



**Overview of Policy and Federal Legislation Impacting Music Education Over the  
Past 60 Years in the United States**

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EDUCATION OVER THE PAST 60 YEARS IN THE UNITED STATES**

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## ABSTRACT

### ***Title***

*Overview of Policy and Federal Legislation Impacting Music Education Over the Past 60  
Years in the United States (May 2017)*

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### **Purpose:**

The purpose of this historical study is to investigate the impacts of federal legislation and policy on music in education over the past 65 years. The study will provide an analysis of educational legislation and federal policy pertaining to music in public education. Additionally, the study will review current research about the implementation of music in public education and how it has been influenced by policy and legislation.

### **Rationale:**

“When you know better, you do better.” - Maya Angelou. The future of music education is vested in the ability of advocates to properly articulate the history of federal legislation and the significance of current policy. This study aims to provide music education proponents with a review of federal legislation policies and their impacts on the music education field. This research does not aim to draw any conclusions on the

future of policy in music education. It is the author's hope that the study will educate all advocates of music education about the recent history of federal legislation and policy so they can arrive at a well-founded opinion on the subject.

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## Chapter 1: Introduction

In the last 60 years, the field of music education has been shaped by various federal policies. In addition to studies mandated by the Department of Education (or Office of Education, depending on the time period), there has also been educational legislation that directly or indirectly impacted music instruction in our elementary and secondary schools. We also must consider the advocated policies suggested by groups such as the Music Educators National Conference (MENC), either through symposiums or through other projects. Understanding these policies provides a better means for music educators to effect change on a school-wide, district-wide, or even nationwide level. This paper aims to touch upon the major policies that have shaped music education in our recent history.

Before any specific policy is discussed, it is important first to understand the different types of policy that we will encounter. There are three main categories of policy: imposed, endorsed, and advocated. Imposed policy generally comes from a government agency and requires constituents “to comply with policy under penalty of sanction, either economic or professional” (Barresi, Olson 761). Endorsed policy is also clearly stated, but it differs because instead of being penalized for lack of compliance, people and/or organizations are incentivized to comply (Barresi, Olson 761). Advocated policy holds no real power and is usually seen coming from organizations that have no power to penalize a group and no real ability to reward a group. Often, “formulators of advocated policy do not see themselves as policymakers but rather as leaders in education thought and action who look to and rely on their constituency for the

implementation of ideas” (Barresi, Olson 761). In this paper, the legislation and, more generally speaking, policy that is covered will fall into one of these three categories.

The paper is not meant to be an exhaustive list of all policy that has affected music education in the past 60 years. Rather, it is meant to touch on the policies that have most directly and most significantly impacted music education during that time. The following three chapters are broken down by type of policy (advocated, endorsed, and then imposed) and will provide background on each policy and also discuss the actual impacts of the policies. The final chapter will detail how the three types of policy work together to impact music education and discuss how advocates can and should utilize the three types of policy to create change in the field.



## Chapter 2: Advocated Policy

All advocated policies that impacted music education were developed either by the Ford Foundation or, more frequently, MENC/NAfME. Additionally, advocated policies were developed without any patronage, financial or otherwise, from the government. Advocated policies require the constituents, in this case music educators, to implement the policies and affect change. Without buy-in from the educators, advocated policy has no hope in succeeding.

### Contemporary Music Project (1957-1973)

Starting in 1957, the Ford Foundation, founded in 1936 by Edsel Ford, was looking at the place of the arts in American society. The Ford Foundation's mission stated that resources should be used for "scientific, educational and charitable purposes, all for the public welfare" ("Our Origins") and in 1959, after a suggestion by Norman Dello Joio, the Ford Foundation started the Young Composers Project (YCP) (Mark and Madura 28). Composers, selected by a committee, were given a \$5,000 stipend and placed with schools across the country for a one-year term with the expectation that they would be composing for their schools and their schools would be performing their music (Mark and Madura 28). Over the course of three years, 31 composers participated in the project and the composers, ensembles, directors, supervisors and committee members were largely very happy with the collaboration (Covey 75-80) and many of the composers were requested by their schools to return for a second year. School systems in Seattle and Arlington were so pleased with the

project, they even completely funded a third year of the program themselves (Covey 85). Due to the widespread enthusiasm by the school systems, the Ford Foundation extended the project “under the pretenses that schools that participate must fund approximately half the cost of the composer’s stipend” (Covey 85) and many schools gladly participated.

In 1962 MENC took over the project (Covey 101), but it was still largely funded by the Ford Foundation. MENC then issued a proposal to the Ford Foundation to educate teachers on contemporary music through seminars and workshops across the nation (1964: Wichita, Baltimore, Ithaca, San Diego, Farmingdale, Aspen, Tanglewood; 1965: Nashville, NY, Texas, Illinois, Michigan, Arizona, Florida, Wichita, East Carolina U., each local MENC division conference). The idea was that teachers would take this knowledge back to their schools and pass it on to their students. The proposal was accepted by the Ford Foundation, who granted MENC \$1,380,000 to coordinate the creation of the Contemporary Music Project for Creativity in Music Education (CMP) (Mark and Madura 27). This project largely took the place of the YCP, but the YCP did continue as the Composers in Public Schools project (Mark and Madura 27). The CMP’s focus narrowed in on one goal: to develop appropriate and effective methods for developing music educator training. As a result of the sixteen seminars and workshops held across the country aimed at this goal, tools for teaching comprehensive musicianship were developed, greatly advancing the role of comprehensive musicianship in music education (Mark and Madura 27).

The Ford Foundation found the exploration of comprehensive musicianship valuable and in 1968 gave NAfME \$1,340,000 to fund CMP for five more years (Covey

460). During this time, the CMP was comprised of three programs. The first program was a Professionals-in-Residence program where composers were placed in communities; this is similar to the YCP except that composers were tasked to work with an entire community and the residences were a minimum of two years in length (Covey 469). The second program was grants for the teaching of comprehensive musicianship (Covey 476). These individual grants were generally given to postsecondary teachers to analyze and further the use of comprehensive musicianship in the classroom. The third program was institution-sponsored activities such as workshops, seminars, graduate courses, publications, etc (Covey 485).

In 1972, CMP issued a proposal to the National Education Association (NEA) requesting \$150,000 to fund another year of programs (Covey 602). In the spring of 1973, CMP withdrew this proposal and instead gave its remaining monies to NAfME and NASM (National Association of Schools of Music) and the CMP programs ended (Covey 602).

YCP and CMP were not funded by federal money, but they did have the effect of getting composers into schools, working with students, and involved in communities across the country. This encouraged students and community members to be more open to, and perhaps appreciative of, modern music and the job of the composer-musician in modern times. The President of the National Music Council, Howard Hanson, is quoted as saying in a 1959 press release about the program, "By finding public school systems which are eager to have composers write directly for their own students, we hope to encourage composers to enrich the musical life of the communities, and to expand the repertory of secondary school music throughout the

United States” (Covey 45). YCP, and later CMP, certainly accomplished this, although on a small scale that never really expanded beyond its original anticipated role. Additionally, CMP demonstrated through its workshops and seminars that music educators were open to new ideas and the project provided educators and composers with a new way of thinking about their craft.

#### Tanglewood Symposium: Music in American Society (1967)

The Tanglewood Symposium took place over the summer of 1967 in Lenox, Massachusetts. It was sponsored by MENC, the Berkshire Music Center, Theodore Presser Foundation, and Boston University. The Tanglewood Symposium was a response to the Yale Seminar and “might have been called a seminar too, but its leaders chose to call it a symposium to distance it as far as possible from the Yale Seminar” (Mark “MENC” 2). The Tanglewood Symposium was publicized by MENC months prior to it taking place, largely as an effort to get feedback from educators on what topics and issues needed to be addressed at the symposium. Concerns were also gathered at MENC’s division conferences and those concerns were shared directly with the participants of the symposium (Choate 39).

