

2021

### Music Education And The National Standards: A Historical Review

Michael L. Mark  
*Towson State University*

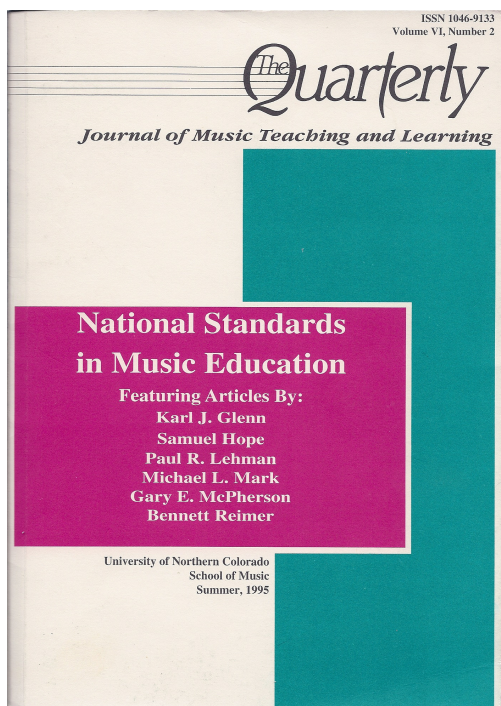
Follow this and additional works at: <https://opencommons.uconn.edu/vrme>

---

#### Recommended Citation

Mark, Michael L. (2021) "Music Education And The National Standards: A Historical Review," *Visions of Research in Music Education*: Vol. 16 , Article 13.

Available at: <https://opencommons.uconn.edu/vrme/vol16/iss6/13>



**Title:** Music Education and the National Standards: A Historical Review

**Author(s):** Michael L. Mark

**Source:** Mark, M. L. (1995, Summer). Music education and the national standards: A historical review. *The Quarterly*, 6(2), pp. 34-43. (Reprinted with permission in *Visions of Research in Music Education*, 16(6), Autumn, 2010). Retrieved from <http://www-usr.rider.edu/~vrme/>

*Visions of Research in Music Education* is a fully refereed critical journal appearing exclusively on the Internet. Its publication is offered as a public service to the profession by the New Jersey Music Educators Association, the state affiliate of MENC: The National Association for Music Education. The publication of VRME is made possible through the facilities of Westminster Choir College of Rider University Princeton, New Jersey. Frank Abrahams is the senior editor. Jason D. Vodicka is editor of the Quarterly historical reprint series. Chad Keilman is the production coordinator. The *Quarterly Journal of Music Teaching and Learning* is reprinted with permission of Richard Colwell, who was senior consulting editor of the original series.

# Music Education And The National Standards: A Historical Review

By Michael L. Mark

*Towson State University*

**O**f all the education projects the federal government has initiated or participated in, the most important for

arts education is the establishment of national standards for arts education. The national standards are the product of the Congressional bill entitled *Goals 2000: Educate America Act* (P.L. 103-227). The legislation originated in the six National Education Goals agreed upon by President Bush and the state governors in 1990, and was enacted during the administration of President Clinton. The arts were not included in the original language of the bill, and their incorporation at a later time was the triumphant culmination of a long, trying journey by arts educators through uncertain territory. That journey began four decades ago in the 1950s education reform movement. The four arts education disciplines — music, art, dance, and theater — contributed to the *Goals 2000* effort. This article describes the music education part of the journey.

## Background of the Events Leading to *Goals 2000*

The glow of world leadership that followed

World War II dimmed considerably in the 1950s, when the Soviet Union shocked us with its early successes in space technology and their implied military threat. Americans began an urgent process of introspection to discover why our technological achievements had been surpassed by a relatively undeveloped Communist country. When the pieces were finally in place, the icy, accusing stare of American society focused directly on education. It was painfully obvious that the literacy and numeracy skills of a large proportion of students were so lacking that they would never be able to help the United States progress into its technological

future. Education had to be improved. It was not possible to plan reform efforts realistically, however, because nobody knew the educational needs of the emerging technological society. As a result, there was an extended period of curricular and methodological trial and error that gradually became more focused, and finally led to the enactment of *Goals 2000*. One particularly misguided education objective that emerged in

The arts were not included in the original language of the bill [*Goals 2000*], and their incorporation at a later time was the triumphant culmination of a long, trying journey by arts educators through uncertain territory.

