

Music services forward with confidence?

I wonder how many people, as they sit back and relish the superb, virtuoso skills of Alison Balsom's magical trumpet playing in concert arenas around the world, or on radio stations from Leicester Square to Leicester, Massachusetts, from Newcastle-upon-Tyne to Newcastle, New South Wales, stop to wonder how she began her rise from schoolgirl to musical icon?

Who trained her? How did she learn to play with an orchestra in such a way that she seems to be umbilically connected to them, despite the slightest and most subtle of looks, gestures and nods? How many of her fans know that she began her journey at a state school in Hertfordshire and was nurtured by the (outstanding) Herts. music service, learning ensemble-playing in its fine youth orchestra? Not enough, is my answer!

The music service legacy

Alison's progress is mirrored by legions of British musicians of all ages, myself included (I am a proud product of the Saturday morning music school run by Oxfordshire's Music Service and of its Youth Orchestra in the late 1970s). It is a familiar story to anyone 'in the know' but it is not familiar enough to everyone else, a situation that wouldn't matter if FMS members were assured of a golden future of limitless government, local authority and/or corporate sponsor funding. I wish that could be true but realistically it won't be, and we who admire the extraordinary



Howard Goodall, composer and broadcaster, National Ambassador for Singing

contribution made by the music services, who can fully appreciate the role they play and the transformations they bring about in young people's lives, or their relative standing in the world, need to be gearing up for a noisier, more vocal defence and celebration of them if they are to continue to thrive. We cannot take anything for granted, especially proper research or accurate reporting from musical journalists. The default position in modern media reporting is not to give anyone credit for anything (especially if they modestly get on with what they do without a TV camera being present) and that won't change any day soon either. Which is why it is great news that FMS has enlisted the expertise of Think Again's stellar team to make their formidable case in increasingly turbulent waters.

Telling your story

It can be instructive to look at comparisons. Independent schools as a group make much of their achievements in the field of musical participation and excellence, though their national contribution is minuscule compared to that of FMS

members. They have many, many friends in high places and broadcasters listen to their headteachers when they pronounce with apparent wisdom and experience, but the reason for this is that in financial terms they are trying to persuade their parental customers to buy the equivalent of a new BMW once a year for 10 years, per child. If they don't make their case loudly and effectively they will go out of business, and yet different though their circumstances and that of music services may seem on the surface, isn't the predicament in truth rather similar? Music services need to remind their clients – schools, parents, local authorities, government departments – of the magnificent work they are doing for hundreds of thousands of young people and the thousands of schools they support and advise.

The figures of percentage participation of children in music-making are climbing to heights that would have seemed totally implausible 15 or 20 years ago. That we now have the world's only National Singing Programme, involving nearly 80% of all state primary schools in England to date,

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Army of Alisons

Please respond to Howard's call by telling us your inspirational stories of when the power of music has changed young people's lives.

email: armyofalisons@thefms.org

Of note

At this pivotal time in music education it is critical that we promote our strengths; we should be proud of the successful role all FMS members play in the overall education and wellbeing of the two million children in our care.



Music services are the wellspring of a musical Britain; there would be no 'cool Britannia', or the wealth of school and county bands, ensembles and orchestras without the dedication, hard work and professionalism of you all.

Music is working

An assistant head within a music service visited a school to organise its Wider Opportunities programme. The classroom teacher who was working with the music service turned to the head of the school who happened to be present and said "This woman saved my daughter's life". She then went on to describe how her daughter, who had had mental health problems, was now in her mid twenties and working as a health professional. She put her daughter's good health down to her instrumental lessons with the assistant head and the experiences she gained by playing in the music service's ensembles.

"we transform lives, raise standards in schools across the curriculum, enrich the culture of communities and enable young people to find themselves as they find their talent"

This story can be replicated in every music service in the FMS. There is plenty of evidence to justify why music teaching should be an essential part of every child's education. The current Government recognises the value of music by making this the Year of Music and inviting everyone to 'Tune In'. But 'saving lives' is a stronger statement altogether, because it places music services at the centre of the social agenda.

