

Music as an Art Form

“Humans throughout history have used the arts to express themselves to find beauty, attain a higher level of meaning and better understand themselves and their culture. The arts are the most human form of communication and expression.” *A Report on Arts Education in Wisconsin: The State Superintendent’s Blue Ribbon Commission on Arts Education*. 2000. Madison, WI: Wisconsin DPI.

The above statement embodies the guiding principles from the following various sources.

Guiding Principles from Vision 2020

Reimer, B. 2000. Why do humans value music? In *Vision 2020*. Reston, VA: MENC.

The five dimensions of musical value:

1. Music is ends and means. It is valuable in and of itself.
2. Music encompasses mind, body, and feeling.
3. Music is universal, cultural and individual.
4. Music is product and process.
5. Music is pleasurable and profound.

Guiding Principles from *A Report on Arts Education in Wisconsin: The State Superintendent’s Blue Ribbon Commission on Arts Education*. 2000. Madison, WI: Wisconsin DPI. Selected points.

- The arts are central to the development of a well educated person and the core of all learning – connecting and enhancing whole brain development.
- The arts are intellectually challenging and contribute directly to the cognitive, emotional, physical, and emotional development of all students.
- Higher order thinking skills – analysis, synthesis, evaluation, critical judgment, including imaginative and creative thinking – are developed in the arts.
- Students who are often turned off by traditional academic subjects find success in the arts.
- The arts provide opportunities for success in the creative fields of all of the arts, as well as arts related fields of study.

Philosophy Statement of the Wisconsin Music Educators Association

Music is an integral part of a complete education. Music engages people in objective, subjective, symbolic, and concrete aspects of human experience.

Music education improves learning in other subjects. Quality music education:

- develops aesthetic awareness and sensitivity;
- provides a source of enjoyment which enhances the quality of life from early experiences through adulthood.
- provides a means for creativity and self-expression;
- provides a sense of history and cultural heritage;

- provides opportunity for visible success and achievement in the school and community;
- develops life skills for work and personal success;
- makes the school and community a more pleasant place to learn, work, and live;
- increases the satisfaction derived from music throughout life; and
- increases understanding of other cultures through music.

Research Beyond Music for Art's Sake – Selected from the American Music Conference web site www.amc-music.com

Did You Know?

- Middle school and high school students who participated in instrumental music scored significantly higher than their non-band peers in standardized tests. University studies conducted in Georgia and Texas found significant correlations between the number of years of instrumental music instruction and academic achievement in math, science and language arts. *Source: University of Sarasota Study, Jeffrey Lynn Kluball; East Texas State University Study, Daryl Erick Trent*
- Students who were exposed to the music-based lessons scored a full 100 percent higher on fractions tests than those who learned in the conventional manner. Second-grade and third-grade students were taught fractions in an untraditional manner – by teaching them basic music rhythm notation. The group was taught about the relationships between eighth, quarter, half and whole notes. Their peers received traditional fraction instruction. *Source: Neurological Research, March 15, 1999*
- Music majors are the most likely group of college grads to be admitted to medical school. Physician and biologist Lewis Thomas studied the undergraduate majors of medical school applicants. He found that 66 percent of music majors who applied to med school were admitted, the highest percentage of any group. For comparison, (44 percent) of biochemistry majors were admitted. Also, a study of 7,500 university students revealed that music majors scored the highest reading scores among all majors including English, biology, chemistry and math. *Sources: "The Comparative Academic Abilities of Students in Education and in Other Areas of a Multi-focus University," Peter H. Wood, ERIC Document No. ED327480 "The Case for Music in the Schools," Phi Delta Kappan, February, 1994*
- Music study can help kids understand advanced music concepts. A grasp of proportional math and fractions is a prerequisite to math at higher levels, and children who do not master these areas cannot understand more advanced math critical to high-tech fields. Music involves ratios, fractions, proportions and thinking in space and time. Second-grade students were given four months of piano keyboard training, as well as time using newly designed math software. The group scored over 27 percent higher on proportional math and fractions tests than

children who used only the math software. *Source: Neurological Research March, 1999*