---

*Michael Mark is Professor of Music at Towson State University. His primary research interest is the history of music education.*

...in the 1950s, .... The basic skills — reading, writing, arithmetic — were emphasized so heavily that they became the major focus of education policy development, assessment, and funding. Many leaders lost sight of the fact that these skills are simply tools that open the gateway to education. They are not an education in themselves.

the 1950s, and which still exists, needs to be mentioned here because it colors everything that follows. The basic skills — reading, writing, arithmetic — were emphasized so heavily that they became the major focus of education policy development, assessment, and funding. Many leaders lost sight of the fact that these skills are simply tools that open the gateway to education. They are not an education in themselves.

Education reform was not a simple matter. The states are the highest education authority, and the federal government has no constitutional authority over education. Its reform leadership would have to be persuasive to thousands of state and local education policy bodies. Money is persuasive, and so the federal government granted money to states and localities to create and implement programs for the improvement of education. When money flowed, change began to occur in schools. The windfall of government funds supported many innovative, but discrete, projects. Unfortunately, there was no grand scheme, and what improvement there was had little broad or permanent impact. Innovation became a buzzword, and change appeared to be valued just for the sake of change. Nobody seemed to know exactly what the target was.

An analysis of how the arts were added to the *Goals 2000* legislation decades later requires a review of three separate historical streams of events—public policy toward arts education, music education standards, and arts education advocacy — as they progressed toward a confluence in the *Goals 2000* Act.

### **The First Stream: Public Policy Toward Arts Education**

In one way or another, federal programs have at least minimally supported various

facets of arts education since the 1950s. The administration of these programs is a massive undertaking. The agency responsible for most education programs is the Department of Education (previously the United States Office of Education). USOE awarded many grants for educational innovations from the 1950s to the early 1970s. For example, the Elementary and Secondary Education Act of 1965, P.L. 89-10, provided support for specific music education projects. ESEA Title I enabled great numbers of children to participate in music and the other arts by allowing school districts to hire music teachers and to purchase instruments and equipment for schools in low-income areas. Title III authorized funding for supplementary educational centers and services, including arts programs. Title IV authorized funding for national and regional research facilities and for the expansion of existing research and development programs. It supported training programs for education researchers, including the Special Training Project in Research in Music Education in 1968. It also created regional laboratories to develop and implement research data. Two of them, the Central Atlantic Regional Educational Laboratory (CAREL) in Washington, D.C. and the Central Midwestern Regional Educational Laboratory (CEMREL) in St. Louis, Missouri, were concerned especially with aesthetic education. The 1978 ESEA reauthorization bill stipulated that “the arts should be an essential and vital component for every student’s education.” This was the first federal legislation to offer direct support for arts education, although later political considerations prevented it from actually helping in any way at all.

In 1966, the USOE Arts and Humanities Program sponsored 48 research projects in music, 46 in art, 18 in theatre and dance, 4 in



*Toward Civilization* made painfully clear that the arts were not considered basic, or even serious, academic subjects.

the arts in general, and 11 in the humanities. Some of the music projects were the Yale Seminar, the Juilliard Repertory Project, parts of the Contemporary Music Project, and the Manhattanville Music Curriculum Program. The Education Professions Development Act (EPDA) of 1967 supported the establishment of the Interdisciplinary Model Programs in the Arts for Children and Teachers (IMPACT) in 1970. The National Alliance for Arts Education (AAE) was established in 1973 by the John F. Kennedy Center for the Performing Arts and the Office of Education in cooperation with MENC, the National Art Education Association, the American Theatre Association, and the National Dance Association. (The four organizations — dance, art, music, theater — were known by the acronym DAMT). AAE was created in response to a Congressional mandate, P.L. 85-874, for the Kennedy Center to become a vehicle for strengthening the arts in education at all levels.<sup>1</sup>

