

Oregon Declaration of Creative Rights: Effective Arts Education Advocacy

By Sandy Fortier

A Master's Capstone

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Abstract

The Oregon Arts Commission in Portland convened the first annual Oregon Arts Education Congress on October 17, 2008. The main objective of the Congress was to discuss the ten themes or articles in the new *Oregon Declaration of Creative Rights*. The purpose of this study was to analyze the legitimacy and pertinence of the ten themes set forth in the *Oregon Declaration of Creative Rights* and to propose methods for its effective use as an advocacy tool in the state of Oregon.

KEYWORDS – Arts education, Oregon, public schools, national research, advocacy

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2007-2008 Eugene, OR Willamette Valley Music Festival Coordinator University of Oregon Cultural Forum

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- Processed over two hundred applications for performance at the festival and chose fifteen to play on the main stage; also invited and signed an additional twenty bands to perform at the festival
- Held monthly budget meetings to discuss financials for the festival, including working with a \$25,000 budget
- Scheduled and coordinated volunteers, advertised, and invited vendors for the music festival
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-

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- Contributed to extensive visioning and strategic planning sessions
- Participate in spearheading, planning and implementation of the annual "Gotta Dance" silent auction and family dance party, drawing close to 200 people and raising \$1,000-\$3,000
- Proposed and implemented a business sponsorship plan
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2003-2007 Greeley, CO President, Historian Kappa Kappa Psi: Honorary Band Organization

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- Taught in both an instrumental high school music program and a general elementary school music program
- (High School) Designed and implemented a variety of creative lesson plans with the focus of student learning and creating professional performance and improved knowledge of performance practice and repertoire
- (High School) Planned and conducted both band and orchestra in the Spring End of Year Concert for the local community and family
- (Elementary School) Designed creative lesson plans for elementary school classes focusing on movement and basic music skills and knowledge
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Chapter 1: Introduction

Introduction

The Oregon Arts Commission in Portland convened the first annual “Oregon Arts Education Congress” on November 17, 2008. The core idea of the Congress, as expressed by speakers throughout the day, was that many people around Oregon agree that arts education is critical in K-12 schools. There needed to be a way to organize as a larger group and to collectively track the challenges and opportunities in the arts education field in order to implement an initiative to fulfill the common mission of improving arts education in Oregon.

As a result of surveys conducted of teachers throughout Oregon before the Congress, a consulting firm called the Canoe Group developed ten themes as a starting point for a new *Oregon Bill of Creative Rights*, renamed the *Declaration of Creative Rights* in January, 2009. The purpose of the *Oregon Declaration of Creative Rights* is to define a network of arts education advocates through the shared values as articulated in the ten themes. The Declaration gives people something to agree with, and they can decide whether or not to be a part of the network. The main purpose is to articulate common beliefs as part of a shared platform for advocacy.

The main objective of the Congress was to begin discussion around the ten themes or articles in the new *Oregon Declaration of Creative Rights*. However, the ten themes are very broad and nonspecific. The *Oregon Declaration of Creative Rights* represents many different arguments that arts education advocates preach almost every day, such as the claim that arts education “contributes to important social developments of children” (Arts Education Partnership, 2002, p. 24).

At the Congress, participants generally expressed skepticism of the ten themes, questioning the inclusion of some themes and wanting to see the research that supports each one. Through their own experiences, arts educators and supporters understand the broader context of the benefits of arts education; these were the same people who wanted to see specific research to support the claims of the benefits of arts education. The arts educators and supporters at the Congress felt that they must feel empowered before legislators and administrators will join the cause to improve and increase arts education in public schools. This study examined the ten themes in the *Oregon Declaration of Creative Rights* and provides a starting point for all people involved in arts education in Oregon to understand the themes and feel connected to the project so that they can participate in its development as a legitimate document that can be used for effective advocacy.

The existing research provides much needed information for use on a more local level in arts education advocacy. As national reports, such as *Critical Links*, *Champions of Change* and *Coming Up Taller*, reveal arts participation statistics, other organizations have also commissioned studies. The results of these studies can be combined to strengthen the *Oregon Declaration of Creative Rights*.

In addition, and most importantly, the *Oregon Declaration of Creative Rights* is merely a document, with minimal plans for its most effective use. Through this study, which included analysis of other arts education advocacy initiatives and coalitions, the Congress members and planning team will be able to draw on other models and conceptualize the use of the *Declaration of Creative Rights* to effectively advocate for arts in education in Oregon. This study provides background material and comparable

organization information to inform the people involved in the process and recommend steps toward the Declaration's eventual implementation.

Conceptual Framework

The main concept cluster that informs the background for this study is arts education advocacy, nationally and in the state of Oregon, which constitutes one chapter of this capstone. As education priorities have changed in the past 10 years, so has the status of the arts in education. It is important to recognize the previous roles of arts education and arts education advocacy in order to learn from successes in addition to mistakes and missed opportunities and not to repeat those failed efforts.

Arts education advocacy and research has taken many forms. The focus on the message of arts education advocacy has moved from the fact that the arts enhance other subjects to claims that the arts enhance cognitive skills. Added into the mix are ideas that the arts teach skills transferrable to all subjects in school, such as critical thinking. As discussed later in this study, the "Oregon Arts Education Congress" focuses on a combination of these and other advocacy aspects. Many of the arguments for the benefits of arts education advocacy are combined into the Oregon Declaration of Creative Rights as a sort of hybrid of messages, and this strategy is further analyzed in this study. The action taken with the different messages in mind will vary, but it is important that meaningful steps toward action and change be taken toward an initiative's arts education mission and goals.

The arts education field faces some obstacles when advocating for the arts and attempting to make arts equally important as other subjects in school in the eyes of

teachers, administrators, and parents. These include, but are not limited to: value; the misconception that arts students need talent to succeed within the arts; not enough time in the school day; measurement difficulties; expertise needed; and the challenge of transferring the knowledge and skills to other subjects (Davis, 2008). As a combination of these obstacles applies to almost any school, it is important to understand the events that led to the above obstacles and challenges and how arts education policy changes have attempted to manage and fix the unsatisfactory environment for arts education in the schools. This topic is expanded and explored in chapter two of this research as an important subset of the conceptual framework.

All of the history, legislation, obstacles and advocacy influence the current state of arts education. Since a goal of arts education advocacy is to make sure every student receives quality arts education, an action taken by advocates is often to influence policy. Policies are important because the schools are placed under mandates to provide certain levels of service. As an exploration of the conceptual framework, chapter two also provides a layout of the school arts education policies in the United States and identifies schools that appear to support arts education more than the other schools. Seeing where Oregon stands can help the *Oregon Declaration of Creative Rights* leadership team and concerned citizens decide what policies to focus on and how to integrate the *Declaration* into the discussion.

Other states have initiated arts advocacy programs and initiatives and some have had great success with participation, and with influencing policy. For example, the Oregon Arts Commission members and the “Oregon Arts Education Congress” participants cited Dallas Big Thought as a successful organization which partners with

70 community agencies to infuse creativity and the arts into the community and schools (Big Thought, 2009). Certainly other states have had success, and it will be important to examine those successes and apply those techniques to the “Oregon Arts Education Congress”. Idea sharing is one thing the greater arts education community can improve upon to ensure productivity and effectiveness of all programs. This is a step toward action and real change, and action must be taken simultaneously with idea sharing and building a sense of community.

Arts education advocates frequently argue that arts education contains intrinsic and extrinsic value and should be included in every student’s school day. Some believe that people involved in education fail to see the value in arts education because of their own experience or non-experience with arts in their education (Robinson, 1982). “The arts are not valued in their own right in our schools. That is why the champions of arts learning look to research to demonstrate-- to prove-- the value of arts learning” (Davis, 2008, p. 46). Advocacy organizations use research in creative ways to reach out to the community and to the decision-makers. The outcomes of research often provide the ‘shock factor’ that catches peoples’ attention. The research also offers facts to decision-makers who may lack the personal understanding of the intrinsic benefits of the arts, but will understand the facts presented in a study.

Many organizations and institutions see the need for research that will lead the arts field in a direction where every person agrees that education is not complete without the arts. Some nationally commissioned and widely used research on arts education effects and impact is worth noting, such as *Champions of Change* and *Coming Up Taller*. Many other studies focus in on one art discipline or study an aspect of the

national reports, such as critical thinking or the dance discipline. Some studies are not methodologically sound, but many of the stronger, less-known research can strengthen the arts education advocacy movement. Organizations such as the Arts Education Partnership and Americans for the Arts collect research and reports and combine the most meaningful aspects of each and distribute these advocacy tools throughout local communities. Each of these studies supports various unique aspects of the importance of art in society. This research contributes to the strength of a document such as the *Oregon Declaration of Creative Rights*, and the following chapters of this study explore those connections.

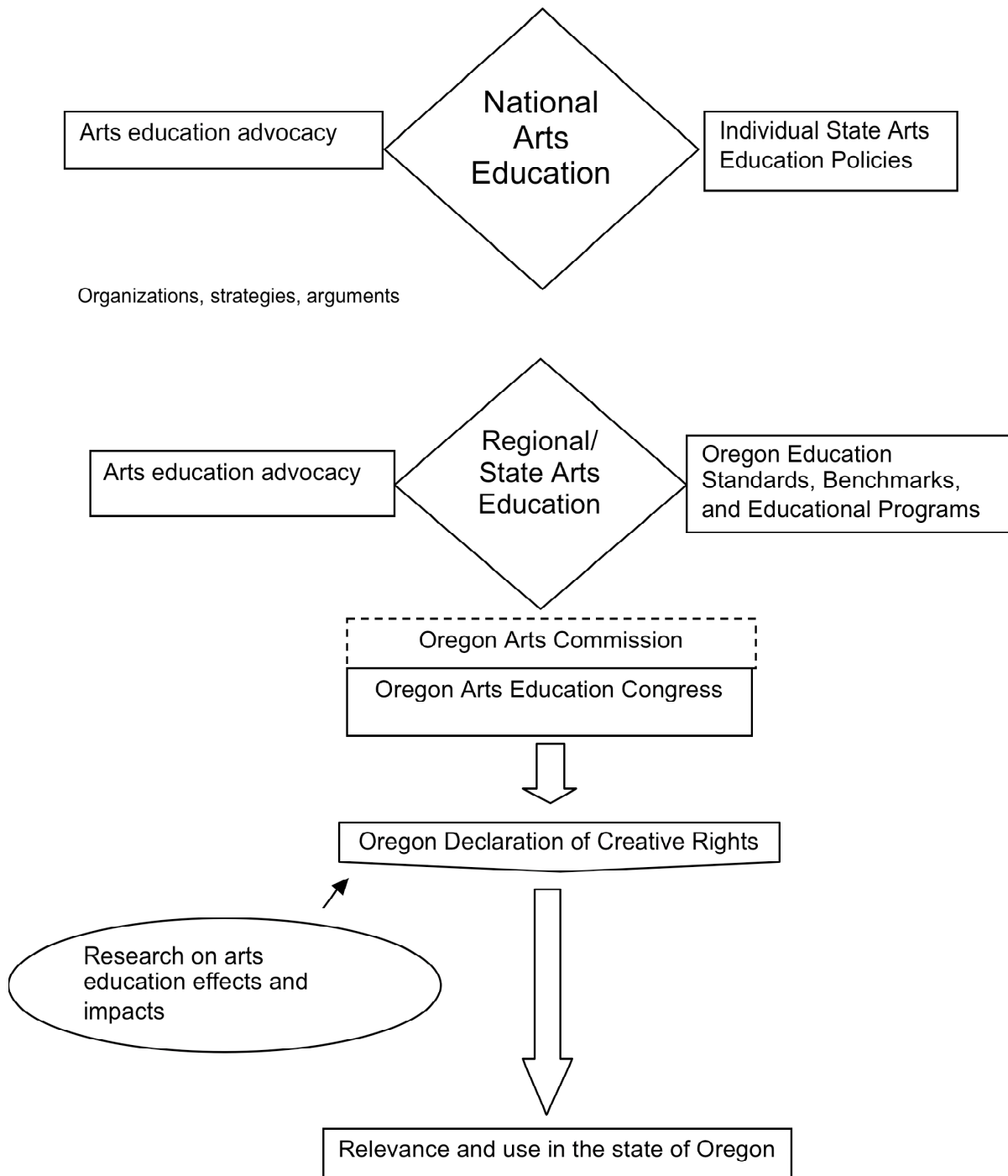
As a result of research, policy, and advocacy, small advances have been made for arts education in schools. Some states now require arts pedagogy courses for pre-service teachers and some states require arts in the schools. The arts are integrated into some classrooms, although it is on a classroom-by-classroom basis.

As a brief overview of the state of arts education in Oregon, Oregon school districts are required to provide a K-12 arts curriculum that is aligned to the Oregon Arts Content Standards, which have been adopted by law. One credit of arts is required for high school graduation, but there are no arts requirements for admission to college (Arts Education Partnership, 2009). Issues with Oregon education standards, benchmarks, and educational programs were explored further in this study and are referred to in the conceptual framework (Figure 1-1 and represented in Appendix A). The standards, benchmarks and programs play a key role in opening or closing doors for arts education.

Perhaps the key to effective arts education advocacy is regional effort, which is one of the strategies addressed in this study. The Oregon education standards, benchmarks, and educational programs differ from those of other states, so perhaps advocacy efforts would best be accepted through a more customized approach. The state of Oregon had never before organized a coalition of arts education supporters in the fashion of the “Oregon Arts Education Congress”. The Congress is a branch of the Oregon Arts Commission, which is part of the greater office of Oregon Economic and Community Development Department, so it has potential for a large reach in the arts and culture sector in the state of Oregon.

Some initiatives, such as the Right Brain Initiative (Regional Arts and Culture Council, 2009) in tri-county Portland, and the Chalkboard Project (Chalkboard Project, 2007) have employed regional collaboration, but the intent of these initiatives is to provide more services or to enhance overall learning not necessarily related to the arts. The immediate goal is not to solve the problem of value and inclusion of the arts in all schools, as it seems to be with the “Oregon Arts Education Congress”. These initiatives are small and work toward the big picture of arts in all schools, but advocacy at higher levels is needed. As such, the Oregon Arts Commission is a part of the conceptual framework for this study and the benefits and drawbacks of this structure are explored further in the study.

Figure 1-1: Conceptual Framework



The Oregon Arts Education Congress formed out of a collective notion that if all arts administrators and teachers worked together, a common voice could be brought to the education decision-makers and schools could gain more access to arts education.

The purpose of the Congress and the *Declaration of Creative Rights* was to develop “a

platform of shared values that will frame a long-range visioning process for arts education in Oregon” (Oregon Arts Commission, 2009). The first Congress consisted of arts administrators from around the state of Oregon, public and private school teachers, and graduate students in Arts and Administration at the University of Oregon. The survey and pre-congress process included all teachers in the state of Oregon. The members of this Congress are not trying to establish a new organization, as it fits into the structure of the Oregon arts Commission, but a group of advocates coming together to create a shared vision for arts education.

The “Oregon Arts Education Congress” and *Declaration* themes describe what the teachers, students and arts administrators in the state of Oregon, through statewide surveys and with the help of the consulting firm The Canoe Group, have identified as important influences of the arts on children in the public schools. As The Canoe Group built the list in order to provide a starting point for participant feedback at the Congress, their intention was to draft the clearest, most accessible articulation of initial themes, knowing the themes would be expanded through public engagement over a period of time and before the adoption, currently planned for November, 2009.

As part of the conceptual framework, the themes are the most important to analyze for potential effectiveness based on the past advocacy efforts in Oregon and around the country. Assessing other state policies and initiatives will inform this study on what has been successful and if the ten themes and the *Declaration of Creative Rights* are the best advocacy tools for the Oregon Arts Education Congress.

Research Methodology

The purpose of this study was to analyze the legitimacy and pertinence of the ten themes set forth in the *Oregon Declaration of Creative Rights* and to propose methods for its effective use as an advocacy tool in the state of Oregon.

I position myself in the social constructivist methodological paradigm because I seek to understand the world I live in and I tend to develop subjective meanings of my experiences (Creswell, 2009). The use of this methodological paradigm will influence my research design as I seek understanding of the ten themes based on my experiences and the literature that I use to synthesize my ideas and thoughts.

I am an arts educator and an arts education advocate and have developed subjective views of the affect of arts education on young people. I personally believe that the arts should teach students more than just the arts. However, I am not sure if all subjects, including the arts, should be taught in mostly discipline-based form as they are today. Because of my bias and curiosity about the power and structure of arts education, I will have a unique viewpoint on the research and literature as I seek better understanding of the statements made about the power of arts education and its effect on young people.

