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# ADVOCACY

Four Challenging Sectors for Music Executives

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2010 NASM Annual Meeting

Monday, November 22

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# ADVOCACY

Four Challenging Sectors for Music Executives

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## Introduction

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## The Survival and Vitality Distinction

# Introduction

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In an overall sense,  
for the arts and education in the arts,  
the basic question is vitality, not survival.

# Introduction

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Local effort and achievement are essential to vitality  
– locally, regionally, and nationally.

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Overall vitality is an aggregate of the specific vitality of thousands of local efforts in the arts and arts education nationwide.

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## *An Advocacy Connection*

Local vitality depends in part on  
how people value what we do.

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## *An Advocacy Question*

If various constituents were asked why our efforts are valuable, what would we like them to say?



# Introduction

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## The Economic Reality

# Introduction

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A difficult economic situation  
is present and projected.

# Introduction

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**This means three things**

- Major funding sources for the arts and education need to be protected and nurtured for the long term.
- Effective justification arguments are more important than ever.
- The most effective arguments develop sustainable valuing; not just short term buy-in.

# Introduction

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## Three advocacy points to remember

- Message content is first and critical. Delivery systems are important, but secondary.
- Ask how well any message contributes to sustainable valuing of what we do among our constituents and supporters?
- A major purpose of advocacy is to get people to see, think about, and value things differently.

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Sector 1

## Arts and Arts Policy

The Financial Dimension

The Justification Dimension

### Recent Budget Numbers

- **Metropolitan Opera**  
\$300 million
- **Sales of Trident Gum**  
\$298 million
- **Paid Advertising, U.S.**  
\$400+ billion

### Recent Budget Numbers

Big 5 Orchestras  
(\$292 million total)

- **Boston Symphony Orchestra**  
\$80 million
- **New York Philharmonic**  
\$65 million
- **Chicago Symphony Orchestra**  
\$61 million
- **Philadelphia Orchestra**  
\$44 million
- **Cleveland Orchestra**  
\$42 million

### Recent Budget Numbers

- ◎ **Arts Endowment (NEA)**  
\$167.5 million
- ◎ **P-12 Music Teacher Salaries**  
\$6.8 billion (estimated)
- ◎ **NASM Member Institutions**  
\$1.9 billion
- ◎ **Verizon Advertising**  
\$1.4 billion



### Government Arts Budgets

2010 (2009)

(\$1.2 billion total)

- ◎ **NEA**  
\$167.5 million/year (+8.1%)  
\$110+ million granted
- ◎ **State Arts Councils**  
\$307.1 million/year (-6.9%)  
\$45 million from NEA
- ◎ **Direct Local Government**  
\$765 million (-8.1%)

### Private Sector and Individual Giving Numbers 2009

- **Private Sector Arts and Culture Philanthropy**  
\$12 billion
- **Private Sector Donations All Causes**  
\$303.75 billion
- **Individual Gifts to All Causes**  
\$227.41 billion

### Advocacy Questions

- Where is the money?
- How do we protect it?
- What is the priority?

### Justification Questions

- What is the issue?
- What ideas are present?
- What justifications are needed now?
- What is the message?  
To whom? For what purpose?
- What strategies and tactics?

### Possible Messages

The arts are worthy of cultivation because they are:

- a fundamental and permanent realm of human action.
- basic ways of knowing and working.
- unique—nothing else can produce what they do.

### Possible Messages

The arts are worthy of cultivation because they are:

- ◎ connected to everything, especially to other kinds of work.
- ◎ the location of some of the highest of all human achievements in the past and now.

**How can we help  
music majors understand:**

- ◎ the big picture?
- ◎ its relationship to their work as musicians?
- ◎ the nature and purposes of advocacy?
- ◎ ways they might be effective?

# *Discussion*

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**Advocacy Ideas**

**Arts and Arts Policy**



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Sector 2

## Education in Music

Purpose and Content Discussions

### Advocacy Questions

- What is the purpose of P-12 education in music?
- Music learning or something else?
- What priorities among purposes?

### **Advocacy Content**

Distinctions and  
Connections Among:

- Entertainment
- Exposure
- Enrichment
- Education (learning a subject itself)

### Advocacy Challenge

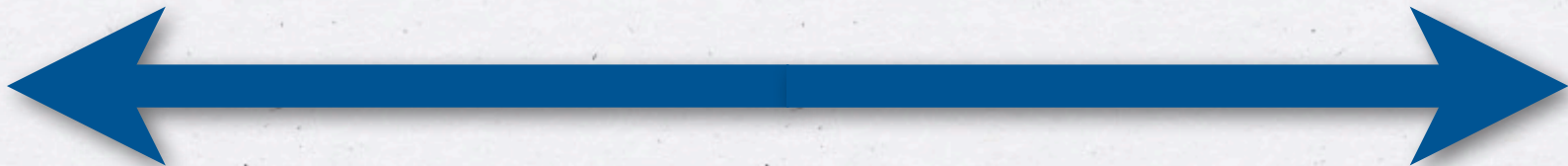
What is basic?