In addition to having the support of MENC, another large difference between the Yale Seminar and the Tanglewood Symposium was that fifteen of the thirty participants were music educators which lent a large amount of credibility to the findings and recommendations of the symposium. In an article by Choate in March 1967, he outlined the specific purposes of the Tanglewood Symposium as follows:

1. To clarify and define more clearly the purposes, significance, and unique functions of music in our society and in education;
2. To explore mutual concerns and possible means of cooperation with societal institutions concerned with the development of music in a changing society;
3. To prepare statements and publications which will clarify objectives and assist administrators, supervisors, and teachers in interpreting and supporting an effective program in music education. (39)

The symposium made recommendations on 23 concerns in the field of music education, including inner city music education, music education as an aesthetic field, music curricula for children and adolescents, quality of music education, repertoire used in music education, utilizing technology, evaluating musical “behaviors,” a teacher’s role in his community, and corporate/government support. Nearly every recommendation made involved MENC and their need to have a more active role in advocating for a high-quality music education. In terms of educators, the symposium generally advocated for flexible, knowledgeable, teachers open to change and current trends (Choate et. al 74-79).

Perhaps the most substantive result of the Tanglewood Symposium is the Tanglewood Declaration:

We believe that education must have as major goals the art of living, the building of personal identity, and nurturing creativity. Since the study of music can contribute much to these ends, *we now call for music to be placed in the core of the school curriculum.* The arts afford a continuity with the aesthetic tradition in man's history. Music and other fine arts, largely non-verbal in

nature, reach close to the social, psychological, and physiological roots of man in his search for identity and self-realization. Educators must accept the responsibility for developing opportunities which meet man's individual needs and the needs of a society plagued by the consequences of changing values, alienation, hostility between generations, racial and international tensions, and the challenges of a new leisure.

This declaration, in tandem with the many recommendations, spurred MENC and its members to take action to make these changes a reality. It was in their interest to act on these recommendations since MENC supported the recommendations and had a voice big enough to make changes happen. The most notable action taken was to begin work on the Goals and Objectives Project.

#### The Goals and Objectives (GO) Project (1969)

The Goals and Objectives Project was developed by MENC and led by Frances Andrews, the President-Elect of MENC at the time. Andrews was selected by the National Executive Board (NEB) to be the chairman of the project and the NEB appointed others to a Steering Committee which oversaw the project. According to Andrews, there were two major aspects of the project. The first was the identification of areas of concern by MENC members (Andrews 23). Of course, MENC also had the recommendations from the Tanglewood Symposium which they utilized to guide the project. The Steering Committee then selected eighteen topics of major concern and eighteen subcommittees were formed to address each of the selected topics. The

subcommittees sent reports to the Steering Committee which refined the reports and eventually settled on six goals and 35 objectives (Andrews 26).

The goals were divided into two categories: MENC goals and goals for the music education profession.

The goals for MENC as an organization were:

- MENC shall conduct programs and activities to build a vital musical culture
- MENC shall conduct programs and activities to build an enlightened musical public

The goals for the profession were:

- Comprehensive music programs in all schools
- Involvement of people of all ages in learning music
- Quality preparation of teachers
- Use of the most effective techniques and resources in music instruction

The objectives outlined were the second major aspect of the GO Project (Andrews 23). They were methods by which the goals could be reached. As Andrews states, the 35 objectives “indicate particular aspects of the goals. They identify one kind of activity MENC might undertake to achieve a goal.” (26). Eight of the 35 objectives were selected as priority objectives on which MENC would focus their energies. When the goals and objectives were first published, Frances Andrews noted that the “goals and objectives must be formulated, tested, revised--phased in, implemented, phased

out, replaced... The future strength of the Conference [MENC] necessarily rests upon the forward-looking, ongoing involvement of all the members” (Andrews 23).

While the GO Project certainly had lofty ambitions and was building upon one of the most influential meetings in the history of American music education, the Tanglewood Symposium, it fell a bit short. A few of the priority objectives did not receive any actionable attention within the first ten years following the GO Project. Michael Mark noted a decade later that the ongoing involvement about which Andrews spoke was lacking in MENC and in the National Executive Board (NEB), making the GO Project unsustainable in its current form. (Mark “GO Project” 47). Mark pointed out that the following major issues that prevented the GO Project from making a larger impact: a lack of future funding put aside for the GO Project, a great deal of turnover within the NEB, no way to measure the impact of the project, and a lack of action plans to achieve each goal (Mark “GO Project” 47). This last point perhaps speaks to why there were priority objectives that were left untouched by MENC.

It is also worth mentioning that the GO Project was the first time in public policy that multicultural music was addressed. Exploring the music of non-western cultures and how this music can be incorporated into American music education was one of the topics of concern identified at the beginning of the project. This project, which acts as advocated policy since it is suggested and not enforceable, elevated the importance of multicultural music in the curriculum and Barresi and Olson note that within just a few years of the GO Project, “writers of book series for classroom music instruction altered the contents of the books in subsequent revisions [to include multicultural music]. Teacher preparation institutions included ethnic music and multicultural issues in



university curricula. Finally, elementary and secondary school students began studying and performing music literature representing a variety of cultural heritages” (766). The GO Project had small successes, but as Mark points out, with more structure and planning, it could have accomplished much more.

#### Music In Our Schools Day/Week/Month (1975-present)

On March 14, 1973, New York observed its first Music in Our Schools Day (MIOSD). This sparked an interest by MENC to have a national MIOSD. The first national MIOSD was proposed later that summer with a set date of March 13, 1975 - two years later. The project was supported unanimously by MENC’s NEB and National Assembly and planning commenced over the next year and a half to ensure a successful day. MENC allotted funds from their budget for 1973, 1974 and 1975 to support the project and state associations were encouraged to do the same. It was MENC’s hope that the day would “focus attention on the goals and processes of music education in the schools so that community understanding of and support for music education will be increased” (“Music in Our Schools Day” 66). The project involved MENC obtaining the support of 25 national organizations, distributing pamphlets to promote the day, and getting state and local organization involved in promoting the arts. The day was a great success and MENC promptly approved a MIOSD for 1976.

In 1975, MENC expanded the day to a week after members suggested that MIOSD did not provide enough time to adequately demonstrate all aspects of music education and the benefits it brings to students. (“Music in Our Schools Week” 59). For reasons much the same, the event was expanded to a full month in 1985 and has

continued to take place every March since. It is during this time that schools and communities are filled with concerts, festivals and facts about music to promote the role of music in our schools.

Music in Our Schools Day, Week, and Month had and continue to have an enormous impact on music education. What started as a celebration in one state evolved into an event that would showcase the wonderful things that happen in schools on a regular basis. Music teachers across the country use the time to broadcast the positive outcomes and activities that take place in their programs and to share the importance of music education with administrators, teachers, students, parents, and community members. There is no doubt that this project serves as a yearly reminder to stakeholders of the importance of having music in our schools.

*Coming to Our Senses: The Significance of the Arts for American Education (1977)*

In 1977 the Arts, Education, and Americans Panel released a report titled *Coming to Our Senses: The Significance of the Arts for American Education* which was intended to draw attention to, and create federal policy regarding, arts education. The panel, chaired by David Rockefeller Jr., developed this report after two years of research, at an estimated cost of \$300,000. The report, usually known either as *Coming to Our Senses* or *The Rockefeller Report*, was received with mixed reviews, although according to Rockefeller the panel received mostly positive feedback (Rockefeller 11). The report summarized the state of arts education and then listed 98 policy recommendations. The recommendations all reinforce one or more of the following concepts:

1. The arts should be viewed as fundamental to every education.

2. Community resources, e.g. artists, should be utilized to enhance arts education.
3. Educators, not just arts educators, should integrate the arts into their curriculum.

While these ideas surely were not pioneering, that was not the intent of the report. The panel hoped to bring about real changes in the structure of education at the federal, state and local levels (Chapman 5) and the day after the report was released, members of the panel testified in Congress to encourage the White House to put their recommendations into action (“Arts Education” 78-79). This leads to one of the big issues that critics had with *Coming to Our Senses*: centralization. Smith pointed out that while the panel claimed to want to bring about changes at all levels of government, and this could very well have been their intentions, much of their actions and recommendations were focused on top levels of politics: “special advisers in... the HEW (Department of Health, Education, and Welfare), and the White House; the creation of new federal agencies for research and publication; a national citizens’ council; state-level appointments” (“Trends and Issues” 751). It was feared that this centralization would not benefit arts education in the long-run since there is not a one-size-fits-all approach to education. Surely, testifying in front of Congress is not simple or a small feat, but perhaps the panel focused on the federal level because focusing on states and districts would have been far more tedious.

