.
56. Audition for spring ensembles all have the same, one audition.
57. We have an audition process for our Basketball band. Due to the limited number of scholarships available, we must restrict the number of students who are able to participate. The audition consists of

playing the Fight Song, Alma Mater, and sight reading a piece that is in a similar style to the charts that we perform on a regular basis.

58. Chair Placement only
59. Marching Band - music audition during Summer Orientation Athletic Bands - music audition during the fall term
60. Students fill out an application form for basketball bands. Traveling pep bands for football season are done on a volunteer basis.
61. Students audition in October. Students are then placed in either men's band (limited seats) or women's band (unlimited instrumentation).
62. Play a selection from the normal repertoire and a short sight-reading piece.
63. Wind players play a major scale 2 octaves, sight read, and play a fight song from memory. Rhythm players play a solo and sight read.
64. Students play scales and the Fight Song. The band is broken into A and B bands according to even instrumentation and even playing ability.
65. Music from one of the secondary halftime shows is used for the audition. The audition must be played from memory. This ensures that the students work to learn the secondary show music from memory quickly.
66. Students audition in October for basketball pep bands. Students must also audition during band camp for marching band (mostly for placement purposes)
67. Sight reading and solo excerpts.
68. Consists of scale requirements and excerpts from music performed in the fall with the marching band.
69. Sight reading. . . about 10 students are cut each year
70. Out of the Pep Band's \$8,000 budget, we choose to pay 2 lead trumpets (Music Majors) and 2-3 drum-set players (Music Majors) to keep the band's sound quality high. These positions are by audition. Every other member of the band is non-audition.
71. Only students auditioning for the color guard are not automatically accepted. All others (including percussion) are given a spot in the marching band. The only additional audition is performed for the section leaders for part assignment.
72. Students audition to make the 75 person roster.
73. We have a musical audition to select 20 scholarship members. These members play all games. Other members may play all of these games or an annually established minimum.
74. We audition all students for marching band and use the same audition to select the stipend members for the pep bands.

APPENDIX E

Comments -Game Management

1. Assistant AD for Marketing prepares game script and distributes. Script indicates promotions, PAs, band, dance team, etc. for time outs and halftime. Radios are also used at games. Assistant AD, band, cheerleaders, and operations communicate as needed.
2. Athletic Marketing runs game management in-game. Athletic Director in charge of facilities runs seasonal game management.
3. We have a script to follow and someone from the band staff must wear a headset.
4. Band performs pre-game, time outs, halftime, and post-game.
5. Athletics provides script for games
6. Game director gives instructions by headset.
7. Athletic Marketing
8. Script used to indicate various time outs and who is primary.
9. Walkie talkies.
10. We work together with a script and headsets that connect the game manager with the band, dj, camera people, marketing people, etc.
11. Instructions/details are provided at weekly meetings for football and at season beginning/games for basketball. We are always provided with contacts, timelines, and special events for each game.
12. Marketing department determines the script.
13. Run by the sports marketing department
14. We have game scripts that are given to me before each game as to when we play as opposed to any reads or marketing events
15. Primarily through Athletics marketing.
16. We receive a script from Marketing and are on head set with them.
17. They have a producer for the games who decides when the band should play and when a video will be played.
18. For women's volleyball pre-game, we play only when the opposing team is on the floor for warm-ups. During the game, we alternate with the dance team (when they dance to a CD). If the other

team's band is present, we alternate playing.

19. The marketing department provides a script for each game. I am able to have input into when the band plays and can make suggestions as to how to split time between pep band and "canned" music. However, this is being balanced with sponsor needs and in-game situations.
20. Typical marketing system...someone who coordinates the jumbo tv and audio.
21. Script
22. The person in charge of this works closely with me. As of right now there are no problems.
23. The athletic marketing department controls when the band plays.
24. 2 coordinators.
25. Run by our sports marketing director. We are told when we can play and for how long Our pep band plays less than any band that I know
26. Script is prepared for each contest
27. I work with a game "producer." We run off of a script which provides a timeline for events.
Football: We play primarily on defensive series and select time outs Basketball: We play at select time outs and before the game Hockey: We alternate stops in plays and after certain in-game triggers
28. Our Athletic Marketing takes care of this.
29. A script/media time out events schedule is distributed prior to the game. Marketing person and DJ are located beside the band. We coordinate timeouts during the game and also through a timing sheet distributed before each game.
30. Very strict
31. We get a game script before every FB and BB game.
32. Meet weekly for each sport. Receive a complete script for game.
33. Headset - wait for PAs to finish, then band plays
34. I meet weekly with other athletics folks to talk about game flow.
35. Game day administration meetings include Athletic dept, me, cheer coach, dance coach, vending people, police, etc
36. Pre-season meetings with athletic directors, police, food services, band, etc. game day admin meeting
37. Currently in development
38. Director of Marketing controls game management...ie. TO's, halftime etc
39. All events coordinated through Athletics and Band Area

40. Informal; done by Athletic Foundation
41. Scripted by the Game Operations Manager.
42. Chaos mostly
43. They control everything, and marketing has taken over in-game activities.
44. I receive a game "script" before every game that we are asked to follow. Sometimes that happens and sometimes it doesn't. For the most part we follow the script. The Director of Promotions in Athletics is responsible for developing the script.
45. We follow a script!
46. Game Management has specific employees who are assigned to specific sports overseeing them and serving as a liaison to the marching band/pep bands.
47. It's a script that most other schools of our size have. Describes the "when and the what" from pregame to the end of the game.
48. In the past - Steal from NBA and let the band play twice a game Now - much better -we had to train them, but now we are much more involved in atmosphere
49. We communicate by headset during the game. We also have a script that we follow.
50. We are on headphones with the game manager.
51. Marketing dept/band director/cheer coach/dance coach on headset throughout the game.
52. We play in short breaks. Long breaks start with 30 sec. read/promo/commercial and we have remaining time.
53. Script based on promotions/pas needed, etc. The band gets ample time to play, and does not have to compete with canned music.
54. For basketball, we get a game schedule with cheer/dance team/band/promotions schedule.
55. My Contact is marketing and we work together to make sure all needs get met at games.
56. Sports Marketing runs all home athletic events
57. Marketing Department Game Operations Department
58. There is a marketing representative that coordinates all PA announcements, video presentations, and band/cheer performance.
59. Person in charge of writing the script for each game (football, basketball and volleyball)
60. Coordination via headset of band, cheer, video, and audio
61. The DJs coordinate who goes when, but at hockey games, we rotate: PA, Band, DJ
62. The game management team for marketing includes a production manager (coordinates video and marketing) and myself (coordinating all live talent)

