I. Introduction of Survey

When you hear the word, advocacy, what comes to your mind? What does it mean to you?

A. *Definition:* The purpose of *Advocacy* is to influence public-policy and resource allocation decisions within political, economic, and social systems.

When we advocate for Music Education, what do we advocate for?

B. *What do we advocate: “Every student in the nation should have an education in the arts”*

C. *Today we are going to address three issues:*
   1. *What is going on in reference to advocating music in schools?*
   2. *What can we do on a local level?*
   3. *What is available for music teachers to use in advocacy efforts?*

II. *THE HOUSE WE LIVE IN*

A. Where does advocacy begin and why do we need to be thinking about advocacy?

Although the United States has a framework for local control of education, we are not entirely in control of our schools. There are many political influences that influence how schools work (*the house the we live in)*:

It is important to be aware of a few of the things that required us to advocate for our programs. One primary aspect that has a strong influence on schools is:

*Elementary and Secondary Education Act* (*No Child Left Behind* as it was called under the Bush era) –

The ESEA basically is based around on the idea that states and localities are best qualified to make decisions regarding how funds are used for education.

The four tenets of this act are quite flexible, but are important for music educators and their school administration to understand:
1. *Accountability for student achievement.
2. *Increase student achievement in "core academic areas." (The term 'core academic subjects' means English, reading or language arts, mathematics, science, foreign languages, civics and government, economics, arts, history, and geography.)
3. *Use of "scientifically based research"
4. *Student achievement measured by "challenging State standards."

This act is presently under revision! As we have seen, this act has had great influence on schools. If we want to influence the direction that this act will take in the future, there are only two ways to influence what is decided – (1) contact legislators {American’s for the Arts - artsusa.org, NAMM Foundation - supportmusic.com, and (2) MENC - MENC Advocacy Spotlight}

MENC is the only music education organization with a significant national presence and influence. Many don’t see a purpose to joining MENC when we have our band, choral, and orchestra organizations, or some think that MENC is designed for elementary music education. What does MENC do?

a) *Ensures Congress strengthens music (and all ARTS) as “Core Subjects” (National Standards, NCLB, ESEA, Propoganda, NAMM)

b) *Stresses the requirement to have highly qualified (certified) music teachers (has already been challenged in Kansas)

c) *Enables eligibility for federal funds (presently being threatened by the new congress budget proposal)

In May of this year, a piece of federal legislation named “Setting New Priorities in Education Spending Act” (HR 1891) was introduced for the purpose of terminating 43 existing federal education programs, including Arts in Education. The Arts in Education program currently funds 57 active education projects around the country, and to date has supported more than 210 competitive grants serving students in high-need schools, as well as the affiliates of the Kennedy Center and VSA arts education programs.

d) *Pushes to encourage schools to document quality arts education (May lead to national/state/local assessments that places music as essential).
e) Pushes the U.S. Department of Education to make grants available for music education research and professional development. (presently being threatened by the new congress budget proposal)

1. It was the clear will current law that music, as one of the arts, are meant to be a core subject in our schools and our students. This is particularly important for Title I funds (for Improving the Academic Achievement of the Disadvantaged) and for Title II (for Preparing, Training, and Recruiting High Quality Teachers and Principals). Local decisions are not based on federal law.

2. The current reauthorization of the ESEA reaffirms:

   In a complete education, students need a well-rounded education to contribute as citizens in our democracy and to thrive in a global economy – from literacy to mathematics, science, and technology to history, civics, foreign languages, the arts, financial literacy, and other subjects. We will support states, districts, school leaders, and teachers in implementing a more complete education through improved professional development and evidence-based instructional models and supports. (hopefully by August or at least discussion)

*Common Core and reauthorization of the National Standards* – Last fall the Kansas State Board of Education adopted Common Core State Standards for English language arts and mathematics that are internationally benchmarked and aligned with college and career readiness expectations. MENC is very concerned with what may happen if this occurs and instructional time could be influenced. MENC is remaining involved in the discussions and will be influential as discussion commence.

[This statement of principles was signed in 1999 by ten major education associations: American Association of School Administrators, American Federation of Teachers, Association for Supervision and Curriculum Development, Council for Basic Education, Council of Chief State School Officers, National Association of Elementary School Principals, National Association of Secondary School Principals, National Education Association, National Parent Teacher Association, and National School Board Association.]

**First,** every student in the nation should have an education in the arts.

**Second,** to ensure a basic education in the arts for all students, the arts should be recognized as serious, core academic subjects.

**Third,** as education policy makers make decisions, they should incorporate the multiple lessons of recent research concerning the value and impact of arts education.
Fourth, qualified arts teachers and sequential curriculum must be recognized as the basis and core for substantive arts education for all students.