### **The Beginnings of Current Policy Toward Arts Education**

Until recently, there has been no official federal policy on arts education. The arts were the responsibility of the National Endowment for the Arts, and education that of the Department of Education. Neither supported arts education. In 1983, however, Frank Hodsell, Chairman of the National Endowment for the Arts, announced a plan for NEA to help strengthen arts education. The next year, NEA and the National Assembly of State Arts Agencies cosponsored five regional meetings “to help identify and disseminate techniques, strategies and resources for promoting arts education from kindergarten through 12th grade.” The goal was to publish a practical guide for arts educators who wished to emulate successful programs.<sup>2</sup> This modest beginning was to lead to much deeper involvement by the NEA within a decade.

In 1986, the National Council on the Arts

recommended that NEA increase its involvement in arts education. This occurred at an opportune time, when public interest in education reform had been fueled by a multitude of national reports on education.<sup>3</sup> The NEA Arts-in-Education program emerged shortly after. It evolved from the Artists-in-Schools Program, which was founded in 1969 and became the Artists-in-Education Program in 1980. The new Arts-in-Education program represented a significant shift in direction toward education.

When the NEA reauthorization bill was deliberated in 1985, Congress ordered a study of the state of arts education. In response, NEA produced a report to Congress in the form of an incisive, informative study entitled *Toward Civilization: A Report on Arts Education* (1988). *Toward Civilization* made painfully clear that the arts were not considered basic, or even serious, academic subjects. It recommended:

- A comprehensive definition of arts education — one that would value both knowledge and skills in the arts — should be agreed upon;
- Efforts to make the arts a part of basic education, meaning that arts instruction would have adequate time, personnel, and other resources; would be taught sequentially; and would be viewed as serious learning with academic standards and the means of appropriately assessing student achievement; and that
- Partnerships be formed to help advocate for increased arts education and provide the comprehensive type of arts education called for in the report.<sup>4</sup>

NEA sponsored state-level partnerships and collaborative efforts for innovative programs and assessment techniques between state arts agencies, departments of education, and other state level agencies and organizations. These projects were supported by the NEA Arts in Schools Basic Education Grants pro-

gram. NEA itself collaborated with the Department of Education in establishing a federal role for the support of arts education. This particular collaboration had excellent results, including the creation of the National Arts Education Research Center in 1979 with divisions at New York University and The University of Illinois. The Illinois center was funded for three years, during which time it completed nine projects in several areas of arts education. Another product of the collaborative efforts of DOE and NEA was *Arts Education Research Agenda for the Future*.<sup>5</sup> This monograph emerged from a national arts education conference that concluded with the drafting of several research questions about curriculum, instruction, assessment, evaluation, teacher education, media and technology, policy, funding, and collaboration. Another collaborative government project, this one involving the Kennedy Center, NEA, and DOE, is a national arts and education information network called ArtsEdge, which provides an online base of information and resources to support the arts in education reform. The ArtsEdge Information Gallery is accessible publicly through the Internet.<sup>6</sup>

### **The Second Stream: Music Education Standards**

Since the beginning of the education reform movement in the 1950s, music educators had been concerned that their profession lacked direction. The lack of focus grew even more critical as it became obvious that music education was losing touch with American youth during the 1960s social revolution. MENC undertook a series of projects that would eventually set standards and define quality for music education. The Tanglewood Symposium (1967) examined the relationship between music education and society and drafted guidelines for the future direction of the profession. It was followed by the Goals and Objectives Project (1969), which was intended to realize the Tanglewood recommendations. The broad goal of MENC, as delineated by the GO Project, was to “conduct programs and activities to build a vital musical culture and an

enlightened musical public.”<sup>7</sup> The reference to an enlightened musical public was decidedly an intimation of future advocacy activities. Because 20 of the 35 GO Project objectives for the profession pertained to curriculum and instruction, the National Executive Board created a vehicle to address this central topic.

