

# AMICUS

Arts & Music Industrial Complex-United States

## **Arts & Music Education: *Why Bother?***

**I. BUSINESS & EDUCATION LEADER(S)**

**II. NEURO & OTHER SCIENTISTS**

**III. PER CAPITA SPENDING**

**IV. ARTS FUNDING LOBBY**

# **I. BUSINESS & EDUCATION LEADER(S)**

FROM: <http://classicsforkids.org/musicresearch.html>

## **Terry Skwarek**

director of the

Institute for Professional Development in the  
School of Computer Science, Telecommunications and Information Systems at  
DePaul University in Chicago.

"It seems that musical aptitude is one of the strongest predictors of success in a technical position. The highest scores on the admissions test and best performers have been people with a background in music . . . There seems to be a high correlation between musical ability and reasoning skills,"

## **Clifford V. Smith**

President of the

General Electric Foundation

"GE hires a lot of engineers. We want young people who can do more than add up a string of numbers and write a coherent sentence. They must be able to solve problems, communicate ideas and be sensitive to the world around them. Participation in the arts is one of the best ways to develop these abilities."

## **Joseph M. Calahan**

Director of Corporate Communications for the  
Xerox Corporation

"Arts education aids students in skills needed in the workplace: flexibility, the ability to solve problems and communicate; the ability to learn new skills, to be creative and innovative, and to strive for excellence."

## **William F. Kieschnick**

Arco President and CEO

"Those at home with the nuances and ambiguities of art forms are far more likely to persist in the quest to resolve ambiguity in the practical world."

## II. NEURO & OTHER SCIENTISTS

### Albert Einstein

It [the theory of relativity]  
occurred to me by intuition, and  
music  
was the driving force behind that intuition.  
My discovery was the result of  
musical  
perception.

### Oliver Sacks

Professor of Clinical Neurology & Psychiatry  
Columbia University

“...music occupies more areas of our brain than language does—humans are a musical species.”

“Anatomists today would be hard put to identify the brain of a visual artist, a writer, or a mathematician—but they could recognize the brain of a professional musician without a moment's hesitation.”

[Source: *MUSICOPHILIA*, by Oliver Sacks, page 94]

### Nina Kraus

Hugh Knowles Professor,  
Neurobiology & Physiology, Otolaryngology ,  
Communication Sciences and Disorders  
Northwestern University

"Increasing music experience appears to benefit all children -- whether musically exceptional or not -- in a wide range of learning activities...

Our findings underscore the pervasive impact of musical training on neurological development. Yet ***music classes are often among the first to be cut*** when school budgets get tight. ***That's a mistake.***”  
(emphases mine-ja)

[Source: *Music Training 'Tunes' Human Auditory System*,  
<http://www.medicalnewstoday.com/articles/65148.php>]

## **Jeff Hawkins**

THE INVENTOR OF THE ORIGINAL PALMPILOT  
Founded PALM COMPUTING AND HANDSPRING  
Created REDWOOD NEUROSCIENCE INSTITUTE  
Board member COLD SPRING HARBOR LABORATORY

Wrote ***ON INTELLIGENCE: HOW A NEW UNDERSTANDING OF THE BRAIN  
WILL LEAD TO THE CREATION OF TRULY INTELLIGENT MACHINES***  
(New York: Times Books, 2004).

Jeff used MUSIC to better explain what we know about how the brain works.  
One out of five pages refers to MUSIC.

## **Gottfried Schlaug**

Assistant Professor of Neurology  
Harvard University

“...the front portion of the corpus callosum—the mass of fibers connecting the two cerebral hemispheres—is significantly larger in musicians than nonmusicians, and particularly for musicians who began their training early”

[Source: *THIS IS YOUR BRAIN ON MUSIC*, by Daniel J. Levitin, page 226; cited article: Schlaug G, Jäncke L, Huang Y, Staiger JF, Steinmetz H (1995) *Increased corpus callosum size in musicians*. *Neuropsychologia* 33:1047-1055.]