Fifth, arts education programs should be grounded in rigorous instruction, provide meaningful assessment of academic progress and performance, and take their place within a structure of direct accountability to school officials, parents, and the community.

Sixth, community resources that provide exposure to the arts, enrichment, and entertainment through the arts all offer valuable support and enhancement to an in-school arts education.

* Race to the Top (RttT)

Provides grants for States to advance reforms around four specific areas:

1. Adopting standards and assessments that prepare students to succeed in college and the workplace and to compete in the global economy;
2. Building data systems that measure student growth and success, and inform teachers and principals about how they can improve instruction;
3. Recruiting, developing, rewarding, and retaining effective teachers and principals, especially where they are needed most;
4. Turning around our lowest-achieving schools.

What can music educator’s do?

• Strategies for Music Educators (on the advocacy website, advice for music educators) http://www.menc.org/documents/advocacy/rttt_advice_musiced.pdf

1. (through our superintendents and principals) Make certain that the state officials are aware of the ways that building music programs can strengthen their chances of gaining funds – and help the children in your state. Specifically:

   A) Since graduation rates are a key indicator for successful grants, refer to the Harris data on high graduation rates in schools with strong music programs (see http://www.menc.org/documents/legislative/harrispoll.pdf).
   B) Regarding your state’s addressing of the priority for Early Learning, point out that music has demonstrated benefits for the social, emotional, and cognitive learning in young students. (See http://www.menc.org/about/view/early-childhood-education-position-statement)
   C) Students in high-quality school music programs score higher on standardized tests compared to students in schools with deficient music education programs, regardless of the socioeconomic level of the school or school district. - Christopher M. Johnson and Jenny E. Memmott, Journal of Research in Music Education, 2006
STEM: (stated in the ESEA revision): (does anyone know what this stands for?) *
Strengthen instruction in literacy and in science, technology, engineering, and mathematics, aligned with improved standards that build toward college- and career-readiness. (An advocacy response to national testing of Math and Reading that have put the sciences in the background)

Does music education have anything to do with STEM?

Arts education research has proven that the arts make students stronger in the STEM subjects, and that balanced, well-rounded curriculum is critical, Blakeslee added. [http://www.menc.org/news/view/menc-legislative-memo/](http://www.menc.org/news/view/menc-legislative-memo/)

In response to the STEM, an advocacy organization is having great influence on the direction of schooling in the near future. *21st century learners skills* – (It’s already here in Kansas *- (and it appears to me) that KSDE is taking a narrow, traditional view that ignores the importance of the ARTS)

* What is 21st century learning skills? (Core subjects – 21st century themes: Global Awareness; Financial, Economic, Business, and Entrepreneurial Literacy; Civic Literacy; Health Literacy; Environmental Literacy, Life and Career Skills, Learning and Innovation Skills: Critical Thinking, Communication, Collaboration, Creativity, and Information, Media, and Technology skills.

Do you see MUSIC anywhere? (ask for response)

Music and the other arts promote creativity and innovation, critical thinking and problem solving, and communication and collaboration, described as essential workforce skills by the Partnership for 21st Century Skills.

received this past Friday: “The National Association for Music Education sent a letter to Education Committee members of the U.S. Senate in support of the introduction of the “21st Century Readiness Act.” that highlights the importance of developing, enhancing, and expanding 21st century skills in schools. We strongly support the goals of this bill and believe it shines the spotlight on the value of maintaining a comprehensive education that includes music taught by exemplary music educators.”

How do we advocate:

Proactive strategy When Times Are Good...

• Get your students, parents, and other willing members of the community involved. In addition to helping with fundraisers, trips, and other activities,
  o make them aware of the type of learning that is involved in music.
  o They need to be aware of aspects of their child’s education that is expected by educational policy. They must be aware of the policy under which music education curriculum falls.
  o (creative expression; self-understanding; critical thinking and problem solving; cultural and historical connections, etc.)
  o Make them aware of the National Standards (the Next Generation of Arts Standard that are coming).
  ▪ Form a steering committee to attend board meetings.
  ▪ Participate in the national advocacy network for Music Education.
  ▪ Publish learning goals and assessment practices beyond the students.
  ▪ Develop relationships with board members.
  ▪ Speak at public venues on the value and benefit of music education.
  ▪ (be cautious to suggest that music makes you smarter)

• School board members, administrators, curriculum supervisors, local government officials are your target market for advocacy. This is where you need to make your greatest impact. (keep track of those who are willing to listen because they will probably be your greatest supporters if you need them).
  o Be prepared with research data and statistics. (personal experiences don’t relate to those who haven’t experienced something similar)

• Don’t keep your program a secret—Don’t be afraid to toot your own horn!
  o Create a system (website, email newsletter, speaking before civic organizations) for dispensing information to school officials, local businesses, politicians, and the media before an emergency exists.
  o Not only reinforcing the elements that are already seen, but the underlying learning that occurs.
  o If the 21st century skills and the National Standards demonstrate what is to be valued in schools, then these things must be seen in daily coursework, the grading policy, in public exhibition, in promotional materials.
  ▪ Celebrate students’ musical accomplishments.
  ▪ Expose students’ first-hand learning impact.
  ▪ Organize student performance at as many local, district, state events possible.
  ▪ Allow an administrator to conduct your ensemble.
  ▪ Schedule short performances for board meetings and other administrative functions.