The nature of my experience led to my main research question for this study which was “How can the *Oregon Declaration of Creative Rights* be most effectively implemented as an advocacy tool for arts in education?” Some sub-questions I answered to further my understanding of the research included: “What is the state of arts education and advocacy in the United States and how did we get here?”, “What is the research that supports the ten themes presented in the *Oregon Declaration of*

Creative Rights?”, “How are the terms in the themes defined and developed in children?”, “What are the Oregon Education Standards and educational programs related to the arts?”; “What are the Oregon Education Standards and educational programs not specifically related to the arts?”, and “What is structure of and process for advancing the Oregon Arts Education Congress?”

The limitations on this capstone study were primarily due to time restrictions. As there was limited time in which to study each aspect of the *Oregon Declaration of Creative Rights*, each section may seem like more of a broad overview than a complete understanding of the topic. My aim was to present the themes in a way that advances basic knowledge about the concepts themselves and provides research that supports the themes as related to the arts.

At the conclusion of this capstone study, the ten themes in the *Oregon Declaration of Creative Rights* will be explained so that arts education advocates can truly understand what terms such as ‘creativity’, and ‘critical-thinking’ mean in order to gain an authentic understanding of how teaching in the arts can promote those skills. I make recommendations for the next step in this initiative and explain whether or not the *Declaration of Creative Rights* in its original form is the most effective tool. As this document has an advocacy aim, throughout the study, a WordPress website was created with the compiled research for the public to access. It will also be a space where the public can interact with the material and each other regarding the Oregon *Declaration of Creative Right’s* effectiveness and legitimacy within the arts education advocacy realm.

Research Design

My main research question was “how can the *Oregon Declaration of Creative Rights* be most effectively implemented as an advocacy tool for arts in education?” Utilizing a qualitative research approach, the study incorporated a literature review, case studies and other publicly accessible documents, and course material from my capstone coursework in order to answer my main research question and sub-questions.

As an extension of the conceptual framework, I developed my understanding of the ten themes and examined strengths and weaknesses of those themes. I also explored how current Oregon programs and standards already fit or do not fit into each theme (programs, standards, etc). As stated earlier, I also determined which research aligns with each article in the *Oregon Declaration of Creative Rights*. I developed my conceptual framework through an extensive review of literature, which constitutes one substantial chapter of this capstone. I developed a WordPress site (creativerights.wordpress.com) that reflects my research and provides a public forum for discussion with teachers, parents and arts administrators in the state of Oregon. One category of posts on the WordPress site is dedicated to each theme, with other pages reflecting the other sections of this study.

I also conducted surface comparative analysis studies on similar organizations or initiatives in other states through literature and websites. Through critical analysis of the themes and the Oregon Arts Education Congress (including the consulting firm The Canoe Group), I make informed recommendations for the Oregon Arts Commission and the Congress on how to move forward with this new advocacy initiative.

In order to help me answer my main research question, “How can the *Oregon Declaration of Creative Rights* be most effectively implemented as an advocacy tool for arts in education?” I completed two extra classes (a) Youth Arts Curriculum Methods and (b) an independent readings course with Dr. Lori Hager, which gave me a deeper understanding of the topic and allowed me to see the topic and issues from different perspectives. This was valuable as I attempted a deeper understanding of each theme and considered the meanings of the words and phrases used in the *Oregon Declaration of Creative Rights*. This aspect involved cross-referencing class notes, readings and lectures with literature I have reviewed.

The first class, Youth Arts Curriculum Methods, teaches educators the importance of integrating arts activities into the classroom and teaches methods to do so. This course informed my capstone by providing resources and perspective on the training educators receive regarding the arts. This information can be an advocacy tool as I discover what else educators need to know to be completely informed about arts education.

Dr. Lori Hager has extensive knowledge in the field of arts education and is a team leader in the Oregon Arts Education Congress. This gives her an understanding of how the *Oregon Declaration of Creative Rights* is assembled and promoted. I completed an independent assigned readings course with Dr. Hager to add quality resources to my literature review.

As I researched the larger reports on arts education, I found that there are many resources through nonprofit organizations, foundation, and journals. I used the resources presented in my extra classes and through Arts Administration department

emails to further explore my research topic. I continued to explore journals and books to find more resources and more information to integrate into my capstone.

At the conclusion of this capstone study, arts education advocates will have access to the background information necessary to inform decisions about an effective use of the *Oregon Declaration of Creative Rights*. The ten themes in the *Oregon Declaration of Creative Rights* will be explained so that arts education advocates can understand what terms such as ‘creativity’, and ‘critical-thinking’ mean in order to gain an authentic understanding of how teaching in the arts can promote those skills. Then the *Oregon Declaration of Creative Rights*, or a version of it, can be used confidently as an advocacy tool.

Introduction to Subsequent Chapters

The following chapters provide the context of general arts education advocacy and policy and present background information on the Oregon Arts Education Congress and all its components. Chapter two includes the broadest context of arts education advocacy and policy and describes the current arts education situation in the state of Oregon along with other broader, national perspectives of arts education. Chapter three is intended as a resource guide for arts advocates to use to compare advocacy models and toolkits and to contribute to innovative and successful ideas. Chapter four illustrates the current state of arts education in Oregon. Chapters five and six are directly related to the Oregon Arts Education Congress. Chapter five includes background information to set up the *Declaration* themes and chapter six is an analysis of the themes. Chapter six is also intended for use as a resource guide. In chapter seven,

I present findings and recommendations based on the information gathered in the study and discuss areas for future research.

Chapter 2: Advocacy and Policy

Introduction

Arts education advocacy and policy have shifted and changed in the past 100 years. This chapter presents a brief overview of arts education, history, advocacy and policy. In order to understand what an initiative such as the *Oregon Declaration of Creative Rights* could entail and how the mission will be realized, it is important to understand what has and has not worked regarding arts education advocacy in the past. This chapter informs the rest of the chapters through national, regional, and local contexts of arts education.

Arts in Education

Education priorities frequently change with political and economic shifts, but “schools are famously resistant to reform” (Korm-Bursztyn, 2003, p. 220), so schools are often stuck with the task of fitting goals and priorities into an outdated education model. Arts education in the schools is a precarious position and is not fully accepted and integrated into the curriculum.

The state of arts education in the schools is bleak and money is one of the many reasons schools struggle to incorporate all subjects. As schools compete for money by demonstrating student proficiency in science, reading and math, many programs start to lose support. When money is factored into the equation and equated with efficiency, arts programs are often first to get cut. Some arts programs cost a great deal of money to maintain, such as music classes with instruments or art classes with various materials. As a result of the money factor, “school districts with above-average spending

on things not measured by standardized tests (e.g., advanced music and arts courses) will be characterized as inefficient” (Reschovsky & Imazeki, 2003, p. 275).

Arts Education and Advocacy

The topics for advocacy change as the educational environment and the state of the arts in society change. Arts education advocacy organizations identify those topics and collaborate in order to move an agenda forward to improve the quality of arts education in the schools. As education priorities have changed in the past 10 years, so has the status of the arts in education. It is important to recognize the previous roles of arts education and arts education advocacy in order to learn from successes in addition to mistakes and missed opportunities and not to repeat those failed efforts.

Arts education and advocacy has taken many forms. In the late 1800’s and early 1900’s, visual art education and music education found a place in the schools, for reasons that varied from their instrumental value to their intrinsic value. Arts specialists spread in schools in the 1940’s through the 1960’s as unions were formed, giving classroom teachers time for preparation by adding arts classes (Remer, 1990). Starting in 1960, professional arts councils, such as the American Council for the Arts and the New York State Council for the Arts were formed, leading the way in arts education awareness. The standards of awareness efforts were set to lead to the National Endowment for the Arts formation in 1965. Around this time, it became apparent that arts education had been ignored for a number of years (Fowler, 1988; Fowler, 1996; Remer, 1990). During the 1960’s, however, learning creatively in the

classroom became a concept Torrance (1977) helped “move in the direction of greater emphasis on both creative problem solving and creative expression” (p. 6).

The arts education advocacy approach then turned to educating responsible citizens of society (Alliance for Arts Education, 1975). In 1970 and again in 1980, Junius Eddy reported on the ‘outsider’ view of the arts and ten years later, Remer (1990) echoed his complaint, stating “the role of the arts in the general education of children in the nation’s elementary and secondary schools is still peripheral” (p. 228). The same is true today, as the arts are not completely integrated into the school system.

In 1982, the Getty Center for Education in the Arts introduced its support for discipline-based education, which continued to receive assistance through the 1990’s. In addition, the need for research in all areas of arts education became apparent in the late 1980’s, and many centers took on the task of quantifying and qualifying the benefits of arts education (Remer, 1990). As policy proposals were submitted by professional arts organizations such as the Music Educators National Conference and the National Arts Education Association, music and visual art were the supported disciplines and dance and drama were essentially left out. This focus remained the same for many years, and dance and drama disciplines arguably now have a harder time vying for resources for their classes or inclusion in education.

In the mid-nineties, advocacy focuses tended to center around the economic strength of the arts. Further, scholars like Fowler (1996) started to talk about value-centered arts education where the value of the arts was taught in an academic way. Shortly after, arguments surrounding workforce preparation and preparing students to succeed in the business world started to emerge. To add to the variety of advocacy

arguments, Eric Oddleifson, in 1997, positioned the arts as contributing “to a balance between the analytic part of the human mind and the instinctive part” (p. 58). This concept was not discussed as much in other literature and maybe should have been explored further during that time.

In order to change thinking so that the arts were truly considered one of the core subjects, advocates started attaching the cognitive approach to the arts. This is where the arts enhance creative thinking and problem solving and help support basic foundations of student learning (Davis, 2005; Robinson, 1989). However, this idea could not be a standalone idea that would have enough impact on decision-makers to make arts a part of every school day. “It wasn’t enough to focus on the ‘soft skills,’ such as children’s self esteem, ability to care, and insight into cultures and ways of communication across cultures” (Goldberg, 2008, p. 29). Students need to demonstrate that they have academic abilities that transfer to all disciplines. As a result, advocates then focused on the outcomes of arts learning valued in academics, such as critical thinking and perseverance (Davis, 2008).

It seems that arts education advocates each have their own ideas about what positioning will sway decision-makers. The past fifty years of education has seen significant changes and the people in charge of making those changes have heard conflicting or confusing arts education advocacy arguments. There has never been one unified voice around arts education, and advocates today must sort out the same arguments to find the approach that will work the best for them.

Obstacles

Objections to fully integrating arts in education have included: questions of value, views that students need talent in order to participate in the arts, the fact that there is not enough time in the school day for the arts, difficulties of measurement, lack of enough teachers with expertise, and questions about skills and knowledge transfer to other subjects in school (Davis, 2005, Robinson, 1989).

One of the most controversial issues is assessment or measurement of the arts. Not only is it difficult to assess the arts in education, but also “in practice, those activities which are not examinable suffer in terms of space, staffing, time, facilities – and status. As a result, more and more teachers are turning to the examination system to legitimise what they are doing in the arts” (Robinson, 1989, p. 8). Robinson suggests that this direction is unwise because of the usually rigid percentage and grading system of assessments. Arts educators today might also heed his advice.

Another obstacle that arts education advocates have faced in terms of arts integration into regular classrooms is that the arts “are simply not well taught in school. Most elementary teachers know little about the arts and often trivialize them in their classrooms. Parents want their children engaged in more substantive experiences in school” (Eisner, 1995, p. 1). Some teacher preparation programs for elementary school teachers include minimal arts courses, but more support is required before teachers and parents will feel confident that the arts are being taught well and students are fully benefitting from arts learning. If more support is not provided, the “vicious circle” will continue where teacher confidence in teaching the arts will be low and students will go

through school with a lack of understanding of the arts, only to grow up to have low confidence in teaching the arts (Robinson, 1989).

After acknowledging the obstacles, advocates and organizations can better position arts education and launch more effective advocacy initiatives that have a positive impact on the community, schools, and policymakers. The position of arts education affects education policies, which can either help or hinder the efforts to integrate the arts into all schools.

Arts Education Policies

All of the history, legislation, obstacles and advocacy influence the current state of arts education. Since a goal of arts education advocacy is to make sure every student receives quality arts education, an action taken by advocates is often to influence policy. Policies are important because the schools are placed under mandates to provide certain levels of service. The next section provides a layout of the school arts education policies in the United States and identifies schools that appear to support arts education more than the other schools. Seeing where Oregon stands can help the *Oregon Declaration of Creative Rights* leadership team and concerned citizens decide what policies to focus on and how to integrate the *Declaration* into the discussion.

Arts Organizations

Almost all nonprofit arts organizations or institutions have a vested interest in arts education. Many groups exist solely for research on and advocacy for arts education and aim to influence arts education policy. In order for these organizations to

be effective, they actively seek allies for support and leverage of their ideas. After these new coalitions set a common agenda, they present ideas and findings to the people involved in writing laws and policies regarding the topic. These coalitions also present research findings at professional conferences and to practitioners, administrators, teachers, parents and the public. In addition to presenting research findings to influence policy stakeholders, other “tactics include testifying, contacting policy makers, litigating, and forming coalitions” (McDaniel et al., 2001, p. 96).

Agenda-focused coalitions include the National Consortium for Arts Assessment, the National Arts Education Dissemination Network, and the Arts Education Assessment Action Agenda of the National Symposium of the American Council for the Arts, among many others (Hamblen, 1995). States with active policy-influencing organizations and citizens tend to have stronger arts education policy than do the states in which arts education is less supported.

The arts education policy spectrum

The Arts Education Partnership and the Education Commission of the States have both examined many of the policies influencing the standing of arts education in the public schools. By identifying the most important aspects to evaluate, it became apparent that all states are not close to being equal with regard to arts education policy.

Based on the data, the states that appear to have the most advanced arts education policies are Minnesota, Mississippi, New Hampshire, Ohio, and Washington. The states that rank low on this policy scale are Alaska, Colorado, Nevada, Georgia,

Iowa, North Dakota, Rhode Island, and Wyoming. All the data is organized in Table 2-1, showing the policies reviewed and the number of policies enforced in each state.

Policies evaluated:

Arts Education State Mandate

Arts Education State Standards

Arts Education Assessment Requirements

Arts Requirements for High School Graduation

Arts Requirements for High School Graduation with no substitute option

Arts Requirements for College Admissions

Licensure Requirements for Non-Arts Teachers

Licensure Requirements for Arts Teachers

Continuing Education Requirements for Arts Teachers

Table 2-1: State Public School Arts Policies

9 policies	8 policies	7 policies	6 policies	5 policies	4 policies	3 policies
Minnesota	Mississippi	Kentucky	Alabama	Delaware	Georgia	Alaska
Washington	i	Michigan	Arizona	Illinois	Iowa	Colorado
	New	Missouri	Arkansas	Indiana	N. Dakota	Nevada
	Hampshire	Montana	California	Kansas	Rhode	
	Ohio	New	Connecticut	Massachusetts	Island	
		Jersey	D. C.	Nebraska	Wyoming	
		New	Florida	Wisconsin		

		Mexico	Hawaii			
		New York	Idaho			
		Oregon	Louisiana			
		Tennessee	Maine			
		e	Maryland			
		Texas	N. Carolina			
			Oklahoma			
			Pennsylvania			
			S. Carolina			
			S. Dakota			
			Utah			
			Vermont			
			Virginia			
			W. Virginia			

The states with fewer arts education policies have implemented the bare minimum requirements of the No Child Left Behind Act, which include Arts Education State Standards and Licensure Requirements for Teachers, which requires arts teachers to be 'highly- qualified' to teach their subject.

The fact that certain states enforce more arts education policies than others does not mean that those states have better arts education in general. It does mean that schools and teachers in the states with more policies in place may have more state

support when increasing access to arts education and when integrating the arts into other content areas.

Although some states implement more arts education policies than others, there is not comprehensive evidence that the arts education impact is greater in the states with more policies. In order to determine the success of the policies affecting arts education in each state, one would have to consider many other factors. For example, state mandated assessment requirements vary in size and scope and the actual measurement of learning varies. Perhaps the policy implementation is not equal in all parts of the state. Maybe the rural areas receive fewer resources to successfully enact certain policies. This changes the overall impact and state of arts education and is an area for future research as it would be more beneficial to have an overall view of arts education with the qualitative and quantitative measures taken into account for each state. Also, states may have structures that give power to individual districts regarding arts education policies. Many districts in a state may have higher arts requirements for graduation, for example, but that may not have shown in the state policy database. There are flaws to a review of state arts education policies, but a picture does start to emerge from this data that can only be completed by examining the other aspects of the quality of arts education.

Oregon arts education policy

When comparing Oregon's arts education policies to those of other states, Oregon ends up ranking in the top twenty states. Oregon has added some arts education policies in the last few years that many states do not have and for which the state

legislators might look to as a model, such as Oregon's high school graduation requirements. Right now, Oregon is one of the relatively few states that require one credit of arts, which cannot be substituted, in high school in order to graduate. This requirement is also expected to increase.