## **Laurel Trainor**

Professor of Psychology, Neuroscience and Behaviour  
McMaster University

"This is the first study to show that brain responses in young, musically trained and untrained children change differently over the course of a year. These changes are likely to be related to the cognitive benefit that is seen with musical training."

[Source: *First Evidence That Musical Training Affects Brain Development In Young Children*,  
<http://www.sciencedaily.com/releases/2006/09/060920093024.htm>]

### III. PER CAPITA SPENDING

	<b>FINLAND</b>	<b>ISRAEL</b>	<b>UK</b>	<b>ENGLAND</b>	<b>USA</b>
Population <sup>1</sup>	5,238,460	6,426,679	60,776,238	50,951,238	301,139,947
GDP <sup>2</sup>	\$176.4 bil	\$170.3 bil <sup>3</sup>	\$1.9 tril	na*	\$13.1 tril
Arts Spending (AS)	\$278,296,180 <sup>4</sup>	\$114.14 mil <sup>5</sup>	\$657.36 mil <sup>6</sup>	\$726 mil <sup>7</sup>	\$144.7 mil <sup>8</sup>
Per capita spending	\$53	\$17.76	\$10.82 <sup>9</sup>	\$14.25	48¢
AS as % of GDP	.1577%	.067%	.0345%	na*	.0011%
Defense Budget (DB) <sup>10</sup>	\$2.9 billion	\$7.69 billion	\$55.1 billion	covered by UK	\$535.9 billion
Ratio of DB to AS	10 to 1	67 to 1	83 to 1 <sup>11</sup>		3,703 to 1

\*not available yet.

Despite Israel's struggles for survival, per capita spending on the arts is **37 times** that of the USA.

Defense budget inclusion so that a partnership/sharing could potentially develop vis a vis benefits of having military personnel who can perform optimally as a result of having had musical training from an early age, i.e., the need for hearing acuity in submarines, sentries, outposts, and other surveillance duties, the ability to concentrate and focus, etc.

From: <http://ibiblio.org/hyperwar/USN/ref/NAVPERS-16701/NAVPERS-16701.html>

#### SONARMAN **SELECTION QUALIFICATIONS**

MINIMUM TEST SCORES: SONAR **PITCH-MEMORY** TEST 50;

[...]

MISCELLANEOUS: Tonal discrimination very important. **Experience in bands, glee clubs is significant; playing instruments by ear desirable.**

Shifting/sharing a mere .9% – that's right, nine tenths of one percent – of the US defense budget will put arts spending here almost at par with Israel.

1 Source: 2008 *THE WORLD ALMANAC AND BOOK OF FACTS*.

2 Source: 2008 *THE WORLD ALMANAC AND BOOK OF FACTS*.

3 Source: 2008 *THE WORLD ALMANAC AND BOOK OF FACTS*

4 Source: [http://www.taiteenkeskustoimikunta.fi/default.asp?WCI=wciFrames&strlanguage\\_id=en](http://www.taiteenkeskustoimikunta.fi/default.asp?WCI=wciFrames&strlanguage_id=en)

5 Source: <http://www.ynetnews.com/articles/0,7340,L-3487310,00.html>

6 Music only. The amount might be for multiple years. See **Attachment A**: Julian Lloyd Webber's article citing this amount just for music-education. [£332 million].

7 Source: <http://www.artscouncil.org.uk/aboutus/index.php>

8 Source: <http://www.ohio.com/entertainment/12999067.html?page=all&c=y>

9 Music only. See how the Music in Education Consortium started their lobbying efforts; **Attachment B**.

10 Source: 2008 *THE WORLD ALMANAC AND BOOK OF FACTS*.

11 Music education alone; see **Attachment A**.

## **IV. ARTS FUNDING LOBBY**

Please write to your elected officials and to ALL presidential candidates.

For elected officials, please go to: [http://www.artsusa.org/get\\_involved/advocate.asp](http://www.artsusa.org/get_involved/advocate.asp)

On the right side, find **ACTIVIST TOOLKIT**.