63. Scripted timeouts; radio headsets for other timeout decisions
64. The marketing staff script every event, including a substantial number of corporate promotions.
65. Marketing & Event Management
66. We are heavily scripted... it works very well.
67. Designated staff member from athletic department's marketing dept will be on a headset during V-ball and B-ball games instructing us as to when to play and how long to play. During football season it is the head of the production company.
68. A team of employees from the Athletic Department coordinate via headset during all basketball games. They issue orders regarding when to play during a time-out, upcoming promotions, etc.
69. We meet weekly to discuss the athletic events for the week. I am able to give input, but final decisions are in the hands of the athletic dept. We do have a good working relationship, so this helps.
70. Marketing person in charge and we follow a script
71. Our Marketing Department scripts the game breaks and how we interplay with video spots and ads.
72. Sports Marketing provides a script for each game that includes all PA announcements, video board material, advertisements, what happens at each timeout, etc.
73. Script with headsets to coordinate media time outs

APPENDIX F

Comments - Marketing Presentations and Pep Band Involvement

1. Our present marketing plan includes selling every second prior, during, and after any athletic event. We STOP PLAY DURING FOOTBALL GAMES for presentations and commercials -- I don't even see how that is legal, or why the opposing team doesn't complain.
2. More marketing and announcements for bigger, televised games.
3. Most "marketing" presentations deal DIRECTLY with *[Deleted]* University and their departments (athletic hall of fame inductees, graduating senior introductions (athletic teams, band, etc). (Edited to protect respondent identification)
4. Our marketing department has not really taken much away from the band. We are integrated into the atmosphere and marketing very well.
5. We split timeouts for basketball and 2 timeouts in each half are for promotion activities and the other 2 go to the band/cheerleaders.
6. We play on cue...
7. The number of marketing presentations depends on sponsors for each game. The more important the game, the more sponsors we may have. The marketing department tries to limit the number of sponsors, but it is hard to do.
8. Depending on the season and the number of sponsorships/commercials, etc...
9. Depends on the sport.
10. We have many presentations and pa reads and video promotions
11. Content may change but number seems to remain the same
12. Some games draw more commercial advertisements than others. Additionally, some games have promotions to get attendance up when the game would normally be a weak draw.
13. Only slight variations
14. They try to keep scripts as consistent as they can, sometimes it is not possible.
15. It is band only during the game. Never any canned music, etc.
16. Varies
17. Sometimes non-conference games have more commercials from time-to-time. We end up playing more at conference and tournament games.

18. The bigger the game or the larger the crowd, the more advertisements.
19. Depends on who is being honored at halftime or pregame or the stature of the game. More important games typically involve more presentations.
20. For the most part they stay the same from game to game.
21. Depends on how many they sell I guess.
22. Whatever they can sell!
23. Our standard script is pretty predictable.
24. We are in a constant battle to limit the number of promotions. I continually remind them of the expense and value of the pep band and having times when they do not play is a waste. They are receptive and limit promotions, but they need constant feedback because if I didn't, they would get carried away.
25. Depends on importance of game/crowd size
26. We are extremely fortunate that advertising is not allowed in the Big House so there are never any marketing presentations. BB and Hockey: minimal
27. Only if games have specific sponsorship
28. After preseason, most everything is in place with the exception of special recognitions.
29. Depending on the game and time of year there will be more or less marketing elements we must run
30. More important/better attended games=more marketing/promos
31. There are always a substantial number of marketing presentations, and fairly consistent in number throughout any particular season. The overall number has increased in recent years.
32. Very consistent from game to game
33. too many
34. What changes is the length of presentations but we can generally count on having a marketing presentation in practically every timeout during men's basketball and a great majority of the timeouts during women's basketball and volleyball games.
35. The game script is fairly consistent for conference games during the year, but there are usually minor changes game-to-game.
36. We have a set routine, but if there is a special presentation, it is put into the 'script.'
37. Our marketing department has a fairly standard formula for managing timeouts and pregame.
38. Some promotions involve a brief PA announcement followed by music from the band, e.g. t-shirt toss
39. Smile Cam (a dental commercial) t-shirt toss
40. We perform for some but not all promotions. We always play for t-shirt toss, but do not play for dance

cam or shoot out contests, etc...

41. But only on RARE OCCASIONS!
42. We only play during some of these presentations. ie. "Kiss-me-cam"
43. We do not want to
44. Sometimes if there are shirt toss, etc. activities we will play music while activity is going on.
45. Too much talking. They never ask for background music. Sometimes they use canned music.
46. Generally, no. They do these spots with canned music.
47. We play the same music we would play during these timeouts if there were no promotions taking place.
48. Varies...mostly t-shirt tosses the band will play. Sometime we do not.
49. Sometimes
50. Sometimes
51. Not usually they normally play canned music
52. No button for sometimes. It is an evolving relationship. I have been somewhat successful at highlighting the opportunities where we can offer musical underscoring for a promotion
53. T-shirt toss/cannon Pizza give-a-way Kissing Cam
54. We play except when someone is speaking over the sound system.
55. Occasionally we play during a presentation - usually right after they are done talking etc.
56. Only when there is no voice-over
57. Usually band plays during promotions
58. Very rarely, but we have been asked to play as T-shirts and prizes were distributed by the cheer and pom squads.
59. On occasion they will use our recorded music for mktg presentations.
60. We do not play during all of the promotions. The ones we do, I was given because I asked for more time and canned music was used.
61. At gymnastics meets, the band performs during the tee shirt throw, etc.
62. The marketing dept. finds lots of things to do while the band performs. Sometimes I get in on the marketing t-shirt toss-type things and run around doing that stuff for fun.
63. Sometimes - it has gotten better and better.
64. For some events like a t-shirt toss, yes. But not over general promotions.

65. Mostly this happens on top of music the band is already playing.
66. Again, depends on importance of game/crowd size
67. As a stinger.
68. We use the band as a soundtrack as much as possible (highlights, shirt tosses, etc.)
69. T-shirt toss, relay races.
70. They prefer canned music
71. They usually use no music or employ canned music.
72. Seldom
73. Typically no. Occasionally, yes.
74. For about 25% of marketing promotions, the pep band will play during the promotion. The rest of the time, the band waits until after the promotion and is given the remaining time to play.
75. T shirt toss, Pepsi Fan Cam, other fan cam type presentations.
76. Not for every presentation but where we can provide appropriate selections.