Oregon policy action

The Oregon Arts and Cultural Political Action Committee (2009) has started to ask questions about arts education and endorse candidates supporting the art and culture in Oregon, an action that nonprofit organizations cannot take. In the last survey, the organization asked various candidates in Oregon the following question:

In addition to seeking more funding for arts and cultural endeavors, what other public policies would you pursue to strengthen the creative capacity of the region? Please include your thoughts about integrating arts and culture into the region's educational system (Oregon Arts and Cultural Political Action Committee, 2009).

According to the answer to that question and three others, the Committee publicly endorsed candidates such as Amanda Fritz for City of Portland Commissioner #1 and Mike Delman for Multnomah County Commissioner #3. Although nonprofit arts organizations and government organizations such as the Oregon Arts Commission are limited in their political activities by law, the same organizations might consider further educating and mobilizing citizens to ask the tough questions to candidates and elected politicians.

The Oregon Cultural Advocacy Coalition is another arts advocacy organization in Oregon. It was founded to support Oregon's arts, heritage and humanities. It is a nonpartisan group that "works to increase Oregon's public investments in the almost countless cultural activities and assets seen in every community throughout our state" (Oregon Cultural Advocacy Coalition, 2009). This organization may be a resource in the future for help with arts education policy, but right now, the website does not mention arts education as an interest area.

Conclusion

It is very hard to find information about arts education policy initiatives in Oregon, especially when compared to those of other states. The state of Oregon has not taken much policy action, but it is not too late. The leaders of the arts education community- within civil and political society- must decide how the *Oregon Declaration of Creative Rights* will address the policy changes that may strengthen the position of arts in education in Oregon. For substantive and long-lasting arts educational change to occur, there is a need to ask some highly charged political and critical questions about policymaking processes and outcomes--or current policies will be perceived and possibly dismissed as top-down actions with little practical relevance for arts instruction (Hamblen, 1995).

It may be time to challenge the system and to challenge the policymakers by asking the questions that will matter in the long run. Arts education is a point of contention in education for many different reasons. Arts education is dismissed as unimportant, and is underfunded in order to fund other programs or cut budgetary

spending. There are other agendas in education policy and if arts education is recognized, arts supporters must make sure that the policies are valid and will provide a long-term benefit for the students.

It is necessary to more closely align education policy and arts education policy, and this process is starting to happen. “As institutions are maturing, they’re reaching a point where artistic policy isn’t seen as separate from educational policy; they are two integrated elements” (Lavine, 2002, p. 3). The education system as it is today will most likely change with the Obama administration, but nobody knows to what extent. Education policymakers will be charged with closely examining education and making striking changes in order to improve the system. Arts education advocates need to be in on the ground level, infusing the arts into the changes being made.

Arts education policy work is important and the fruits of that labor are seen in the everyday operations of schools and organizations. As the general layout of policies in each state is important so Oregon knows what to aspire to, it is also crucial to look more closely at what exactly the Oregon arts education policies mean and how they might affect any advocacy initiatives. When considering a new arts education policy initiative, knowing the policies in place for a particular state or states and considering the evolution of arts education advocacy is important because it provides a context for decisions and increases chances of a successful initiative.

Chapter 3: Advocacy Resources

Introduction

A number of nationally focused arts organizations have launched arts education advocacy initiatives in order to overcome some of the obstacles preventing arts education from being fully integrated into schools and to influence policies regarding arts education. The following chapter provides a sampling of model national, regional, and state arts education advocacy initiatives. Each one, more closely examined, reveals strengths and weaknesses in design and implementation. Some of the initiatives described seem innovative and worthy of success, but are not operating at full capacity anymore. Organizations contemplating starting a new arts education advocacy initiative, such as the Oregon Arts Education Congress's initiative, can use certain successful aspects of existing models to create a new and lasting initiative for their area. A quick search and the added knowledge of what is currently being done strengthens any new initiative as the advocates can draw on existing resources and make informed decisions on unique ideas.

Arts organizations have started national arts in education advocacy coalitions and websites. When states such as Oregon consider a new initiative like the *Oregon Declaration of Creative Rights*, they should research what has been done, what is currently being done, and how successful those initiatives are at achieving their mission and goals. The following is a brief summary of current initiatives that Oregon arts education supporters may learn from when designing their own initiatives.

Americans for the Arts

http://www.artsusa.org/public_awareness/

Americans for the Arts' "The Arts, Ask for More" campaign is arguably the most recognizable national arts education initiative. It is a public awareness campaign geared toward parents and the community. It includes public service announcements, radio and television advertisements, and print advertisements. The Americans for the Arts website provides resources and research, information about partners in the effort, spotlights on successful arts education programs, and a link to ways to get involved. The site includes simple ways that parents can get involved and influence their children's education. The most accessible document on the website is entitled "Ten Simple Ways Parents Can Get More Art in Their Kids' Lives." Parents can make sure they participate in the arts with their children outside of school time, but this document points out more advocacy and policy-oriented activities that are simple for parents. These appear to be the most promising options:

Figure 3-1: Americans for the Arts Advocacy Tips

- Tell your child's teacher, principal, and school leadership that the arts are vital to your child's success and an important part of a quality education. Find out if your school has sufficient resources for arts education, including qualified teachers and materials. If not, offer to help.
- Contact your local arts organizations to inquire about the arts education programs they offer either during school hours or after school. Volunteer to donate time, supplies, or help with their advocacy efforts and connect these services to your child's school.
- Attend a school board or PTA meeting and voice your support for the arts to show them you care and make sure the arts are adequately funded as part of the core curriculum in the school budget.
- Be an arts supporter! Contact your elected officials—lawmakers and school board members—to ask them for more arts education funding from the local, state, and federal levels.

(Americans for the Arts, 2009)

Because of the current downturn in the economy, funding has been reduced in many areas other than the arts, so parents may feel that advocating for the arts in the manner outlined above may not yield results. However, once school budgets increase again, parents will be an important voice and should be well informed in order to influence their children's education.

Keep Arts in Schools

KeepArtsInSchools.org

KeepArtsInSchools.org is a project of the Ford Foundation's Integrating the Arts and Education Reform initiative. The website features toolkits, research, first-hand accounts, the latest news on arts learning, letter-writing tips, and more. The resources on this website can be used in numerous situations and the focus of the initiative stays broad so it applies to any school in any area of the country. This initiative employs many of the same techniques that the Oregon Arts Education Congress used, such as interviews with leading arts education advocates made available on the website.

The Kennedy Center, ARTSEdge

<http://artsedge.kennedy-center.org>

This website features a call to action for teachers to take a proactive role in advocating for arts education and ideas and resources for getting kids and young adults involved in the movement to support arts education.

The Imagine Nation

<http://www.theimagination.net/>

The Imagine Nation's mission is "moving America's Children Beyond Average Imagination and the 21st Century Education." The impetus of this initiative comes from a survey that identified a constituency of voters that will support incorporating the imagination in the classroom

There is an "imagine nation" at the heart of this public understanding that realizes that building capacities of the imagination rests primarily with an education in and through the arts and that the arts are essential to invigorating the teaching of other fundamental school subjects (the imagine nation, 2008).

This initiative is supported by the Ohio Department of Education, which established a state-level commission called Committee for Arts and Innovative Thinking (Ohio Department of Education, 2009). After a basic search, however, it doesn't seem that the Committee for Arts and Innovative Thinking has been active since its 2008 inception.

Educational Theatre Association

<http://www.edta.org/connections/discussion.aspx>

This is an example of a genre-specific advocacy initiative called Theatre for Life, which was launched in 2002, but appears to have ceased activity by 2004 according to the official Theatre for Life discussion board (Benz, n.d.). Research into failed initiatives such as this one would likely bring up important issues to consider when designing new initiatives.

Advocacy Tools

In addition to the comprehensive initiatives and websites, many national arts education focused organizations provide advocacy toolkits that anybody can access and use in their own community. All of the national initiatives provide resources and toolkits to support the overall mission and goals and many other websites also feature accessible toolkits.

National Assembly of State Arts Agencies (NASAA)

The National Assembly of State Arts Agencies (1998) published a simple brochure entitled *Eloquent Evidence: Arts at the Core of Learning* and another updated version, *Research-based communication toolkit* (2007) that conveys compelling research-based arts education arguments. The research included in the toolkits and others like it is an important piece of the advocacy puzzle. There are many readily available tools that the state of Oregon or any state can modify to fit its goals and initiatives.

Arts Education Partnership

The Arts Education Partnership website provides toolkits for advocates surrounding its most influential literature. There are toolkits for *Third Space: When Learning Matters* and *Critical Links: Learning in the Arts and Student Academic and Social Development*, which include fact sheets, press releases, quotes from the reports, case study profiles, and supplemental materials (Arts Education Partnership, 2009). These publications are still relevant and widely used today, and similar publication toolkits

could be prepared for more recent reports so individual organizations can work together and adopt the toolkits in their own communities.

The Arts Education Collaborative

<http://www.artsedcollaborative.org>

The website is worth exploring because it provides links to all of the major arts education advocacy websites and has collected the best advocacy resources for parents, teachers, students, and community members. The organization has produced a parent handbook that explains the importance of the arts in their child's education and has great parent advocacy resources. Although the organization is mainly regional (around the Pennsylvania area), the resources on this website are all great advocacy tools that can be adapted for any region.

Speak Up! for the Arts

<http://www.cetconnect.org/SpeakUpfortheArts/index.html>

Speak Up! For the Arts is an advocacy toolkit for parents and teachers that includes 2 DVD's with videos. Many of the extra resources focus on Ohio, but the toolkit seems innovative and wide reaching.

State arts advocacy initiatives

Individual states have launched initiatives with varying degrees of success. The advocacy toolkits provide more local and relevant information than is in the national advocacy toolkits that might appeal more to decision makers in the area. The advantage

of state advocacy initiatives is that more relevant data can be collected and the arguments can be positioned for more effective results because they are tailored to reach certain communities or even certain influential people.

Dallas Big Thought

<http://www.bigthought.org/>

Oregon Arts Education Congress organizers cite Dallas Big Thought as a model arts education advocacy initiative. Its mission is “to make imagination a part of everyday learning” (Big Thought, 2009). The members do this through the guiding principles of “Creativity & Imagination, Innovation, Learning & Teaching, Entrepreneurship, Diversity & Equity, Partnerships & Collaboration, Stewardship & Accountability, and Sustainability & Excellence” (Big Thought, 2009). Big Thought facilitates partnerships with community organizations to extend arts education into children’s’ everyday lives.

Dallas Big Thought has developed successful and sound evaluation methods that can transfer to other arts education programs and initiatives. It also provides resources for parent advocacy, an approach that seems to appear in few initiatives, but is worth exploring. Overall, Big Thought is a model program that utilizes partnerships, but focuses more on out-of-school time than does the Oregon Arts Education Congress and the *Declaration of Creative Rights*.

Illinois Arts Alliance- Illinois Creates Initiative

<http://artsalliance.org/>

The Illinois Arts Alliance has built a strong foundation for arts education initiatives through research and evaluation. The reports *Arts at the Core: Every School, Every Student* and *Committing to Quality in Education: Arts at the Core* respond to a statewide survey of principals and superintendents to assess arts education in Illinois and provides a starting point to address the “widespread inequities in arts education in Illinois.”

The Illinois Creates Initiative is similar to the *Oregon Declaration of Creative Rights* in that it is a coalition comprised of professionals in education, business, and arts organizations and hundreds of Illinois citizens who believe in “the arts as part of the core curriculum” (Illinois Arts Alliance, 2009).

The recommendations for changes to arts in education are specific and might be looked at as a model for the Oregon Arts Education Congress. The following statement is posted on the Illinois Arts Alliance website, contributing to transparency and accountability of the initiative.

Figure 3-2: Illinois Creates Goals and Recommendations

Illinois Creates values, advocates, and will initiate policies to encourage quality, consistency, and equity in arts education programs throughout the Illinois public education system. Toward this end, the Illinois Arts Alliance and the *Illinois Creates* coalition have developed reasonable policy priorities and recommendations.

On behalf of the deserving students of Illinois, we submit and urge action on the following recommendations:

- That the Illinois State Board of Education and the Illinois General Assembly continue their commitment to the arts as one of Illinois’ six fundamental learning areas and that this commitment be strengthened by enhancing incentives to ensure all schools implement a quality, standards-based arts education curriculum.

- That the Illinois General Assembly, the governor, the Illinois State Board of Education, and other state agencies work individually and collectively to identify funding to ensure that all Illinois public schools can offer quality instruction in the arts.
- That every school district in the state of Illinois develops a strategic plan for comprehensive arts education to measure the effectiveness of its existing arts education programs, identify areas for improvement, and establish a realistic timeline for improving arts education programs throughout their district.
- That every public elementary, middle, and high school employ at least one certified arts specialist to deliver standards-based arts curriculum and that at least one unit of credit in the arts be required of all high school students in order to graduate.
- That meaningful ways to measure student and school performance in arts education (such as assessment tools, arts report cards, etc.) be developed collaboratively by key stakeholders and that the Illinois State Board of Education require schools to report certain arts education measurements annually.
- That equitable, consistent, high-quality professional development opportunities in arts education are identified, encouraged, and supported for K-12 arts specialists as well as classroom teachers.
- That the Illinois State Board of Education provide expert guidance and technical support to improve the capacity of school districts and/or individual schools to implement a comprehensive, standards-based, sequential arts education program.
- That Illinois state colleges and universities include arts coursework in the high school GPA calculations used to determine eligibility for enrollment and that at least one unit of credit in the arts be required for entrance in all Illinois institutions of higher learning.

(Illinois Arts Alliance, 2009).

It is not clear whether Illinois Arts Alliance has been successful in these endeavors or what its timeline is to achieve these goals. It is also not clear who is doing the work to achieve the results, so it is difficult to compare the Illinois process with the Oregon process. The Oregon Arts Education Congress may want to consider preparing a document similar to this after it gathers more support and is at the right place in the planning process for the initiative.

Texas- Higher education partnerships

Institutions of higher education lead by example and have recognized the need for arts advocacy and new programs dealing with arts education. Many examples exist in the area of higher education institutions and arts advocacy. In 1996, working with the Getty Institute, Jack Davis, the Dean of the School of Visual Arts at University of North Texas, instituted programs at six institutions based on the principle that “by infusing the arts into the core of a school, you really could do something about reforming that school—particularly as it related to student learning and achievement, both in the arts and in general” (Lavine, 2002, p. 3). As a result of the success of the six programs funded by this grant, the University of North Texas was able to contribute to practice based conclusions on the positive effect of arts in education.

Think360 Arts- Colorado

<http://www.think360arts.org/>

Think 360 Arts serves K-12 schools in Colorado through teacher training, direct services to classrooms and public awareness programs. Formed in 2007 out of a merger

of Young Audiences of Colorado and the Colorado Alliance for Arts Education, Think360 does not necessarily have an arts education advocacy initiative running, but offers a toolkit in print form and also provides teachers and administrators with assistance in developing their school's arts education advocacy plan. There is not much information on the effectiveness of the assistance, but given the fact that Colorado falls to the bottom of the ranks in arts education policy, the organization's advocacy efforts could be strengthened. This would be valuable to research as many organizations similar to this provide advocacy information, but are missing support structures and sound facts that prevent the information and resources from being effective.

Oregon Initiatives

The Right Brain Initiative

<http://www.therightbraininitiative.org>

The Right Brain Initiative, launched in September 2008, is modeled after Dallas Big Thought, working on the ground level to establish community partnerships and provide quality arts education experiences to students in the Portland Metro area. It has the resources and structure to focus on a small region and will be in the review and evaluation phase in June 2009, where the structure will be modified to accommodate more schools based on the first year experience.

If Oregon were to expand this initiative to be implemented statewide, like the Oregon Arts Education Congress hopes to do, the financial contributions would have to grow substantially. Currently, the Right Brain Initiative receives underwriting support from public entities such as the City of Portland, Multnomah County, Clackamas County,

Oregon Arts Commission, and the Hillsboro Arts & Culture Council. The initiative also receives support from school districts and private foundations and corporations. The effort would need much more support in order to expand the partnerships and services to a state level and to add departments dedicated to influencing policy for sustainability of arts education, which is the goal of the Oregon Arts Education Congress and the *Declaration of Creative Rights*.