Under that, find **Contact Lawmakers** where you could click on

- Federal
- State
- Local

For a very easy one-stop web page with pre-set text you could use, or to add to your own:

<http://capwiz.com/artsusa/nh/issues/alert/?alertid=10155116&type=CU>

## **Economic Impact of Arts**

Nationally, the nonprofit arts and culture industry generates \$166.2 billion in economic activity every year—\$63.1 billion in spending by organizations and an additional \$103.1 billion in event-related spending by their audiences. The study is the most comprehensive study of the nonprofit arts and culture industry ever conducted. It documents the economic impact of the nonprofit arts and culture industry in 156 communities and regions (116 cities and counties, 35 multicounty regions, and five states), and represents all 50 states and the District of Columbia.

The **\$166.2 billion in total economic activity** has a significant national impact, generating the following:

- 5.7 million full-time equivalent jobs
- \$104.2 billion in household income
- \$7.9 billion in local government tax revenues
- \$9.1 billion in state government tax revenues
- \$12.6 billion in federal income tax revenues

Source:

[http://www.americansforthearts.org/information\\_resources/research\\_information/services/economic\\_impact/](http://www.americansforthearts.org/information_resources/research_information/services/economic_impact/)

## Attachment A

### FROM DAME EVELYN GLENNIE'S OFFICE MUSIC EDUCATION CONSORTIUM Z'EST CORPORATE DOCUMENT

(received 21 December 2007)

The Music Education Consortium was formed in October 2002 by Z'est (PR Agency), to improve Music Education in Schools and to better enable them to meet all their objectives in this key area of curriculum. [<http://www.zestcorporate.co.uk/>]

The initial members of the Consortium included

- Sir James Galway,
- Dame Evelyn Glennie,
- Julian Lloyd Webber and
- Michael Kamen

who *all had for a number of years been separately working on improving music education in schools.*

They all held the belief that music education in schools plays a vital role in providing a well-rounded education, and that music education should not be purely looked at as an extra-curricular activity. This line up of prestigious artistes see music as an important subject, which aids children in developing their creative skills, expression, listening skills, etc, which they strongly believe, has a direct and positive bearing in their later years. All three remembered the constructive experiences they had with music at school, with committed music teachers and a wide range of instruments available.

### Key objectives

- To encourage the Government to improve the provision of music education in schools.
- To raise awareness of the Consortium and their specific aims.
- To engage the Government into committing to a long-term strategy of proactive action.

### Campaign details

Z'est undertook an assertive and high profile campaign combining both proactive public affairs and media relations.

In addition to the three existing clients, Z'est brought in the internationally renowned cellist, Julian Lloyd Webber as the fourth member of the Consortium to harness onto his similarly strong views on

music education in schools and his high media profile.

At the beginning of December a letter drafted by Z'est and signed by all members of the Consortium laying out their concerns and aims was sent to the Prime Minister, the Education and Culture Secretaries, their Shadows on the Conservative front bench and the relevant Liberal Democrat spokespeople.

Z'est also drafted and distributed a news release that was proactively distributed to key media publicising the letter that was sent.

Once the Consortium was established all members were briefed to mention the Consortium and its aims in all interviews where possible.

## **Results**

### **First stage (December 2002)**

Strong coverage in the national media based on the letter written by the Consortium and the Prime Minister,s encouraging response. The awareness levels reached the musical fraternity via other highly targeted publications such as Arts News.

### **Political**

The Consortium received a personal response from Tony Blair, which resulted in a meeting with Charles Clarke on 20th May where the Consortium expressed their views. Charles Clarke is due to feedback to the Consortium in late September/early October with his proposals for music education in schools.

Z'est drafted a news release on the Consortium,s meeting with Charles Clarke that was released to key national media just before the meeting took place, and resulted in extensive coverage.

## **Coverage**

**(pre-meeting Education Secretary, Charles Clarke 2003)**

### **Broadcast**

- **BBC Radio 4 You and Yours (19th May)** ^ interview 1 with Julian Lloyd Webber.
- **BBC Radio 4 You and Yours (21st May)** ^ interview 2 with Julian Lloyd Webber.
- **BBC Radio 4 Today programme (20th May)** ^ interview with Evelyn Glennie.