- ◎ **The “old” basics**  
Specific Subjects
- ◎ **The “new” basics**  
Generic Aspirations  
(e.g., creativity, abstraction,  
collaboration, etc.)

### Advocacy Questions

- ◎ What is the purpose of higher education, especially music?
- ◎ What are the terms of justification and funding?

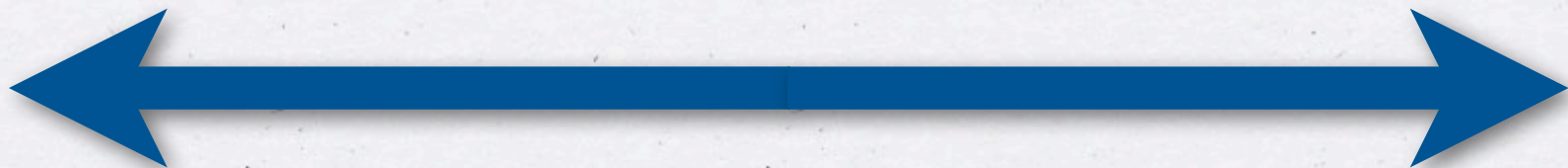
**What is the purpose?**



**Specific Job  
Preparation**

**Cultivation of Knowledge and  
Skills in All Sectors of  
Human Endeavor**

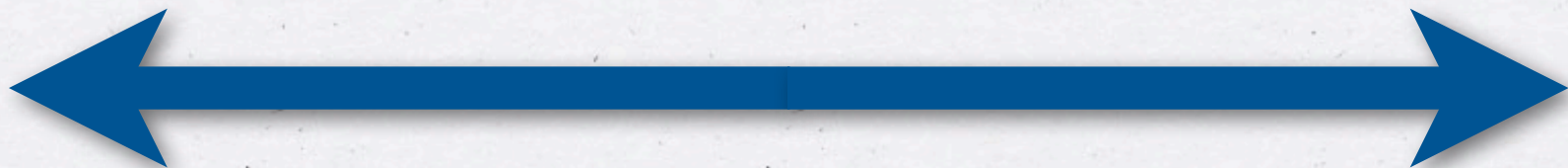
**What are the terms of justification and funding?**



**Content-based**

**Methods-based**

**What are the terms of justification and funding?**

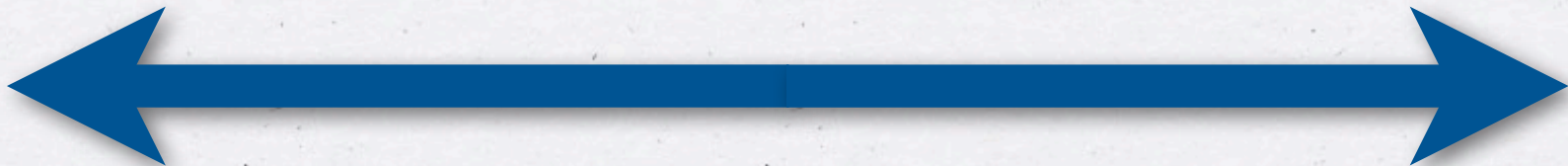


**Local  
Professional  
Judgement**

**Remote  
Regulatory  
Control**



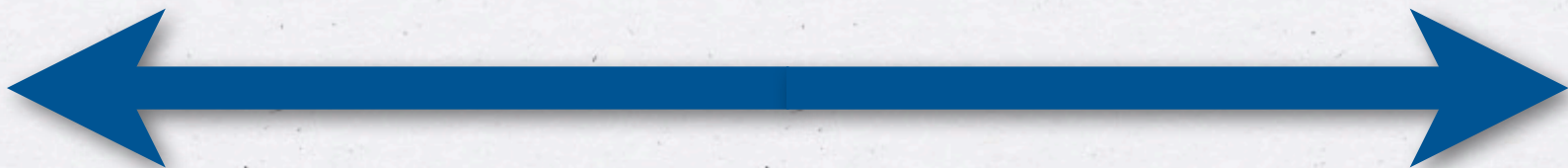
**What are the terms of justification and funding?**



**Many Factors  
Included**

**Few Factors  
Designated**

**What are the terms of justification and funding?**



**Embraces  
Complexity**

**Denies  
Complexity**

### Possible Messages

- Education is about acquisition of knowledge and skills an individual does not have.