Chalkboard Project

<http://www.chalkboardproject.org/>

The Chalkboard Project is “an independent, non-profit organization working to improve Oregon's K-12 public schools. We think important decisions about our schools should be based on what Oregonians want and what research tells us will work best for students” (Chalkboard Project, 2007). Although the project focuses on all school subjects, it is an important initiative to note because it has a structure to support all of Oregon and takes into account the voices of the Oregon citizens. Currently, the project’s focus includes quality educators and positive mentorships. This is an opportunity area for the arts to establish mentorships and to strengthen the arts educator network within an existing framework.

Although the members of the Oregon Arts Commission and the members in attendance at the Oregon Arts Education Congress agree that a new independent nonprofit organization should not be established, the Chalkboard Project might be evaluated for its success in combining individual voices for a unified purpose.

Oregon Alliance for Arts Education

Although the website is currently not active, the Oregon Alliance for Arts Education has a Google Group that includes helpful small resources last updated in September 2008.

Conclusion

As the Oregon Arts Education Congress members prepare to plan a path for the *Declaration of Creative Rights*, it will be helpful to examine prior and existing arts education advocacy initiatives. This way, mistakes will not be repeated and good ideas can be proliferated into new initiatives. Advocates and organizers should examine what did not work and why and apply it to the situation in Oregon. Many websites and organizations have published extensive toolkits that can be built upon to suit Oregon's needs. Oregon arts education supporters do not need to reinvent all of the materials for a new toolkit. One other similarity in many of the programs and initiatives explored revolved around parent support. Many of the toolkits include steps for parents to get involved in asking for arts education for their students.

The programs outlined in this chapter are just the beginning. Smaller initiatives exist, and it benefits all of the arts education advocacy organizations and communities to share resources and information and to work together to find the right combination of efforts that will be successful in accomplishing the goal of arts in education for every child.

The vision and direction of arts education is *innovation* and *integration*. This means that arts education is a part of each student's daily life and is necessary to the

academic success of every person in the schools. To achieve this vision and goal, “there is an urgent need for innovative programs that can serve as a bridge between the current public school curriculum and the arts instruction that all children should ideally have” (Brouillette & Burns, 2005, p. 4). This is more easily said than done. Nonprofit arts organizations have been supplementing the student education with arts instruction that is aimed at bridging public school curriculum and arts instruction, but since it is not a daily program, completely interwoven in the school system, the arts continue to be viewed as less important than other subjects in school. Ideally, these innovative programs would be integrated into every classroom and outside of the classroom so that the students learn from the first day of school that the arts are part of learning and visual art, music or dance class will always be available in schools.

Right now, some programs and policies exist throughout the United States and the next chapter explores the education standards, benchmarks, and educational programs in Oregon that influence arts education advocacy initiative structures. This must be considered along with the existing arts education advocacy models throughout the country. After examining the broad arts education context and resources in previous chapters, the next chapter adds the specific details of Oregon standards and programs that will influence a new advocacy model’s structure and effectiveness in the state.

Chapter 4: Oregon Education Standards, Benchmarks, and Educational Programs

Introduction

Within the greater school system lie many different policies, benchmarks, and programs. These vary by state and by school district. Education advocates must know each state's policies to be able to fit new arts education ideas into the current system. The following chapter identifies the important pieces of the education system in Oregon so that the *Oregon Declaration of Creative Rights* can be compared to the current state of the arts on a more local basis.

Standards

Public schools operate with standards-based teaching and learning and have participated in standards-based assessment for over a decade. The movement of public schools to create education standards stemmed from the Goals 2000 Act and was built upon by the following legislation. "The Goals 2000 Act, signed into law by President Clinton on March 31, 1994, recognizes that education is a state and local responsibility, but it must also be a national priority" (US Department of Education, 2001). In creating their own standards, many states adopted model voluntary standards developed by national professional associations. The Oregon Standards seem relatively similar to national standards, with local standards and benchmarks added for relevancy, such as Native American history benchmarks.

The Oregon Department of Education (ODE) originally approved its comprehensive statewide school improvement plans through a peer review process, which included teachers, business people, and community members involved in education reform efforts across the country. They reviewed the plan and made a

recommendation to the Secretary of Education for plan approval (U.S. Department of Education, 2009).

In 2006, the Oregon Department of Education contracted with WestEd, a nonprofit education research and development organization, for an external review of Oregon's academic standards (See Figure 4-1 below). ODE is now in the process of revising standards for mathematics and follows a revision and adoption schedule, which rotates subjects in standards revision. The Arts Standards set is one of the more recently adopted standards sets, and is scheduled to be reviewed in 2011.

Figure 4-1: Standards Revision Schedule

Content Area	Standards		Instructional Materials		
	Most Recent Adoption Date	Anticipated * Revision Date	Adopted*	In Classrooms By	Contract Period with Publishers
Mathematics	April 2002 K-8 Dec. 2007	High School January 2009	2008/ 2009	September 2009	July 2009 – June 2015
Science	April 2001	2009	2009	September 2010	July 2010 – June 2016
Second Language	June 2005	2009	2010	September 2011	July 2011 – June 2017
Social Sciences	April 2001	2010	2011	September 2012	July 2012 – June 2018
The Arts	October 2004	2011	2012	September 2013	July 2013 – June 2019
English Language Arts	K – 3 June 2002 4 - 8 & CIM Jan 2003	2012	2013	September 2014	July 2014 – June 2020
English Language Proficiency	June 2004	2013	2013	September 2014	July 2014 – June 2020
Physical Education	September 2001	2013	2014	September 2015	July 2015 – June 2021
Health Education	February 2005	2013	2014	September 2015	July 2015 – June 2021

Although the arts content standards revisions will not be completed for two more years, this is the perfect time for arts education advocates to start documenting why and how the arts standards should be changed. Current arts education teachers can record personal successes and struggles with implementing the standards as they exist today. If the arts educators and supporters take a proactive approach, when the arts standards do come up for review, the committee in charge of modifications will have a relevant set

of data and opinions from which to make informed decisions about what students really do need to learn in the arts and what they are not learning because of the standards barriers. Based on the qualitative data collected, a more accurate picture of the reality of arts education can be realized and communicated to the decision-makers.

Oregon Standards

In a comparison of standards and benchmarks, arts and physical education have significantly fewer standards than other subjects. The following numbers are based on standards for high school students.

Figure 4-2: Oregon Standards Statistics

Subject- Number of Standards

English- 109

Social Science -94

Mathematics- 84

Science- 67

Health Ed- 30

Physical Ed-14

Arts- 12

(Oregon Department of Education, 2009).

The discrepancy in standards and evaluation methods could imply many things. It could mean that the arts are not fully considered core academic subject areas as they are mandated. If it were an equal subject area, the requirements and standards might be just as rigorous as they are for English and Math. Another possibility is that the arts

leave room for interpretation and the standards are broad in order to allow for creativity in teaching and learning. Whatever the reason, the illusion when comparing standards is that the arts do not matter as much as other subjects. This serves as a perceptual barrier for the arts. It will be imperative to stay current with the developments in education nationally. With No Child Left Behind up for reauthorization soon, the standards-based teaching and assessment may drastically change and the arts education community must be prepared to assess its practices and adapt to the changes in education.

Assessment

Student assessment in Oregon is limited to reading/literature, mathematics, and science. The assessments leave out even more subjects than just the arts, such as physical education and social sciences. Students in the state of Oregon are required to take the Oregon Assessment of Knowledge and Skills (OAKS). The test consists of three areas: multiple-choice tests, state writing assessments, and classroom work samples. Work samples are collected in Writing, Speaking, Mathematics Problem Solving, Scientific Inquiry and Social Science Analysis. Figure 4-3 is a chart outlining which tests are required for which grade in the state of Oregon.

Figure 4-3: Oregon Testing Requirements

	<u>Required Statewide Testing</u>						
	3	4	5	6	7	8	10
Reading/Literature	X	X	X	X	X	X	X
Writing		X			X		X
Mathematics	X	X	X	X	X	X	X
Science		X			X	X	
Social Sciences (optional)		X			X	X	

The limited assessment has served as a barrier to the arts for years, and it is still a barrier to the arts in Oregon. Since the state does not require state or district-level arts assessment (Education Commission of the States, 2009), this may be an opportunity to advocate for arts assessment, built by arts educators, that accurately measures what students should know in the arts. The state could require relevant and accurate district-level assessment, which might be a stepping-stone for more regular arts education in all schools.

Programs and Extra State Resources

Initiatives

The Oregon Department of Education offers resources and programs that schools can use and arts education advocates can take advantage of these programs while the schools are in the planning phase. The Closing the Achievement Gap conference and the Continuous Improvement Planning Initiative present clear directions for schools and provide areas where arts can be acknowledged in the plan. The Continuous Improvement Planning Initiative guides schools in prioritizing

improvement areas and provides open templates and worksheets for districts or schools to improve certain aspects of their student education in a relevant way in that particular area of the state (Oregon Department of Education, 2009). If arts education advocates are successful in convincing administrators of the importance of arts education, the templates and programs are already in place to seamlessly integrate arts into school improvement planning.

Skill Sets and Cluster Knowledge

The Oregon Department of Education website includes resources and information about skill sets needed to succeed in certain job sectors. One of the areas is the Arts, Information and Communications Career Learning Area. The Arts, Information and Communications Career Learning Area includes a wide range of career clusters that involve the creation or transmission of information through the manipulation of a symbolic language. There is an emphasis on process and the concepts of creativity, integrity and aesthetic awareness. A product is usually associated with that process, but it is the process that retains primary importance (Oregon Department of Education, 2009).

The cluster knowledge and skills set information reads like many standards and benchmarks, but is more career-focused and is much more detailed. Some of these skills sets could be used in public education standards. The information is hard to find on the website and as a result, is probably not used to its full potential. This section of the website seems to be a resource that could be used and integrated into the classroom to help students prepare for careers after school, in any subject, including the arts.

Teacher training

Over half of the states have some sort of requirement in the arts for elementary teaching licenses. Some states require coursework in arts education, and other states include the arts in teacher assessments. In order to qualify for a basic elementary license in the state of Oregon, one must have sixty quarter hours of coursework, six of which must be arts based. Specifically, candidates must have taken three quarter hours in music education and three quarter hours in art education. There are no specific assessment requirements in the state of Oregon where license tests are required (Education Commission of the States, 2008).

Although the law states that elementary teachers must have basic training in the arts, the course information and requirements in the arts areas are not easily found in the Oregon State University and University of Oregon program guides and websites (Oregon State University and University of Oregon, 2009). There is a required art education course for pre-service teachers who plan to continue to complete a master's degree at the University of Oregon called Youth Art Curriculum Methods. In informal conversations with the students, the course did not seem to be a major concern for the students in relation to the other required coursework. According to some students in the class, the information was useful and the class was fun, but it is doubtful that most pre-service teachers will use their art education skills to their full potential. This is a concern for arts education advocates as classroom teachers are not fully prepared or do not understand the importance of integrating quality arts education in their classrooms.

Arts education advocates may want to pay more attention to the pre-service teacher training programs as an advocacy initiative.

As a simple professional development opportunity, the Oregon Department of Education offers free teaching and learning resources, which include sample lessons, assessment items, content background information, and other materials designed to promote standards-based teaching and learning. However, this site needs to be expanded as it only includes Math, Science and English. The website states that it welcomes organizations to submit materials in different subject areas, so arts education advocates can take advantage of this simple, online opportunity.

High school diploma requirements

In January of 2007, the Oregon State Board of Education voted to change diploma credit requirements and raised the standard for high school graduation. The Board raised the number of credit requirements and has since placed additional requirements on students for graduation. The diploma credit requirements are listed in Figure 4-4.

Figure 4-4: Oregon Diploma Credit Requirements

- English: 4 credits
- Mathematics: 3 credits (at the Algebra I level and higher)
- Science: 3 credits (scientific inquiry, 2 with lab experiences)
- Social Science: 3 credits
- Health: 1 credit
- Physical Education: 1 credit
- Second Language/The Arts/Career and Technical Education: 3 credits
(any one area or in combination)
- Electives: 6 credits

(Oregon Department of Education, 2009)

A three-credit requirement in high school for second language, the arts, and career and technical education is actually pretty high compared to many other states. The problem with grouping so many different subjects together is that many students will not choose to take any arts courses and will miss those benefits. The diploma requirements are probably set up to create freedom of choice in a student's education, but if the arts could be deemed as important as English or Math in a student's education, perhaps the arts would be set in a separate category with even a one credit requirement. This simple change would expose many more students to the arts in education.

In addition to credit requirements, the state of Oregon requires students to identify and complete personalized learning requirements and to demonstrate proficiency in state-identified essential skills. The personalized learning requirements allow students to choose a career path and designate appropriate courses to apply toward diploma requirements. The process begins in 7th grade when a student completes a personalized education plan and profile. The plan is regularly reviewed and updated with help from each school's comprehensive guidance and counseling program. The plan includes career-related learning experiences, and extended application opportunities and assessments (Oregon Department of Education, 2009). This is a helpful program because it allows students to track their progress throughout school, including college and scholarship information beyond high school, and prepares students with knowledge of necessary skills in order to achieve their goals after high

school. If the state sets high school paths dedicated to the arts and trains guidance counselors to effectively guide students through an arts path, arts courses will be more in demand. Students will consider arts skills essential skills and will incorporate related skills into other subjects.

Oregon's State Board of Education met in June 2008 and approved the adoption of Oregon Administrative Rule (OAR) 581-022-0615, which outlines requirements for assessing the Essential Skills. The Essential Skills are process skills that cross academic disciplines and are embedded in the content standards. These skills include: read and comprehend a variety of text, write clearly and accurately, listen actively and speak clearly and coherently, apply mathematics in a variety of settings, think critically and analytically, use technology to learn, live and work, demonstrate civic and community engagement, demonstrate global literacy, and demonstrate personal management and teamwork skills (Oregon Department of Education, 2008, p. 1).

Students may choose from three assessment options which range from local assessment to approved national standardized tests. The state will first test four of the essential skills, which include read and comprehend a variety of text, write clearly and accurately, listen actively and speak clearly and coherently, and apply mathematics in a variety of settings. The new requirements first apply to the graduating class of 2012.

Students are required to demonstrate Essential Skills as part of graduation and diploma requirements. The rationale behind adding these requirements stems from job readiness and 21st Century workforce skills. According to State Schools Superintendent Susan Castillo, "we have set a new vision for all students in Oregon's public schools, and the high school diploma . . . will ensure that students graduate ready for work, for

college and for life” (Oregon Department of Education, 2009). The Essential Skills movement is a great opportunity for arts advocates to attach arts learning to curriculum. Arts education has been shown to enhance many of the identified Essential Skills, especially listening actively and speaking clearly and coherently, thinking critically and analytically, demonstrating civic and community engagement, and demonstrating personal management and teamwork skills. This would be a great opportunity to build on what Oregon has already decided is important, which would use fewer advocacy resources and be more likely to be a successful endeavor.

Conclusion

Some of the Oregon programs and initiatives already in place provide easy opportunities for arts education advocates to get involved and to advance the mission of more arts in the schools. The *Oregon Declaration of Creative Rights*, with supportive research, provides a shared vision and anchoring point for collected data and stories related to standards and assessment, and projects unique to Oregon communities. The *Declaration of Creative Rights* could especially be used when appealing to administrators regarding the Essential Skills required for high school graduation.

The barriers to arts education often receive more attention by the public than the opportunities. The greatest barrier in Oregon might be the problem that the arts are not assessed in the same manner as other subjects. Teachers should be given the opportunity to fairly assess students and show that students have progressed in the arts and gained certain skills from participation in arts classes. The standards and assessment barrier may change with the new Obama administration regarding

monetary political support. It remains to be seen how much and if that barrier will be dropped to make way for the arts.

Chapter 5: Oregon Arts Education Congress

Oregon Arts Commission

Background

The first sponsoring organization of the Oregon Arts Education Congress was the Oregon Arts Commission. Established in 1976, the Oregon Arts Commission was a standalone governmental entity made of nine commissioners, appointed by the governor who “determine policies, establish Long-Range Plans, and review applications to grants programs to determine funding levels” (Oregon Arts Commission, 2009).

The Oregon Arts Commission became a division of the Oregon Economic and Community Development Department in 1993. Funding for the commission and its programs primarily is provided by the state of Oregon, the National Endowment for the Arts, and the cultural partner grant from the Oregon Cultural Trust (Oregon Arts Commission, 2009).

The Oregon Arts Commission works with the state’s nine regional arts councils and the various local arts agencies to provide grants and services to Oregon artists, arts organizations, and the arts community. Other services include: Arts Build Communities with accompanying technical support; access compliance assistance in accordance with the Americans with Disabilities Act and Section 504 regulations; data collection on Oregon's arts industry; Governor's Awards for the Arts; Oregon Folklife Program in cooperation with the Oregon Historical Society; Percent for Public Art Program; Professional technical assistance; and various publications. The Oregon Arts Commission also supports arts learning as a major goal of its strategic plan. The Commission offers grants in arts education and partners in things such as the Oregon Teacher Arts Institute, a six-day professional development opportunity for elementary

classroom teachers. As part of the education department, the Commission recently participated in “Poetry Out Loud”, a national initiative that involved students in the study and public recitation of classic poetry (Oregon Arts Commission, 2009).