APPENDIX G

Comments - Coordination With Game Management

1. Script provided before each game. Communication occurs through radio contact.
2. Director of Athletic Marketing on headset
3. Marketing official wears a headset as does a band staff member.
4. We are small enough that the Athletic Director coordinates directly with the Director of Bands on band performance options and other scheduled halftime "introductions, etc.
5. Our Operations Coordinator is on the headset with our Athletics liaison.
6. Our relationship is great. They are always open to ideas and like us to play as much as we want to.
7. There is always an assistant athletic official or athletic staff member coordinated with each sport that we keep in touch with.
8. We use headsets at football and basketball games.
9. Director and game management official (usually a grad student coach) work out a protocol game to game
10. It is fairly loose but we are given a script but have freedom to play depending on what is happening during the game.
11. When a marketing event is planned, I am notified by the athletic department's representative of the protocol.
12. I have a headset that puts me in contact with the game management official, game announcer, and a few others. I also have a copy of the script. I am in contact with the GM official before media timeouts and confirming upcoming "called" timeouts.
13. This is a problem area for us. The lack of a script or headset causes great confusion.
14. Athletic Director or another official lets us know if we need to play the national anthem. That is the extent of it.
15. Headsets in coordination with a script which is sometimes altered depending on the game situation...very nice at times.
16. Someone in the band wears a headset.
17. An intern sits by the band director with a walkie talkie telling us when to play and when not to play

We have a script but it frequently changes

18. There is a marketing person with the pep directors at all times. There is not one with the marching band. We use headsets for all events.
19. AD will inform of any changes to a particular game.
20. Provides script of activities and watches for readiness of group.
21. Visit with the Athletic Director about what the plan is for the evening.
22. As the band director, I run game management.
23. Currently under development
24. Assoc. AD-Director of Marketing
25. We have everything scripted out for each event
26. Athletic Foundation Director
27. Our Game Operations Manager is always present and visits with the Assistant Director of Bands on a regular basis.
28. Ax stated before, it is their show now. This seems to be happening throughout our conference.
29. As stated earlier, this does not always work. And it is not always the same person who is calling the shots.
30. Headsets are provided.
31. We are provided with a headset to communicate with marketing.
32. We have two marketing AD's and we stay in communication via headset.
33. Head set/Clear com with marketing person.
34. We have a promotions director that communicates with us.
35. Head phones
36. Band director is on headset with game management personnel.
37. All operations personnel are on head set.
38. Marketing people weekly phone calls then we talk at the games via headset.
39. Football-Sports Marketing on headset with Grad. Assistant, who relays info to drum majors. Bball-Sports Marketing on headset with band director
40. Depends on the sport: football: no, assoc. director on the head set bb (men and women): yes hockey: no
41. We use a walkie-talkie during the entire game.

42. Representative from athletic marketing calls the script via headset.
43. The AD in charge of marketing is usually on the headsets with us in case we need her.
44. Our game management is more of a collaboration between myself and the production manager - we work very closely together.
45. Radio headsets for communication throughout Men's games; none for Women's
46. The band director wears a headset during all basketball games, and they have just added a walkie talkie for football this past year (which was all but useless).
47. Use headsets to communicate
48. We are in contact with marketing and person in charge of the "canned" music.
49. works well
50. There is currently no electronic communication to the director.
51. Headset
52. Actually, the Athletic Department uses an outside volunteer (who manages local professional athletic events) often to be the Game Manager. This Game Manager issues orders to the Band Director via headset during the course of all games.
53. She is in charge of all athletic game operations and answers only to the athletic director. She provides us with the game 'script' prior to each game.
54. We use a radio/headset to communicate amongst multiple representatives managing marketing during the game.
55. Game manager and band director are in contact via headset.
56. Our athletic management people seem to rotate. There is never a basketball script, only a time sheet.
57. If we play after the ball is snapped, we hear about it from the A.D.

APPENDIX H

Comments - Changing Affect of Game Management/Marketing Presentations Over the Last Four Years

1. Game operations have been very consistent over the past four years. The band is able to perform two or three selections prior to the game with PAs mixed in between. The band performs for all 30-second timeouts. The band performs for four or five of the media timeouts with promotions occurring during the other three or four. The band performs during halftime as needed to fill time.
2. time reduced to bare minimums - we have to fight to get 9 minutes of performance time at halftime 1 or 2 games a season. At homecoming, we only receive 5 minutes (on and off). Each timeout includes at least three commercials, so NO PERFORMANCE at all except between snaps. Basketball is similar - each timeout begins with two commercials; then the band may play if time is available.
3. Too many to count.
4. Nearly every game but as stated above - usually all university related presentations.
5. We work with each other to create a balance. If we ever considered that we weren't getting enough play time we would cease participation. Conversely if the marketing dept. weren't able to do their jobs then the programs would suffer. We work together quite well.
6. Increasing numbers of advertisements mean less playing time for the ensemble
7. There are more promotions all the time, but our fan base does not like the canned music, so we have been able to maintain a strong presence in the game procedures.
8. Less time for band performance in pregame, time-outs, and complete forfeiture of performance at halftime
9. No effect thus far
10. All
11. Less and less playing time.
12. Positively. We have a fantastic working relationship.
13. We are mostly affected during basketball during timeouts. During football they only do a few at pregame.
14. At timeouts, we are permitted to play after marketing advertisements are completed. Usually this allows 60 seconds or less for performance
15. We have worked with the marketing people to play when they need us to.

