



THE 10th SEADOM CONGRESS
“CONNECTING ACROSS BORDERS”
Theme Session Breakout Minutes

Title: Leadership, Communication, and Advocacy
Session Leader: Prof. Bernard Lansky

Reports:

What music needs most is advocacy, without it we end up in a cocoon.

Crossing borders between ourselves and the others

- borders can be inside an institution (winds vs. musicology)
- borders can be within a university (music vs. other departments)
- borders can be between other music institutions

We create a border between “us” and “them” and advocate for only ourselves.

Music is the center, everyone we connect with has music.

How to move from the “us” including only ourselves to the “us” that includes the others

- we have to communicate across the border and lead change
- leaders sometimes think there is no time to advocate—too much to do—but the most important job is to create a sense of “us” that includes others
- sometimes culture leads us to believe we can do everything ourselves, but if we do things together it helps everything
- we need to accept our limitations and be open to how others can help

When Yamaha Music was created in Japan they refused to talk to music schools because they felt the schools were creating musicians that did not have fun, did not “play”. They wanted to reinvent music as something fun. They isolated themselves. Over time the schools evolved and so did Yamaha’s beliefs and they created mutually beneficial relationship with education.

In leadership we need to see how the “others” see us. Most people see music schools in a different way that we see ourselves. If others don’t see what we really do then there is no communication. If others have a different vision of us than we have of ourselves, that is impetus for how we need to change.

Our responsibility is to strengthen music in society.

In Southeast Asia, how do we get the rest of the world linked into what we do?

- Communication with people in your department.



- Communication with friends who support you.
- Communication with people who do not support you.
- Communication with people who say they support you but when you need their support they do not.

Yamaha and the ABRSM are changing how they interact with others. How can we dialog with them to upgrade teaching of their curriculum? If their teachers/curriculum are not strong it is eventually our problem. (Applies in countries where this type of music benchmarking is popular. The equivalent in Thailand might someday be the TIME exams).

When we are creating a connection with society we need to consider: what does society **need** vs. what do we wish for society?

Our structure as music schools is so specialized it produces the smallest possible “us” (performance, composition, music theater, jazz, music technology, music business, etc.) vs. the biggest possible “them”. If Mozart applied to a modern music school he would not know which department to apply to.

Communication with government

-ASEAN has not endorsed SEADOM yet so we need to more advocacy for music in the region. In the ASEAN structure, music and the arts is in the “Human Arts and Culture” division. This is the same division as drugs and human trafficking. This makes it difficult to get funding and support. How can we make music as important a mission as drugs and human trafficking?

Minutes by: Dr. Daren Robbins