- **BBC Radio 2 Good Morning Sunday Programme (22nd September)** ^ interview with Julian Lloyd Webber.
- **BBC One Breakfast Programme (20th May)** - interview with Evelyn Glennie.
- **BBC News at 10 (20th May)** ^ interview and feature with Evelyn Glennie at a Primary school.
- **BBC News 24 (20th May)** ^ interview with Julian Lloyd Webber.
- **Saga East Midlands (21st May)** ^ interview with Sir James Galway.
- **Classic FM (21st May)** ^ interview with Sir James Galway.
- **The Weakest Link ^ BBC quiz programme (5 June)** ^ question asked about which musicians make up the consortium.
- **Saga national digital (date tbc)** ^ interview with Sir James Galway.
- **Channel 4 News (20th May)** ^ News item on Consortium.
- **The Today Programme, BBC (21st May)** ^ feature of the Consortium.
- **Arts News (Dec)** ^ DPS on Consortium.
- **Arts News (Feb)** ^ Update on Consortium.

### ***Press (including online)***

- **The Independent on Sunday (1st Dec)**
- **The Times (2nd Dec)**
- **BBC Online**
- **Classic FM Magazine (April)** ^ feature of Evelyn Glennie, including news of the Consortium.
- **Times Educational Supplement (19 May)** - Piece featuring news of the Consortium.
- **The Daily Telegraph (7th June)** ^ Piece written by Julian Lloyd Webber.
- **The Independent (19th May)** - covered Consortium.
- **Express and Star (19th May)** ^ News piece about the Consortium.
- **Evening Post Bristol (19th May)** ^ News piece about the Consortium.
- **North West Evening Mail (20th May)** ^ News piece about the Consortium.

- **South Meade Evening Echo (21st May)** ^ Feature about the Consortium.
- **The Guardian (21st May)** - covered Consortium,s post meeting response.
- **Basildon Evening Echo (21st May)** ^ Feature about Consortium and objectives.
- **Blackpool Gazette (22nd May)** - News piece about the consortium.
- **Sunday Times (25th May)** ^ article by Evelyn Glennie to be published.
- **Lancashire Evening Telegraph (7th June)** ^ Feature about Julian Lloyd Webber.
- **BBC Music Magazine (August)** ^ News piece about the Consortium.
- **Music Teacher Magazine (July)** ^ News piece appeared about the Consortium.

## **ATTACHMENT B**

### **Julian Lloyd Webber: We're [UK] heading down Venezuela way, at last**

Last Updated: 12:01am GMT 22/11/2007  
The Telegraph (UK)

Julian Lloyd Webber applauds the Government's injection of £332 million into music-making

Yesterday was a red-letter day for British music. The Government's announcement of an unprecedented injection of money into music education ought to kick-start a system that has been in freefall for 30 years.

[Picture of Julian Lloyd Webber with caption: music can be a catalyst for social change]

It seems a long time ago that I was ushered, together with Dame Evelyn Glennie and Sir James Galway, into the office of our then Education Secretary, Charles Clarke.

In 2003, we had formed the Music Education Consortium, a pressure group designed to draw attention to the continuing disintegration of our music system and, more importantly, to suggest constructive ways of improving it. We received a surprisingly warm response to our ideas and were fortunate that they were fully endorsed by Clarke's sidekick, David Miliband (how long ago 2003 must seem to him).

Sure enough, the following year New Labour launched its much-vaunted Music Manifesto. Packed full of good intentions, it seemed conspicuously vague about how they might be delivered and it was only after yesterday's [21 November 2007] fresh commitment to invest £332 million in choirs, orchestra, new instruments, performance and free music lessons that I finally signed up to it.

So, three years later, what on earth has produced this sudden bonanza for music? The most obvious answer is that we have a new Prime Minister.

A few weeks before he moved into the house next door, Gordon Brown declared: "I will not allow the fact we are having an Olympic Games to come in the way of the arts." No one appeared to believe him. Yet, while all and sundry were predicting dire cutbacks, he proved better than his word - increasing the arts budget by no less than 6.6 per cent in the recent spending review.