16. None
17. Each year we get to play less and less.
18. Very few, this is a new aspect to our program
19. In the past two years Marketing has tried to use the video board and add canned music to excite the crowd but so far have not been successful in their attempts. They are beginning to realize the band can be and is more interesting the the crowd.
20. Only halftime is affected, so we never plan on playing during this period. I give my students a break until a few minutes before the start of the second half.
21. We have changed marketing directors over the past 2 years, so the styles have changed somewhat. I've only been here for 2 years, so I don't know what happened before I got here. The band plays MORE with the current marketing team.
22. All of them, to a relatively small degree.
23. None
24. More marketing promotions/announcements and less time to play
25. A few years ago, we had an issue with this limiting the band's performance time. However, now, the band plays most of the time. It is a very good balance.
26. No problems!
27. They have actually increased because of collaborative work by both sports marketing and myself. Keeps getting better each year.
28. we are playing less and less
29. Remained the same.
30. we play less and less At the last women's game that we played for the band was ready to play 30 minutes prior to tip as usual, but only got to play one tune before tipoff and only one tune at halftime. The timeouts were limited to play only 30 sec. of each one.
31. Has remained mostly the same. PA announcements &/or contests alternated with band performances.
32. This is my first year at this institution. However, marketing is something that is rapidly evolving in collegiate athletics. I don't necessarily see it as a threat. I like the challenge of crafting an atmosphere. I think we have proven our effectiveness in certain sports by developing shorts and cheers that now the entire arena adopts. In fact, there are a couple of "inside" cheers that fans ask for by name by holding up signs demanding that we play them. My challenge is finding opportunities for us to play selections that last longer than thirty seconds. I have a good relationship with our marketing folks so I am optimistic on this.
33. Extensively. The atmosphere has changed drastically. At basketball, we have a much more "professional" atmosphere - "professional" meaning like the NBA. Fortunately, football remains more collegiate. Bands have lost some of their ability to influence games because of this shift. Only hope is if the athletic department makes a commitment to maintain the collegiate atmosphere.
34. Marketing presentations have increased over the past four years, lessening the amount of time the band

is allowed to play during a timeout. However, the band still plays during each timeout. Just the way you might think. More commercials, announcements, videos. It's taken away from our playing time, but we still get to play some at most time outs.

35. We have lost performance time at pregame and halftime of our football games so that silly games sponsored by local businesses can be played on the field. What a waste of our talent.
36. There is usually about 2 or 3 times during the half time of basketball games.
37. Band plays less
38. Increasing in density
39. They now use more video board presentations.
40. Not much. We work together
41. Approx: 60%
42. Not at all.
43. Yes. Many more competing interests. Also, marketing and game atmosphere people often have ideas about what the band should and shouldn't do.
44. No real change
45. Ours has diminished because three years ago we got a jumbo tron!
46. Very rarely are we ever affected by what management presentations that are being used. We work well together to coordinate any time they need for their presentations.
47. Yes, they have begun to diminish the number of performance opportunities and the length of those opportunities to perform that are given.
48. Not much change
49. Halftime performance time is dwindling rapidly
50. Less time for band to perform...
51. We tend to play less than before for marketing presentations.....but the band does get preferential treatment.
52. More dead time for band
53. The amount of commercials has gradually increased. We have become creative in conjunction with the increased advertising (i.e., playing after the commercial is over for 30 seconds, playing over an ad that has no speaking audio, etc.)
54. Generally timeouts have a marketing PA announcement, or promotion, then the band plays. Marketing takes up most of halftime. At pre-game the band alternates with PA announcements.
55. Limited play time

56. Remains about the same from year to year.
57. Tremendously. We sold our marketing rights to ISP (as have many schools), and that did it.
58. This is my first year at this university.
59. Not much. We have been doing it for more than 4 years!
60. Marketing encroaches more and more on both the content and the management of pre-game and halftime.
61. Hard to say. More than a handful, I'd bet.
62. It used to be horrible. But we have asked them to look at college programs for ideas, not pro teams and it has made it so much better.
63. A little but not enough to talk to anyone about it.
64. Cut our playing time.
65. Our marketing department does a great job of providing ample time for our Pep band to play.
66. Less playing but our AD tries to work with us to keep a good balance.
67. Little to none. We enjoy a good relationship with our athletic department, and they believe that the pep band is an integral part of the game atmosphere. Our ability to perform is defended by them regularly. They schedule no PA announcements during the second half in particular.
68. They attempt to make the crowd more into the game with ideas like the kiss cam, dance for your dinner, etc. These things are fine when in limitation but they tend to overdue and I have to remind the band is there. The idea is to get the crowd into the game and to improve attendance, but the best way to improve attendance is to win.
69. We have lost about 25% OF TIME VS 4 YEARS AGO BY ADDING IN THE VIDEO BOARD.
70. It has stayed pretty consistent for us over the past few years. We have moved from playing at the end of time outs (limited performance time and very variable) to playing at the beginning of time outs for a predetermined amount of time with announcements filling out the remaining time. This has worked much better for us.
71. This doesn't affect football pregame or halftime at all. In general, it is nice to have a little break here and there during play at basketball and volleyball games just to help students save on their chops. Plus it alleviates lag time (we play right up to the time they are going to give the announcement and play right afterwards).
72. No real change. There has always been an impact. How we move things around has changed a little.
73. We have seen an increase in marketing promotions present at games. It has infringed on our playing time between quarters at football games and between periods at hockey games.
74. positively. We have a good working relationship with our athletic department
75. I think we have actually gotten better and balancing our inventory to create a better experience for the fans and all involved.

76. None
77. Pregame and post-game have remained intact, but football halftime is sometimes affected by various promotions or other special events (e.g., military day). For basketball, the pep band is significantly less involved in the game than five years ago. It is common to play only once or twice during an entire half of a basketball game.
78. No
79. We have had to fight for EVERY free minute. We have continued to fight promotions/commercials/announcements at every turn. Luckily, our department has worked with us to control this situation. Its been give & take.
80. yes
81. Marketing has become, in my opinion, the main portion of the event, even rivaling the game itself.
82. More marketing Pay's and less band/cheer performance time.
83. They are crippling part of the game. . . . The process with the headset is cumbersome and could be done visually with the director and announcer. The band really isn't necessary with the amount of stuff they do. . . . They just like the "idea" of having a band, but they don't respect what we're doing. For marching band, we have been more successful in keeping the canned music to a minimum, but only by threats, etc.
84. Over the past 4 years, the Band has gradually been required to reduce its playing time during the game due to an increase in marketing presentations and the philosophy of the game manager that the band's live music is less effective at creating "game atmosphere" than canned electronic music such as "YMCA". Thus the band plays less now during the game.
85. Halftime only - there is usually some type of activity as part of the halftime entertainment (and the dance line performs)
86. Every year it has grown to be more and more presentations
87. Gradually more marketing presentations have been added taking a little more time away from the pep band each year.
88. More canned music in the pregame set, less opportunity for the band to play.
89. Money talks and particularly loudly at schools our size. We understand this but find that our students really want to play if they go to the trouble of showing up. We concentrate on pregame and time out performances and on keeping the game momentum moving during close contests.
90. Every game is affected by marketing. They kill the atmosphere to make a few bucks.
91. Not at all.