*Coming to Our Senses* placed a lot of emphasis on what we would today refer to as arts integration. Multiple recommendations encouraged all staff members, including administrators, to be aware of the importance of the arts and the role it plays in

enhancing all learning, and to increase schoolwide commitment to arts education. One of the recommendations even called for an arts resource team to support teachers in integrating the arts into their curricula. While these recommendations are encouraging, the report makes no suggestions regarding where funding, time, or other resources will come from to support such projects (Lewis 55). Perhaps, the panel intended to leave this aspect up to legislators and decision makers, but it was perceived as poorly thought out given the panel was trying to initiate tangible change.

Several of the report's recommendations regarding the structure of federal education were enacted within just a few years of the report. In 1979, Congress established a standalone Department of Education to replace the Office of Education which was a subsection of the Department of Health, Education and Welfare. This change emphasized the importance of education and thus a Secretary of Education was appointed in 1979 as well. Both of these actions were suggestions made by the report. In 1982, President Ronald Reagan established an advisory committee for the Arts, another recommendation of the panel.

#### Vision 2020: The Housewright Symposium (2000)

Just before the turn of the century, MENC president June Hinckley began to recognize the changes taking place in our society and that music education was not changing along with society. She called upon MENC to have the next Tanglewood and it would be called Vision 2020: The Housewright Symposium. The concept was approved by the NEB in 1998 and questions were developed which MENC thought needed to be addressed regarding the future of music education. Commissioned authors were

selected to respond to the questions and in September 1999 the responses were discussed at a symposium comprised of over 150 people, from over forty states. Finally, on March 8, 2000 the Housewright Declaration, akin to the Tanglewood Declaration, was presented at the MENC National Conference (Hinckley 24). The Housewright Declaration agreed upon twelve points that would increase access to a quality music education. According to the declaration, this would largely be done through advocacy, expanding the role of the music educator, maintaining high standards for students and curriculum, and increasing research on music (Hinckley 23).

Because Vision 2020 was simply advocated policy, it carried weight with those involved in music education, but in order for an advocated policy to be effective, “those involved” need to press for immediate action in a way that did not take place with Vision 2020. Of the twelve points made in the Housewright Declaration, it is safe to say that the majority, if not all, would bear repeating should a similar symposium be held today.

Advocated policies over the last sixty years have generally been successfully implemented because they were usually developed through MENC/NAfME which has a dedicated membership that believes in its mission. Additionally, it is in the best interest of music educators for advocated policy to have a positive impact on the role of music education in schools, therefore encouraging them to implement the policies in their communities.

### Chapter 3: Endorsed Policy

Endorsed policy, as the name implies, is policy that is endorsed by the government, so while it has more political sway than advocated policy, there are no consequences for the constituents not abiding by the policy. Sometimes there is even an incentive for those affected by the policy to participate and abide by it. Additionally, endorsed policy is developed using, or with the help of, government funds but is almost always developed by an organization outside of the government.

#### Yale Seminar (1963)

As the Young Composers Project transitioned into the hands of MENC, the College Music Society (CMS) recognized an opportunity for funded research in the field of music, specifically music education. In 1963, under the direction of Claude Palisca, a music professor at Yale University and committee member of the CMS, a proposal was made to the Department of Health, Education and Welfare to hold the Yale Seminar. This grant was approved and 44 people attended the seminar; 31 participants and thirteen observers.

The participants, largely comprised of supervisors, musicians, composers and postsecondary educators, met for twelve days to discuss what should be done about the state of music education and came up with suggestions on how to create a stronger connection between music education and the rest of the professional music world (Palisca 1-2). In the end, the released report had several suggestions:

1. Develop musicality over technique through an emphasis on performing, composing, listening and dancing.
2. Expand and elevate the repertoire of music in schools.
3. Emphasize and develop critical listening skills.
4. Develop a balanced and varied course/group offering with an emphasis on groups that have a high-quality repertoire.
5. Utilize professional musicians and composers both from within the community and outside the community.
6. Improve upon instructional aids in the classroom.
7. Retrain current music teachers to incorporate the aforementioned suggestions.
8. Reduce requirements to become a music teacher so as to bring in higher-quality instruction.

The Yale Seminar was met by music educators with disdain and disapproval. It is worth noting that the report focused heavily on primary and secondary schools in spite of the fact that most of the participants did not teach in, or otherwise work for, primary or secondary schools. The participants were especially critical of the current repertoire in schools stating:

"it is of appalling quality... it is constricted in scope... it is rarely sufficiently interesting... children's potential is constantly underestimated... corrupted by arrangements... songs are chosen and graded more on the basis of the limited technical skills of classroom teachers than the needs of children... vocal music is chosen for its appeal to the lowest-common denominator..." (Palisca 11)

Many of the recommendations would require copious amounts of funding and federal support in order for them to be implemented and many would require years of research and development before they could be implemented on a statewide or national scale (as pointed out in Chapter 9 of the report). Because the federal government funded this seminar, Barresi and Olson argue that the symposium had “official credence” and thus qualified as an implicit federal policy (762). The Yale Seminar cannot count as advocated policy simply because, as Mark and Madura point out, the seminar “did not have the support of MENC, the only vehicle by which broad and sweeping changes could realistically be attempted” (29). The results of the seminar upset many involved in music education leadership, specifically MENC; however, it would take something more to motivate them to any substantive action. It would take the Juilliard Repertory Project.

#### Juilliard Repertory Project (1964)

In 1964, the Office of Education approved a grant for the Juilliard Repertory Project. The grant proposal was submitted in 1963 by Gid Waldrop, one of the participants of the Yale Seminar and Dean of the Juilliard School of Music. The purpose of the project was to amass a varied collection of music appropriate for students from kindergarten through sixth grade. The music repertory was divided into seven categories (Pre-Renaissance, Renaissance, Baroque, Classic, Romantic, Contemporary, and Folk) and there was a consultant hired for each category tasked with identifying all appropriate music in his category.



The selected music was then screened by a panel of four music educators, distributed to seven school districts across the country, and evaluated by the schools. Over 400 pieces of music (vocal and instrumental) were distributed to the school systems. Each piece was evaluated by the teacher and students in each school district and in the end 282 pieces were selected for the Juilliard Repertory Library. The collection of pieces was printed by Canyon Press in 1970.

It is worth pointing out that Juilliard does not have a music education program. Paul Van Bodegraven, then President of MENC, was particularly upset with the Project and said “The Juilliard School of Music is concerned entirely with the training of professional performers and composers. It has no connection with any phase of avocational music and indicated its disinterest in the field of school music by abandoning such activities some years ago” (Werner). At the conclusion of the project, the collection was available for purchase and was also available in libraries for viewing.

As one can probably deduce, MENC did not back the Juilliard Repertory Project and, like the Yale Seminar, the Juilliard Repertory Project received only a small amount of attention from music educators. For the most part, the music gathered during the Juilliard Repertory Project sits untouched and unutilized because, without the support of MENC, it had little hope of garnering enough positive attention to make any substantial impact on music education. Juilliard was not the first or last project to make this fatal error. Those who wished to influence music education policy would soon come to realize that if they wanted to make a lasting impact on the field of music education, they would need MENC on their side.

### Manhattanville Music Curriculum Project (MMCP) (1966-1970)

The Manhattanville Music Curriculum Project (MMCP) was funded by the Office of Education through funds from Title IV of the Elementary and Secondary Education Act (ESEA). The MMCP was contracted to satisfy the following four objectives:

1. Prepare a curriculum guide and related materials for a sequential music learning program for students from primary through high school years.
2. Develop a meaningful sequence of basic musical concepts in terms of the children's understanding.
3. More closely unify philosophies and directions of all areas and levels of music learning through the development of a spiral-type curriculum.
4. Develop a curriculum which would expand the teachers' confidence, ideas, and flexibility in the classroom, and assist them to be musically creative themselves (Thomas 37).