### Possible Messages

- ◎ General goals (e.g., new basics) cannot be reached without content.
- ◎ For example, creativity is creativity in some field.

### Possible Messages

- ◎ Various fields of content are different in nature, solve different types of problems.
- ◎ It takes a lifetime of study to master a field.

### Possible Messages

- Multidisciplinary work requires subject-matter competency.

### Possible Messages

Big differences among  
multidisciplinary:

- ◎ person (Wagner)
- ◎ project (opera production)
- ◎ organization (consulting firm)

### Possible Messages

- Expertise in one or more specific content areas is essential. There is no substitute.
- Expertise in content trumps expertise in assessment.



### Possible Messages

- ◎ Expertise development involves far more than immediate job preparation.
- ◎ Expertise enables portability and applications of knowledge and skills.

### How can we help music majors understand:

- substantive study in music is the strongest advocacy tool?
- the need to support substantive study?
- the danger of exaggerated claims about what music exposure and study will accomplish?
- ways to advocate productively whatever their professional circumstances?

# *Discussion*

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**Advocacy Ideas**

**Education in Music**

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Sector 3

## **Non-Profit Tax Policies**

Advocacy Challenges

**Non-profit sector  
provides annually:**

- ◎ **43% of the funding for arts organizations**
- ◎ **22% of the funding for higher education**
- ◎ **A total of \$ 52 billion to both causes**  
\$40 billion to education  
\$12 billion to arts

**Non-profit sector  
includes donors  
and recipients:**

- Individuals
- Institutions
- Organizations
- Foundations, etc.

Tax principles and policies are critical  
to the vitality of non-profits.

Certain tax principles and policies are critical to our present and future work.



Traditional tax principles and policies are under pressure and no longer stable.

Three myths and three conditions  
are creating this pressure.

### Three Policy Myths

- Public control justified by public purposes.
- State control justified by state chartering.
- Tax exemptions are subsidies from “public money,” which justifies government control.

## Three Policy Myths

What happens if:

- these myths become accepted as truth?
- current tax principles and policies are discarded?
- non-profit organizations and donors are no longer free?

## Three Policy Myths

- Does your advocacy need to counter these myths?

### Three Conditions

- Local, state, and federal deficits
- Escalating reporting requirements
- Economic condition pressures on donors

### Possible Messages

- Funding from the non-profit sector is not likely to be replaced by government subsidy.

### Possible Messages

- © Funding from the non-profit sector is critical to the arts, higher education, and arts in higher education.



### Possible Messages

- © Non-profit sector organizations need to remain privately controlled and fairly, but minimally regulated by government.
- © Diversity is important.

### Possible Messages

- Dollars spent reporting are dollars lost to achieving purposes.

**How can we help  
music majors understand:**

- where money comes from for the arts, education, and education in the arts?
- the critical but not exclusive role of the non-profit sector?
- the basic principles of the non-profit system and the way it works for them?

# *Discussion*

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**Advocacy Ideas**

**Non-Profit Tax Policy**

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Sector 4

**Local Funding, Justification,  
and Accountability**

**Advocacy includes having outstanding answers to these questions:**

- ◎ Why is music study worth our investment?
- ◎ How many jobs are there for our music graduates?
- ◎ Why are so many musicians being trained and educated?

**Advocacy includes having outstanding answers to these questions:**

- How do you assess your students?
- What makes your assessment valid?
- You say the arts have different evaluation issues and systems than other fields. Why? How so?

**Advocacy includes having outstanding answers to these questions:**

- ◎ Why aren't more of your graduates famous?
- ◎ How do we know you and your faculty are doing a good job?



**Advocacy includes having outstanding answers to these questions:**

- ◎ How do you define quality:
  - in music?
  - in student achievement?
  - in music school/program achievement?

**Advocacy includes having outstanding answers to these questions:**

- © Why should/shouldn't we merge music with other arts or humanities programs?  
Why is separation necessary?
- © How are you contributing to the campus, to multidisciplinary work, to the community?

### Helpful Resources from NASM

- © **Achievement and Quality**  
[aqresources.arts-accredit.org](http://aqresources.arts-accredit.org)
- © **Assessment on Our Own Terms**  
NASM publication

# *Discussion*

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## **Advocacy Ideas**

**Local Funding, Justification,  
and Accountability**

# Take-Away Questions

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How do we keep message content first?

# Take-Away Questions

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How do we start where specific people are and move them to where we want them to be?

# Take-Away Questions

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How do we protect and sustain  
basic valuing of what we do?

# Take-Away Questions

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How can we help music majors understand the larger advocacy picture?



*Thank you and best wishes.*

Happy Thanksgiving