- A McGill University study found that pattern recognition and mental representation scores improved significantly for students given piano instruction over a three-year period. They also found that self-esteem and musical skills measures improved for the students given piano instruction. *Source: Dr. Eugenia Costa-Giomi, "The McGill Piano Project: Effects of three years of piano instruction on children's cognitive abilities, academic achievement, and self-esteem," presented at the meeting of the Music Educators National Conference, Phoenix, AZ, April, 1998*
- Research shows that piano students are better equipped to comprehend mathematical and scientific concepts. A group of preschoolers received private piano keyboard lessons and singing lessons. A second group received private computer lessons. Those children who received piano/keyboard training performed 34 percent higher on tests measuring spatial-temporal ability than the others – even those who received computer training. "Spatial-temporal" is basically proportional reasoning - ratios, fractions, proportions and thinking in space and time. This concept has long been considered a major obstacle in the teaching of elementary math and science. *Source: Neurological Research February 28, 1997*
- Young children with developed rhythm skills perform better academically in early school years. Findings of a recent study showed that there was a significant difference in the academic achievement levels of students classified according to rhythmic competency. Students who were achieving at academic expectation scored high on all rhythmic tasks, while many of those who scored lower on the rhythmic test achieved below academic expectation. *Source: "The Relationship between Rhythmic Competency and Academic Performance in First Grade Children," University of Central Florida, Debby Mitchell*
- High school music students score higher on SATs in both verbal and math than their peers. In 2001, SAT takers with coursework/experience in music performance scored 57 points higher on the verbal portion of the test and 41 points higher on the math portion than students with no coursework/experience in the arts. *Source: Profile of SAT and Achievement Test Takers, The College Board, compiled by Music Educators National Conference, 2001.*
- College-age musicians are emotionally healthier than their non-musician counterparts. A study conducted at the University of Texas looked at 362 students who were in their first semester of college. They were given three tests, measuring performance anxiety, emotional concerns and alcohol related problems. In addition to having fewer battles with the bottle, researchers also noted that the college-aged music students seemed to have surer footing when facing tests. *Source: Houston Chronicle, January 11, 1998*

- A ten-year study, tracking more than 25,000 students, shows that music-making improves test scores. Regardless of socioeconomic background, music-making students get higher marks in standardized tests than those who had no music involvement. The test scores studied were not only standardized tests, such as the SAT, but also in reading proficiency exams. *Source: Dr. James Catterall, UCLA, 1997*
- Music training helps under-achievers. In Rhode Island, researchers studied eight public school first grade classes. Half of the classes became "test arts" groups, receiving ongoing music and visual arts training. In kindergarten, this group had lagged behind in scholastic performance. After seven months, the students were given a standardized test. The "test arts" group had caught up to their fellow students in reading and surpassed their classmates in math by 22 percent. In the second year of the project, the arts students widened this margin even further. Students were also evaluated on attitude and behavior. Classroom teachers noted improvement in these areas also. *Source: Nature May 23, 1996*

Notable Quotes for Programs, Letters, Public Relations

"...Music feeds the soul and the imagination, and at a time when our young people hear so much about war, terrorism, and the failing economy, they need to transcend the message of conflict and strife to have faith in a future of peace and harmony. The opportunity to participate in and develop an appreciation for music is a lifelong gift we give our children. We allow them to dream, express themselves, and look at life through many lenses." ELIZABETH BURMASTER, *Wisconsin Superintendent of Education, Speech at 2003 WMEA State Conference.*

"The arts – the fruits of imagination – are not accessories to life, nor to education. They are not the parsley that decorates the main course. They are education, and provide lessons that can be learned in no other way." DAVID MCCULLOUGH, *Historian and Author*

"A school's mission is wider than learning how to make a living. It is a place where students can learn how to make a life. Those who would send schools back to the basics set their standards much too low. The logic of language, the structures of mathematics, the conclusions of the sciences give us distinct perspectives, but they do not exhaust what we can know, what we can imagine, or what we can feel. The arts are among the important ways we remake ourselves." ELLIOT W. EISNER, *Arts Educator, Stanford University*

"When members of a society wish to secure that society's rich heritage they cherish their arts and respect their artists. The esteem with which we regard the multiple cultures offered in our country enhances our possibilities for healthy survival and continued social development." MAYA ANGELOU, *Poet*