Role

The Oregon Arts Commission plays a crucial role in the beginning of the Oregon Arts Education Congress planning and implementation. As part of the Oregon Arts Commission’s strategic plan, one goal is to:

Expand the Commission's 'convening' ability to bring together the leaders, key practitioners and known advocates of arts learning in Oregon to network and learn from each other, identify best practices, and build critical mass for the advancement of arts learning across Oregon (Oregon Arts Commission, n.d.).

Since arts education is an important issue in arts organizations, the Commission used its organizational capacity to initiate a meeting and discussion around arts education and to fulfill the goal in the strategic plan. Over the past four years, there have been several state-wide arts education meetings and the Oregon Arts Education Congress provided a time and place for all of the attendees from the various meetings to gather and become more united in purpose and vision for arts education. Since the Oregon Arts Commission partners with organizations around Oregon and is a large and government supported organization, it was best positioned to convene the Congress in November 2008.

Canoe Group

Background

The Canoe Group, a new consulting firm based in Portland, Oregon, partnered with the Oregon Arts Commission to design and facilitate the Congress and the events after the Congress. The Canoe Group is comprised of four professionals from the arts and creative sector who joined their experiences and talents to help other organizations communicate effectively. Founded in the summer of 2008, The Canoe Group's mission is "to accelerate the growth and success of ideas, people and organizations, integrating head and heart. We specialize in adaptive strategy development" (The Canoe Group, 2008).

The Canoe Group offers services in strategic planning, initiative development, strategic communications, and community engagement. Recently, some of its clients have included the Ford Family Foundation, the Oregon Arts Commission, Clackamas County Arts Alliance, Northwest Business for Culture and the Arts, and many other nonprofit arts organizations. The Canoe Group members' experiences and interests lead them to partner mainly with arts agencies and organizations.

Role

The Oregon Arts Commission distributed a Request for Proposals for a group to design and facilitate a meeting. Since the OAC is a state agency, and the amount of contract was to exceed \$5,000, they drafted a scope of work and the Canoe Group was chosen from a rubric by a panel of OAC staff members. This contract ended in December

after the first Congress, and the Canoe Group was chosen from a separate RFP to continue work with the Congress in planning and work in 2009.

Members of the Canoe Group worked with the OAC staff to design the progression of events at the Congress, draft a preliminary Oregon Bill of Creative Rights, and to continue to facilitate meetings in order to keep the group on track toward its goals and to move the leadership team, formed after the first Congress, forward in its planning.

Oregon Arts Education Congress

The Congress was formed to bring together arts education advocates and give them a chance to rally around one vision of arts education so they could move forward with one voice. The convening was called a Congress as a way to build on the feeling of civic engagement surrounding the 2008 Presidential campaign. The metaphor of a Congress "of the people and by the people" was introduced as a way to encourage ownership of the initiative. The name and the date of the Congress coincided with the Presidential election as a way to build upon the tone of whatever new administration was elected.

The core idea of the Congress, as expressed by speakers throughout the day, was that many people around Oregon agree that arts education is critical in K-12 schools. The delegates agreed that there needed to be a way to organize as a larger group and to collectively track the challenges and opportunities in the arts education field in order to implement an initiative to fulfill the common mission of improving arts education in Oregon.

The Oregon Arts Commission identified a small leadership team of 6-8 volunteers who had experience in the arts education field to plan and design an adoption process for the *Oregon Declaration of Creative Rights*. The leadership team idea was present from the beginning and was incorporated into the Congress design. The convening included 100 delegates from various cities in Oregon and incorporated graduate students from the University of Oregon in the Arts and Administration program. The members in attendance ranged from public school teachers, to teaching artists, to arts organization staff members. The delegates met to discuss the ten themes included in the *Oregon Declaration of Creative Rights* (see Appendix B for a list of delegates and agenda).

Declaration of Creative Rights

Design

The *Oregon Declaration of Creative Rights* and the ten themes it contains, is a result of a statewide online survey with questions related to arts experiences in schools. Over 500 citizens from 63 Oregon communities completed the survey. The Canoe Group worked with the Oregon Arts Commission to weave together web research, knowledge of the field, and the survey answers into the ten themes of the *Oregon Declaration of Creative Rights*. The survey included five broad questions, some of which involved open-ended answers and some of which asked the participants to rank certain statements. Figure 5-1 outlines the survey questions asked of participants prior to the first annual Arts Education Congress.

Figure 5-1: Survey Questions

1. Briefly describe an early arts experience (dance, literary arts, music, theater or visual arts) that had an impact on your life as a child.
2. As an adult, do you use skills in your day-to-day professional life that you developed through arts education as a student?
3. Briefly describe how you use these skills in your day-to-day professional life that you developed through arts education as a student.
4. What are the most important reasons to have viable and comprehensive K-12 arts education for all Oregonians? Please select and rank 10 items from the list below (1 being most important - 10 least important)
 - Heightens self-concept and self-esteem
 - Develops critical thinking and problem-solving skills
 - Allows for expression and creativity
 - Nurtures intellectual and imaginative growth
 - Develops self-discipline and responsibility
 - Increases enthusiasm and motivation to learn
 - Provides fulfillment through productivity
 - Strengthens cultural and historical awareness
 - Develops ability to make aesthetic judgments
 - Improves academic achievement
 - Develops conceptual and analytical skills that are essential in the 21st century workforce
 - Teaches children that problems can have more than one solution and that

questions can have more than one answer

- Improves student behavior and attendance
 - Develops tolerance and empathy for the world around them
 - Teaches the value of sustained effort to achieve excellence
 - Develops ability to work cooperatively with others
 - Addresses multiple learning styles which may be missing in other academic areas
5. Is there advice you would like to offer us as we embark on this statewide visioning process? Important topics to think about, issues to consider, personal perspectives?

The theme development process was organic and not academic. They were developed to focus the scope of the *Declaration of Creative Rights*. The compilers agreed that they wanted fewer than twenty themes, but did not want to exclude anything that has been described as a primary reason for arts education in public schools. Because more than 500 people completed the survey and the questions allowed for open-ended answers, the resulting themes may be over-generalized and unique voices may not be recognized. The Canoe Group's intention when compiling the themes was to include a wide variety of individual, organizational and community application and interpretation. This rationale explains why the themes seem scattered and broad.

As The Canoe Group built the list in order to provide a starting point for participant feedback at the Congress, their intention was to draft the clearest, most accessible articulation of initial themes, knowing the themes would be expanded

through public engagement over a period of time and before the adoption, currently planned for November, 2009. The fact that more than 500 citizens from different areas in Oregon completed the survey is a strength of this process. The weakness of this document lies in the questions asked on the survey. The Canoe Group already established the themes, and participants were not given a chance to add themes that were equally important and from a broader spectrum. The survey collected some great qualitative data and wonderful quotes, but much of it was not used. Also, participants self-selected to complete the survey. Most of the participants are involved in the arts in some capacity and were aware of the availability of the survey through their connection with the arts community. The survey answers may be skewed in a positive direction toward the arts because of the pool of survey participants.

Purpose

The purpose of the *Oregon Declaration of Creative Rights* is to define a network of arts education advocates through the shared values as articulated in the ten themes. The *Declaration* gives people something to agree with, and they can decide whether or not to be a part of the network. The main purpose is to articulate common beliefs as part of a shared platform for advocacy. This purpose was not communicated clearly at the Oregon Arts Education Congress, and many delegates expressed confusion about how the themes were developed and what the outcome of the discussions would be related to the themes. Clear communication of purpose is a part of the Congress that could be improved for the next session.

Oregon Arts Education Congress

The actual design of the Congress was a caucus style event split into two large work sessions with whole group speeches inserted throughout the day. The room was divided into ten tables with one of the guiding themes placed on each table. Volunteers from within the delegates moderated the work sessions at each table and graduate students from the University of Oregon transcribed the conversation and reported the final version of each table's statement.

The delegates moved to different tables for each session, having an opportunity to think about more than one theme as it related to the state of art education in Oregon and in their communities. The delegates also participated in a session outlining the next steps necessary to make an initiative like this possible. All of the notes and feedback recorded by the graduate students was compiled after the Congress and submitted as a starting point for the leadership team's work.

In addition to the transcriptions, Portland Community Media videotaped the Congress and interviewed selected participants regarding their personal visions for arts education in Oregon. The finished video was made available on the Oregon Arts Education Congress website. Fifth through twelfth grade Oregon school classrooms participated in *The Preamble Project*. Students drafted 60-word Preambles, offering their thoughts on what a Bill of Creative Rights might mean to them (Appendix C). The Preamble was written on large pieces of paper and taped around the room at the Congress. "Self evident truths" were also developed, acknowledging and outlining why the current economic and political environment offers opportunity for progress

(Appendix D). These truths set the tone of the day and guided conversations in the work sessions.

While there was a lot of activity happening at the Congress and genuine relationships and networks were being formed or strengthened, the organizers did not factor in continued activity and communication with all delegates past the Leadership Team structure, which includes very few people.

Progression of Events since the congress

The Oregon Arts Commission and The Canoe Group set roles and responsibilities for various groups that will help move the *Declaration* and its surrounding events forward. These are the people who have been working on the initiative and who will be working toward the next Congress, which is outlined in Figure 5-2.

Figure 5-2: Leadership Team Structure

Network Leadership Structure & Roles/Responsibilities

The Leadership Teams includes: 1) Oregon Arts Education Leadership Council, 2) Oregon Arts Education Planning Team, 3) Oregon Arts Education Network Learning Teams.

To support the mission of the network the Leadership Teams will work together to:

- Recommend ongoing development of the online network, responding to the needs of the field and guiding pursuit of the network mission.
- Track and analyze systemic and political opportunities and challenges as they arise locally, statewide and/or nationally.
- Recommend and/or provide advice about arts education policy initiatives to the Oregon Arts Commission and to the State Department of Education.

- Set the agenda for the annual Arts Education Congress, responding to the needs of the field and to support the pursuit of the network mission.

Leadership Council

- 8-10 key, visionary leaders: Membership yet to be determined
- Meet quarterly
- Assess, select and advise upon opportunities for sustainable improvement to arts education in Oregon's K-12 schools.
- Set strategy and convene task forces and working groups to pursue opportunities. Advise on goals for annual Arts Education Congress
- Informed by the continuing work of network Learning Teams. Staffed by the Arts Education Planning Team.

Planning Team

- 6-10 key organizational representatives
- Meets monthly to track and assess progress of the network, network initiatives, and the Learning Teams
- Makes recommendations for action
- Staffs the Leadership Council

Learning Teams

- Multiple volunteer clusters that work in evolving groups via distance. Co-chairs for each Team.
- Encourages learning with/through the network
- Tracks on current state information and informs/advises Leadership Council
- Examines and encourages shared learning about arts education practices, the state of arts education policy and recent research.
- Design, structures and methods of the learning teams yet to be determined.

(Oregon Arts Commission, 2008)

Deborah Vaughn, arts education coordinator for the Oregon Arts Commission, appointed the Arts Education Leadership Council/Team. The team was charged with carrying forward the work of the Congress, and held its first meeting in January 2009.

The group drafted a mission statement to frame the next stages and implementation phases. They successfully generated a basic structure and work plan for themselves for January through May—including plans to develop a regional adoption process for the *Oregon Declaration of Creative Rights*. The mission, which was slightly modified at the March 2009 meeting is “sustainable improvement to Oregon’s K-12 system so that the arts play a key role in the education of every child.” The network goals will be developed during the adoption process, synthesized and introduced/affirmed at the 2009 Arts Education Congress.

The official assignments for the interim leadership group were:

- Convene for two six-hour planning meetings before the end of March 2009.
- Review facts and assumptions; develop a shared understanding of what has been accomplished to date. Analyze the arts education system.
- Consider and explore the recommendations of The Canoe Group regarding:
 - + Arts education network and communications structures.
 - + How the Congress input will ground creation of a next draft for the Oregon Bill of Creative Rights (which will be considered during the statewide, spring arts convening).
 - + Public engagement strategies that will involve citizens and arts education advocates across the state in adoption of the Oregon Bill of Creative Rights, possibly as part of Oregon 150.
- Develop a draft strategic framework for the arts education initiative including: mission and two-three strategic goals to ground the ongoing work.

- Recommend the discrete areas of ongoing research that will inform the planning of the arts education initiative and ongoing strategies. This list will be used to ground the development of future, volunteer research sub-teams.
- Recommend and assist in recruiting members of a new ongoing Arts Education Leadership Council. Design the transition from the current planning group to the new group and implement the hand-off.
- Recommend a high-level, integrated arts education network 2009 work plan.
- Draft documents that outline the strategic framework, the projected work plan, and the roles/responsibilities for each group involved

(Oregon Arts Commission, internal document, March 25, 2009).

The second and last leadership team meeting was held in March 2009, during which the leadership team refined the mission and vision and prepared a plan for an adoption process between the meeting and the second Congress in November 2009. The leadership team set up goals and guidelines for a future planning team that would take the project into a more active phase. The Oregon Arts Commission is presently recruiting leadership team members and new volunteers for the planning team. While the leadership team may not have accomplished all its goals, there is a plan in place for the next team of volunteers to consider and modify to fit its needs.

One other interesting addition to the second Congress was a literary arts commission to creatively frame the *Oregon Declaration of Creative Rights*. The Oregon Arts Commission invited a leading Oregon writer to write a brief statement that incorporated the ten themes and conveys why arts learning should be included as part of the democratic right to a free public education (D. Vaughn, personal communication,

March 25, 2009). Following is the scope and purpose of the new document (completed version in Appendix E), as stated by Deborah Vaughn and the contracting agency, the Oregon Arts Commission.

- The *Declaration* will inspire and encourage action on behalf of arts education.
- The *Declaration* will communicate – with passion and poetry – the power and importance of the 10 themes.
- The *Declaration* will be a companion piece to the 10 themes, to inspire and inform greater public understanding. The 10 themes will always be listed with the Declaration.
- The *Declaration* will provide a starting point for public dialogue about why arts education is necessary.
- The *Declaration* will bring and bind together Oregonians who share a commitment to quality arts education statewide.
- The *Declaration* will, in itself as a piece of literary art, speak to the purpose of arts education.

This document will be widely circulated and used as an introduction to the purposes of the network and initiative.

2nd Annual Oregon Arts Education Congress

The next Congress is planned for November 2009 and the format will be different than the first Congress. The details are still to be worked out by the Oregon Arts Commission and the Canoe Group, but the general purpose of the day will be to invite schools and programs that already exemplify the ideals of the *Declaration of*

Creative Rights to speak and identify traits and practices that might transfer to other school districts. The day will serve partly as a network-building day and partly as a day to get participants to sign the *Declaration of Creative Rights*, acknowledging their support and full participation in the adoption process.

What the adoption process entails remains unclear. One idea is to construct an advocacy toolkit that will enable each community to start conversations about the *Declaration* and how it affects their own communities. This is a grassroots effort that requires communities to get on board with the idea and initiate community conversations. The Oregon Arts Commission and the state of Oregon do not have resources available to send a consultant to initiate a program around the Declaration, so a goal is to empower and equip individual communities to enact change for arts education.

Conclusion

The first annual Oregon Arts Education Congress was an uplifting and inspiring event that got arts education community members excited about the arts education initiative. A few of the members continued work on the leadership team. However, the rest of the delegates have not had opportunities for input since the Congress. The planning team will most likely be small and hopefully the members will be able to find ways to bring the rest of the delegates from the Congress back into the conversation. The November 2009 Congress will be drastically different than the 2008 Congress and will attempt to expand networks and create buy-in for adoption of the *Oregon Declaration of Creative Rights*.

Chapter 6: *Oregon Declaration of Creative*

***Rights* Themes**

Introduction

The first draft of the *Oregon Declaration of Creative Rights* was unveiled at the First Annual Oregon Arts Education Congress in November 2008. Ten themes were chosen as starting points for discussion and constituted the first ‘articles’ of the Declaration. The delegates of the Oregon Arts Education Congress expressed mixed feelings about the themes in the *Oregon Declaration of Creative Rights*. Some members questioned the inclusion of certain themes and others embraced the whole idea of the document. The members of the Congress who expressed reluctance about the ten themes in the *Oregon Declaration of Creative Rights* draft thought the themes seemed arbitrarily chosen and not supported. Some members of the Congress identified a need for specific research to support the themes before they would feel comfortable promulgating the vision of the *Oregon Declaration of Creative Rights*.