The study implemented and tested different ways to approach music education that went against the status quo and what the majority of teachers were used to. The report released by the Office of Education details the similarities of music programs across the country, down to the books being used in the classrooms and identifies this lack of variance as a cause for concern (Thomas ix).

The main tangible result of the project was the Synthesis, which is a guideline as opposed to what we think of today as a curriculum. Synthesis was based on four years of study by over eighty musicians and music educators across the country. By the end of the study, hundreds of educators were officially trained in MMCP and thousands had

attended workshops and in-service courses at universities and it was estimated that hundreds of thousands of students were exposed to the MMCP ideology (Thomas 41).

In Synthesis, students were encouraged to discover musical elements (dynamics, timbre, form, rhythm, and pitch), structure and meaning on their own. An MMCP classroom was very much a student-led classroom where teachers often reported not being needed or utilized by their students for an entire class period. The process for learning was as follows: 1) a musical problem was presented by the teacher, 2) students solved the problem through composition and rehearsal of their compositions, 3) the class evaluated the compositions. This process was repeated throughout a child's musical learning, each time digging deeper into the musical concepts (Moon and Humphreys 80). This was identified by the MMCP as a spiral curriculum, akin to Joseph Bruner's spiral curriculum. (Thomas 33-36)

There was a definitive lack of support from MENC, who had a seemingly tense relationship with the MMCP. MENC offered some support in terms of advertisements (for workshops), published articles, etc. however, this support paled in comparison to the support for CMP with "some twenty-one articles related to the CMP appear[ing] in the... Music Educators Journal (MEJ). During the same period, only four articles on MMCP were published in the MEJ... Furthermore, although the MMCP began in the summer of 1966, the first MEJ article on it did not appear until the May 1968 issue." (Moon and Humphreys 85). The project also lacked financial stability. The project started with the largest federal grant in the history of music education, but when it came time to renew the project, they only received \$137,800 in the form of a grant from the

NEH and the funds were restricted to a two-year program at the postsecondary level. (Moon and Humphreys 90).

With an emphasis on student-guided learning came pushback from teachers who struggled with the concept of relinquishing control of their classrooms and curriculum to the students. This new way of teaching certainly seemed to be effective, at least qualitatively, and many teachers were inspired by workshops to implement what they learned. However, it seemed that it required perhaps too large of a shift in ideology and lacked the financial support and platform for it to take hold in every music classroom.

#### Artists in the Schools, Artists-In-Education and Arts-In-Education Programs (1969)

In 1969, the NEA in partnership with the Office of Education started the Artists in the Schools Program. The support from the Office of Education was really more of a political statement than a financial statement, as they only gave \$45,000 to fund the program, whereas the NEA gave \$100 million. As the name suggests, the purpose behind the program was to bring artists into the schools to benefit the overall arts education of the students. John Kerr, the director of the NEA, said in an interview that the primary mandate of the NEA “is for the support of the artist and the professional arts organization” and in order for the NEA to be involved with education, they had to do so through the artist (“Artists in the Schools” 50). Artists, to include musicians, applied to the program and if selected were paired with school. The artist then collaborated with the teacher to enrich the artistic experience for the students. Teachers raised concerns about the goals of the program and often felt like they were clashing with the artists.

In 1980, NEA responded to concerns from the education community regarding the focus of the program and changed the program's name from Artists in the Schools (AIS) to Artists-in-Education (AIE). The name change was accepted and ultimately served the purpose of expanding the reach of the program beyond the traditional school setting ("Announcements" 59). Within months of the name change, the director of the AIE program held a session at MENC's national conference with the goal of improving communication between the artists and the teachers as an attempt at achieving a more effective implementation of the program ("Newsbrief" 9). While the name change appeased some, it did not address the larger complaint by Ralph Smith and others that there was no real way of assessing the program ("A Policy Analysis" 13). Additionally, in the early 1980s, NEA became increasingly more focused on getting involved directly with arts education and in 1986 the name of the program was once again changed to the Arts-in-Education program.

Many educators and researchers felt the program had vague objectives, was unable to be adequately assessed for effectiveness, and had the potential to rob music teachers of their power in the classroom or potentially of their jobs (Eisner 21).

Regarding the vague objectives, many felt that the program's focus was on the artist and not the student. Chapman highlights the issue that schools at the time were overwhelmed with handling many aspects of children's lives and wellbeing outside of education so perhaps the NEA's funds would have been better spent on promoting artists outside of schools instead of further overwhelming the education system (6). Chapman also notes that in the 1975-1976 school year, \$4 million was spent on the AIS program and less than 2% of students in our nation took part in the program and that, in

her opinion, the money would have been better spent on “emergency aid and planning grants, or workshops for school board members and administrators, and so on” (6). The name changes that came in the 1980s did not have any substantial impact on music education’s general view of the program and soon other new programs and events took their minds off NEA’s attempt at forcing a relationship between artists and schools.

#### Opportunity to Learn Standards (1974)

In 1974, MENC, in partnership with the National Commission on Instruction, developed and released “The School Music Program: Description and Standards.” This book outlined “the physical and educational conditions necessary in the schools to enable every student, with sufficient effort, to meet the voluntary national content and achievement standards in music” (“Opportunity-To-Learn”). These standards would be revised in 1994 when Goals 2000 was legislated and they are in the process of being revised again by MENC. The standards are broken down into four age groups and specify recommendations for the following: 1) curriculum and scheduling, 2) staffing, 3) materials, equipment and 4) facilities. The Opportunity to Learn Standards were based on the national standards for music (“Opportunity-To-Learn”).

Both the original version of the standards as well as the revised version of the Opportunity to Learn standards (which was released in connection with Goals 2000), were 100% unenforceable. According to NAFME’s website, while the standards are unenforceable, “many states, school districts, and schools have found them to be enormously helpful... the standards provide a sense of direction and a useful goal toward which to work” (“Opportunity-To-Learn”). Music educators everywhere finally had

a document written by the most respected music education organization in the country stating what schools needed to provide to ensure student success in music, but if school boards, school districts and principals did not want to make changes, they were under no obligation to do so. For those in power who did want to do right by music education, this document was used as a resource and guide to help provide the necessary resources for music educators.

*A Nation at Risk: The Imperative for Educational Reform (1983)*

In August 1981, the Secretary of Education created the National Commission of Excellence in Education and charged it to study the state of education and to submit a report of its findings. In 1983, after eighteen months of study, these findings were published with the title *A Nation at Risk: The Imperative for Educational Reform*. The findings stated that our educational system in America was, and had been for quite some time, declining in effectiveness. Many “indicators” were cited to support this claim, including a steady decrease in SAT scores and lowered literacy levels in the general population as a whole and in seventeen-year-olds (“A Nation at Risk”). Citing surveys that showed public support for a back-to-basics approach (LeBlanc 31), the report called for a focus on mathematics, English, history/government, and science. The arts were not labeled as a core subject - a cause for concern in the minds of arts educators and supporters. Zeller referred to the report as a “death knell” to many arts educators (6) and rightfully so given the lack of acknowledgement the arts received in the report.

*A Nation at Risk* never specifically mentioned the arts as a core subject, so why is it really important to the field of music education? This report was incredibly far-

reaching in terms of audience and influence and for music and the arts to be omitted was detrimental toward the progress made over the last few decades in promoting music education. *A Nation at Risk* did state that “Our goal must be to develop the talents of all to their fullest” (“A Nation at Risk”) and this is really the extent of the arts involvement in the report. This could certainly be interpreted as referencing the importance of the arts and humanities in education and the report also called on the integration of the humanities into the sciences and vice versa if either was “to remain relevant to the human condition” (“A Nation at Risk”). If this is the case, one might ask why the other aforementioned subjects were considered essential while the humanities were acknowledged as being important but not essential. The answer is likely that the public survey/polls of the time did not show as strong of a desire for including these “extra” subjects as they did for the “3 Rs,” history/government, and science (“A Nation at Risk”).

When the public got their hands on the report, they were outraged over the state of our public education system and they called upon the local, state and federal governments to make substantial changes and federal support for education was restored. In the time since that report was written, the largest change that was spurred on by the critical report is likely the development of academic standards in every state. The report also identified the lack of education programs as a concern and overtesting of our students as a concern. These two problems have certainly only metastasized since the report was released and yet our country has not developed a working solution for either issue. As NEA President Dennis Van Roekel puts it 30 years after the report was released: “In some ways, *A Nation at Risk* was helpful, but what we’ve seen in the



past 30 years are too many misguided efforts... that have only compounded the problems the report identified” (Graham).