“The arts are an essential part of human experience; they are not a frill. We recommend that all students study the arts to discover how human beings communicate, not only with words, but through music, dance, and visual arts. Now more than ever, all people need to see clearly, hear acutely, and feel sensitively through the arts. These skills are no longer just desirable; they are essential if we are to survive with civility and joy.” ERNEST BOYER, *former President, Carnegie Foundation for Advancement of Teaching*

“The arts enrich communities and employees, and also stimulate the kind of intellectual curiosity our company needs to stay competitive.” NORMAN R. AUGUSTINE, *CEO and Chair, Martin Marietta Corporation*

“Educators say they want materials and activities that are constructivist, that is, concrete and hands on. They seek materials that are multi-modal, multicultural, appealing and challenging to the classroom’s diverse range of learners. They look for activities that provide not just a means of assessment but multiple ways to track and evaluate a students’ progress. They want materials that promote critical thinking. They look for activities that are inter-disciplinary. Research confirms what we always knew intuitively: the arts teach all of us – students and teachers alike – innovation, novelty, and creativity. We learn to be wondrous.” RAMON C. CORTINES, *Director, Pew Network*

“For the future of our children and our communities, we must find new ways to engage students in the learning process. The arts can be a powerful vehicle through which to challenge young people’s minds, stir their creativity, instill discipline, and build self-esteem.” LAWRENCE A. HOUGH, *President/CEO, Sallie Mae*

“We need highly skilled workers to think and create. That’s why we’re willing to put our money on the line to make a systemic change in the way young people are educated to the arts and sciences in this country.” HELGE H. WEHMEIER, *President/CEO, Miles Inc.*

“Music education teaches students lessons that they will use for the rest of their lives: cooperation, hard work, dedication, and the desire to strive for excellence. All students benefit from music education, whether they sing, play an instrument, compose melodies, or simply enjoy listening to and learning about the rhythms and the lyrics. Music is an integral part of our daily lives. As I travel around Wisconsin, I hear music influenced by the many ethnic groups that live in my state. I am pleased that these musical traditions are being passed on to the children of Wisconsin, both in the classroom and in their communities.” RUSS FEINGOLD, *U.S. Senator, Wisconsin*

“Providing our children with a challenging and well-rounded education is the best investment we can make in our future, and music education is a key component of that curriculum. Introducing children to the arts opens their minds to creative thinking and teaches them about the many contributions that artists before them have made to our culture. I will continue to support increased federal funding for education so that states and school districts have the resources and the flexibility they need to devote more money toward their highest priorities like music education.” HERB KOHL, *U.S. Senator, Wisconsin*

“Music education stimulates, challenges, and enriches our young people during their formative, school years; its value lasts a lifetime.” TAMMY BALDWIN, *U.S. Representative, Wisconsin*

“...art means more than the resuscitation of the past: it means the free and unconfined search for new ways of expressing the experience of the the present and the vision of the future. When the creative impulse cannot flourish freely, when it cannot freely select its methods and objects, when it is deprived of spontaneity, then society severs the root of art.” JOHN F. KENNEDY

“Civilizations are most often remembered for their art and thought. I have always believed in the definition of an educated man or woman as one who could, if necessary, reform his or her civilization. That means we must teach our students more than hard facts and floppy discs. We must teach them the rich artistic inheritance of our culture and an appreciation of how fine music enriches both the student who studies it, and the society that produces it ... The existence of strong music and fine arts curricula are important to keeping the humanities truly humanizing and liberal arts education, truly liberating.” RONALD REAGAN

Arts and humanities “have enabled Americans of all backgrounds and walks of life to gain a deeper appreciation of who they are as individuals and who we all are as a society.” BILL CLINTON

In Print Resources

....and *Music for All*. (2001). Reston, VA: MENC – The National Association for Music Education.

Blue Ribbon Report: A Report on Arts Education in Wisconsin. (June 2000). Madison, WI: Wisconsin DPI.

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Fiske, Edward B. *Champions of Change: The Impact of the Arts on Learning*. Washington, DC: Arts Education Partnership. Also available on line at aep-arts.org

Gardner, Howard. (1993). *Frames of Mind: The Theory of Multiple Intelligences*. New York, NY: Harper Collins Publishers.