### **The School Music Program: Description and Standards**

In 1971, the National Executive Board appointed the National Commission on Instruction “to plan, organize, and supervise activities that would contribute to the implementation of these objectives.”<sup>8</sup> The members of the commission were Barbara Andress, Russell Getz, Richard Graham, John McManus, Eunice Boardman Meske, Robert Petzold, and its chair, Paul Lehman. In 1972, the National Council of State Supervisors of Music (of MENC) published *Guidelines in Music Education: Supportive Requirements*. The recommendations presented in this book are based on the objectives of the GO Project, and include suggestions for staffing, facilities, materials and equipment, and scheduling.<sup>9</sup> In 1974, the Commission on Instruction, cooperating with the National Council of State Supervisors of Music, published its landmark book--*The School Music Program: Description and Standards*. *The School Music Program* outlines a model curriculum, recommends appropriate musical experiences for children of various age groups, and guidelines for curriculum, staff, scheduling, physical facilities, and materials and equipment. Each standard is described at both minimal and quality levels. The standards were to be used for comparison with programs in local schools.<sup>10</sup> In 1977, MENC published *Selected Instructional Programs in Music*,<sup>11</sup> which described outstanding music programs throughout the country.

The second edition of *The School Music Program: Description and Standards* was published in 1986. It was based on revisions recommended by the MENC Committee on Standards (Charles Hoffer, Delmer Aebischer, Marguerite Hood, Wayne Jipson, John McManus, Priscilla Smith, Keith Thompson,

The two editions of *The School Music Program* represent the response of the music education profession to the national movement to improve quality in education. The identification of standards and achievement levels demonstrated that the music education profession considered its work to be consequential, that it could measure music learning...

and Alfred Wyatt). John McManus was the only person to serve on the committees for both editions. Paul Lehman was one of the editors of the second edition. He had chaired the committee for the first edition, and was President of MENC during the writing of the second. The two editions differ considerably, the second being outcomes based, with specific recommendations on what students should be able to do as the result of music instruction in school. It proposed that the music program should produce individuals who:

1. are able to make music, alone and with others;
2. are able to improvise and create music;
3. are able to use the vocabulary and notation of music;
4. are able to respond to music aesthetically, intellectually, and emotionally;
5. are acquainted with a wide variety of music, including diverse musical styles and genres;
6. understand the role music has played and continues to play in the lives of human beings;
7. are able to make aesthetic judgments based on critical listening and analysis;
8. have developed a commitment to music;
9. support the musical life of the community and encourage others to do so; and
10. are able to continue their musical learning independently.<sup>12</sup>

The book has separate sections on music in early childhood, elementary school, middle and junior high school, and high school. Each section includes desirable achievements for the specified grade levels.

In addition to describing quality music program standards, the second edition also presented MENC goals for 1990:

1. By 1990, every student, K-12, shall have access to music instruction in school. The curriculum of every elementary and secondary school, public or private, shall include a balanced, comprehensive, and sequential program of music instruction taught by qualified teachers. At the secondary level, every student shall have an opportunity to elect a course in music each year without prerequisites and without conflicts with required courses.
2. By 1990, every high school shall require at least one unit of credit in music, visual arts, theater, or dance for graduation.
3. By 1990, every college and university shall require at least one unit of credit in music, visual arts, theater, or dance for admission.<sup>13</sup>

These were the first official MENC goals to be published since the GO Project 25 years earlier. MENC reported its progress toward the goals in its 1988 publication, *Arts in Schools: State by State*.<sup>14</sup>

The two editions of *The School Music Program* represent the response of the music education profession to the national movement to improve quality in education. The identification of standards and achievement levels demonstrated that the music education profession considered its work to be consequential, that it could measure music learning, and that it was committed to remaining relevant to American society. Paul Lehman commented:

*The School Music Program* was used by . . . superintendents and principals, state departments of education and state supervisors of music, music educators, and laymen. It has been referred to and quoted by various groups concerned with accreditation or certification, and it has been cited in innumerable curriculum guides. It has been the most popular publication in the history of MENC.<sup>15</sup>

With the decline of the national economy in the early 1970s, MENC recognized a greater need to promote music education to policy makers rather than to the general public.