We also have an impoverished South American nation to thank. Last August, in the midst of school holidays, when an uncomfortable number of British children seemed even more disaffected than usual, the Simon Bolivar Youth Orchestra arrived from Venezuela to deliver performances at the Edinburgh Festival and the London Proms that were, quite simply, miraculous.

At a stroke they shattered the myth that classical music is white, middle-class and elitist: three adjectives constantly used in recent years to beat it over the head.

Here, on our doorstep, were kids from the barrios - much poorer than ours - playing Shostakovich as we had never heard him before. Suddenly, far from being elitist, playing an

orchestral instrument seemed sexy again, and the idea of music being a catalyst for social change began to take root.

The revolutionary aspect of Venezuela's "El Sistema" is that it doesn't set out to produce great musicians.

Instead, it gives children an opportunity to transform their lives by developing skills, teamwork and interpersonal relationships within the context of something - in this case a symphony orchestra – that can become great only when they work at it together.

This extraordinary social miracle was not lost on the Government or on the BBC - both had already decided to back a "Sistema"-based pilot scheme on Stirling's troubled Raploch housing estate. As from yesterday, several more test runs are in the pipeline.

Perhaps ironically, I am sending these words from Japan - a country which, like so many others in the Far East, has an enviable music education system and, as a result, concert halls packed with young people.

On Sunday morning, I will be playing Tchaikovsky on a long-running terrestrial TV programme based around classical music, which apparently has 11 million viewers.

It might require a miracle for such a programme to happen on British TV. But, if miracles can occur in Venezuela so they can here - and yesterday's announcement has paved the way.

Source: <http://www.telegraph.co.uk/arts/main.jhtml?xml=/arts/2007/11/22/bmjulian122.xml>

## ATTACHMENT C

FROM: <http://www.musicmanifesto.co.uk/features/details/interview-julian-lloyd-webber/21401>

### **Interview: Julian Lloyd Webber**

The government's £332 million funding announcement has brought even more supporters to the Music Manifesto, including cellist Julian Lloyd Webber and his brother Andrew. We caught up with Julian to talk about the challenges ahead, the importance of music teachers and why these are exciting times for music education.

#### **MM: We're really pleased to have you on board with the Music Manifesto...**

JLW: I always thought the Manifesto was incredibly worthy and there were wonderful things in it but it was never clear to me whether the money was really there. But now the government has made, in historic terms, a terrific commitment.

#### **What response have you seen to the funding announcements?**

Everyone on the ground that I've had contact with thinks it's great. A lot of thought has gone into this. It's very hard to bring something back. It's very easy to get rid of it - to cut grants, to cut youth orchestras - and that's what happened, but it's really tough to bring it back. And I think the government deserves immense credit for that. They've listened to what people said; they've taken it seriously. We have been very fortunate, particularly with Gordon Brown, and I think we need to acknowledge that. I think he has made a personal intervention here.

#### **Have you spoken directly to Gordon Brown?**

Yes, he's very, very behind it. What he said was, when Labour got in, 20% of children were doing sport, now it's 80%. We want to do the same for music. He was very clear about it.

#### **What part of the announcement are you most excited about?**

This idea of testing the El Sistema project is very good. What has happened in Venezuela has been extraordinary, and has changed the way that people think about music and what it's for and the place of music in their lives.

It is a social project and is based on trying to improve people's lives, which I think is a very interesting way of looking at it - giving children something constructive to do, working together towards something great. If the pilot works I'm sure it will get rolled out, which will be a wonderful thing. It's an opportunity to see the benefits of music in a way that has never really been seen before.

#### **What do you think are the challenges thrown up by the new funding?**

There will have to be a rethink of the whole music education system. You've got something happening at primary age now but that does force us to look at what happens all the way through the system.

And there is a question over the number of teachers necessary to actually do this work. At the moment people coming out of music college with their teaching diplomas are not qualified to teach in schools. And obviously there's something missing there - there has to be some link up.

There has always been the feeling that if you took up an instrument the great goal was to be a soloist. If you weren't a soloist you'd be in an orchestra, if you weren't in an orchestra you'd teach. And I think that actually is the wrong way of looking at things, it's counterproductive.