Goleman, D. (1995). *Emotional intelligence: Why it can matter more than I.Q.* New York: Basic Books.

Jensen, Eric. (2001). *Arts with the Brain in Mind*. Alexandria, VA: Association for Supervision and Curriculum Development.

Jensen, Eric. (2000). *Music with the Brain in Mind*. San Diego, CA: The Brain Store.

Jorgensen, Estelle R. (Ed.). (Spring 2002). *Philosophy of Music Education Review*. Vol. 10, No. 1.

Madsen, Clifford K. (Ed.). (2000). *Vision 2020*. Reston, VA: MENC – The National Association for Music Education.

A Report on Arts Education in Wisconsin: The State Superintendent's Blue Ribbon Commission on Arts Education. 2000. Madison, WI: Wisconsin DPI.

The Report of the National Commission on Music Education. *Growing Up Complete: The Imperative for Music Education*. (1991). Reston, VA: MENC.

Sylwester, Robert. (1998). Art for the Brain's Sake. *Educational Leadership*, 56 (3), 31-35.

On Line Resources

American Music Conference web site, www.amc-music.com

Americans for the Arts web site. www.artsusa.org

The Arts Education Partnership web site. www.aep-arts.org

Hudson, Iowa Band Program web site. www.hudson.iowapages.org/id6.html

Music for All web site. www.music-for-all.org

Wisconsin Music Educators Association web site. www.wmea.com

Parent & Community Relations/Support

Where can parents be most effective for advocacy?

- Support at school board meetings by speaking on behalf of music education as well as monitoring the dialog and issues before the board that could impact the music program
- Membership on various school/ district committees to advocate for music
- Talking to other parents about the value of music education
- Financial, academic and emotional support for students involved in your music programs
- As members of a music boosters group

How can you involve parents in your music program?

A. Communicate

- Identify ways to share student expectations/goals/performance times/curriculum, etc.
- at the beginning of the year share with parents the names of the musical pieces you will work on and the rationale for choosing them
- stay well informed about current education issues and music research and share with parents
- use various methods of communication
 - newsletters
 - websites (refer to index page of sample website following this article for a list of topics and ideas)
 - telephone trees
 - hotlines
 - email lists
 - district newsletters
 - use of community media

B. Start Booster Group

- Understand the need for a booster group. A booster group can help with a wealth of duties, however, in times of crisis it is also the perfect vehicle to show the value of music to the children without being judged as self serving.
- Start your booster groups during good times, not as a reaction to critical issues
- set up various committees within your booster group (academic support, scholarship, trips, fundraising, etc.)

- develop a mission statement (the better this mission statement exemplifies the mission of the district, the easier it is for music advocacy at the district level). Know the mission statement of your district—it is usually found in the school library or is on the district website.
- An umbrella music boosters group including band, chorus and orchestra parents is the best to develop—each group can meet after the general meeting to deal with trips, fundraisers, etc. but the most effective and powerful group is built around the unifying subject of music.
- Remember that even a small group is the beginning of an advocacy group; nurture and enhance it.

C. Network

- Identify and nurture parents who can support you, your program, music education and the like. Choose people who:
 - Match your philosophy
 - Are thoughtful, insightful, calm, intelligent. Not loose cannons
- Get to know your students' parents and their background. Ask your students if their parents sing or play an instrument. Have them perform with your groups.
- Keep your volunteers for more than their student's tenure in school. A tried and true advocate for music is extra valuable.
- Hold receptions after your concerts to encourage to parents to meet each other and socialize. It also gives you a chance to develop advocates.
- Keep track of alumni. Bring them back to perform with your group if they have continued in music. Invite them to your concerts. They can tell you (and others) the value of music in their lives.

How do you reach out to your community?

- Communicate with your colleagues. Talk to your fellow music teachers, guidance counselors, other teachers in your school. If you establish regular communication with your fellow staff members, problems with scheduling, curriculum, student progress issues can be more easily resolved. Be willing to cooperate for the good of the student. Share what you are doing in your classroom and how it relates to other studies in your school. (Or ask what the other teachers are studying and see if it is possible to bring in music to compliment both of your curriculums.)