APPENDIX I

Comments - Performance Situation Satisfaction

1. We are seeing performance opportunities slip away more and more each year. We learn new charts every year, both classics and recent hits (mixture of pop, rock, hip hop, classic rock, country), but marketing staff still seem to prefer loud canned dance music when things get exciting in the arena.
2. I find that integrating new music is hard to do. The fans like the old standards so creating a viable mix of old/new is always challenging.
3. I would prefer to have fewer promotions during the officials timeouts. I feel that they slow the momentum of the game and have detrimental effect on the game atmosphere.
4. I consider our pep band to be a "necessary evil." The students enjoy playing, their stipend is adequate and it provides some easy load credit for our Assistant Director. The band adds to the game atmosphere and is appreciated by the fans and administration of our small private residential school. On the other hand, many of our music majors choose to play, and I wish they were using that time to practice, study and perform music other than pep band charts!
5. Our students are in too in love with the familiar needs. We need a newer, more current repertoire. To show Athletics why they should feature us, we need to have music people will enjoy. We need more new, hip tunes.
6. We are not told what to play so can do as we wish. However it is difficult to always have an ensemble with proper instrumentation.
7. Performance opportunities vary with the sport. For women's volleyball, the band is very limited due to the instructions of the coach. For basketball, I choose to limit pre-game in order to save chops and repertoire for the game itself. Yet, pre-game is the only opportunity to play a selection in its entirety. I record certain selections for the dance team to learn at the beginning of the year. During basketball season, they dance regularly to those selections. Halftimes at basketball are controlled by marketing, so the band does not play at all. Not until app. two minutes before the start of the second half.
8. I would like to have more brass players and a drum line. I would like to play after the game while we're waiting for the gym to clear. I'd like to develop a better pre-game routine.
9. We have a very good balance here...no major concerns overall.
10. Need to increase numbers.
11. Because of the limited playing time and lack of stipends for pep band members it is very hard to recruit students to be in the pep band in the spring. I don't know why they would want to be in it.
12. Some sports are better than others at crafting spots for us to perform. Our current book is dominated by shorts that, while very effective, last 30 seconds or less. We rehearse standard length (1:30) rock charts but don't often get an opportunity to perform them. A paradox given that the kids

like playing them and they comprise the bulk of our rehearsal time but, so far, have not commanded comparative performance opportunities.

13. As our athletic band program has grown - our influence and impact has grown as well. More kids involved in our sports mean more kids in our concert bands.
14. We are working on developing music that is unique to the athletic bands (excluding marching band) so they will have their own identity. We are committed to including woodwinds in our athletic bands. Sound pick up of the band is sometimes an issue, needs to be better.
15. The band is pretty important to our AD, they much prefer to have a band at games rather than canned music for sure. But too many times the marketing piece gets in the way of game flow.
16. All is well. if I were unhappy, I would simply change it. I am in charge of game day activities
17. We can do pretty much what ever we want. If I am dissatisfied, I change it.
18. Our pre-game performances have, until this year been dictated by coaches. The performance time during events is being taken-up by marketing bringing in guest groups. Performance opportunities with cheerleaders began in 2008 and have increased steadily. Most repertoire for the band is arranged by the director.
19. We are in our second year of Division I status/eligibility for the NCAA basketball tournament....we have seen a good increase in students interested in Basketball Band.
20. I have a great situation
21. There are no restrictions on what we play, but the opportunities to play during games has been drastically reduced. My students are not happy about this, yet the demands on the band continue to escalate.
22. I am given as much time before and during half time (football) as I need. I had to fight for that though. During the game (football) I would like to perform more but am not given ample opportunities. I have expressed interest in performing with the dance team and cheerleaders but was basically shot down by the dance team. The cheerleaders are willing but "unsure" what to do (if that makes sense). Rep and instrumentation is completely up to me and has no effect from athletics.
23. That pretty much sums it up for me.
24. I would like to expand the basketball book, but the cost/benefit to maintaining a larger set involves more rehearsal which could affect participation. We have no problem with performance in football.
25. The above items have been in place for over 100 years and have not changed much. The band plays such an important role at UM and it will not change. We are extremely fortunate!!!
26. Marketing pre-game and during time outs limits the amount of performance time. We do usually get at least 30-90 seconds per time out.
27. We have a very complex yet simple structure for our athletic band program that allows the students many great opportunities while providing support to most of our athletic teams. The students are treated like athletes in many ways and the coaches go out of their way to speak to the band present at their games. It helps tremendously that both the director and assistant director are part of the athletic marketing staff, in addition to being part of the faculty in the music department. We go to their meetings and are very involved in every decision made regarding game production. Since we are fully funded by Athletics, there is much good will on all sides of the relationship. I am not sure

how this would change if we were not fully funded - my guess is that it would be quite different.

28. As of this year, Athletics has allowed the pep band to perform for about 25 minutes before each game begins, but during the game we hardly play at all. Considering the traditional function of the pep band and its repertoire, neither aspect of the situation is ideal. The pep band is built to fill in "dead time" in the game and keep the energy of the event high. The focus on marketing promotions largely neutralizes the effectiveness of the band during the game, and the short, high energy tunes in the band's repertoire are not well-suited for a 25-minute "concert" before the game begins. In football, there is a constant sense of tension between the band trying to play during the game and the focus on promotions.
29. We do coordinate frequently with the dance team/cheer squad. We have 80 members in the men's band and 40 in the women's band...I'd like to see 80 for both. We would like more opportunities to play during the game.
30. #1- Before athletic events: I am mostly satisfied, except when I am told *not* to play the Fight Song during pre-game when the team runs onto the court - because an advertisement/promotion is playing. I must wait for the advertisement to finish before the band is allowed to play the fight song. This occurs 2-3 games a year partially due to coincidence, and mostly due to overlapping scripting of advertisements. #2- The significant number of in-game (time-out) promotions means the band usually gets only part of a time-out and sometimes none of a time-out to play. #3- I have been asked on occasion *not* to play the university's Alma Mater at the end of a game (or to "speed it up" or play a "faster version") because "it kills all momentum/energy at the game." I've had to argue in favor of continuing to play the Alma Mater at games more than once. (Decisions often get reversed or forgotten by the game manager?)
31. Any athletic band reaches more listeners than our major concert ensembles. It is best to work to insure that all performances are recognized as important to our fans and concert goers alike.
32. We have a limited space and stipends so we usually have a 30 member pep group. For our size arena that is completely inadequate.