• One of the best forms of preventative advocacy is a strong, vital, music education program.
  o Informally advocate for your program at concerts by telling the audience about the musical challenges your students have met and mastered.
  o Make certain that you program provides high-quality teaching that engages and educates the largest possible number of students, from pre-school through high
school. Sometimes this means doing less better for a greater number of students.

- Find ways to use the newest technologies in a way the supports music education.
- **Keep detailed records**—
  - enrollments, budget expenditures, instructional time allocations, and student academic achievement scores.
  - Compile and maintain a list of cuts or hits to the department over a period of several years. Have facts for future use.
- **Evaluate**—Have a clear plan for student learning evaluation and for PR.
  - Every three months, compare the current state of your program with the goals you established for it.
  - Maintain your PR plan and contacts with decision makers. If not, fine-tune your strategy and keep at it. Protecting a music education program requires patience and persistence.

### Crisis Management (contact MENC for help)

- **Get the Facts Down**—**Develop a fact sheet.** Make sure it’s **accurate and up-to-date.** Don’t forget to include a couple of **personal anecdotes** about your program. Legislators/administrators remember anecdotes better than facts. Too many statistics can be overwhelming.

- **Know the arguments**—Be **prepared to debate the issues** and **have ready answers** when presented with uncomfortable questions. **Testimony** from a professional, knowledgeable educator will have a tremendous impact.

- **Map the Power structure**—Determine which legislative or administrative **bodies hold the power** to improve your music program. Who are the most influential individuals? To whom are they responsible?

- **Involve the Media**—They’re always on the lookout for stories about students achieving great things. Blogs and other social media also help get the word out about your program.

- **Follow Up**—Write a letter of thanks following any meeting to reiterate your position. Be ready to provide more information if asked.
III.4:45 Conclusion

A. Restate your three main points

1. MENC is the only organization that is in place to support music education on the level the influences the laws and policies that govern schools.

2. Promote your program, maintain strong programs, organize supporters, collect data maintaining records, remind everyone that music is a CORE academic subject in NCLB (ESEA), and teach/assess what is valued by education.

3. What is available for music teachers to use in advocacy efforts?

We must be cautious not to suggest “music makes you smarter,” but we certainly can point to the overall accomplishments of the students of music and find a similar high level of achievement in both academic and non-academic arenas. This is NOT an accident or a coincidence. Arguably no other discipline in school can better prepare the mind and spirit for the challenges of medical study, law school, classes in engineering, education/teaching, business college, etc.

In academic profiling, students are separated into groups/scores or levels. This ‘level’ becomes a label and is used to determine whether or not a child receives a whole education, one that includes music and the arts. This type of academic profiling leads to academic segregation: those students who test well or know more will get more; those who do not, will not receive more.

91% of American voters indicate that music and the arts are essential to building capacities of the imagination. 82% of voters want to build imagination and creative skills in schools. Almost 9 in 10 voters agree that the imagination is a key ingredient to innovation and student success. – 2007 poll by Lake Research Partners

Students in high quality school music education programs score higher on standardized tests compared to students in schools with deficient music education programs, independent of the socioeconomic level of the school or school district. – study conducted by Dr. Christopher Johnson, University of Kansas, published in the Spring 2007 issue of the Journal for Research in Music Education

96% of high school principals surveyed agree that participating in music education encourages and motivates students to stay in school. 89% feel that a high-quality music education program contributes to their school achieving higher graduation rates. – 2006 poll by Harris Interactive

Teens who participate in music education programs see music as their “social glue,” as a bridge for building acceptance and tolerance for people of different ages and cultural
circumstances, and associate playing music with music literacy, self-discipline, listening skills, motor ability, eye-hand coordination and heightened intellectual capabilities. – study conducted by Dr. Patricia Shehan Campbell, University of Washington, published in the Fall 2007 Issue of the Journal for Research in Music Education

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

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.


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

http://www.musica.uci.edu/


Want to know more?
• Advocacy and Public Policy Quick Resources: www.menc.org/resources/view/advocacy-and-public-policy-quick-resources
• The Power of Music: www.menc.org/resources/view/the-power-of-music-advocacy-brochure-series