In this issue of Aspirations you will find a compelling article from Howard Goodall, the composer and a great champion of music education. He is right to give examples of how music services have transformed lives, but his warning that music services 'need to remind their clients of the magnificent work they are doing' must not go unheeded. Now is the time when that message must be affirmed with more energy and determination than ever before; the world we serve must recognise the value of what we do every day. For those services already working with Think Again Media and Watershed Consulting you will be getting advice on forming, honing and distributing those messages to a wider audience. For the next eighteen months we are going to be fighting for all we're worth in order to preserve our wonderful music education system that is the envy of the world.

We must sell the benefits of music services

For too long music services have hidden their light under a bushel. We must be forthright about the benefits we offer young people and schools and the 'added value' that is the bedrock of our work; we transform lives, raise standards in schools across the curriculum, enrich the culture of communities and enable young people to find themselves as they find their talent.

Secondly, we must not be shy in 'selling' our message to school heads, local authorities and parents that the investment in music services is extremely good value for our society: providing sustained opportunities for two million children, utilising the skills of 12,500 teachers and demonstrating the quality of our work through our ground-breaking self evaluation programme. Thirdly, we must demonstrate how we work in partnership with other providers by valuing and facilitating their work in all communities; we cannot and should not try and do everything alone, but should promote all those organisations that share our commitment and which strive for the highest levels of achievement and participation.

It is the declamation of the very best which is our greatest strength. We must never lose sight of the joy of music and the good news stories that are created by music services. The Year of Music celebrates music-making at all levels. The FMS Year of Music does all that and also provides the foundations for musical opportunities for future generations far beyond 2011. My sincere hope is that everyone, in and out of music services, recognises that society in modern Britain cannot do without us because **MUSIC IS WORKING.**

John Wittchell – FMS Chief Executive



Children playing in part of Staffordshire Music Partnership's summer programme.

Picture by kind permission of Richard Spencer.

Music is working but who have you told?

Marc Jaffrey of Think Again Media spells out the challenges facing all music services and outlines his campaign and communication programme currently underway with FMS members. Music is working. Up and down the country it's working to develop children and young people in all aspects of their lives. And it should be.

We have had five years of unprecedented investment in children's musical opportunities, under the umbrella of the Music Manifesto. We have seen groundbreaking initiatives revolutionise access to high quality music activities for growing numbers of children, in school and out of school. All the evidence and countless testimonies show music is enriching education and lives. It is working for children, teachers, schools, families and communities.

Music services have been at the forefront of the progress we have made. You have driven take-up of new schemes of work like Wider Opportunities; you have partnered with innovative programmes like Sing Up and Musical Futures. Throughout, you have remained resolute in your commitment to excellence and the belief that the best learning happens when it is sustained. You have championed that more than anyone else in this country. Of course there is more to do, but with millions more now enjoying the discipline, focus and attainment that music-making brings, music is working like never before. But how many voters and how many politicians know this? How well is your story being told?

As storm clouds form over public sector spending and an election looms, the main political parties are vying with each other to demonstrate their thrifty financial credentials. Music and the arts are once again under threat.

Selling the work and impact that you make on children, families, schools and communities does not always come naturally, or easily. The humility of music teachers is legendary. You are facilitators



and conduits. Many of you are performers in your own right. But, as teachers, it is children and young people whom you want to give the limelight to.

It's time to communicate

Music services have rightly been preoccupied with educational standards. You have given less priority to communicating what you do and the phenomenal impact that you make, or the skills and competencies required to do your work well. Music services, and the music education movement, are one of the country's best kept secrets.

This is not a good leadership strategy. You can get away with it when the sun is shining, but when the weather changes it could mean you are dangerously unknown, undervalued and under-supported. It is not being melodramatic to say that music services, like many other organisations, will be fighting for their lives over the next year or so. You need to be armed.

You are going to need a range of communication skills, knowledge and tactics to explain clearly what you do. To tell your story. It is not simply about PR or a tactic to retain resources, it is a vital part of running and leading an effective service. Targeting schools, parents and local decision makers and telling them why music education is important to child development, and what you can offer specifically, is critical. Every child's music matters to you, but if people aren't clear about what you offer and its value, how can they take up provision and how will you compete in the market place?

