

The Final Stop on the Music Advocacy Journey

Music Advocacy = Program Success, Part VI

Dr. Tim Lautzenheiser

Part Six of a six part series about advocacy and how it relates to your school music program.

Throughout this series of articles, focusing on the importance of music advocacy, we have created a sequential blueprint to serve as a guide in creating a solid foundation of information-exchange touting the benefits of music learning for every individual. Integrating the music advocacy ideas and themes into the daily operation of your music program will create a higher awareness of the immeasurable value of a substantive arts curriculum.

As a short review:

1. *Who should we approach with this powerful data?*

Everyone who cares about the human condition and the future of our globe.

2. *How do we go about it?*

Take advantage of every communication vehicle from newsletters to e-mail services, and everything in between.

3. *What/who is the target market?*

The decision makers including; school administrators, counselors, and community leaders.

4. *Where do we find all the statistics and research? How do we get the latest findings?*

Every music retailer is stocked with music advocacy material and eager to share it with those who will wave the flag for the arts. You can open your network to music advocacy data by calling: 800-332-2637

5. Do we ever get to the point where our music advocacy efforts are completed?

And now our final article takes a careful look at the important evaluation process.

When do we get to the point we have completed our music advocacy efforts?

As stated in earlier writings, one of the greatest enemies of every successful program is complacency. Unfortunately, many people turn to the powerful music advocacy information when a program is being threatened with budget cuts, scheduling conflicts, decline in enrollment, etc. While there have been many "eleventh hour miracles" that have rescued a music program from extinction, it is far more

advisable to make music advocacy an ongoing component of EVERY

program. The benefits of music learning need to be highlighted at every opportunity and from every possible avenue of exchange.

All-too-often people believe the study of music is only for the talented few, the gifted, and those who demonstrate a musical interest.

Everyone has

the potential to learn music, appreciate music, and make music. If we do not create this forum-of-opportunity in our schools, it is very unlikely an individual will seek the knowledge on his/her own. Over 85% of today's practicing musicians confirm their introduction to music was in their school environment. It is imperative we continue to support music as a core subject for our youth, and we can ensure this by communicating the latest research

Don't miss Dr. Tim at the TBA Convention/Clinic. He will present "Music Learning = Life Learning" on Sunday at 9:30 am. for directors. Later on Sunday, he will present "Successful Student Leadership: The Key to a Great Band" at 4:15 and 5:30 pm. Dr. Tim's clinics are sponsored by the TBA 2005 Patron Sponsor, Conn-Selmer, Inc.

Accessing the Information Sources

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spotlighting the value-of-music-learning as it relates to the total development of the child.

Music for the sake of music. Nothing can replace the arts as a means of human expression. Music, itself, is the reason for music. The intrinsic joy of making music has no substitute.

Music for social development. The music world creates a microcosm of life. The “people skills” required to succeed in music are directly applicable to every facet of life, from the corporate world to the family setting.

Music for intellectual growth. Empirical findings point to the study of music as a neurological catalyst to greater understanding. Are all the smart students in music, OR does music (in fact) create smart people? We now look to music as a key to tapping the potential of human intellect.

Music for wellness. From infants to Senior citizens, we have information pointing to the health benefits of music-making.

A successful music program is more than the high school band marching down the street at the hometown parade, or the choir singing at the holiday concert, or the orchestra sharing their talents on stage for a community gathering. It is a community (a culture of unity) that introduces the participants to a new language of human expression blending the heart, mind, and soul in a creative process which, in turn, establishes new perspectives applicable to all

other aspects of learning. Simply put, it opens the minds to new possibilities and understandings.

Music advocacy is not a part-time responsibility; it is an ongoing effort. We must:

- Inform those who do not know.
- Awaken those who know, but forgot.
- Remind those who know, but need to take action.
- Assure those who are music supporters and encourage them to continue their outreach. *and*
- Continue to feed the network supporting the understanding of the critical importance of music learning for every child.

We can make a difference. We can influence the decisions-makers with the compelling library-of-data we have at our fingertips. We can create a school curriculum where all children will be involved in music making. We can bring the good news about music-learning to our communities and garner public support for the arts. All this being said, it comes back to the notion, *one person can make a difference*. Music advocacy requires individuals to take action, spread the word, and continue to add more people to our ranks. It is not someone else’s responsibility; it is ours, *it is yours*.

Music is basic to our world culture, therefore music education is not a curricular frill, but it is fundamental part of the development of our leaders of tomorrow. Music advocacy is NOT a destination, but a journey, a lifelong journey; to that end,

Let the music begin...

Dr. Tim Lautzenheiser is a well-known name in the music education world as a teacher, clinician, author, composer, consultant, adjudicator, and above all, a trusted friend to anyone interested in working with young people in developing a desire for excellence. His own career involves ten years of successful college band directing at Northern Michigan University, the University of Missouri, and New Mexico State University. Following three years in the music industry, he created Attitude Concepts for Today, an organization that manages workshops, seminars, and convention speaking engagements on positive attitude and effective leadership training. Tim presently holds the Earl Dunn Distinguished Lecturer position at Ball State University. Tim is the Director of Education for Conn-Selmer, and he serves as the national spokesperson for MENC’s “Make a Difference with Music” program. Tim’s books ‘The Art of Successful Teaching’ and ‘The Joy of Inspired Teaching’ are best sellers. He is co-author of Hal Leonard’s popular band method, ‘Essential Elements’ and the creator of Director’s Communication Kits. Tim is a graduate of Ball State University and the University of Alabama. He was awarded an Honorary Doctorate Degree from VanderCook College of Music. Additional awards include the distinguished Sudler Order of Merit from the John Philip Sousa Foundation, Mr. Holland’s Opus Award and the Music Industry Award from the Midwest Clinic Board of Directors.