- Communicate with your students. Have them get involved in a student music group/governing body. Encourage student to student mentorships. Have them represent music interests on various school committee (be careful with this suggestion. We don't want to suggest that music is an extra curriculum interest on the student council, etc.)
- Reach out to community members who could help your program by performing, narrating for a performance and the like. Don't forget school board members, the principal, other teachers, the mayor. Acknowledge them, make them feel part of your program.
- Make a point of getting to know the culture of the community, how music is perceived. If you understand where you are, you know in what direction you must go.
- Do concerts out in the community. Be an integral part of community events.
- Invite community bands to perform with you (or go to a community band concert with your class).
- Identify and invite service groups and senior groups to your concerts. These members can be wonderful advocates. An afternoon dress rehearsal of your musical is the perfect opportunity to invite a local senior group.
- Volunteer to be on school and district committees. Make friends and keep abreast of changes that might affect music education.
- Stay informed about and acknowledge non-musical events in your school community.
- Become involved in professional organizations (WMEA, WAME, etc.)
- Hold informances rather than performances; that is, educate your audience about the history, etc. of your performance music. Visit www.wmea.com/CMP/points-to-ponder/10-03 or read Shaping Sound Musicians by Patricia O'Toole.
- Start a file of quotes from your students about the value of music and what music means to them. Include in your programs and other publicity.
- Bring an artist in residence to your school.
- Check out community resources for grants to bring artists in to your classroom or to perform in select theaters. Many area businesses, service

organizations and even your school district may have grants or at least a grant writer. Parents often work at businesses that will match funds or even totally fund a concert or special project.

Resources:

Wisconsin Center for Music Education

“Music Booster Groups” packet produced by WAME

“Why Music is Basic—The Value of Music Education” by Bruce Pearson

Press Release Format

(Print on your school letterhead)

Date

For more information: Your name, School
Your telephone number (daytime and evening)
Your e-mail address

For Immediate Release

Title

Story goes here. Make sure to cover all pertinent information in the first paragraph and then explain details in later paragraphs. (Cover Who, What, Where, Why, and How in first paragraph.) Be concise. Small newspapers don't have staff to edit and usually can't use anything too long. Large newspapers will likely have a reporter do research and write their own story, using press release as background information.

Information should be double- or triple- spaced to allow room for editors to write notes. Leave at least a 1.25-inch margin on the left side. Leave at least a 1-inch margin everywhere else.

Double space (quadruple space) between paragraphs. Never split a paragraph between pages. If you have more than one page, type (***More***) centered at the bottom of the page. Then write a key word or phrase at the top of the next page plus, ***Add One (or Two, etc.)*** Always let the editor know where your press release ends by typing ***-end-*** or ***-30-*** or three number symbols.

#

Making Music with the Media

Fast Notes for Music Educators

Media Relations

♪ Media relations is a low-cost, highly credible way to inform the community about who you are and what you do. There are numerous ways to get the news media's attention, including:

- News releases
- Pitch letters
- Letters to the editor, etc.

♪ No matter what method you use to contact the media, always make sure the information you are presenting is newsworthy to reporters, editors and their readers, listeners and viewers. Be succinct in presenting information through all verbal and written communications.

♪ News is: *Timely, New, Informative, Educational, Significant, Unique, Interesting*

Tips for Building a Positive Media Relationship

♪ Familiarize yourself with the media outlet (i.e., read the newspaper in which you plan to send a news release). Your relationship with the media is a two-way street – it's as important for you to understand the media as it is for the media to understand you.

♪ Make sure that you are sending the right information to the right person. Call the general phone number and ask who is the most appropriate person to receive your information (i.e. often there is a "beat" that reporters follow and usually someone is assigned to school/educational news).

♪ Once the appropriate media contact is identified, call and ask how they prefer to be informed of your news items (i.e., email, phone, fax, etc.)

♪ Always begin the conversation by stating who you are, why you are calling – *in words, not sentences*, and ALWAYS ask if they are under deadline. For example:

Hi _____, This is _____ calling from _____ school in regard to _____ (news item). Do you have a minute or is this not a good time?