The campaign starts here

This is what the Music Services Campaign and Communication Programme (MSCC), being run by my communication agency Think Again Media, in partnership with the FMS, is going to address.

We are currently working with our first intake of 25 music services and putting them through a 4-month programme of activities to increase their commercial viability and raise awareness and understanding of their vital role in the delivery of local music and arts provision. It will also create a local team of 'champions' who will speak for each service and promote the power of what they do. There will be clear goals and some quick wins but, most importantly, it will help persuade doubters and arm services for the difficult battles ahead.

You need to be ready, and you need to tell your story: the unsupported child who finds recognition through music; the disruptive child whose behaviour is transformed through music; the child with special needs who discovers new forms of communication through music; the challenged school whose culture is transformed through music; the stories are endless and you already know many of them off by heart. But who are you telling? Who have you already told?

Think Again Media and the FMS will be running the MSCC programme again in March 2010. Contact the FMS head office to sign up and find out more details of the current work at www.thefms.org or www.thinkagainmedia.co.uk.

Music Camps in the Derbyshire Dales

Some years ago, as part of our preliminary research as a pilot for the Paul Hamlyn-funded *Musical Futures* project, we came across research that suggested that children were more likely to stay involved with music if it was linked to other activities, and since then all our residential have included a strong element of outdoor education.

Our new series of music camps are for children who have been on the Wider Opportunities programme in 08 – 09, and who had made a commitment to carry on learning.

The aims of the camps are to:

- build on the musical (and specifically aural) skills developed in the Wider Opportunities year
- develop instrument techniques and note ranges
- develop music-reading skills
- prepare children to be able to take part in an ensemble
- build friendships with other musicians from the local area
- act as an incentive to keep learning!

We spent six days at a youth hostel in the Peak District, with 300 Year 5 children, coming in batches of 100 for two days/one night. Each camp, staffed by music service teachers and staff from the 32 schools, had a mixture of violins, violas, cellos, trumpets, cornets, baritones, French horns, trombones, flutes, recorders, clarinets and guitars.

Over the two days of the camp the children learned to play two pieces (*Pirates of the Caribbean* and *Twist and Shout*) and to find their way around these from written notation. The arrangements were made specifically to build on musical knowledge and skills that children had developed on the Wider Opportunities programme. From mass singing sessions, confidence building sessions, instrument groups, cross-school teams, a large-group call and response game, musical orienteering to the night walk complete with the *Phantom Trumpet*, virtually every activity on the camp was designed to help prepare children to be able to play (and read) these pieces as part of a 'monster band' at the end of the camp.

"the first time that we ran this, on the pilot camps, it was truly magical. The children were thrilled when they heard

the trumpet, they worked really hard at listening and memorising and when they returned, most were able to identify the correct notation (and very few had come across musical notation 12 hours earlier)"

They finished with a rehearsal with all the instruments together for the first time, with an added staff rhythm section, leading to an informal performance for youth hostel staff and anyone else who was around. This is a truly joyous occasion, with real excitement as it all come together.

We won't be able to judge the long-term impact for some time yet, but the short-term effect of the camps was immediately obvious. The children made enormous progress over the two days, and went away fired up about music and playing in bands, and able to find their way around a notated part with reasonable ease. It's also worth saying that the involvement of the school-based staff, as the link with the children, was absolutely essential to the success of the camp.

Ian Burton –

Music Development Manager, Nottingham Children's Services

ian.burton@collegest.org.uk

THE FULL LENGTH ARTICLE WILL APPEAR IN MUSIC TEACHER MAGAZINE, SPRING 2010.

Recent great events *celebrating talent and success*



Belfast 2010 16–18 June

Don't miss the big conference across the water and join us in mapping the future for music services!

By the time our Belfast Conference 2010 gets underway we will have a new Government in power. Whatever the colour of the administration we can be sure of change one way or another.