---

### **The Third Stream: Advocacy for Arts Education**

The roots of professional music education advocacy are in the MENC public relations program, which began in 1966 when Joan Gaines was hired as Director. She wrote:

The most commonly held misconception among music educators is that “music speaks for itself” . . . Music education is more than music. It is ideas and processes. . . . What we must do is interpret music education as ideas, processes, and relationships if we are to sell it effectively.<sup>16</sup>

Gaines traveled extensively to spread the message of music education to the public and coached music educators in making their own public relations efforts more effective. Her print advertisements and radio and television spot announcements blanketed the country. She was also an advisor to virtually every MENC project for several years. Gaines authored *Approaches to Public Relations for the Music Educator*<sup>17</sup> in 1968, and was the guiding force behind the January 1972 issue of *Music Educators Journal*, which focused on public relations.

With the decline of the national economy in the early 1970s, MENC recognized a greater need to promote music education to policy makers rather than to the general public. It refocused its efforts from public relations to government relations, although it has continuously maintained a strong public relations program as well. MENC began its government relations efforts by working with legislators and their staffs and giving government relations workshops for state and divisional MENC units. Charles Moody, an MENC staff member, was instrumental at that time in training many MENC members in government relations. These workshops have been a routine part of national, regional, and state music education conferences ever since.

MENC participated actively in legislative agendas and took formal positions in such

diverse federal issues as the exemption of music programs from Title IX regulations, full funding of Title V (Arts, Humanities and Cultural Affairs Act of 1976), the establishment of a Federal Arts Educational Program, the reauthorization of the Elementary and Secondary Arts Education Program (Section 409 of Title IV, P.L. 93-380), the establishment of the Cabinet level Department of Education, the 1979 White House Conference on Arts Act, the Career Education Act of 1978, legislated authority to conduct a baseline survey of the status of arts education in the schools, and the need for a White House Conference on Education in 1980. MENC also provided expert witnesses to testify at Congressional hearings. Some examples are *The Arts Are Fundamental to Learning*, a joint hearing before the Subcommittee on Select Education of the Committee on Education and Labor, House of Representatives, and the special Subcommittee on Education, Arts and Humanities of the Committee on Human Resources of the U.S. Senate (1977), and *To Permit the Use of Title IV-B ESEA Funds for the Purchase of Band Instruments*, a hearing before the Subcommittee on Elementary, Secondary, and Vocational Education of the Committee on Education and Labor, House of Representatives (1980). Several MENC Presidents have served the organization well through their testimony on Capitol Hill.

The exact time at which government relations began to be called advocacy cannot be pinpointed, but *advocacy* was obviously considered a more accurate description of MENC activities. By the 1980s, MENC had acquired considerable expertise. Like children in deprived circumstances, arts education advocates had to “grow up fast” to support the music education profession convincingly in a time of national economic stress.

### **Coalitions**

Advocacy for arts education is normally undertaken by coalitions representing the various arts disciplines because public policy

It was the National Coalition for Education in the Arts (NCEA) that successfully advocated the inclusion of arts education in the *Goals 2000* Act.... More than 25 organizations now belong to NCEA, which has issued several publications that have been influential in gaining support for the arts during a time of radical school reform.

affects them all collectively. Also, coalitions have more clout than a single discipline because they represent more political constituents. After DAMT (1970) collaborated in the IMPACT program, it took on another project in 1973, when it worked with the then new National Alliance for Arts Education (AAE). AAE had been established by the John F. Kennedy Center for the Performing Arts to help it become a focal point for reinforcing the arts in education. MENC also coalesced with the Emergency Committee for Full Funding of Federal Education Programs and with the Ad Hoc Committee on the Revision of the Copyright Law.