I think a teacher [at music college] perhaps needs to study child psychology and that sort of thing as well as teaching an instrument. That changes the emphasis, it actually elevates the role of the teacher to a much greater degree than ever before. And I think if that message could be put across in a way so that people really believe it, that's a big change. We've got to have people to teach and inspire.

### **Who was your most inspiring teacher?**

When I was nine or ten I had a teacher called Rhuna Martin and her enthusiasm for the instrument really changed the way I thought of it. Way beyond the call of her duty she actually took me to concerts where I saw and heard great cellists for the first time - Pierre Fournier, for example, who later turned out to be my teacher! I found watching those players incredibly inspiring.

Rhuna was the one who switched me on to the instrument, rather than a big-name soloist. That is backing up exactly what I'm saying - the role of the music teacher is crucially important.

You've always advocated the importance of a classical music education. Why classical?  
You may know that I was talked into taking part in a debate at the State of Play conference and I lost the debate. My proposal was that classical music had to be the basis of music education. I was surprised at the strength of opinion against what I was saying from the majority of music teachers there, which was very eye opening for me in a way.

I still think that basically my position is correct. I actually had a wonderful quote from Radiohead's Jonny Greenwood who said he listens to Bach every day and classical theory is the basis of his music, he said that once you understand the system you can go anywhere. It helps massively to know the names of notes and keys. If you don't know your A-B-C it's very difficult to communicate.

But the whole term 'classical music' seems to me increasingly meaningless because you're talking about 800 years of music in completely different styles.

### **So where do you stand on the classical question now?**

Perhaps I was slightly blinkered because there are other styles of music that are extremely valid. I think I've shifted my thinking slightly, and I would ask people in the classical world to reconsider theirs a little bit as well. Otherwise we do polarise ourselves which I don't think at this moment is a very clever thing to do.

But what is also interesting is that El Sistema is totally based on the principle of the symphony orchestra. So I don't think us 'classical people' have got anything to worry about! But perhaps we have to be slightly more catholic in the way we think about music.

### **What piece would you play to students to show them the power of classical music?**

I would play a movement of one of the pieces El Sistema's Simon Bolivar Orchestra played when they played here last August, the fast second movement of Shostakovich 10. It is probably five or six minutes long, an amazingly exciting piece of music - and I'd play it really loud!

You play and teach all around the world, how does music education abroad compare with England?

Apart from Venezuela, the most extraordinary country is China where an amazing number of children are learning music. Apparently there are 10 million children playing the piano. In fact I've just been to Shanghai and there's a street there which I call the Classical Music Street, near the conservatoire, where there are all these CD and DVD stalls only selling classical music. You have concert halls packed with young people and it's often because they're learning instruments. They don't seem to see it in isolation, they learn an instrument alongside learning all their other subjects at school.

### **Where do you think the Music Manifesto should go next?**

I personally think it has to proceed on as many levels as possible all at the same time. And I would like to issue an appeal to everyone in the music profession to really get behind this and not worry about our own little corners and positions.

The thing I'd most like to see is an overview of how music education works in this country - if we've enthused these children at primary level you then have to ask what's going to happen next, at secondary, and what is happening with the teacher situation.

We really must seize this opportunity and work together at every single level of music. We need a collective enthusiasm to bring this about. I don't think there's ever been such an exciting time for music education and we have to grasp it now.

## **Jose Antonio Abreu**

*Revelemos a nuestros niños la belleza de la música  
y  
la música revelará a nuestros niños la belleza de la vida.*

"Let us reveal to our children the beauty of music  
and  
music shall reveal to our children the beauty of life."

Translation by ES-NYC founding member Jose Bergher:

<http://elsistemanyc.net/who-we-are/>.

<http://elsistemanyc.net/about/>

For the full text of Maestro Abreu's acceptance speech:

<http://tipom.wordpress.com/2008/04/01/jose-antonio-abreus-acceptance-speech-of-the-venezuelan-branch-of-bnai-briths-human-rights-award/>