APPENDIX J

Comments - Game Management and Pep Band Relations

1. Playing time during crucial timeouts is my biggest frustration. We have all the time we want when our team doesn't need us, but in the big moments when our students are really wound up, we usually have to yield to canned hip-hop.
2. The *[Deleted]* Athletic Band was moved to an "unacceptable" seating location two years ago. This lasted for one season only. This was proven to be unacceptable by nearly all involved - except AD (which has since retired). The *[Deleted]* Athletic Band was returned to its "usual" seating in the stands the following year. (Edited to protect respondent identification)
3. We are too high up and away from the action. We should be court-side.
4. Our school is still learning how to create a real game-time atmosphere. More traditions need to be established, and genuine enthusiasm is needed. For basketball we are seated in the far corner of the arena, making the band feel like it is on the periphery of the event.
5. Sometimes those darned commercials need to play no matter what...sometimes the headsets just seem to fail at that point as well.
6. Again, dependent on the sport. I've worked hard at developing a good working relationship with our marketing folks and they are appreciative at what we do and what we contribute. I think they work hard at creating good atmospheres for events but it is largely dependent on the quality of the team whether there is excitement or not.
7. Some problems with marketing and canned music taking time from the band. We've had to make some adjustments. More demand to play "hip hop" style music that is not always easy for winds to accomplish. Overall, our athletic department is very supportive of our marching and athletic bands.
8. See above...marketing often gets in the way of game situations.
9. Again, I am in charge... so I make it work
10. All is well
11. A lot of last-minute changes have occurred in the past. The atmosphere is a problem relating to the student body - Pep Band and athletics are on the same page. Scripted events are usually changed on-the-fly. Athletic Dept often defaults to canned music during crucial timeouts, tho' they have been getting better...
12. Basketball seasons seem to start earlier with each passing year. ie. "exhibition games"somewhat of a challenge to audition and set two bands during marching band season.. -Less canned music during non-crucial 30-sec. TO's....create additional opportunities for the band to perform.. -Overall lines of communication are good with marketing during TO's....when there

are changes...band is given the opportunity to play immediately... -Crucial TO's...quite good...band always plays... -Seating is OK...plenty of room...not the greatest sight lines from behind the basket...

13. Football seats (behind team bench) are excellent, but basketball is not as good (near the basket).
14. I attend all "game day" meetings and am given time to speak at each. I have to fight to play during crucial points of the game, usually because of promotions (that does not mean that I don't play. I often play over the stuff that is going on). I am given my choice of seating. Our facility is not the best, however, so I am limited to where I am in relation to the fans and game.
15. "Playing time in crucial timeouts" can get a little dicey sometimes. I usually have to get in a bit of a fight if it's a "crucial" timeout and they're wanting to run an ad or something. But we always prevail...
16. Our location for men's basketball games dictates that we use a modified drum set (1 person on marching bass, 1 person on snare/hi-hat/crash and ride cymbals) This is obviously not ideal for tempo and style.
17. Many time we are told, "you have 10 second play". The management people tend to forget that we need prep time and a few seconds to start up. We are not a radio. If the game is close, promotions need to be sidelined for a school type song to rally the crowd. For example, our team is down a few point and has a run of points, the other team may take a time out to stop the momentum. this is the perfect time for the fight song, etc. not a promotion that takes the crowd off of the momentum.
18. The placement of the band in the [stadium] is problematic for the crowd to hear us. We are working on changing this, though. (Edited to protect respondent identification)
19. The scripts are thorough and posted well ahead of time. However, the heavily scripted approach largely stifles the band's ability to enhance the atmosphere at pivotal moments in the game.
20. Because the promotional events at basketball and football games are scripted to occur at the exact same time-outs/breaks in every game, there is often a moment when momentum and home advantage are lost because everything "stops" for a promotion. Often, these are the times that the band should be getting the crowd on their feet participating.
21. Seating is fine. Marketing does listen to good ideas, but during team timeouts, we can not compete with the sound system and they are often asked to take the "big" timeouts.
22. We are behind our home team. This is stupid.
23. #2 & #4 above are linked. Typically during a crucial time-out of the game, the game manager will "take" the time-out from the band and opt to play electronic music. The justification for this electronic music is, "We're trying to get the crowd involved and the band just can't do that as well as electronic music." Very dissatisfied. If the Band Director argues against the wishes of the Game Manager, the Band Director is often accused of "not being a team player".
24. We were moved both in football and basketball this year, to much worse seating, in order to move the student section closer to the action :(
25. We have worked through our coaches to explain the importance of maintaining momentum during game situations. They are our best advocates.

APPENDIX K

Comments - Pep Band Setup

1. I like the way I have things structured in terms of instrumentation, expectations, and repertoire. It seems to be working for us.
2. I'm always on the lookout for what we could do better. Repertoire selection seems to be the touchiest subject.
3. We are having some growing pains with the recent success of the basketball team. I think it may be time to revisit how we distribute the athletic department stipend.
4. It is what it is...the band is almost always staffed adequately. The students find their own substitutes, we take attendance very carefully and reduce the pay of students who are absent or tardy. The quality of the band is adequate for the task at hand.
5. Always looking to make things better. Mostly not satisfied with the quality of music available from publishers. Organizationally, I feel that what we do works, for the most part. In the process of structuring leadership from within the band ranks in hopes of getting all members more engaged.
6. Mostly satisfied. Just need to keep working with the students in the band to remind them it is an university sponsored event and we are a part of our university community.
7. I don't like rehearsing once a week but it works for what we are currently on tap to do.
8. This is my 1st year in this position. I know things will be adapted as time goes on.
9. The current arrangement was set several years ago and has taken root. We have 250 kids in our winter quarter athletic band which we divide into 3 bands. Each band plays for 1/3 of each sport (rotation thru mbb, wbb, mih). This allows our students to participate, but not be overloaded by anyone sport. After season tournament participation
10. As I said above, we are growing and therefore changing. But I am happy with the direction we are going.
11. Student leadership is key at this institution. Past leadership has done quite well. Current as well as future leadership, however, leaves much to be desired and compensated for by director
12. Would like more time at halftimes and in between games but oh well
13. I'd like a set number (perhaps for each sport) that would be given credit and/or money for their efforts.
14. Again, this is my first year at this university and am slowly working toward getting things the way I want them to be.