The coalitions worked well and held promise for new advocacy efforts. In 1986, MENC and the American Council for the Arts (ACA) called together 31 leaders of arts and arts education organizations for a meeting in Philadelphia. A new arts education coalition, the Ad Hoc National Arts Education Working Group, was formed at this meeting. A product of the meeting was "The Philadelphia Resolution," which stated the basic principles agreed upon by all of the organizations:

WHEREAS, American Society is deeply concerned with the condition of elementary and secondary education; and

WHEREAS, the arts are basic to education and have great value in and of themselves and for the knowledge, skills and values they impart; and

WHEREAS, the arts are a widely neglected curriculum and educational resource in American schools; and

WHEREAS, numerous national reports have cited the arts as one of the most basic disciplines of the curriculum; and

WHEREAS, every American child should have equal educational opportunity to study the arts as representations of the highest intellectual achievements of humankind; and

WHEREAS, the undersigned individuals, representing a broad cross-section of national arts organizations, agree:

THAT EVERY elementary and secondary school should offer a balanced, sequential, and high quality program of instruction in arts disciplines taught by qualified teachers and strengthened by artists and arts organizations as an essential component of the curriculum;

THAT WE PROMOTE public understanding of the connections between the study of the arts disciplines, the creation of art, and the development of a vibrant, productive American civilization;

THAT WE URGE inclusion of support for rigorous, comprehensive arts education in the arts development efforts of each community;

THAT WE PURSUE development of local, state and national policies that result in more effective support for arts education and the professional teachers and artists who provide it.<sup>18</sup>

The ad hoc coalition also produced a later document, "Concepts for Strengthening Arts Education in Schools," to present to their individual boards. In 1988, the group became the National Coalition for Education in the Arts (NCEA) "to develop and monitor policy affecting education in the arts." NCEA later participated in another symposium, "Toward a New Era in Arts Education," which was also convened by MENC and the ACA. The Interlochen Arts Center, The National En-

dowment for the Arts, and the Sears Roebuck Foundation underwrote the costs of this symposium. "Toward a New Era" was held in November 1987 at the Interlochen Arts Center in Michigan.<sup>19</sup> The proceedings of the symposium, including "The Interlochen Proposal," are published in *Toward a New Era in Arts Education*.<sup>20</sup> The Proposal states:

WHEREAS education must focus on the child, how the child learns and interacts in the school environment, and

WHEREAS each child deserves the opportunity to develop all dimensions of his or her being; and

WHEREAS each child should have the opportunity to explore a diversity of subjects and fields:

THEREFORE, to achieve these goals, arts educators must collaborate with a broad range of colleagues in the arts, humanities, and sciences to develop a school agenda that improves the total life of the school and allows each child to reach his or her full potential. We must participate in an overall effort to improve education in the schools.<sup>21</sup>

WHEREAS all members of society should be knowledgeable and interactive in all art forms; and

WHEREAS a variety of levels of involvement and achievement in the arts are appropriate:

THEREFORE, American schools, K-12, should provide arts education for all students every day. Instruction in the arts should encompass visual arts, music, dance, theater, and creative writing. It should be accorded resources of time, money, and personnel equivalent to other basic subject areas, and the same level of expertise. Every school should have an in-school sequential arts program that serves all the children.

It was the National Coalition for Education in the Arts (NCEA) that successfully advocated the inclusion of arts education in the *Goals 2000* Act. In 1989, NEA underwrote some NCEA costs to promote cooperation between the arts education disciplines. More

than 25 organizations now belong to NCEA, which has issued several publications that have been influential in gaining support for the arts during a time of radical school reform. The most important is *Arts and School Reform and Advocacy Through Partnership: Advancing the Case for Arts Education*.