*Toward Civilization: A Report on Arts Education (May 1988)*

The National Foundation on the Arts and Humanities Act of 1965 was reauthorized by Congress every five years without much ado through 1980. The reauthorized acts continued to support the arts and humanities through the NEA and NEH (see page 37 for specifics on funding allocations) and had a broad focus on the arts/humanities without specifically mentioning education. After the release of *A Nation at Risk* and other reports containing frightful forecasts of the future of our education system, Congress reauthorized the Arts and Humanities Act in 1985 with the mandate that the NEA and the NEH conduct studies on the current condition of arts education in the United States. The findings of the studies were to be reported to Congress by October 1, 1988. The NEA’s study led to *Toward Civilization: A Report on Arts Education* which was released in 1988. This report indicates that the mandate was a reaction to *A Nation at Risk* along with “a rash of books and reports [that] have publicized the erosion of education standards, the decline in test scores and, especially, the glaring lack of cultural knowledge and awareness on the part of most high school graduates.” (“Toward Civilization” 1) *Toward Civilization* was based largely on two surveys: *Arts, Education and the States* (1985) and *Public School District Policies and Practices in Selected Aspects of Arts and Humanities Instruction* (1988).

The report points out that American “preoccupation with the practical has made education focus on limited basic skills (reading, writing arithmetic, and now computer

literacy) while neglecting education in what those skills are to be used for” (“Toward Civilization” 18-19). This is to imply that if knowledge about the arts does not directly apply to one’s future career, he will probably not value learning about the arts. This, coupled with the low number of students who took any music classes/lessons while in elementary and secondary school, indicates that few Americans were even remotely musically literate at the time of the report.

Dozens of recommendations were made in this report. Some of the most pertinent are:

- Explicit policies should be adopted (at the state and local level) that make arts education an essential and sequential part of every child’s K-12 curriculum (“Toward Civilization” 35)
- State departments and local districts should develop a way to evaluate art education programs, including, but not limited to, the reinstitution of the National Assessment of Educational Progress (NAEP) (“Toward Civilization” 36-37)
- Agencies that certify arts teachers should “require training in the history and critical analysis of the art form, as well as in production and performance... and methods courses in arts education should be made an integral part of substantive instruction.” (“Toward Civilization” 37)
- Agencies that certify arts teachers should make it easier for professional artists “who can demonstrate a comprehensive background in the arts and substantial knowledge of the issues and methodology of K-12 arts education” to become certified as teachers (“Toward Civilization” 38)

- Universities and other teacher preparation programs should encourage teachers to work with local artistic professionals ("Toward Civilization" 38)
- Arts teachers should be given "adequate compensation, facilities, administrative support, and teaching materials" ("Toward Civilization" 39)
- "The U. S. Department of Education and the National Endowment for the Arts should explore ways to assure that educational statistics, surveys, and reports cover the arts with the same attention and detail as for other school subjects" ("Toward Civilization" 41)
- Research should be conducted to uncover the tools needed to improve arts education (i.e. research on training, curriculum, methodology, resources) ("Toward Civilization" 41)
- "The Endowment should advocate the development of higher standards for state and local arts curriculum guides, courses, and curriculum materials." ("Toward Civilization" 43)

Some of the recommendations hearken back over twenty years to the Yale Seminar, i.e. artists-in-school programs and relaxed certification requirements for professional artists seeking to become teachers. The majority of the recommendations pointed to a nation that is quite lost in terms of arts education. The report showed that the country had, at least in its recent history, placed little value and importance on arts education. Additionally, the report identified the public and government's renewed interest in reforming education, including arts education, to develop well-rounded, creative thinkers.

*Toward Civilization* is heralded by most music educators as influential in promoting “arts” education, but very little change has actually taken place as a result of this book. As Fisher puts it, “the full message of the book has yet to be accepted and understood within the field of music education” (Fisher 5). This is likely due to many factors, but Paul Lehman, just one year after the release of *Toward Civilization*, attempts to identify the report’s biggest issue: “[A]rts education is defined too broadly... this definition, which was forced on the Endowment by the legislation that created it... guarantees the Endowment’s conclusion...” (Lehman 25). It would appear that Lehman was correct that by defining arts education to include everything from music to architecture it would be practically impossible for schools to rise to the recommendations put forth by *Toward Civilization*. By painting with too broad of a brush, this report was not able to have any real impact on music education despite the country being perfectly poised for change.

#### National Anthem Project (2004-2007)

Recognizing the patriotic mood of the country following 9/11, MENC capitalized on this by pushing for more recognition of the National Anthem through “Sing America,” The National Anthem Project. MENC garnered written and financial support for this project from Congress from 2003-2007. While some music educators viewed this as too much politics, MENC Executive Director, John Mahlmann, justified it by writing: “In a democracy... citizens must know their nation's music in order to know their cultural history. Music builds social cohesiveness and can contribute to freedom and democracy. And the extent to which we are successful in this enterprise is a substantial

measure of our worth to the country and all its citizens" ("More than a Song" 69). At the conclusion of the project, Mahlmann wrote "Every aspect of the project has shone the spotlight of media attention on the cause of music education in our schools" ("Building" 63).

The National Anthem project not only brought media attention to MENC and its goals, but also political attention by getting MENC's name on multiple bills in Congress. MENC's Executive Board was working hard to make regular citizens and politicians more aware of its purpose, goals, and achievements. This successful effort by MENC showed that music education was making progress toward reversing the effects of the No Child Left Behind Act and bringing music education closer to a level playing field with non-tested subjects.

#### Race to the Top (2009)

Race to the Top (RTTT) is a federal grant program instituted during the Obama administration as part of the \$4.35 billion American Recovery and Reinvestment Act of 2009. The grant program was designed to incentivize states to reform education in four key 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; and 4) Turning around our lowest-achieving schools ("Race to the Top").

States that applied to the program were evaluated based on six different categories using a 500-point system and those states that received the highest scores received additional funding to carry out the education reform discussed in their applications. According to a study by Howell, "states around the country enacted a subset of these reform policies at a much higher rate in the aftermath of Race to the Top than previously. Between 2001 and 2008, states on average enacted about 10 percent of reform policies. Between 2009 and 2014, however, they had enacted 68 percent. And during this later period, adoption rates increased every single year." Clearly the attitude toward education reform began to change around 2009.

While many reforms and policies were enacted due to RTTT legislation and incentives, RTTT is largely referenced for its impact on teacher evaluations. Prior to RTTT, states were not required or monetarily incentivized to have a standard teacher evaluation tool. Once RTTT was rolled out and states saw that over 10% of the points awarded were based on a teacher evaluation system ("Race to the Top"), states began implementing teacher evaluation systems. Mark suggests that since the arts played a very minor role, if any, in the RTTT grant proposals, music educators had to do even more to "integrate music with other subjects" and stay relevant (Mark and Madura 88-89).

When considered alone, endorsed policies have had little impact, if any, on the field of music education. However, the endorsed policies which have had no impact have often been the impetus for many advocated policies which did ultimately impact music education. For example, the Yale Seminar and the Juilliard Repertory Project spurred on the Tanglewood Symposium. Endorsed policy certainly appears as if it could

be the most effective form of policy for music education since the government supports it, but there is usually a group with music education's interests in mind actually crafting the policy. Nevertheless, endorsed policies have had their share of struggles making meaningful impacts on music education.

## Chapter 4: Imposed Policy

The clearest form of policy is imposed policy. This type of policy is legislated by the government in the form of a “public law” and as such constituents are required to abide by it. Imposed policy is top-down policy: the ideas come from those in positions of power (i.e. government) and their ideas are essentially forced onto constituents (i.e. school systems). Before any policy is discussed, it should be noted that this paper reviews policy from the past sixty years, yet the first piece of imposed policy discussed is just over fifty years old. This is a clear indicator that for a long period of time federally legislated policy regarding education was not a focus of the United States government.