15. We've got it way better than a lot of other bands I'm aware of so I can't complain much. For the most part, we get our way and we're allowed to steer things in the direction we'd like to go. NO canned music during the game or at any time where we'd like to be playing. I know from my own "independent research" (radio and tv broadcasts) that this isn't necessarily the case at other institutions, even ones in our own conference. I would hope WE'RE establishing the trend and not them!
16. Our student body is largely from other areas. Games over the Holiday break are hard to staff.
17. We are always trying to improve and refine our process.
18. I would like to see more students choose to be in the band outside of the core of paid students. (30 stipend slots for tournament and base ofor home games)
19. Need rehearsal time prior to games.
20. We would certainly like to be able to stipend everyone in both groups. This would certainly allow us to manage those groups more efficiently.
21. Need to find more students who are not involved in marching band in order to cover VB/MBB/WBB during the football season.
22. The bands function fairly well, all things considered, but the program is severely underfunded and understaffed.
23. Am satisfied with the audition process and overall quality of both basketball bands. We alternate them between the men's and women's games so as not to create a potential scenario where one band is bigger or better than the other. Both bands are 29 (tournament size) and I wish we could have bigger bands but the location in the arena prohibits them from being larger.
24. At a Division I university (32 home games per season plus post season games) with 6,000 students with a non-sweet-sixteen basketball program, and where students in the Pep Band receive no stipend or scholarship (aside from a small budgeted amount to pay a select few equipment movers, etc.) - the expectation of the number of games played for no compensation (\$ or scholarship for students) seems inequitable. Additionally, the current limited budget of \$8,000 provided for the Pep Band by Athletics is not sufficient (given that bus travel to Men's home games, which are off campus, must be paid for out of this limited budget) is not sufficient to sustain a Pep Band. It is not sufficient to purchase new wind/brass instruments - only occasional percussion equipment. At the Men's games (the arena is larger), the band is improperly amplified, and the Director has expressed the need for more microphones. This request (2 years old) remains unfilled, which seems ironic given the Game Manager's desire for increased crowd involvement. Additionally, the expectation is that the Pep Band perform over the Winter Break - which does not and cannot happen, because students travel home for break and are not offered payment for playing over break. The Athletic Program wants the band to do what other Universities do without providing what other Universities provide for the students - a stipend or a scholarship.
25. Improved funding to allow us to operate at a more 'professional' level
26. Need to tweak the attendance requirement for both fall and spring pep bands.
27. We would like to have enough facilities to be able to rehearse on a more consistent basis.
28. Not enough student participation to develop a strong ensemble.

APPENDIX L

Comments - Open Comments on Survey

1. The survey appears well organized and touches on several key issues related to Athletic Bands: i.e. funding, instrumentation/availability, and performance time/marketing. After attending the CBDNA Athletic Band Conference, it is obvious that the expansion of Athletic Marketing is a national issue - not a local one. As each institution attempts to maximize financial opportunities, athletic band programs become a hindrance rather than the older view of a kindred spirit. The age of a college football halftime including the pageantry of two marching bands and a dance team are sadly now history. For those who view Athletic Bands as an art form worthy of the effort necessary for the product, it is difficult to have a constant reminder of how little arts in general are considered and valued by current society. By way of illustration, the Athletic Department at *[Deleted]* University requires over 60 services per season by the various Athletic Bands, and yet offers no financial support or assistance (use of facilities, parking consideration, etc.) NCAA rules are used as the shell for the *[Deleted]* Conference guidelines for Athletic Bands (instrumentation, location, etc.). The *[Deleted]* Conference has a Pep Band Spectacular each season in conjunction with the Conference Tournament (automatic qualifier for NCAA Tournament). All Conference bands are required to attend both Pep Band Spectacular and Conference Tournament (this is the only travel allowed per Conference rules during basketball season). (Edited to protect respondent identification)
2. There are important distinctions between our Band at the football games (Marching Band) and our Band at the basketball and hockey games (Pep Band) that were not addressed in your survey.
3. I'd like to know if everyone pays for travel out of their own budget or if that is a separate budget item for the athletic department. Also, I'd be interested to know how many pep bands use stock charts versus arrangements of current pop tunes. Best of luck, *[Deleted]* (Edited to protect respondent identification)
4. We are unusual in several respects: --At least 3/4 of the students in the bands are music majors. They are not required to participate. --The band is by far the most active and vocal group in the stands, including the cheer team. --The support and communication in Athletics has traditionally been good but has fallen off drastically in the last two years. The current Asst. Director in charge of marketing has been a good friend but tries to micromanage the whole show but never organizes anything effectively. The perception of the community and the crowd that the band is the most organized and effective part of the games is not one that they have embraced, but instead they have become very defensive about it and tried to lessen the role of the band, to the displeasure of the students and many supporters.
5. My only concern is really that some of the wording on this survey is misleading or vague. As an example, you give the impression when you say "Athletic Pep Bands" that this means all athletic bands, including marching band, but then at times you really only mean basketball or other non-football related bands. I would think this is going to affect the validity and reliability of the survey when you go to do your statistical analysis. Just my belief on this, otherwise I like the fact you are trying to quantify a subject that is for the most part just a "word-of-mouth" phenomenon in our profession. All the best to you on your graduate efforts.