The themes in the *Oregon Declaration of Creative Rights* are intentionally broad and the actual words in the themes have different meanings to different people. The intention of this chapter is to define terms in each theme, drawing on specific literature about each concept. This may provide clarity to people who do not use the following terms in their every day or professional vocabularies. It also provides specific research upon which arts education advocates can draw when speaking about arts education or advocating for the *Declaration of Creative Rights*. The research and studies included in this chapter are organized into an online resource for the public at creativerights.wordpress.com. This website is visually appealing and user-friendly. The website was developed as an accessible version of the following research. As the research listed in this chapter is limited, the reference list at the end of this study

contains many more resources with research that can be added to the main reports examined in this chapter. The statements drafted at the Oregon Arts Education Congress provide more vocabulary specific to the vision of the *Declaration of Creative Rights* and of which the members have ownership. When one examines the definitions, scholarly studies, and draft statements from the first Congress as a whole, it becomes apparent how strong or weak each theme may be in relation to other themes and in the full *Declaration of Creative Rights*.

In addition, this chapter identifies gaps in the themes as advocacy statements and examines each theme's relevance in the Oregon's *Declaration of Creative Rights*. The overall aim is to present the information in a way that arts education advocates can access when speaking about arts in education, but also to provide basic information about each theme so that the reader may individually question the use of that theme as a strong advocacy statement.

Theme One: Allows for expression and creativity

Definitions

Ellis Paul Torrance (1977), known for his research on creativity and the Torrance Tests of Creative Thinking, defines creativity as the process of sensing problems or gaps in information, forming ideas or hypotheses, testing and modifying these hypotheses, and communicating the results" (p.7). This is a comprehensive definition that acknowledges the process and the result of creativity. This definition seems synonymous with processes in other subjects, but creativity also involves taking

risks and “implicit in creativity is the conviction that one can *choose* to effect change” (Craft, 1997, p.85).

Research and Reports

"What draws people to the arts is not the **hope** that the **experience** will make them smarter or more self-disciplined. Instead, it is the expectation that encountering a work of art can be a rewarding experience, one that offers them **pleasure and emotional stimulation and meaning**" (McCarthy, 2005, p. 37).

Critical Links-

Authors: Martha C. Mentzer and Boni B. Boswell

To find out if a program that integrates poetry-making with creative movement can enhance creativity (originality, fluency, and flexibility) in children with behavioral disorders, researchers worked with two boys with behavioral disorders living at a residential treatment home. The lessons included reading, writing, and creating movement with poetry as an experiment in creativity enhancement.

"The study suggests that, when combined, poetry and movement may contribute to **engagement, development of creativity, and social and/or motor learning** in children with behavioral disorders" (Arts Education Partnership, 2002, p. 7)

Luftig, R.L. (2000). "Details the finding from the SPECTRA+ research that, based on data from pre- and post-administrations of the Torrance Test of Creative Thinking, a group of students receiving a systematic instructional program in the arts made greater gains

than either of two control groups on several dimensions, including total creativity, fluency, and originality. The author concludes that ‘there was a strong indication that ***creative thinking***...was facilitated by ***involvement in the arts***’ (National Assembly of State Arts Agencies, 2007, p. 8).

Draft Statements

AM Roundtable: A principal of democracy promotes freedom of expression, a basic human need. Equal access to education in the arts teaches all students how to reach their creative potential and to communicate the essence of their human experience.

PM Roundtable: We believe there is an innate creative genius resident in every individual. We believe the practice of creativity and expression is an intrinsic and essential human right that cultivates passion, growth and innovation. Therefore, expression and creativity is critical to a society’s continuous evolution.

Critical Analysis

Expression and creativity are thought of as inherent in the arts and are linked to the arts in terms of learning in the classroom. Creativity is well researched and there are quantitative tests that measure creativity, such as the famous Torrance Test of Creative Thinking. Other tests have also been developed that measure a person’s right brain and left-brain activity, which is linked to creativity and levels of artistic thinking.

The problem with using the creativity and expression argument in arts education advocacy is that creativity is not the highest priority in schools. Many argue that the schools are “killing creativity” (Robinson, 2009, createdebate.com, 2008). The

argument for this theme is likely stronger in certain schools over others. Special schools, such as Waldorf schools highly value creativity, and certain classrooms and public schools may also intentionally incorporate lessons with creativity as a focus. The opposite is true that many schools focus on other abilities more than creative abilities.

Some may argue that schools do not place priorities on freedom of expression because they require uniforms and rely heavily on standardized tests. Also, the school system is based on right and wrong answers (through assessments) and how well students perform to the norm in the school. The emphasis on creativity and freedom of expression in public schools needs to be further analyzed before deciding how strong an advocacy statement this theme might be.

Theme Two: Addresses multiple learning styles which may be missing in other academic areas

Definitions

Howard Gardner, an education theorist, advanced the idea of multiple intelligences. Intelligence is a well-studied area and philosophers often disagree on a definition of intelligence, and the number of intelligences that exist. In general, and when using the idea of intelligence in education, educators must keep in mind that “an intelligence draws on biological and physiological potentials and capacities. It should not be confused with domains or disciplines, which are socially constructed human endeavors” (Gardner, 1999, p. 82).

Gardner’s (1983) theory is still used and respected and he identifies seven core intelligences: linguistic, logical-mathematical, spatial, bodily-kinesthetic, musical,

interpersonal and intrapersonal, with an eighth intelligence, naturalist, being added later. While Gardner (1999) makes it clear that multiple intelligences are not the same as multiple learning styles, many of the conversations about learning styles are derived from multiple intelligences.

Learning styles are different approaches or ways of learning, and relate closely to multiple intelligences in that students may gravitate toward a certain learning style if they have certain dominant intelligences. As with multiple intelligences, different theorists identify or modify different or additional learning styles. The main learning styles are auditory, visual and kinesthetic/tactile.

Research and Reports

Critical Links-

Author: Shelby A. Wolf

The study aimed to reach out to students in a remedial reading program who were not seeing growth due to the instructional approach. The research question was “Are children’s reading comprehension, expressive fluency, and attitudes toward reading affected by a year of periodic dramatic coaching based on texts?”

The researcher found that originally, teachers engaged in activities that increased teacher dependency when it came to reading. “Through classroom theater, however, new reading resources became available to these children, especially peer discussions in which they could argue and negotiate meanings of texts . . . Through increased opportunities for practice, the children not only got inside the text but ***improved*** their ***accuracy and momentum***” (Arts Education Partnership, 2007, p. 56).

Draft Statements

AM Roundtable: Multiple learning styles deepen our capacity for emotional, intellectual, physical and spiritual expression, encouraging life-long learning, and a strong sense of self and others.

PM Roundtable: Children learn different depending on their unique abilities and cultural experiences, therefore early and consistent exposure to the arts is a right that would give equal opportunity to all students to reach their full potential as citizens of the world.

Critical Analysis

Immediately, the potential problem with this theme is the statement that other subject areas may not address all of the learning styles. While this may be true, it is not documented that other subject areas cannot address multiple learning styles. The draft statements start to clarify what the theme statement, which may be more related to multiple intelligences than learning styles, means. Many of the intelligences relate to the arts.

When educators approach their instruction with multiple learning styles in mind, it is wise to use arts for the exact reasons stated in the section above. Students can learn other subjects by being taught in a different way. Overall, this statement is weak because this is a larger problem in education that can be solved in all classrooms and all subjects with good teachers who understand the concept of multiple learning styles.

Theme Three: Develops critical thinking and problem-solving skills

Definitions

John Dewey (1933) wrote an accessible definition of critical thinking, which states that critical thinking is "active, persistent, and careful consideration of any belief or supposed form of knowledge in the light of the grounds that support it and the further conclusions to which it tends" (p. 118). In many other definitions, the idea is expanded upon, adding skills and processes to the definition. In general, critical thinking involves six core skills: interpretation, analysis, evaluation, inference, explanation and self-regulation (Facione, 2006).

The definition of problem solving seems simple; when speaking about problem-solving skills, one usually refers to the process of solving a problem. Students approach problem-solving differently, but the Mental Illness Research, Education and Clinical Centers (2009) have devised a step process to problem solving. The steps are problem orientation, problem definition, generation of alternative solutions, decision-making, and solution implementation and verification.

Research and Reports

"Involvement in the arts fosters the growth of key ***cognitive skills***. According to Elliot Eisner, Lee Jacks Professor of Education and Professor of Art at Stanford University, these skills include the ability to examine qualitative relationships and manage problems with multiple solutions. According to the 1993 National Household Educational Survey, participation in culture-related activities was associated with

higher levels of cognitive development in at-risk preschoolers” (National Assembly of State Arts Agencies, 2007,p. 63).

Draft Statements

AM Roundtable: Creative experiences provide essential tools, empowering individuals and transforming their skills to develop solutions without limits. The arts engage our passions and are a creative catalyst for individuals to visualize solutions, synthesize information and analyze and evaluation options.

PM Roundtable: Developing aesthetic thinking and problem-solving skills is a right of all students. It encourages innovative and independent thinking and provides a framework for identifying and solving issues with multiple approaches. This work promotes respect, tolerance, and flexibility in collaborative processes, invites creativity and inspires a desire for asking questions and big ideas.

Critical Analysis

Critical thinking and problem-solving skills are important skills in all aspects of a person’s life. This theme, if developed further, might be a strong theme in the final draft of the *Oregon Declaration of Creative Rights*. The majority of literature about critical thinking and problem-solving skills revolves around business and management. More research is needed to strengthen this area, especially around arts in education.

Critical thinking and problem-solving skills transfer to other subjects in school and are valued in the workplace. Students may learn different approached to problem solving and different methods for critical thinking in other subjects, which may be very linear

and logical. When put into practice in the arts, the process may be more organic and non-linear, which may produce different solutions. That way of thinking may resonate with some students, and will strengthen their connection with their arts experiences along with their abilities in other areas of life.

Theme Four: Develops conceptual and analytical skills that are essential in the 21st century workforce

Definitions

A good definition of conceptual thinking is “the ability to understand a situation or problem by identifying and addressing key underlying issues and constraints. Conceptual thinking includes organizing the parts of an issue or situation in a systematic way AND being able to conceive thoughts and ideas - to generalise abstract ideas from specific instances” (Whittingham, 2009).

The process of analytical thinking involves: conceptualization; data gathering; analysis and organization; estimation and cost/benefit analysis; hypothesis development and design of experimentation; pattern recognition; and modeling; problem solving; and statistical analysis (National Workforce Center for Emerging Technologies, 1999). Conceptual and analytical skills are very often connected to desired workforce skills.

Research and Reports

Ann M. Galligan “suggests that arts education provides students with the traits needed to compete in an **economy** driven by **technological advances** and **globalization**. [She]

examines growth of creative industries in the United States, concluding that the U.S. needs a comprehensive strategy that links education and workforce development at the federal, state, and local levels” (National Assembly of State Arts Agencies, 2007,p. 7).

Ohio Senate. (2005). Finance and Financial Institutions Committee. Testimony of Neil Fiske, Chief Executive Officer of Bath and Body Works, Limited, Inc. Discusses corporate need for creative individuals, noting that “economic development and success is about ***competing for talent***. People no longer follow jobs—instead they move to the most livable places, and jobs and companies follow them” (National Assembly of State Arts Agencies, 2007, p. 9).

Robinson (2005) “Examines the value placed on creativity in the modern economy using statistics from the business sector. Contrasts this demand for ***innovative employees*** with the standardization movement in schools, noting that the low priority placed on arts education may hinder America’s ability to ***remain competitive*** in the global markets of the 21st century” (National Assembly of State Arts Agencies, 2007, p. 9).

Draft Statements

AM Roundtable: All students in the state of Oregon have the right to a comprehensive arts education in order to become innovative, creative independent collaborators in the 21st century economy.

PM Roundtable: All K-12 students have a right to rigorous, high-quality arts education in order to develop the analytical and conceptual skills essential in the 21st century workplace which is increasingly global, innovative and complex.

Critical Analysis

This theme might be combined with theme three, “develops critical thinking and problem-solving skills” as a solution to the needs of the 21st Century workforce. It seems that the *Oregon Declaration of Creative Rights* is not focused so much on workforce skills as it is on the inherent creative rights of every citizen in the state of Oregon. This theme stands out as more of an external outcome, along with theme nine, “improves academic achievement.” The rest of the themes describe internal benefits for the participants.

It may be a strong argument to advocate that the arts develop conceptual and analytical skills and take the extra step to attach that argument to another concern in education, which is preparing students to be successful in the 21st Century workforce. If the Oregon Arts Education Congress members choose to take this advocacy approach, it must be expanded upon with more support through researching what 21st Century workforce skills entail. While this argument is valid, it could take this advocacy initiative down a completely different path than would the rest of the themes.

Theme Five: Nurtures intellectual and imaginative growth

Definitions

Intellectual and imaginative growth draws on the concepts from the first themes about multiple intelligences and creativity. When nurturing intellectual and imaginative growth in children, it is important to add that “understanding is better fostered by meeting their natural interest in the world as a whole, and using their spontaneous impulses to handle and explore” (p. 47). When thinking about nurturing intellectual and imaginative growth, students will respond better if they are fully engaged in the process and the material.

Research and Reports

“The *Gardner Museum* recently released the results of a three-year study of the effects of third, fourth and fifth graders observing and discussing works of art in the museum. The research concluded that the students, contrasted with those in a control group, showed statistically significant improvement in the five skills measured: ***associating, comparing, flexible thinking, observing and interpreting***” (National Assembly of State Arts Agencies, 2007, p. 24).

“When individuals focus their attention on a work of art, they are ‘invited’ to make sense of what is before them. Because meanings are embedded in the ***experience*** rather than explicitly stated, the individual can gain an entirely ***new perspective*** on the world and how he or she perceives it” (McCarthy, 2005, p. xvi).

Draft Statements

AM Roundtable: Nurturing intellectual and imaginative growth is a creative right because it will benefit the common good. It values diversity and the success and preservation of a democratic society that depends on an engaged citizenry. To build this we need: critical thinking skills; problem solving abilities that result in excellence, confidence and intelligent communication; the ability to take risks; collaboration and the courage to create.

PM Roundtable: Meaningful arts learning involves experimentation, creativity, exploration, intuitive intelligence, communication and safe risk-taking, which are all transferable skills. This empowers students to use imagination and intellect uniquely.

Critical Analysis

Intellectual and imaginative growth is extremely important to nurture, especially in very young students. Unfortunately, this vocabulary is seldom used in the education realm. Intellectual growth may be a standard in any classroom in education, but when imaginative growth is mentioned, many educators may not know exactly how to nurture that. The arts inherently nurture both intellect and imagination, and it is important to continue that growth through all stages of school.

Perhaps the imaginative growth aspect of this theme might have the same issues as the concept of creativity in creating buy-in from the administrators. The statement from the PM Roundtable mentions safe risk-taking and intuitive intelligence, which might be explored as supportive vocabulary to this theme.

Theme Six: Heightens self-concept and self-esteem

Definitions

Self-concept and self-esteem are related and refer to the different ways of thinking about one's self. "Self-concept is the cognitive or thinking aspect of self [related to one's self-image] . . . Self-esteem is the affective or emotional aspect of self and generally refers to how we feel about or how we value ourselves [one's self-worth]" (Huitt, 2004). This theme relates to education because students partly derive their self-concept from experiences at school. Franken (1994) states:

There is a growing body of research which indicates that it is possible to change the self-concept. Self-change is not something that people can will but rather it depends on the process of self-reflection. Through self-reflection, people often come to view themselves in a new, more powerful way, and it is through this new, more powerful way of viewing the self that people can develop possible selves (p. 443).

Educators can work to develop self-concept in students in different ways. Self-concept is developed in different realms: physical, academic, social, and transpersonal (Huitt, 2004). The way this is handled will contribute to a student's overall self-esteem.

Research and Reports

Critical Links-

Author: Jeanette Horn

Researchers studied the collaboration efforts of 29 students in an urban theater magnet high school who wrote and performed their own play. The research question was “how do ethnically diverse students in an urban theater magnet high school work collaboratively to conceive of and write original theater pieces regarding topics of interest to them?” Jeanette Horn concluded that “students provide evidence of important *growth* in *self-perception* and *behavior* over the year. Students increasingly saw themselves as *leaders* and as important members of the class” (Arts Education Partnership, 2002, p. 28).

Coming Up Taller-

Author: Steve Seidel

A research team at Harvard Project Zero examined the successes of Shakespeare & Companies education programs through observations, interviews, and reviews of written materials. One of the central questions of the study was “what is it participants are actually learning when they partner with Shakespeare & Companies?”