### The Elementary and Secondary Education Act (ESEA) of 1965

The Elementary and Secondary Education Act (ESEA) of 1965 was signed into law by President Lyndon B. Johnson. The legislation was part of Johnson’s “War on Poverty” and aimed to level the playing field. ESEA is well-known by educators for its Title I section which provides funding for schools that have a large low-income population. In its first year, \$1 billion was appropriated for Title I (“Elementary and Secondary” 93). Title III was also very important for music educators but differed from Title I in that the monies were not restricted to being spent on low-income schools.

The other section of ESEA which impacted music education was Title IV. ESEA states “The Commissioner is authorized to make grants to... public or nonprofit agencies, institutions, and organization to assist them in providing training in research in the field of education, including the development and strengthening of training staff and



curricular capability for such training..." ("Elementary and Secondary" 38). ESEA is a landmark piece of legislation unlike anything that had come before it. President Johnson centralized education funding in a way that had never been done before and schools across the country were chomping at the bit to get their hands on the funding provided by ESEA.

ESEA's biggest impact on the music education field was the Title I section. Schools nationwide received funding to start music programs and "during fiscal year 1966, approximately one third of the 8.3 million children participating in the [Title I] program were involved in music or art" (Mark and Madura 78).

Music education also received a boost under Title III. In the section-by-section analysis of ESEA by the Committee on Labor and Public Welfare, it is noted: "Among the variety of supplementary services that make the difference between a poor school and a good school are special instruction in science, languages, *music*, and the arts; counseling and guidance; health and social work; and access to such resources as technical institutes, museums, art galleries, and theaters" ("Elementary and Secondary" 97). \$100 million dollars was set aside in 1966 for Title III programs and, unlike Title I, Title III monies were not restricted to low-income public schools, but could instead be used by all public elementary and secondary schools. This opened up the Title III appropriations to be spent on all students across the nation.

Title IV of ESEA funded huge projects in the music education field to include the Juilliard Repertory Project and the Tanglewood Symposium. Title IV also funded laboratories, such as the Central Midwestern Regional Educational Laboratory (CEMREL) which focused on aesthetic education to include music education (Mark and

Madura 79). Congress reauthorized ESEA every five years since 1965 showing its continued support for the policy and changing the name of the legislation several times. The following versions of the bill will be discussed later in this chapter: Goals 2000, No Child Left Behind Act, Every Student Succeeds Act.

### National Foundation on the Arts and Humanities Act of 1965 and the Establishment of the National Endowment for the Arts (1965-present)

The same year ESEA was passed by Congress, they also passed the National Foundation on the Arts and Humanities Act of 1965. Part of the impetus for creating the foundation was “Democracy demands wisdom and vision in its citizens. It must therefore foster and support a form of education, and access to the arts and the humanities, designed to make people of all backgrounds and wherever located masters of their technology and not its unthinking servants” (“National Foundation on the Arts” 1). Congress was concerned with developing all aspects of the person and also pointed out that “the encouragement and support of national progress and scholarship in the humanities and the arts, while primarily a matter for private and local initiative, are also appropriate matters of concern to the Federal Government” (“National Foundation on the Arts” 1). Over time this attitude changed to the detriment of music and those who opposed the ideology behind the Foundation slowly decreased the funding allocated to both endowments.

On the subject of funding, Chart 1 depicts the appropriations for the NEA since its inception. Note that in 1976, the fiscal calendar was shifted from July 1 to October 1 so an extra quarter of budgeting was added. Without that change, 1976 would be on trend

with the years before and after it. It is clear from this chart that the NEA received the most funding in the late 1970s. The appropriations steadily decreased over the next 15-20 years and then, after a sharp decline in 1996, the appropriations have flatlined around \$150 million per year. At the time of writing this paper, the current administration was moving to eliminate all funding for the NEA and NEH, but nothing has yet been passed by Congress to that effect.

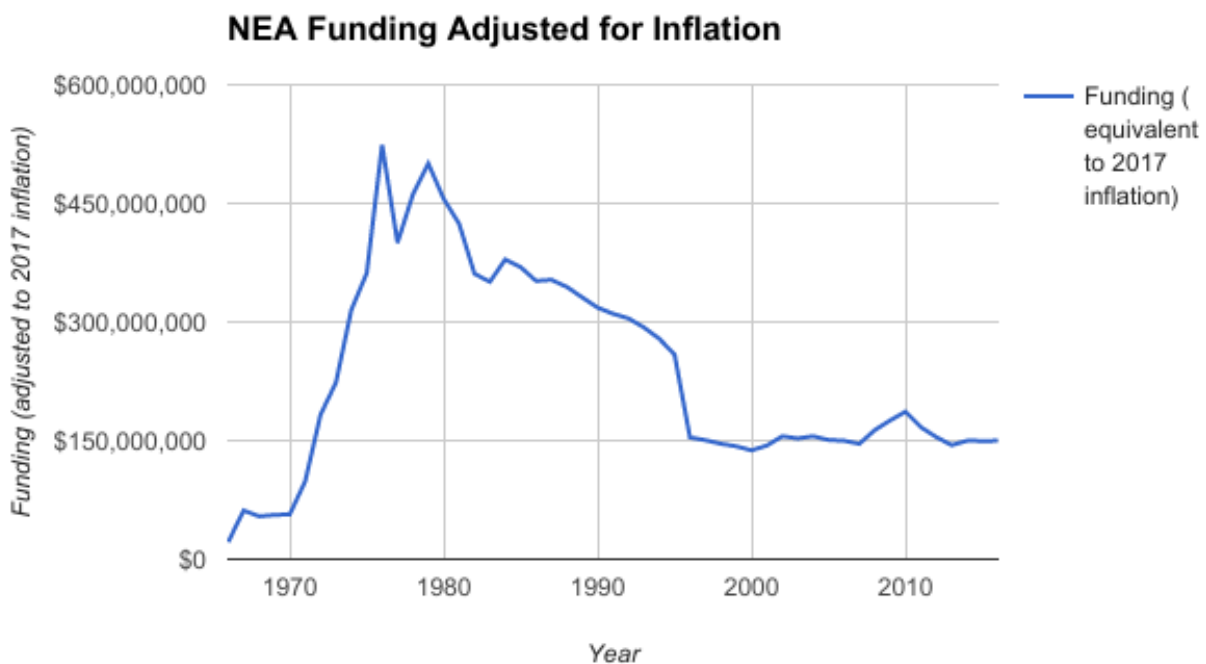


Chart 1. Funding for NEA over the years adjusted for inflation (“National Endowment for the Arts Appropriations History”)

The purpose of the foundation was to “develop and promote a broadly conceived national policy of support for the humanities and the arts in the United States, and for institutions which preserve the cultural heritage of the United States pursuant to the this Act” (“National Foundation on the Arts” 4-5). This was done through the establishment

of the National Endowment for the Arts (NEA) and the National Endowment for the Humanities (NEH). Both endowments were given funding to distribute as grants to projects that would encourage the arts and humanities both in and out of our education system. According to the Encyclopedia Britannica, "The majority of NEA grants go directly to institutions such as art museums, not-for-profit theatres, and symphony orchestras; to arts programs in schools; and to organizers of events such as folk-art festivals." One of the stipulations of the allocation of the funds is that no more than 50% of any project can be funded by the NEA/NEH. This is to say that at least half of any project must be funded outside of the federal government. Another stipulation is that no funds can be distributed to any private organization unless it is a non-profit organization.

With the National Foundation on the Arts and Humanities Act of 1965, came the creation of the National Endowment for the Arts (NEA). The NEA helped to establish many arts programs across the country. Thirty years after the inception of the NEA, all fifty states had their own arts agency, as compared to five states in 1965 (Encyclopedia Britannica). Additionally, the number of arts organizations in the United States increased dramatically, including twice as many large symphony orchestras, an 8-fold increase in theatres, and a 10-fold increase in dance companies" (Encyclopedia Britannica). Over the last decade, the NEA has funded 2,000+ grants across the country each year ("National Endowment"). It is clear that the NEA has had a tremendously positive impact on music education programs across our country over the last fifty years.