6. Marketing in college sports is a growing field with people who are excited about their work as we are about ours. Sure, they may not understand everything that we do but to write them off is irresponsible and detrimental to your program. Work with them and develop a relationship to where you can honestly address problems and find satisfactory solutions. Also, take heed on the canned music they pick. I have found their choices to be pretty good in terms of crafting an atmosphere. The more you can contribute along those lines then the more value you can add to the experience. I think the bands that still insist on playing "Louie, Louie" or "Hey, Baby!" or whatever else tune whose moment has passed run the risk of ushering in their own irrelevance.
7. Our biggest concern is that of funding. We are not funded by the Ath Dept. It makes little sense that these bands are funded on our campus through our LAS academic budgets that are basically oblivious to the actual cost of presenting such support.
8. I know some departments dislike the athletic band demands and do not see the value of the organization. To the contrary it's a great way to build support for the school in general and music department specifically. We strive to work together with the athletic department to boost the whole school. Makes everyone much happier and is a great example for the music education students. If they want music for something we'll be there. We have developed a good mutual respect and working relationship. The synergy rubs off on the student population and also with the donors.
9. As marketing and game day atmosphere staff look to Pro games as a model for college sports, I believe we all must work to keep what is unique about our individual schools and bands. We are all fighting canned music.
10. I'd sure like to see the results. Good luck.
11. Playing of canned music while the band is playing is a HUGE problem, especially during football season, though I see it at many larger schools all the time. I find it rude, especially when my band can and does play nearly everything they play
12. Great survey....brings attention to problematic issues of athletic marketing and performance opportunities for band members...\$\$\$ versus game atmosphere/student spirit/excitement....way to much trend to professional sporting venues.....taking the "college" out of collegiate sporting events...
13. Good luck!
14. Our biggest problem is the amount of home basketball games in November. We have a very difficult time balancing marching band practice with basketball games. We even have two basketball games scheduled at the same time as football games. We try and use alumni band members but often times they are also going to the football games.
15. Sadly, at our university, athletic pep bands are seen as a necessary but not fully supported element of the band program and the school of music as a whole. They have, in my opinion, great potential for recruiting and can be a perfectly suitable vehicle for teaching students so as to improve their skill set and their overall musicianship. It would be helpful if the leadership of the band program shared that similar opinion.
16. That about covers it.
17. It works!
18. I would like to see the results of this survey. During my 18 years at *[Deleted]* the trend is towards those who give money at the expense of student time. I have fought hard to keep out canned music, and when the band is present there is none. BUT is a yearly fight. College sports is BY the student

for the student and we are lucky not to have the Pro Sports anywhere close to us geographically so there is not the hard pull to be like the pros. I hope it never comes. Thanks for doing this. (Edited to protect respondent identification)

19. Many questions that this survey asks boil down to the quality of the relationship between bands and their athletic departments. One size does not fit all. Please refer to the CBDNA athletic band guidelines for more general policies. Best, *[Deleted]* (Edited to protect respondent identification)
20. I think the biggest issue facing athletic bands is the availability of current tunes, without spending a fortune. We spend about \$8000 per year on copyright clearance in addition to employing a staff arranger. Fortunately, our athletic department understands that it costs money to play good arrangements of current tunes. I would hate to think what we would play if we were limited to published charts. Let me know if I can be of further assistance with your project. This is something very near to my heart and we have worked hard to create a great relationship and working environment here at *[Deleted]*. Best wishes. (Edited to protect respondent identification)
21. We are a private institution with no marching band, so we do not have a "built-in" Pep Band that comes from a larger athletic ensemble. As a result, our school lacks certain traditions that larger schools have--our marketing department, therefore, changes its focus almost yearly in attempts to bring a greater gameday experience to the arena. As a result, the band is not playing as much this year during Men's basketball games, but this is not so much a trend as an attempt to try anything to generate excitement. On the other hand, we play for every time-out, all of pre-game, half-time, and post-game for Women's basketball games, where there is no scripting or promotions.
22. I find it interesting (and confusing) that athletic bands are so ubiquitous and generally popular in the culture, yet the very institutions that they promote and support are steadily marginalizing their role. I have come to realize that all most expect from a marching band or pep band is consistent performances of the fight song, the national anthem, and perhaps a cheer or two. There is more interest in seeing an excited crowd of band members in face paint than actually hearing them play anything (especially on TV). The fact that the bands have all but disappeared from major bowl game halftime shows (on TV), and the fact that parade commentators cannot stop talking during the abridged coverage of marching bands in events such as the Rose Bowl parade, are clear signs that just about everything that band members and their directors value about participation is largely unappreciated by the greater society. Yet we continue to spend tremendous amounts of time and money on athletic band programs, and many institutions continue to support them well (although many do not). After watching our football team win only one game this season--despite 63 full ride scholarships given to its players--it is frustrating that our growing marching band program is almost about to be forced out of existence because of lack of funding.
23. I've conducted pep bands in the *[Deleted]* & *[Deleted]* conferences. I am very concerned about the use of "canned" music in basketball and football games. This "pro style" approach to game atmosphere seems to be growing on an annual basis to the point that bands are becoming replaceable (especially visiting bands). On several occasions this year, marching bands within the *[deleted]* not only played canned music over visiting bands (expected to some degree), but also covered the home band. I do feel that this concern needs to be addressed in a national setting and would be VERY interested in reading the results of this survey. Sincerely, *[Deleted]* (Edited to protect respondent identification)
24. I think the pep bands are of vital importance to helping to maintain a collegiate atmosphere at the sporting events, which is becoming more and more difficult due to marketing departments and their "pro-sports" mentality.
25. Directing a Pep Band for 32 home games a season (plus potential post-season) is understandably time-consuming. But dealing with the philosophies held by "game managers", which often serve essentially to diminish student playing time during a game - by making them secondary to the

electronic music and "the atmosphere" - is mind-numbingly excessive and often extraordinarily frustrating. For example, it seems obvious that the Fight Song and Alma Mater should be considered high priority at a University athletic event. But in reality, "game atmosphere" and "getting the crowd involved" are far higher on the priority list. (Advertisements/promotions are likely one of the highest priorities.) So much so that Athletics requests the Fight Song not be sung anymore by students, and they have asked the Band Director to either 1) find a faster-tempo Alma Mater or 2) don't play the Alma Mater - because "it's too slow - it kills the energy at games". Athletics has criticized the Band Director's choice of repertoire, but has made no actual effort to suggest specific music that can be played by the band that will satisfy them. Instead, the solution seems simply to inject more electronic music at games. I would suspect that the students in the band dislike this approach and question, "If I'm volunteering my (unpaid) time to be here and play in Pep Band - why does the band have to stand here and wait while these people blast music over the sound system?"

26. We are a division *[Deleted]* school, so we are limited in funding, travel, tv exposure, etc., but we are trying to make improvements that will allow us to perform at a quality level. (Edited to protect respondent identification)
27. I would like a copy of your results.
28. Concerns: Limited Seating Area Limited Stipends Lack of Playing Time at Games No place to warm-up or practice before the game No good place to practice period No opportunity to add to the atmosphere of the event Students had meals cut last year due to "budget cuts" Continue to add events with no additional compensation for students or director Positive: Basketball teams are relatively successful