What will be the musical landscape over the next five years and how will we continue to play a central role shaping its future inside and outside the classroom? The Belfast Conference 2010 will help music services to map out the future. It will strengthen our unequivocal message that music is working and we'll be demonstrating how we can raise standards even further. With a line-up of inspirational speakers and thought-provoking seminars and workshops, the Belfast Conference will appeal to all heads of service and their senior colleagues.

We are delighted this year to be hosted by our friends in Belfast and are looking forward to a warm Irish welcome. Music



services should take advantage of some great Early Bird offers on conference bookings. The earlier you book the better the deals. Don't wait a moment longer in what promises to be a thought provoking and challenging conference for everyone.

Full details of the programme will be available later this term. In the meantime, comprehensive travel information and details of how to book, including the Early Bird scheme, are available on the FMS website at www.thefms.org

Book now for great Early Bird deals at www.thefms.org

Left to right: Hackney Music Services, Merton Music Foundation at the Montreux Jazz Festival, Gateshead Music Service at The Sage, Inclusion Awards Liverpool Music Service, Sheffield Music Service: Netherthorpe Primary School Pupils participating in a Wider Opportunities class.



Yamaha Jazz Experience

Yamaha Jazz Experience Competition winners to play at Ronnie Scott's

Following hot on the heels of Yamaha's Jazz Experience teacher improvising workshops, Yamaha has now announced details of a high-profile and exciting competition for young jazz ensembles from the 11 – 18 age groups in which the winners get to play at the Cheltenham Jazz festival and leading UK club venues.

The competition, which is open to all music services and arts educators, culminates in a series of showcase gigs for winners – at the 2010 Cheltenham Jazz festival, Ronnie Scott's, the 606 jazz club in Chelsea and the Bull's Head jazz club in Barnes – in addition to Yamaha prizes for the ensembles' host school or organisation.

Winning ensembles will also be broadcast on Jazz FM and Yamaha's highly popular download podcast programmes. High profile judges include Julian Joseph, award-winning broadcaster Helen Mayhew, Peter Ind, Liane Carroll and leading jazz educators, Andrea Vicari and Richard Michael.

Entrants are required to submit one blues piece together with a piece of their own choice. The document, 'Jazz Experience Competition Rules' can be downloaded via www.yamahamusiceducation.co.uk. Colleagues, who'd like to access a range of highly informative downloads and backing tracks, to help them prepare for the Jazz Experience competition, can do so by enrolling (free) at: www.yamahaeducation.co.uk.

The competition phase follows directly on from the CPD phase, in which 127 teachers who were relatively new to improvising were treated to a series of one-day inspirational and informing workshops in Portsmouth, London, Birmingham, Manchester, Leeds, South Shields and Glasgow.

These were held in March and April of this year and led by some of the UK's jazz elite – jazz icon Julian Joseph, with Tim Garland (ex-Chick Corea) and Neil Cowley (Neil Cowley Trio and Brand New Heavies), alongside award-winning jazz educator Richard Michael and Andrea Vicari,

professor of jazz piano at Trinity College of Music.

Project patrons include double bass legend, Peter Ind, and Michael Connarty MP, who has led the All Party Parliamentary Jazz Awards for several years and who is also a great supporter of the Yamaha Parliamentary Jazz Scholarships, which provide much-needed financial support for the most talented final-year students from 6 UK conservatoires offering full-time jazz degree courses.

Yamaha's education liaison manager, Bill Martin, who created The Jazz Experience, comments: "This is a massive opportunity for young jazz ensembles to gain invaluable experience and take their talent, ambitions and inspiration to huge audiences, both through the live showcase events and broadcast opportunities. You don't necessarily have to be a top improviser; we are looking for good ensemble performance too!"

Julian Joseph has said: "The Yamaha Jazz Experience is exciting and creative, connecting with skilled professionals at the top of their game to inspire the young and interested. Yamaha offers continuity in learning, playing and performing, which ensures that the results are heard, enjoyed and commented on by the public, so the students benefit and are nurtured." Helen Mayhew adds: "I'm really looking forward to hearing the ensembles, as this competition offers an exciting opportunity for young musicians taking their first steps into jazz, and hopefully into a lifelong love for this music."



FMS facts that show music is working...