The researchers found that students *learn more* than just Shakespeare. They discover that “learning about other people’s *ideas, feelings, and experiences* (including characters in plays) provides perspectives that support coming to *deeper self-knowledge and awareness*” (Arts Education Partnership, 1999, p. 87).

“Evidence from a wide range of school- and community- based arts programs suggests that arts experiences can be instrumental in resolving conflicts, deterring problems with attendance and disruptive behavior, and building *self-respect, self-efficacy,*

resilience, empathy, collaborative skills, and other characteristics and capacities that are linked to *high student achievement*” (National Assembly of State Arts Agencies, 2007, p. 64).

Draft Statements

AM Roundtable: Arts education provides a vital forum for discovery of one’s authentic voice within a community of unique individuals and also prepares these individuals for effective citizenship.

PM Roundtable: The arts reveal, affirm and validate the unique voices of all learners. The arts engender the development of individual character and integrity, key elements of becoming contributing citizens.

Critical Analysis

Student self-esteem and self-concept are fragile and moldable (Hopkins, 2004) and teachers must be careful about how they influence self-concept through classroom culture, assessment and feedback, and other teaching aspects. The arts provide unique opportunities for students to really delve into their vision of themselves through interactive activities. Also, when the arts are provided in a safe environment, students are allowed to take risks and to succeed without knowing a specific right answer. This in turn boosts self-esteem.

Teachers in science and humanities oriented classrooms allow for risk too, but with the inherent creativity aspect of the arts, students will have a unique experience that will contribute to their positive self-concept and self-esteem.

Theme Seven: Develops self-discipline and responsibility

Definitions

In the school setting, self-discipline and responsibility refer to the students taking control of their own actions. Another way to think about it is to place self-discipline in a responsibility category, which includes other behaviors.

Figure 6-1: Responsibility Model

<i>Obedience Model</i>	<i>Responsibility Model</i>
<ul style="list-style-type: none"> • External control • Fear of getting caught • Authority figures 	<ul style="list-style-type: none"> • Internal control • Desire to do the right thing • Self-discipline

(Burke, 2008, p. 64)

When thinking about self-discipline in this way, behaviors are split into obedience and responsibility models. The responsibility model is more desirable to achieve with students in the classroom because it sets students up to want to take control of their own learning and to adapt and learn new skills.

Research and Reports

“Students learning in and through the arts become their own toughest critics. The students are motivated to learn not just for test results or other performance outcomes, but for the ***learning experience itself***. According the to the Arts Connection study, these learners develop the capacity to experience “***flow, self-regulation, identity, and resilience*** — qualities regularly associated with ***personal success***” (Arts Education Partnership, 1999, pg. 13).

Draft Statements

AM Roundtable: The self-discipline and responsibility developed by and inherent to the study and practice of the arts are fundamental to personal expression and global citizenship through discovery, creativity and innovation.

PM Roundtable: Self-discipline and responsibility for self and others are natural outcomes of the artistic process, resulting in student success in other academic areas and in the community at large.

Critical Analysis

Although the arts develop self-discipline and responsibility in students, so do sports. Many argue that participation in sports and afterschool activities develops the same behaviors, which weakens this argument for the arts as the main solution. This doesn't mean that this outcome of arts learning should be dismissed. These qualities are inherent in arts participation, but do not function as a standalone argument for arts education.

When adding this theme to the *Oregon Declaration of Creative Rights*, the framers might consider ways to position this theme so it is stronger, even without the other themes. Self-discipline and responsibility are important in all students in all classroom settings, but this argument doesn't quite work well for the arts. It is probably not one of the first things administrators think of when they evaluate arts programs.

Theme Eight: Teaches the value of sustained effort to achieve excellence

Research and Reports

“An interest in a performing art leads to a high state of motivation that produces the sustained attention necessary to **improve performance** and the training of attention that leads to **improvement** in other **domains of cognition**” (National Assembly of State Arts Agencies, 2007, p. 63).

Critical Links-

Authors: Susan M. Baum and Steven V. Owen

Researchers studied the differences between student self-regulatory behaviors (**paying attention, persevering, problem-solving, self-initiating, asking questions, taking risks, cooperating, using feedback, and being prepared**) when taught academic content with the arts integrated and traditional academic content without arts integration. They observe fourth, fifth and sixth graders from New York City classrooms who participated in a program called ArtsConnection. The researchers found that as a result of participating in an arts integrated classroom, self-regulatory skills increased in students. "Significantly more self-regulatory behaviors were seen in the lessons in which the arts were integrated into the curriculum than in lessons with straight academic instruction" (Arts Education Partnership, 2002, p. 64).

Draft Statements

AM Roundtable: Equitable access to sustained effort and arts learning opportunities is the right of all students. Sustained exposure to arts learning reinforces resiliency, perseverance and a continual self-assessment leading to lifelong learning, empowering citizens on a personal and community level. Sustained immersion in arts learning teaches life skills that are transferable and transformation – that value process and a diversity of perspectives, and inspire participation and community engagement. The value of sustained effort bolsters deeper listening, respect and understanding leading to empowerment of the individual where they are only judged by the quality of their work.

PM Roundtable: Genuine study of an art requires continual concentration, practice, perseverance, and self-assessment, which, in turn, teaches the process of, sustained effort which leads to personal success.

Critical Analysis

Theme eight might add to the strength of theme seven, “develops self-discipline and responsibility” because it starts to clarify what aspect of self-discipline and responsibility the arts serve. The draft statements articulate the value of sustained effort in a discipline and the outcomes, which are transferrable life skills.

The wording of theme eight might need to be changed or clarified. A problem may arise with the words “achieve excellence.” That phrase is used a lot in education, and it’s not clearly defined. Today, it seems that mostly standardized test scores define excellence. That is probably not what is meant by this theme. A standard of excellence

must be clearly defined and agreed upon at least by all schools in a school district, and it should include things other than test scores. Once this is defined, the statement of this theme will not seem as vague.

Theme Nine: Improves academic achievement

Definitions

Academic achievement is a measurement of how much a student has learned, usually in certain subject areas. It is an outcome that is measured in different ways including “course grades, standardized test scores, proficiency test scores, or outcomes associated with academic achievement, such as attendance or placement in remedial education. Academic achievement also could be defined by subject area, such as reading, mathematics, science, social studies, or foreign languages, all of which may use technology applications” (Agodini, Dynarski, Honey, & Levin, 2003, p. 6-7).

Research and Reports

“The National Household Education Survey indicates that involvement in culture-related activities by at-risk preschoolers was linked to increases in their ***cognitive development***” (National Assembly of State Arts Agencies, 2007, p. 63).

Arts Education Partnership (2004) research suggests, “learning to make music ***strengthens spatial-reasoning abilities***. Research shows that a strong causal link exists between learning how to play music and the development of spatial-temporal

reasoning skills, which can play an important role in mathematics and science education” (National Assembly of State Arts Agencies, 2007, p. 63).

Catterall, Chapleau, and Iwanaga (1999) found that “sustained involvement in theatre arts encourages improvement in the reading proficiency of high school students with low socio-economic status. According to the National Educational Longitudinal Survey (NELS:88), nearly 20 percent more theatre students were **reading at high proficiency** by the twelfth grade than were their nontheatre peers” (National Assembly of State Arts Agencies, 2007, p. 53). The National Educational Longitudinal Survey is a ten-year panel study of around 25,000 students between the eighth and twelfth grades.

A study by Bransford, Brown, and Cocking (2000) “explains that knowledge taught in multiple contexts is likely to support the **transfer of learning** from one domain to another. Learning to look for, recognize, and extract **underlying themes** and ideas can help students to understand when and under what conditions to apply their knowledge, an aspect of expertise” (National Assembly of State Arts Agencies, 2007, p. 64).

Catterall (1998) “details the findings of a longitudinal study begun in 1988 by the U.S. Department of Education that examines the arts involvement and academic achievement of 25,000 secondary school students. Overall, high-arts students at the eighth and tenth grade levels showed higher performance in English and reading than their low-arts peers. Similarly, students coming from low SES (socio-economic status) families that maintained higher levels of arts involvement were almost twice as likely to

score in the top two quartiles in reading as students from low SES families with little arts involvement” (National Assembly of State Arts Agencies, 2007, p. 55).

Critical Links-

Author: Dale Rose

In 1999, Dale Rose studied improved reading abilities in children in the first grade as a result of a Basic Reading through Dance program. He observed classrooms where teachers taught students how to physically represent sounds by making shapes with their bodies to represent letters and letter combinations. Students in the dance program "***improved*** more in their ***ability to relate*** written consonants and vowels to their sounds, and to segment phonemes from spoken words, including nonsense words, compared to the control children" (Arts Education Partnership, 2002, p. 10).

Author: Sherry DuPont

In order to examine the effects of creative drama integrated with children's literature on the reading skills of fifth-grade remedial reading students, Sherry Dupont studied three groups of students taught three different ways. The first group received a structured remedial reading program for six weeks using six selected children's stories and used creative drama to support story comprehension. Group Two read the same stories followed by vocabulary exercises and teacher-led discussion. Group Three was the control group. "This study finds that fifth-grade remedial reading students engaging in a six-week course of literature-based "creative drama" show ***significantly greater***

gains in story comprehension than students in a discussion-based program and a control student group" (Arts Education Partnership, 2002, p. 22).

Champions of Change-

Authors: James S. Catterall, Richard Chapleau, & John Iwanaga

These researchers analyzed data from the National Educational Longitudinal Survey, which followed more than 25,000 students in grade 8-12 for 10 years. With many questions and goals in mind, one of the research questions was "Do math skills grow over time with involvement in instrumental music?" The researchers analyzed test scores and involvement in music.

A finding of the study concluded that "twice as many low SES 8th graders in Band and/or Orchestra ***score at high levels in mathematics*** as did low SES 8th graders with no reported involvement in instrumental music—21.2 percent versus only 10.7 percent" (Arts Education Partnership, 1999, p. 12). The score difference continued to grow as students completed high school.

Draft Statements

AM Roundtable: We believe that every student has the right to have his or her potential nurtured to the greatest degree possible; that the arts develop expressive, creative, and critical thinking skills that lead to the highest achievement in all disciplines; that finally, an education in the arts is intrinsic to student success.

PM Roundtable: Students have the right to identify and exercise their individual academic capacity through comprehensive arts instruction. The arts engage the whole

mind to perform at the highest levels of critical thinking and problem solving across the curriculum.

Critical Analysis

Many studies exist regarding the arts and academic achievement and many scholars contest the claim that the arts are directly related to academic achievement. Although some of the studies on this subject are structurally and logically weak, this argument works for those who want to believe this idea. This argument has been made before, and seems to be strong overall. However, the question arises as to whether or not the arts should be thought of as a vehicle to learning in other subjects or if they should be regarded as their own subject of learning.

This concept is controversial, and arts teachers sometimes complain that there is pressure to integrate other subjects into their arts classes, which leaves little time for the art form itself (S. Lillie, personal communication, April 1, 2008). If this theme is used as part of the final *Oregon Declaration of Creative Rights*, it has potential to overshadow the rest of the themes. This theme may resonate with administrators and decision-makers, but could end up being the main focus of arts learning. That is probably not what the framers of this *Declaration* intended.

There is more research related to this theme than to other themes in this document, which is why this argument is used frequently in arts education advocacy. More research is being done on this subject and it could gain a lot more attention. The final decision-makers on how the *Declaration of Creative Rights* might examine how this theme positions the arts in education and determine if that outcome is desirable.

Theme Ten: Develops ability to work cooperatively with others

Definitions

The two definitions of cooperating in the Merriam-Webster Online Dictionary (2009) are “to act or work with another or others: act together or in compliance; [and] to associate with another or others for mutual benefit.” Students recognize the need to develop this ability, and it should be fostered in the education system.

Research and Reports

Coming Up Taller-

Author: Steve Seidel

A research team at Harvard Project Zero examined the successes of Shakespeare & Companies education programs through observations, interviews, and reviews of written materials. One of the central questions of the study was “what is it participants are actually learning when they partner with Shakespeare & Companies?”

The researchers found that students learn more than just Shakespeare. They learn that “In a **challenging collective project**, each individual may well be pushed beyond his or her sense of personal limits. In this collective effort, each person deserves **support and attention** from the group, and the ultimate success of the group’s effort is dependent on providing that support and attention” (Arts Education Partnership, 1999, p. 86).

Draft Statements

AM Roundtable: Develops ability to work cooperatively with others in an environment that encourages creative problem solving; honors multiple perspectives; acknowledges interdependence; and establishes a pattern of life long contribution to benefit society.

PM Roundtable: Developing the ability to work cooperatively is a creative right that encourages individuals to become contributing members of the community who respect and appreciate the differences and commonalities and enables the combination of individual skills into a purposeful whole.

Critical Analysis

Cooperation is extremely important and is fostered in early years of schooling; however, cooperation is often missing in most of the later years of schooling.

Cooperation activities are not consistent through school, and it is a very important skill when students graduate and work in any sector.

Many classrooms use group work activities, but they are not employed correctly and older students often get frustrated with group work and, in turn, cooperative learning. In reality, “cooperative learning, properly conceived and implemented, produces wonderful improvements in student content learning and a whole host of desirable by-products (self-esteem, social skills, communication skills, etc.)” (Watson, 1996, p. 1). Many types of arts learning, such as dance and music, teach cooperation through means other than group work. These skills continue to be effective when students find jobs and find they working with teams to accomplish tasks.

This theme has potential to be effective, but arts education advocates may need to better articulate the value of cooperation in all aspects of life before simply stating that the arts develop the ability to work cooperatively with others.

Conclusion

The ten themes in the *Oregon Declaration of Creative Rights* represent statements arts education advocates have used and substantiated through research. Different literature explains and strengthens each theme, but the statement of the theme itself is vague and may need refining. Although the themes chosen for the *Oregon Declaration of Creative Rights* were intentionally broad, there is room for misinterpretation. The framers and participants in the writing and adoption process might consider the effectiveness of each theme before widely endorsing the whole document. The construction of the overall document seems arbitrary and uses arguments that have been used many times before. Perhaps combining many arguments into one advocacy document is the best solution, or maybe the document should focus on one or two themes. Since it is not yet clear how this document will be used, it is difficult to determine how it must be constructed.

Chapter 7: Findings, Recommendations, and Future Research

Summary

Arts leaders and educators understand the importance of arts in education and have joined together in the state of Oregon to launch an advocacy initiative supported by an annual Oregon Arts Education Congress and an *Oregon Declaration of Creative Rights* document. Never before have arts advocates in the state of Oregon launched such a wide-reaching initiative in support of arts in education. As the *Oregon Declaration of Creative Rights* progresses toward adoption, it is important to evaluate the process and to make sure that this initiative makes the largest impact possible on the greater education community.

The purpose of this study was to analyze the legitimacy and pertinence of the ten themes set forth in the *Oregon Declaration of Creative Rights* and to propose methods for its effective use as an advocacy tool in the state of Oregon.

The main research questions that framed the structure and content of this paper in conjunction with coursework completed in requirement of the capstone were: “How can the *Oregon Declaration of Creative Rights* be most effectively implemented as an advocacy tool for arts in education?” Some sub-questions I answered to further my understanding of the research included: “What is the state of arts education and advocacy in the United States and how did we get here?”, “What is the research that supports the ten themes presented in the *Oregon Declaration of Creative Rights*?”, “How are the terms in the themes defined and developed in children?”, “What are the Oregon Education Standards and educational programs related to the arts?”; “What are the Oregon Education Standards and educational programs not specifically related to the

arts?”, and “What is structure of and process for advancing the Oregon Arts Education Congress?”

In order to answer these questions, the process and content of the *Oregon Declaration of Creative Rights* was analyzed within the broader context of arts education, advocacy and policy nationally and in the state of Oregon. Based on the critical analysis of the broad concept clusters explained in the conceptual framework for this study, four major findings are articulated and six recommendations are proposed.

Findings

The Oregon Arts Education Congress in November 2008 marked a significant meeting of educators, advocates and administrators who had before been meeting separately and discussing the same subjects, but not communicating among groups. The Congress was successful in many ways, with the overall success lying in the act of convening the meeting with many great minds and starting to unite voices around a single vision.

Many of the findings and recommendations from this study focus on the process the Oregon Arts Commission and the consulting firm the Canoe Group have used to set up this initiative.

1) The Declaration of Creative Rights outcomes are unclear.

The intent for use of this document was especially unclear to delegates at the 2008 Oregon Arts Education Congress. Since that time, the Leadership Team has started

to brainstorm the best ways to use the *Declaration of Creative Rights* in order to achieve the mission of the Congress, which is “sustainable improvement to Oregon’s K-12 system so that the arts play a key role in the education of every child.” The vague notion of ‘adoption’ was used in the Leadership Team meeting, with a timeline consisting of ‘adoptions’ in place before the 2009 Oregon Arts Education Congress. Right now, the plan for the *Oregon Declaration of Creative Rights* involves a toolkit and an ‘adoption’ process involving different communities around Oregon. The Planning Team will refine and implement the adoption process.