The success of arts education coalitions encouraged the formation of music education coalitions. Following the triumphant conclusion of the collaborative advocacy effort that produced the national arts education standards, NCEA sponsored the Music Education Summit in Washington, D.C. in 1994. The 65 participating music organizations discussed ways to cooperate in a wide range of music education issues. Some of the organizations are not specifically dedicated to music education, but their interests are greatly affected by its success. The number of participants illuminates the fact that there is a remarkable breadth of interests represented in the music education profession. The health of the profession is the business of a much larger community than just those who teach music.

#### **Other Advocacy Efforts**

Professional arts education organizations are not the only advocates for arts education. In 1979, the prestigious Arts Education and Americans Panel, chaired by David Rockefeller, Jr., published *Coming to our Senses*, with no author indicated. *Coming to our Senses* describes the status of arts education in the nation and puts forth a dire warning for the future of American culture if the arts in education are not taken more seriously. In 1988, Charles Fowler's book, *Can We Rescue the Arts for America's Children? Coming to our Senses—10 Years Later*,<sup>22</sup> was published. It provides an excellent analysis of the events of the 1980s as they affected arts education. Both books are commercial publications that have reached wide audiences throughout the country.

In 1990, the National Commission on Music Education was formed under the leadership of MENC, the National Association of Music Merchants, and the National Academy of Recording Arts & Sciences, Inc. The Commission, which included leaders of national stature from education, government, business,



The inclusion of world class standards in the legislation validates the high level of sophistication of the MENC advocacy program.

and the arts, received testimony in public forums in Los Angeles, Chicago, and Nashville in 1990, and at a national symposium in Washington in 1991. In that year, MENC published the Commission's report, *Growing Up Complete: The Imperative for Music Education*.<sup>23</sup> *Growing Up Complete* was a key element in the effort to have the arts included in the *Goals 2000* legislation, having been distributed to Congress, the administration, parent groups, arts and education organizations, major corporations, advocacy groups, and individuals concerned about the role of the arts in education. The commission members included, among others, such luminaries as Steve Allen, Leonard Bernstein, Ernest L. Boyer, Dave Brubeck, Rep. Thomas J. Downey, Morton Gould, Karl Haas, Whitney Houston, Senator James M. Jeffords, Shari Lewis, Henry Mancini, Barbara Mandrell, Marilyn McCoo, Rep. Raymond McGrath, Robert Merrill, Dudley Moore, Luciano Pavarotti, Itzhak Perlman, and Andre Previn.

### The Three Streams Join

The arts were omitted from the original *Goals 2000* bill, and it was only after the extensive advocacy efforts described above that Secretary of Education Richard Riley agreed to have them included. This was the most consequential, far-reaching event for the MENC advocacy program to date.

The inclusion of world class standards in the legislation validates the high level of sophistication of the MENC advocacy program. Another indicator is the Implementation Task Force for the National Standards for Arts Education. This group released seven different versions of its "Education, Standards, and the Arts" brochures in the fall of 1994, each directed toward a specific constituency —business people, state legislators, artists, school administrators, state education officials, school board members, and parents. The brochures provide specific information on how each group can offer its unique

strengths to help implement the National Standards for Arts Education.

Passage of the *Goals 2000* legislation on February 8, 1994 was only part of the process. The world class arts education standards then had to be written. This massive undertaking was the responsibility of the Consortium of National Arts Education Associations, which included MENC, the American Alliance for Theatre and Education, the National Art Education Association, and the National Dance Association. The group was chaired by A. Graham Down of the Council for Basic Education. The National Endowment for the Arts, the National Endowment for the Humanities, and the Department of Education provided a million dollars to develop standards for arts curriculum content and for student achievement.

The Music Task Force that wrote the music standards consisted of Paul Lehman (chair), June Hinckley, Charles Hoffer, Carolyn Lindeman, Bennett Reimer, and Scott Shuler. The Task Force presented a working draft to the MENC membership in the September 1993 issue of the *Music Educators Journal* with an invitation for comments and suggestions from readers. The final draft was brought to the National Committee on Standards in the Arts, which approved the music standards in early 1994. Secretary Riley accepted the complete set of arts education standards at a press conference on March 11, 1994.

