

***Money for the Asking: Fundraising in Music Libraries.*** By Peter Munstedt. Middleton, WI: Music Library Association / A-R Editions, 2012. x, 130 pp. (MLA Basic Manual Series; 7) ISBN 978-0-89579-734-6.

Peter Munstedt, Music Librarian at the Massachusetts Institute of Technology (MIT), has written a well-researched, well-presented book packed with valuable information on establishing a fundraising program at a music library.

*Money for the Asking* consists of six chapters covering seventy-seven pages, and a further fifty-two pages of appendices, notes, bibliography, and index. The first chapter, "Getting Started with Fundraising," presents the basic concepts of fundraising, along with approaches to promoting the library. Significant attention is paid to the music library's place in the larger institutional context, particularly with regards to the development office, which often takes the primary role in fundraising. Chapter 2 addresses the identification, cultivation, solicitation, and stewardship of gifts from individual donors. Gifts in kind, monetary gifts, planned giving, one-time donations for special projects, and endowments are covered in chapter 3.

The fourth chapter, "Fundraising Events," focuses primarily on concerts and book sales (brief summary: don't do either if you hope to make money), while corporations, foundations, and government grants are discussed in chapter 5. This chapter holds great potential since Munstedt identifies specific organizations and proposes clear strategies for accessing numerous funding agencies. However, Canadian readers will find it to be of limited applicability because the organizations and details are exclusively drawn from the United States. Finally, chapter 6, "Issues to Consider in Fundraising," examines institutional politics, ethical concerns, and the hidden costs of fundraising. These costs are important to consider: Munstedt cites a 2005 study that estimated staffing and processing expenses at \$45 per donated item, bringing the value of certain donations into sharp focus.

The concluding portions of *Money for the Asking* consist of appendices and supporting documentation. The first appendix gives brief details of seven fundraising projects undertaken at MIT. While they may not be directly applicable to other institutional contexts, they do provide food for thought on fundraising goals and procedures. Appendix 2 presents reproductions of screenshots of donation policies from nine universities. However, only one of these institutions, the Royal College of Music, is located outside of the United States.

The endnotes are comprehensive, and Munstedt has also compiled a bibliography consisting of 112 books and articles, and 51 web pages. The depth of materials is impressive, but they are again lacking in international breadth: only one web page is from Canada (University of Waterloo).

There may be relatively few Canadian readers of this book. Canada is home to only seventy-eight postsecondary music programs, many of which lack separate libraries. Other readers may be turned off by the tales of red tape, heavy workloads, and office politics that often surround fundraising. Nevertheless, on balance, *Money for the Asking* does succeed in its goal of providing a gateway to the world of fundraising for music libraries.

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