If the answer is, "No – this isn't a good time," respectfully let them go. DO NOT go into a pitch about why you are contacting them. However, politely ask if there is a time you can call back.

♪ Follow up with your media contact after sending them information to confirm receipt, unless they have requested otherwise.

Ideas for Gaining Media Exposure

- ♪ Guest Articles ♪ Letters to the Editor ♪ Community Calendars
♪ Student Features ♪ Event Photos ♪ Student Trips/Performance News

Tapping into Parent/Student Resources

♪ Recruit a parent (i.e., public relations professional) to help with your media relations. Often, they are looking for ways to show support.

♪ Draw upon students to help with media relations, such as someone on the yearbook staff, a communications or arts student. They can lend a hand while gaining valuable experience.

Speaking the Right Language

Develop a vocabulary sheet of supportive language and use this terminology in all written and verbal communications, including correspondence with the media. It will help to position your program in a positive light. Here is a vocabulary sheet sample:

SUPPORTIVE

small group instruction
coursework
study music
curricular
academic/core (Title IX)
assessment
technique
curriculum
National and/or State Standards
teachers
collaborative
student-centered
performance outcomes
understands music through instrument
involves cognitive, psychomotor and affective skills – involves mind, body and spirit

NON-SUPPORTIVE

lessons
activities
play music
co- OR extra-curricular
core as in state-tested classes
contest or concert
knows how to play instrument
pieces or songs
fun songs
coaches
competitive
teacher-centered
ratings or grades
knows how to play instrument
makes them feel good

Quotes, Quotes, Quotes...

- ♪ In news releases and other materials, quotes can provide insight and support for your information. **Parents, Principals, Superintendents** are great for quotes.
- ♪ Do not give broad general statements. Give the facts – names, places and dates.
- ♪ A summary sentence can be very useful as a quote.
- ♪ Remember figures. Numbers and percentages can help legitimize a story.
- ♪ Message should be clear and concise – not “wordy.”
- ♪ When “ghost-writing” a quote for someone else, always make sure they approve it before sending it to the media in your materials.
- ♪ When talking with the media, remember *NOTHING IS OFF THE RECORD!*

For more tips on media relations, go to www.wmea.com/support and download “Music and the Media.”

So You're Going to be Interviewed...

Reporters rely on interviews -- by phone or in person, planned in advance or immediate -- to gather information. Interviews set up in advance are often for the purpose of getting background information. Spontaneous interviews usually indicate there is a breaking news story, i.e., something has happened and the reporter needs facts or comments now. In either case you want to be prepared.

When the call comes...

1. **Confirm** the identity and media outlet.
2. **Ask for specifics** about what the caller wants to know.
3. If necessary, **buy time** for yourself.
 - a. Explain that you're in the middle of something but you'll call back in a specified time period -- and do.
 - b. Explain that you don't have all the information, but you'll do some fact-finding and call back. Find out the reporter's deadlines and try to accommodate them.
 - c. Suggest that someone else may be a better source of information. Then call that person immediately to give him/her a chance to anticipate the reporter's call.

Be prepared

1. **Anticipate** media calls or visits. Depending upon your locale, you may also be asked to react to a state or national report on education. Keeping on top of news is helpful in anticipating such calls.
2. **Know your media outlets** and reporters. By watching, listening and reading TV and radio broadcasts and newspapers, you'll get a sense for the type of reporting an individual does. Consider whether the reporter typically emphasizes human interest, hard facts or a mix.
3. **Decide the message** YOU want to convey, based on what the reporter wants to know.
4. **Make a list** of the points you want to make and questions you think the reporter may ask.
5. **Review** reports, correspondence, etc., that relate to the interview topic.
6. **Prepare a one-page handout** of facts regarding the interview topic, if time permits.

During the interview...

1. **Concentrate on YOUR message.** Remember, you are half of any interview.