### Education Professions Development Act of 1967 and the Arts IMPACT Program (1967)

In 1967 the Education Professions Development Act (EPDA) was passed by Congress. The EPDA was an extension of Title V of the Higher Education Act of 1965 and the focus of this statute was to improve both the quality of teaching and the quantity of teachers. The part of the act that had the most significance on music education was the program called “Basic Studies,” which was headed by the Office of Education. After two years, this program was phased out, but not before it provided \$4 million to support teacher training. The \$4 million was divided evenly among four subject areas: the arts, reading, civics and political science, and bilingual education (Wenner 29). Each subject area was given the freedom from the Office of Education to spend the funds as they saw best fit. All subjects except for the arts chose to spend their funds in a traditional fashion, supporting summer workshops and institutes, but the arts put together a more creative use of its funds.

Four arts associations came together in 1970 to create the Interdisciplinary Model Program in the Arts for Children and Teachers (IMPACT), aka the Arts Impact Program. These associations were: the American Educational Theatre Association, the National Art Education Association, the dance division of the American Association of Health, Physical Education and Recreation, and MENC. The IMPACT program focused on supporting all of the arts in schools and bringing the arts at least to a level playing field with other school subjects. Each state nominated a school district to pilot the program and an advisory committee selected five of these sites. The sites included schools in California, Alabama, Oregon, Ohio and Pennsylvania. From there, the sites

were given two years of funding (about \$100,000 per site per year) and were given the freedom to implement a program that fit the IMPACT guidelines (Wenner 29).

The IMPACT program, funded by the EPDA, showed that the arts could work together to find the best use of the federal funds. The professional development sessions that were put together by the four arts associations usually included all members of the school staff to include principals, counselors, and general classroom teachers. Additionally the arts teachers were more involved in collaboration with each other than at professional development sites where the IMPACT program was not taking place (Wenner 31). Summer workshops were held with the purpose of promoting the IMPACT program and getting non-arts teachers and staff members involved in the program. Most attendees found the workshops to be very helpful and noted that they would use the information learned at the workshops in the future (Boyle and Lathrop 45).

A portion of the \$1 million appropriated to the Arts Impact Program was given to a group from The Pennsylvania State University tasked with evaluating the effectiveness and impacts of each of the five sites. After the first year of the program, the evaluation team reported many accomplishments including: (1) the establishment of several effective inservice programs in the arts, (2) the changing of many teacher's and administrator's attitudes toward the arts, (3) the development of several effective working relationships among arts specialists and classroom teachers, and (4) in some instances, the generation of considerable community interest in the arts" (Lathrop and Boyle 8). After the second year of the program, the evaluation team had many positive observations including: teachers incorporating the arts into their classrooms more

frequently, teachers feeling less restricted in their approaches, higher awareness of the arts by students and teachers, more self-confidence in students, and better attitudes toward learning (Boyle and Lathrop 45-46). This program showed that across the country, through varied socioeconomic groups and age levels, a school that focused on the arts benefited the students and the teachers alike and encouraged learning in all subjects.

### Teaching Students with Disabilities (1975)

In 1975, Congress signed into law the Education for All Handicapped Children Act (EAHCA), Public Law 94-142. The law was later renamed the Individuals with Disabilities in Education Act (IDEA) in 1990 and has been known as such ever since. EACHA and subsequently IDEA state the purpose of the act is “to assure that all handicapped children have available to them... a free appropriate public education [FAPE] which emphasizes special education and related services designed to meet their unique needs...” (“Education for All” Section 3c). Prior to EACHA there was little legislation protecting the rights of children with disabilities in regards to education.

At the same time the EACHA was renamed to IDEA, Congress signed the Americans with Disabilities Act (ADA) of 1990. This act, instead of entitling children to FAPE as IDEA did, guaranteed FAPE. Among other things, ADA prohibits “public accommodations,” which includes educational institutions, from discriminating against students with disabilities and *requires* such institutions to provide appropriate accommodations to protect equal access to education. This legislation built upon the requirements of IDEA to ensure further protections for children with disabilities.

The impact of EACHA/IDEA was to encourage and incentivize schools to provide appropriate accommodations for children with disabilities. This certainly extended into the music classroom and music teachers had to find new ways to make sure they were reaching and teaching all students in their classrooms. The ADA took it a step further by requiring all teachers to provide accommodations and in the words of Mark, “[the ADA] is a guide for music educators who need to be especially sensitive to the needs of students with disabilities, whether the impairment is physical, emotional, or intellectual; they must make all reasonable efforts to accommodate students in such a way that they can enjoy the same musical activities as other students...” (Mark and Madura 162-163).

#### Education Consolidation and Improvement Act (1981)

In 1981, Ronald Reagan became President of the United States of America and immediately changes were put in motion to decentralize government, to include decentralizing the education system and putting more power into the hands of the states and local governments. Reagan’s administration proposed some rather extreme measures to include dismantling the Department of Education. Congress supported the administration with regard to general decentralization, but it still supported federal commitment to education and thus did not dismantle the Department of Education. Congress also supported federal commitment to some of the specialty programs (i.e. compensatory education and special education) (Verstegen 359). These specialty programs, which did not include music education, were not included in the Education Consolidation and Improvement Act (ECIA) of 1981 which was a block grant program that had the potential to take away funding from any program that it did include.



Ultimately the act's purpose and function was to change the way most programs received their funding. Instead of receiving funding directly from the federal government, education programs instead would need to apply for federal block grants. Essentially, 43 programs which had received regular funding, would now be vying with each other for a share of the reduced funding (Verstegen 358). The idea behind this was to eliminate unnecessary, wasteful programs and the administration thought the best way to do this was to leave the funding decisions up to the local and state organizations which would better be able to identify the programs deserving of the funds (Clark and Astuto 5).

The ECIA had the potential to mean very bad news for music education. The field was going to have to fight for their share of a smaller pool of money and the decision of the exact amount was going to be in the hands of stakeholders instead of the hands of music advocates. Shortly after the introduction of the act, Harold Arberg, director of the Arts and Humanities division of the Department of Education, indicated the best course of action for music educators would be to show their communities the quality of their programs and show the value in having music programs in the schools (Dillon and Arberg 53). Arberg also said, "if music is given a high priority, [the school board in a local community] could use all their federal dollars for their music program" (52) to point out that, if one successfully advocated for their music program, the ECIA could have a positive impact on music education. As it turns out, the effects of the ECIA were hard to track due to the decentralization of the funding decisions and no federal record-keeping of the state and local allocations, but the act was another indicator in the federal government wanting to limit its involvement in education.

## Goals 2000: Educate America Act and the beginning of the National Standards Movement (1994)

The legislation that became *Goals 2000: Educate America Act* started as the “America 2000 plan” in 1989 under President George H. Bush. President Bush met with the nation’s governors with the goal of reforming education by way of standards, perhaps prompted by *A Nation at Risk*, thus starting the standards movement in education (Schmidt 72). Goals 2000 was ultimately signed into law by President Clinton in 1994 as the reauthorization of ESEA. In the music education world, this legislation is most well-known for being the first piece of federal legislation to include “the arts” as a basic part of every student’s curriculum. Music itself was not named as a core part of the curriculum, and this would not happen for over 20 years, but many music educators still viewed this as the biggest opportunity in recent history to get music education a proverbial seat at the table.

One of the steps called for in Goals 2000 was the creation of a set of standards for each of the curricular subjects, including the arts. MENC, in conjunction with visual arts, dance, and theater, immediately sprung into action and developed a set of generic arts standards and a set of national music standards. In 1994 MENC widely publicized the release of these standards and Schmid noted that the standards were the way to unify music education and legitimize it to the general public as a core curricular subject (5). In addition to the nine basic content standards, there were “achievement standards” for each of the content standards which unpacked the content standards by age group. These standards were in effect for 20 years before being replaced by new standards in 2014.

Clearly MENC and other music education advocates were hopeful that by eagerly complying with Goals 2000, the policy-on-paper would become a reality. While some change did take place, with most states implementing MENC's National Standards, it seems the impact of Goals 2000 was minimal. According to a study by Elpus which compared the arts in schools in 1994 to the arts in schools in 2002, Goals 2000 likely had a positive impact on overall arts requirements for students across the country (Elpus 20). It had the greatest effect on schools that had no prior arts graduation requirement, with these schools adding an average of one semester of required arts coursework (Elpus 20). Schools with a flexible requirement for arts coursework also increased the credits needed by an average of .39 credits and schools with a strict requirement actually saw a decrease in the amount of arts coursework required for graduation (Elpus 20).