- There are **160 music services** in England, Wales and Northern Ireland of which 156 are members of the FMS
- **Nearly 2 million children taught** by music services in our schools every year and that number continues to grow
- **12,000 instrumental and vocal teachers** provide musical education for young people and adults
- The FMS administers the DCSF's annual **£10m instrument fund** that provides new musical instruments to schools – over 209,000 pieces provided in the last two years
- The DCSF's **Wider Opportunities programme** for KS1 & 2 pupils in primary schools will have been experienced by 34% of all primary school pupils by the end of 2009, and 50% by 2010
- **80% of primary schools** are engaged in the National Singing programme Sing Up which is administered and delivered with the help of the FMS members and partners.

Musical Instrument Fund

Instrument Fund provides 209,000 new instruments in two years!

The Musical Instrument Fund, that has set aside £40 million during the period 2007 – 2011 for instrumental learning at Key Stage 2 (Wider Opportunities) and beyond, has already provided 209,000 instruments for schools over the last two years. This grant which is paid to Local Authorities is provided by the DCSF and distributed through the FMS office at Otley.

The 209,000 instruments have been bought for schools from the Isles of Scilly to the far reaches of Northumberland. This impressive figure includes individual instruments – 25,500 violins; 8,000 cornets;

5,510 ukuleles; 14,600 guitars and 10,200 flutes – plus many class sets including samba sets, African drumming and gamelan ensembles.

These instruments are vital in helping schools achieve the Government's aim of giving all primary school children the opportunity to experience a year of free instrumental tuition. As many more children enjoy the wonder that music brings it is hoped that it will become an integral part of their learning as they progress with their education and eventually make music a lifelong passion.

Much good work in progress

The Peer Moderation Programme Summer 2008 – Autumn 2009

The launch of the Peer Moderation Programme in September 2008 has now been well and truly adopted by all FMS members. By the end of this term all music services will have experienced a visit from a fellow Head of Service, who is qualified as an MSEP (Music Service Evaluation Partner). Together, using feedback from the music service, observations of musical experiences in schools, and other evidence, they will have had the opportunity to review progress, celebrate achievements as well as agree development plans for the next phase.

This means that all music services, whether they are facing challenging times or are currently leading the field as excellent

providers, have an invaluable opportunity to share information and best practices with a 'critical friend'.

We now have 90 accredited MSEPS. This investment in training means that our music services not only have increasing awareness of the standards we wish to achieve, but a clear view on how to get there.

I am now based at the FMS office in Otley for one or two days each week, to coordinate the work and to sign off the outcome of the peer moderation visits – the Evaluation Summary. The telephone hotline with booked telephone calls is working well – I am here to help make the process as smooth as possible – and so far, no heat on the hotline!

There is no doubt in my mind that those who will benefit enormously from these partnerships between colleagues will be our young people. The ability to evaluate what musical services are providing and to ensure that those on the receiving end get the best results means that the peer moderation programme allows us to celebrate our successes.

Thank you!

Margaret M Griffiths –
Director of Quality Assurance



JUSTIN'S STORY*

Music gives speechless boy a voice

A 9 year-old boy with severe autism has found new ways to communicate thanks to a groundbreaking singing programme at his special school.

Justin's condition means he can't speak or use language to talk to his family, friends and carers and often gets distressed trying to express himself. But, just two weeks into the Enfield Sings vocal initiative, the big breakthrough came when he joined in with his favourite song.

"Justin had been taking part in the weekly singing sessions with his class, but one song really motivated him to join in," says Enfield Sings leader and Deputy Manager of Enfield Arts Support Service, Mea Jenkins. "Suddenly he was using his voice in a musical way to lead everyone in the actions."

The singing programme has been so successful with Justin that his teachers and support workers can now use singing to help calm him and enable him to deal with challenging situations in other aspects of his school life.

Enfield Arts Support Service Manager Kim Hember says, "All the services that we provide children, whether in schools or in the community, are working to develop them as young people in every aspect of their lives. Justin's story highlights the power of music to transform lives and the amazing effect it can have. We believe music works for the whole child."