2. **Be concise.** For broadcast, try to keep your responses under 30 seconds. For print, the more concise you are, the harder it is to be misquoted.
3. **Listen.** Respond only to those questions that are asked unless you have a specific point you want to make.
4. **Be positive.** Try not to respond to speculative questions. Instead, rephrase the reporter's question or re-emphasize your own points.
5. **Don't go off the record.** Reporters can use off-the-record information to confirm what they've been told with someone else and then use the information.
6. **If you don't know the answer,** offer to get the information.
7. **If you can't answer a question,** for legal or other reasons, explain why.
8. **Be emphatic.** Make your points up front, then offer substantiating information.
9. **Do not let reporters put words in your mouth.** Be cautious of questions that begin "Would you say that...?" Avoid responding "yes" or "no" to such questions: instead, rephrase them to emphasize your viewpoint.
10. **Keep it simple.** Avoid educational jargon. When you must use a term the general public may be unfamiliar with, explain it as simply as possible.

If you are on the air...

On television...

1. **Dress appropriately** - no loud patterns.
2. **Look at the interviewer,** not the camera.
3. **Respond with short answers.** Most news segments are 90 seconds or less so a 5 to 10 second sound bite may be all you have.
4. **Make visuals** (charts, pictures, etc.) available if possible.

On radio...

1. **Avoid mike fright.** Follow the professional's advice on how to speak into the mike: not too close.
2. **Keep answers short and to the point.** Don't be afraid to stop. Rambling often means saying the wrong thing.

After the interview...

1. **Make notes**, if you didn't keep them during the interview.
2. **Offer the reporter written information** if available. Keep it brief.
3. **Suggest another upcoming story** the reporter may want to cover. Don't miss the opportunity to emphasize something positive.
4. **Alert** other administrators, board members, parents and students as appropriate of pending coverage.
5. **Monitor** coverage.

Practical Public Relations tips prepared by Mary Pat Pfeil of the Wauwatosa School District for the Wisconsin School Public Relations Association.

Press Release Sample

(Print on your school letterhead)

Date

For more information: Your name, School
Your telephone number (daytime and evening)
Your e-mail address

For Immediate Release

Hundreds of Students to Participate in Music Festival Saturday

More than Number of Students students will participate in a Wisconsin School Music Association (WSMA) sanctioned Solo & Ensemble Music Festival on Day of the Week, Date hosted by Your School. During solo & ensemble festivals, students prepare vocal or instrumental solos, duets, trios, or small ensembles to perform before an adjudicator. The festival is free and open to the public.

WSMA music festivals annually attract thousands of students from middle, junior high, and high schools from throughout Wisconsin. Last year, more than 200,000 students participated statewide. The Solo & Ensemble Festival at Your School on Day and Date will draw students from Number area schools, including List All Participating Schools.

"The exciting part about these music festivals is that students are measured against a standard of excellence rather than competing against each other," said Your Full Name, Your School, festival manager. "The festival format allows students at various levels of experience to participate."

(More)

Music Festival, Add One

WSMA Music Festivals provide students with the opportunity to perform and be evaluated. Over the years, the emphasis of these musical events has changed from "contests," where ratings were the most important, to "festivals," which are clearly focused on providing a positive learning experience for students.

The primary purposes of WSMA festivals are to:

- Establish standards of quality for music literature.
- Motivate students to prepare and perform to the best of their abilities.
- Improve students' understanding of music literature and music concepts (performance with understanding).
- Provide opportunities for performance of original student compositions.
- Support improvement of school music programs through individual and group achievement.
- Encourage exploration of diverse musical styles and ensemble combinations.

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The Wisconsin School Music Association is a non-profit service organization composed of over 1,000 member public and private schools. Last year, more than 200,000 students took the initiative to be involved in WSMA activities, including District and State Music Festivals, the State Honors Project, Student Composition Project, State Marching Band Championships, and more. WSMA believes music is basic, and all children have the right to experience all that music offers them.

****PLEASE NOTE: THIS EVENT WOULD MAKE AN EXCEPTIONAL
PHOTO OR VIDEO CLIP OPPORTUNITY!**

The Wisconsin Advocacy Resources in this packet were prepared by the
following individuals during a
Wisconsin Advocates for Music Education Summer Retreat:

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Retreat Participants

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Joey Hyland

Angela Krajnek

Ken Liske

Angela Maniaci

Andrea Mauch

Matt McVeigh

Sarah McVeigh

Sharon Munson

Nancy Rasmussen

DeWayne Roberson

Leyla Sanyer

Loni Schiel

Toby Shucha

Valerie Troxel