While this policy certainly started off as highly encouraging for music education, it clearly did not meet the lowest hopes of music education advocates. Perhaps a contributing factor was the lack of continued support for the act by the Clinton administration. After signing the legislation, nothing was done on the part of the Bush administration to support attaining the goals or to monitor the progress of the goals (Elpus 14). Goals 2000 called for the creation of the National Education Standards and Improvement Council, to which the Clinton administration appointed exactly zero members and in 2001, Congress eliminated all financial support for Goals 2000 from the federal budget essentially sinking the ship that carried the hopes of music education advocates for years (Mark and Madura 87).

### No Child Left Behind Act (2001)

The No Child Left Behind Act (NCLB) was the legislation that reauthorized ESEA in 2001. This legislation was aimed at ensuring all students across the country achieved what the federal government deemed important. NCLB is not notable for its inclusion of the arts, as it continued with Goals 2000 in acknowledging the arts as a core subject. Instead, it is important because of the standardized testing that was to be imposed on all public schools who wished to receive federal funding. The very first thing the law states is that it requires “yearly testing and assessments of student performance” and “State standards for and assessments of Adequate Yearly Progress (AYP)” (“No Child Left Behind”).

The truth of the matter is the only tested subjects of the list of “core” subjects included in the legislation were to be math and reading with all other subjects having optional testing not funded by the government and not counting toward a school’s AYP. If schools do not meet AYP their federal funding is in severe jeopardy. As Beveridge puts it, “Because funding is tied to achievement in only reading and math, all non-assessed subjects receive less attention in the schools, regardless of the status assigned to them by law” (6).

The testing that resulted from the standardized testing forced schools to emphasize the tested subjects and de-emphasize non-tested subjects, to include music. Music educators, along with educators from other non-tested subjects, started to see the effects of NCLB as their budgets, and even as their jobs, started to get cut. According to a study by the Government Accounting Office in 2009, if a student attends a school that did not meet AYP, he is more likely to receive less arts education than a

student who attends a school that is meeting AYP (Baker 17). Clearly, NCLB's impact on music education was a negative one and one that teachers are still working diligently to reverse.

### Every Student Succeeds Act (2015)

In 2015, the Obama administration signed into law the Every Student Student Succeeds Act (ESSA). ESSA was a reauthorization of the ESEA, or NCLB in its most recent form. The name change came as the administration saw that NCLB was not meeting its expected goals of closing achievement gaps at the desired rate. ESSA still places a heavy emphasis on accountability. State testing is still a requirement under ESSA and states have a bigger obligation to intervene in schools that are underperforming. The reason ESSA is important in the music education field is not because it quells the fears of music teachers who are worried they will lose their job because they are a non-tested subject; it is important because music was finally explicitly deemed (in a federal law) an important part of every child's education. According to Section 8101.52 of ESSA, a well-rounded education is defined as follows: The term "well-rounded education" means courses, activities, and programming in subjects such as English, reading or language arts, writing, science, technology, engineering, mathematics, foreign languages, civics and government, economics, arts, history, geography, computer science, music, career and technical education, health, physical education, and any other subject, as determined by the State or local educational agency, with the purpose of providing all students access to an enriched curriculum and educational experience.

The inclusion of music as part a well-rounded education in a piece of federal legislation was the triumph the music education community had been waiting for. For decades, music advocates had been calling for such recognition, but the closest they got was to be lumped in with “the arts.” The impacts of this legislation are still to be determined as the law did not officially take effect until August 1, 2016, but now a school’s ability to provide a well-rounded education is in part influenced by the school’s music program, which is a huge step forward for music educators and music advocates across the country.

While music educators have certainly had their ups and downs with imposed policy, the federal government has undoubtedly been moving toward supporting music education and requiring public schools across the country to do the same. Music educators and other music advocates worked diligently through endorsed policy and advocated policy to change the federal mindset about the role music should take in a child’s education. As is apparent with ESSA, progress is being made on this front.

## Chapter 5 - Conclusions

Throughout the past sixty years, there have been many policies that have directly affected not just the field of education, but the field of music education. Some policies have indirectly affected music education, and some have had no real effect except a psychological one. It is clear that music is slowly being seen by community members and legislators as a respected core subject to which all students deserve access. The three methods by which this has been accomplished--imposed, endorsed, and advocated policy--have varied in effectiveness. Endorsed policy seems to influence advocated policy, and both seem to influence the bottom-line imposed policy.

As MENC/NAfME grew over the past century, they built up a group of supporters, music educators and other music advocates. Their organization, now with over 130,000 members ("MENC Centennial"), is a strong force that disperses ideas and information to its members with the hope that its members will make their vision a reality. Furthermore, they work to lobby the federal government, and its federated state organizations, for example Pennsylvania Music Educators Association (PMEA), work at the local level.

These advocated policies, and other advocacy efforts, work their way up to the federal government's education groups, e.g. National Commission on Instruction, Office of Education, National Endowment for the Arts, etc. These federal groups then provide an endorsement to advocacy groups and/or research groups and the policies created as a result are endorsed policies. These policies can then be touted by the group that developed them as being federally endorsed, and are therefore more meaningful than advocated policy. The issue run into with endorsed policies in the case of music

education is they are often not endorsed by MENC/NAfME and without the support of MENC/NAfME, the ideas are less likely to be implemented. Another issue with endorsed policy is they often require funding to be well-executed and the federal government is not willing to provide that funding even though they supported the research that called for the funding.

When advocated and endorsed policies are successful at capturing the attention of Congress or the President, imposed policy is developed. Sometimes the imposed policies do not appear to have a connection with another advocated or endorsed policy, and in these cases it is likely public pressure put on the government to develop a policy to appease their constituents. Imposed policies over the past sixty years have often been deflating to music educators, but recently, with the development of ESSA, there is hope that education reform is heading in a direction that supports music education for all.

All three types of policy are closely tied together and work together, both behind-the-scenes and in public view, to impact how the role of music education is shaped. Without one type of policy, progress would not be possible. It is important that advocacy groups continue their efforts in developing meaningful policy, while also working with groups that are financially supported by the federal government to conduct research to influence endorsed policies. If endorsed policy is to be useful in promoting music education, MENC/NAfME must work closely both with the groups involved in developing those policies and with its members to propagate the policies. The imposed policies developed by the federal government are what hold the states and school districts accountable to its constituents. When the federal government enacts a law affecting



education, state education agencies (SEAs) then decide how best to implement that law. Then the local education agencies (LEAs) consider how best to carry out what the state decided. Advocated and endorsed policies are again informing the decisions at this level. Without the imposed policy, school districts would not need to take the recommendations of the advocated or endorsed policies, no matter how beneficial they would be for the students.

Moving forward, it is important for music education advocates to recognize the role all three types of policy play in impacting the field of music education and to figure out which way they are best able to promote positive change. It is evident from the previous chapters that advocates must make a point to work with legislative groups and large organizations to ensure all groups are working toward the same goal. We are coming upon the year 2020, when the goals set forth by the Vision 2020 Symposium are set to be achieved. Clearly we will need another symposium, or something like a symposium, in order to keep music education at the forefront of the minds of our communities.

NAfME should begin planning now in order for its next notable advocated policy to be developed. True change in education policy, as with all things in government, takes time, so the sooner NAfME begins work on the next big project, the better. Music education advocates must also remain involved with our current administration to keep those in power informed of what they believe is best for our schools and children. No matter the challenges that advocates may face and/or perceive, the changes often start with them and work their way up to federal policy and so they must remain actively involved in creating a better future for our students. As we can already see with recent

education reforms, we are heading in the right direction. To slow down now would be disastrous; NAFME, advocates, research institutions, and teachers must continue the conversation. It is imperative not to assume that recent successes will lead to future successes. Work must continually be done to promote music in our schools and hopefully the information gathered in this paper has provided advocates with the knowledge necessary to bring about positive change in the field of music education.

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