### Conclusion

The goal of gaining official legal recognition of music education as a curricular subject was achieved after almost four decades of dedicated effort, and now MENC must go on to the next phase —persuading policy makers to adopt the voluntary standards. It is in a good position for the challenge. Paul Lehman writes:

The standards project has given arts educators control of the agenda in the debate over arts education. It has enabled

arts educators to lead the discussion. This was not the case previously. In past years, for example, initiatives in arts education were routinely taken by advocacy groups or other organizations with no competence or experience in arts education, and not surprisingly, nothing worthwhile or permanent happened. But now MENC has seized the initiative and has proven that it's a major force on the Washington scene. Don't underestimate the significance of that achievement.<sup>24</sup>

### Notes

1. *State Committee Reports: Status Reports, 1975-76* (Washington, DC: Alliance for Arts Education, State Alliance for Arts Education Committees, 1976).
2. Joe N. Prince (Artists in Education Program, NEA) and Geoffrey Pratt, Jr. (National Assembly of State Arts Agencies), memorandum to members of Alliance for Arts Education, 18 April 1984.
3. See Michael L. Mark, "National Reports on American Education," *Contemporary Music Education* (New York: Schirmer Books, 1986), 18-28.
4. Nancy Langan, "Arts in Education: From National Policy to Local Community Action." National Assembly of Local Arts Agencies *Monographs*, vol. 3, no. 3 (Washington, DC: National Assembly of Local Arts Agencies, April 1994).
5. *Arts Education Research Agenda for the Future* (Washington, DC: National Endowment for the Arts, 1994).
6. Scott Stoner, Director, ARTSEDGE, memorandum to author, October 31, 1994.
7. Michael L. Mark, *Contemporary Music Education*, 2nd ed., 58.
8. National Commission on Instruction, *The School Music Program: Description and Standards* (Vienna, VA: Music Educators National Conference, 1974), vii.
9. National Council of State Supervisors of Music, *Guidelines in Music Education: Supportive Requirements* (Vienna, VA: Music Educators National Conference, 1972).
10. *The School Music Program: Description and Standards*, ix.
11. MENC National Committee on Instruction, *Selected Instructional Programs in Music* (Reston, VA: Music Educators National Conference, 1977).
12. *The School Music Program: Description and Standards*, 14, 15.
13. Ibid.
14. Daniel V. Steinel, comp. and ed., *Arts in Schools: State by State*, 2nd ed. (Reston, VA: Music Educators National Conference, 1988).
15. Paul R. Lehman, foreword to *The School Music Program: Description and Standards*, 2nd ed., Reston, VA: Music Educators National Conference, (1986), 7.
16. Joan Gaines, *Building Community Support for the Music Program* (Vienna, VA: Music Educators National Conference, 1972), inside front cover.
17. Joan Gaines, *Approaches to Public Relations for the Music Educator* (Washington, DC: Music Educators National Conference, 1968).
18. John T. McLaughlin, ed., *Toward A New Era in Arts Education* (New York: American Council for the Arts, 1988), 7.
19. David B. Pankratz and Kevin V. Mulcahy, *The Challenge to Reform Arts Education: What Role Can Research Play?* (New York: ACA Books, 1989), xi-xiii.
20. John McLaughlin, *Toward a New Era in Arts Education* (New York: American Council for the Arts, 1988).
21. Ibid, 119.
22. Charles Fowler, *Can We Rescue the Arts for America's Children?: Coming to our Senses—10 Years Later* (New York: American Council for the Arts, 1988).
23. The National Commission on Music Education, *Growing Up Complete: The Imperative for Music Education* (Reston, VA: Music Educators National Conference, 1991).
24. Paul Lehman, "The National Standards: From Vision to Reality," *Music Educators Journal* 58, no. 2 (September 1994): special inset. See also: John J. Mahlmann, "Maximizing the Power of Coalitions," *Association Management* 47, no. 9 (September 1995): 32-39.