Find out more about Enfield Arts Support Service, as well as more stories like this at:

www.enfieldartssupportservice.org.uk

**The name of the child has been changed to respect the individual's privacy.*

continued from front page...

with 26,000 people thus far trained in singing leadership could not have been done without enthusiastic partnership between Sing Up's consortium and FMS. This thriving, growing picture has been brought about by a large coalition of interests with FMS at its heart, spearheaded by the focus of the Music Manifesto, championed for nearly five years with unusual skill and intelligence by Marc Jaffrey. This is a landscape of which all of us should be immensely proud, but it has been encouraged to bloom through quite a degree of fresh thinking, bold partnering and innovative planning, and most significantly, it is a phenomenon that is not yet acknowledged by the world outside our community's walls. Time is not on our side. Which brings me back to Alison Balsom's Hertfordshire Music Service.

We are – as I write – living through the kind of challenging scenario, dare I say insult, that requires precisely the kind of constant vigilance and rapid response Marc's team can offer: Gareth Malone's new BBC 2 series, *The Choir: Unsung Town*

portrays a town where nothing musically is – apparently – going on, until he arrives with his magic media wand to turn the situation around and make music bloom in every under-privileged corner of South Oxhey's abandoned estates. The public, denied the truth by the broadcaster, swallow the whole elaborate wish-fulfilment fantasy hook, line and sinker: the fact that Hertfordshire's Music Service, with Sing Up and Three Rivers Council is at work in those very same schools, working patiently, determinedly and with genuine expertise every day of the week, rain or shine, is perniciously, deliberately left unsaid. Even the fact that 'Gareth's expertise' at coaching the community choirs is shored up by anonymous, invisible animators away from the camera goes unmentioned and unrecognised. Think Again, indeed.

We have begun to make the case that music should no longer be seen as a luxury plug-in, pretty dressing for the UCAS form for the aspiring teenage Brit, but an essential part of their personal and

educational development, one that delivers rewards on many levels for the young person and for their interaction with the world. However, we cannot let this debate wither on the vine for lack of support where it matters. Music services have never needed a powerful voice of advocacy and a skilled hand on the media tiller more than they do now, as we tentatively walk the tightrope that leads to 2010 and the tidal wave of changes in educational structure and priority it will inevitably bring.

Howard Goodall September 2009

Welcome to new FMS members

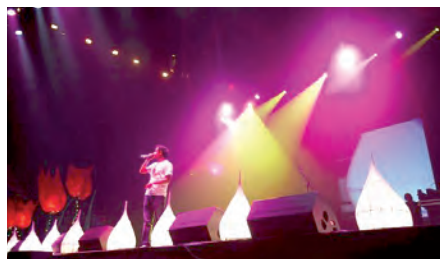
The FMS welcomes more new members to the Federation fold:

- Bridgend Music Service
- St Helen's Music Service
- Royal Borough of Kensington & Chelsea Music Service

Production expertise, event creativity and a complete management service!

Positive Fokus Events (PF Events) has the expertise, resources and flair to make any event a seamless professional experience. In 2009 we were pleased to provide the FMS with all the recording, sound, AV, lighting and staging needs for their annual conference at Windsor.

The company works with a wealth of organisations in the public and private



Culture 8 event at the Wembley Arena

sector embracing education, local government and music.

The picture (right) was taken at the Respect Festival at Roundwood Park for Brent Music Service. Other work for Brent MS includes their largest event ever at Wembley Arena:

Wembley is a challenging venue with huge tiered seating areas needing especially careful consideration. The main challenge for PF Events was the vast number of musicians and children that were to perform at this one day event.

With up to 500 musicians on stage at any one time, it was imperative that the microphone placement and sound distribution was perfect.



PF Events supplied and built a cost effective arena size PA system to budget and using their sound expertise ensured that the whole of the audience was covered with crystal clear audio, resulting in great sounds and a great day of music-making!



The Respect Festival at Roundwood Park for Brent Music Service

For more information contact: info@pfevents.com or call our sales team on 0208 801 9005 www.pfevents.com PF Events Ltd, London N17 9PQ.