2) The ten themes in the Oregon Declaration of Creative Rights are based on existing research. The connection to research and existing initiatives and models is unclear regarding the process of the Congress and the initiative surrounding it.

The ten themes were chosen based on a broad analysis of arts education and its positive effects on students along with Oregon citizen comments. The Oregon Arts Commission and the Canoe Group chose themes that could be substantiated by research. The process of the Congress and events since the 2008 Congress were unclear to many of the delegates, but the process was in place before the Congress started. However, the connection of the process to other successful initiatives is unclear. The Canoe Group, which has each meeting and step in the process, may be trying to implement a unique communication style and process. The process is new to Oregon and may offer a new model compared to other state models.

3) The process and goals of the Congress do not seem to be collaborative in nature with the schools and administrators.

After examining the current state of education and arts education in the state of Oregon, the Oregon Arts Education Congress and the *Oregon Declaration of Creative Rights* do not include goals of collaboration within existing school programs or policies. The Oregon Arts Commission and the Canoe Group have started a document that introduces a new effort instead of considering the possible partnerships between the Congress and the schools and how the *Declaration* might aid in that collaboration effort.

4) Most original members have not had input in the process since the Congress. New members or supporters have not been solicited.

The most obvious observation of the process surrounding this initiative is the lack of communication between the Leadership Team, or those leading the initiative, and the delegates from the 2008 Congress. This is a general finding that affects many pieces of the initiative, such as the *Oregon Declaration of Creative Rights*, which may also affect the ‘adoption’ process success in the future.

Recommendations

1) Decide on the intended outcomes and how the Oregon Declaration of Creative Rights will be used.

The intended outcomes of the *Declaration* and the Oregon writer’s statement about why arts learning should be included as part of the democratic right to a free public education need to be supported with clearer goals and intended outcomes. The

intended outcomes could range from policy changes to service expansion within existing organizations, to the notion of ‘adoption’. The framers and delegates should aim for the outcome with the most positive impact. The *Declaration* and supporting documents should not only create dialogue around the need for more arts education in the schools, but it should go a step further and create real change in the schools.

The *Declaration* and initiative surrounding it has a chance to bring real change in the schools. The Planning Team and delegates must be more specific about real change that could happen with this initiative. The Illinois Arts Alliance may provide a starting model for Oregon with regard to more specific planning.

2) *Examine prior and existing arts education advocacy initiatives.*

When examining prior and existing arts education initiatives, it is important to know which arts education advocacy initiatives exist and to incorporate the strengths of those initiatives into the context of the new initiative. For example, if the *Declaration* turns into a toolkit, the delegates of the Congress must look at existing toolkits for models. Those models can be adjusted according to the *Declaration* themes and the resources available to this particular initiative.

When people share information and resources, it opens up room for new ideas. The process of examining prior and existing arts education advocacy initiatives and toolkits has been started in this study. The resources listed in this research can be built upon and documented so that it can become a shared resource for all arts education advocates.

3) Align education policy with arts education policy

One way to think about infusing the arts into education is to work within the existing education policies. When considering a new arts education advocacy initiative, advocates may consider how their goals meet the broader education policy goals and how arts education policy can align with broader education policies.

Many of the education policies, such as the Essential Skills in Oregon, could connect with arts education. If advocates can make the case that the arts are an ‘essential skill’, then the process of incorporating the arts into the Essential Skills of Oregon will be seamless. The *Declaration of Creative Rights* could be used to prove how valuable and essential the arts are in students’ lives.

A more long-term goal with the initiative studied in this capstone could involve creating better conditions for arts assessment in the schools. If the *Declaration* really does state what the arts can do for students, then assessment mechanisms can be built around those themes, bringing about more legitimacy and more meaningful learning in the arts.

4) Specific to the Congress: Bring delegates back into the conversation by setting up a feedback mechanism and use the feedback toward the initiative process, and Declaration structure and function

Before the Oregon Arts Commission, Canoe Group or Planning Team decides on the exact use of the Declaration, it is imperative that the delegates from the November 2008 Congress be brought back into the conversation. Although a small number of people have been working behind the scenes on the process, it is not too late to solicit

feedback on the decisions. This necessary step may extend the process, as the course of this initiative will change with more input.

All of the delegates from the first Congress must feel connected throughout the process, or they will not be invested in the initiative when the time comes to implement the plan. It will also be difficult to mobilize new groups for arts education advocacy if only a small number of people know how to do it in the context of this initiative.

The communication infrastructure is tricky to implement because this initiative is not hosted by one organization with a website or office. The arts education Leadership Team and Planning Team members may find it helpful to consider setting up a communication system based on the Chalkboard project.

5) Specific to the Oregon Declaration of Creative Rights: clarify and maximize themes

The leadership team's vague idea for *Declaration* implementation is to showcase pilot schools that already exhibit one of the themes. However, the *Declaration* is stronger when all themes are represented, not isolated. Isolated themes and arguments will be counterproductive, as there will be no need for an overall *Declaration of Creative Rights*. Delegates might consider reducing the number of themes and clarifying existing ones. If the themes are to be used separately in different case studies and school districts, it may help to create a more unified voice working toward the mission if there are fewer themes from which to choose.

This recommendation ties into the previous recommendation regarding open communication and multiple voices. If the members of the Congress and of the arts education community had more control over which themes are stronger than others

and how the document should be structured, there would be more buy-in, and the needs of the community would be addressed to an even further extent. Before this document is solidified and put out to the community for adoption, it would be wise to collect more comments about these themes. The stories collected in the survey only indicated successes, but there are probably community members with reservations about certain themes. There needs to be more communication and assurance that the *Declaration* is the right document to use as supportive evidence for a unified voice before it is officially signed into existence.

6) Overall: How do advocates in the state of Oregon want this document to position the arts in education?

A crucial action is for the Congress and community to work out how the *Oregon Declaration of Creative Rights* will be used and to decide if each theme positions the arts in an invaluable role equal to all other subjects. The members should also consider whether or not each theme perpetuates the external view of arts education that has challenged the arts education community for years. Many of the themes, as discussed in chapter six, promote the arts as central to learning and as teaching skills transferrable to all areas of life. Some of the themes, however, perpetuate the idea that the arts only teach students to succeed in other areas of school.

Right now is the time to decide whether the *Oregon Declaration of Creative Rights* will position the arts in the most positive and central role possible. If it doesn't convey the right ideas, the content of the document should be changed before whole communities are called upon to support such an initiative. If the mission is sustainable

improvement to Oregon's K-12 system so that the arts play a key role in the education of every child, it must be clear in the *Declaration* that the themes will serve to make change happen with a sustainable outcome.

Future research

Because this type of initiative is so new in the state of Oregon, there are plenty of opportunities to further study the process and outcomes of the *Oregon Declaration of Creative Rights* planning implementation. An avenue for future research may relate to following the development of this initiative and to studying the successes to apply them to other initiatives.

One similarity in many of the programs and initiatives explored revolved around parent support. Many of the toolkits include steps for parents to get involved in demanding arts education for their students. This area might be one to explore further as a main constituency cluster. Perhaps parent advocacy mobilization should be more emphasized in future initiatives.

Another avenue for future research relates to arts education assessment. Since the No Child Left Behind Act, assessment has become a priority in education and it will be important to study the various ways arts assessment can contribute to the goal of arts education centrality.

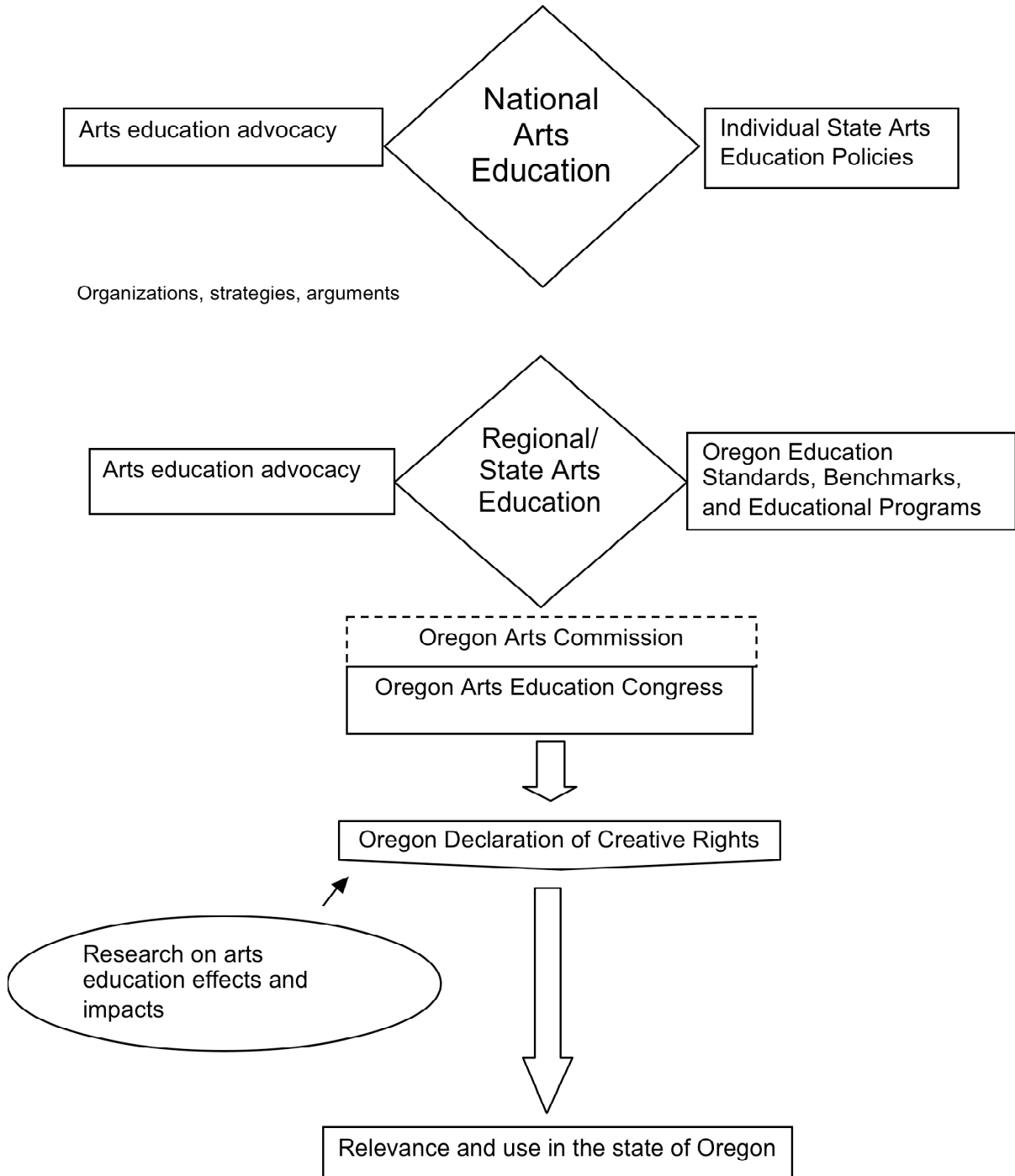
Significance

This initiative is significant to the state of Oregon as it marks the first major arts education advocacy initiative of this caliber with a broad mission to improve arts

education in the whole state of Oregon. While there are several obstacles in the way of the mission, the Oregon Arts Education Congress process is a positive step toward a united voice in arts education. The arts community has started to talk about the issues of arts in education on a larger scale and the *Declaration of Creative Rights* can serve as a unifying document and idea. With community and delegate support and a responsive audience, this advocacy initiative has a chance to enact positive change for arts in education.

Appendices

Appendix A- Conceptual Framework



Appendix B- List of Delegates

Ashland: Suzie DuVal, Eric Levin.

Beaverton: Vicki Henry.

Bend: Sandy Brooke, Larry Graves, Ingrid Lustig, Henry Sayre.

Corvallis: Dee Curwen, John Frohnmayr, Chris Neely.

Eugene: Lisa Abia-Smith, Douglas Beauchamp, Megan Blankenship, Rachael Carnes, Amanda Christensen, Valerie Egan, Germaine Gamiet, Gregory Gurley, Lori Hager, Andrea Heid, Sandy Fortier, Josephine Kuever, Mindy Linder, Leigh Mallonee, Deirdre Schuetz, Lauren Suveges, Ann Talbott, Rick Williams, Amanda Wold.

Gearhart: Royal Nebeker.

Hood River: Paul Blackburn, Leigh Gaines, Susan Henness, Shelley Toon Hight.

Keizer: Cynthia Addams.

LaGrande: Jane Howell.

Lincoln City: Kaline Klass.

McMinnville: Sharon Morgan.

Medford: Jean Boyer Cowling, Joelle Graves, Lawson Inada, Kate Jack, Clancy Rone.

Milwaukie: Will Hornyak.

Neskowin: Charlie Walker.

Oregon City: Cheryl Snow.

Portland: Jessica Baldenhofer, Kate Bodin, Michelle Boss Barba, Bill Bulick, Christine Caton, Niel DePonte, Anne Dosskey, Sarah Dougher, Erin Doughton, Randi Douglas, Tim DuRoche, Bart Eberwein, Mary Vinton Folberg, Michael Griggs, Kasandra Gruener, Alexis Hamilton, Georgia Harker, Monica Hayes, Gail Hayes Davis, Nancy Helmsworth, Kimberly Howard, Joyce Iliff, Linda K Johnson, Kirsten Kilchenstein, Kim Knowles, Sally Lawrence, Rebecca Martinez, Claudia Mason, Anita Olsen, Susan Parker, Ron Paul, Mary Rechner, Jane Reid, Martha Richards, Carin Rosenburg, Michael Sikes, Marna Stalcup, Kathe Swaback, Diane Syrcle, Colesie Tharp, Ellen Thomas, Kate Wagle, Mark Wubbold.

Redmond: Vickie Fleming.

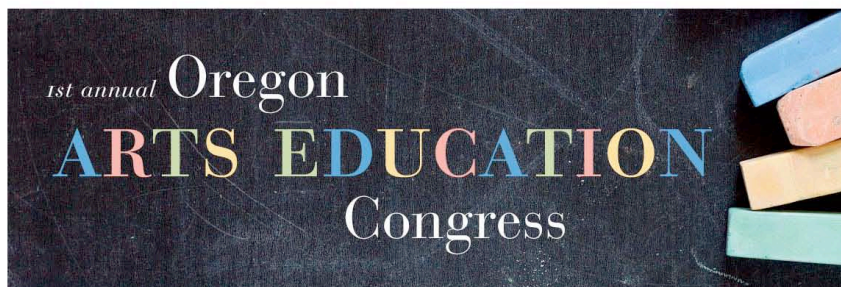
Salem: Michael Curry, Kathleen Dinges, Michael Fridley, Christine Hannigan, Ann Kresge, Krina Lemons, Karl Raschkas.

Sisters: Paul Bennett, Annie Painter, Brad Tisdell.

Warren: Pattie Rosenthal.

West Linn: Shannon McBride.

Appendix C- Student Preambles



The Preamble Project

During Fall 2008, classrooms of students were invited to draft a preamble to the Oregon Bill of Creative Rights. They were encouraged to be truthful and choose their words with care, as they had a maximum of 60 words to express their ideas. Here are some of their submissions.

We the students of the English class, in order to form a free writing space, establish topics that matter to us, insure that we don't get censored, to provide a shield to write what we want, to promote writing to everyone, secure everyone a change to be free to write what we please.

Sam, Oregon City High School

We the artists of the world, in order to form a more unique piece, establish our place in the art community, provide others with our work, promote the freedom of the brush or pen or hand, to secure arts place in the society, have established our own bill of rights.

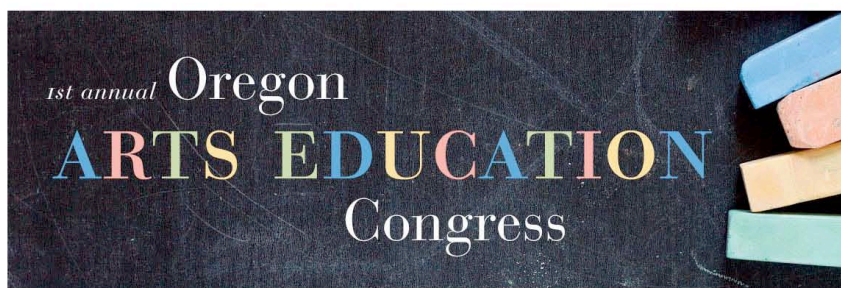
Suzan, Oregon City High School

We the singers of the United States have the right to sing wherever we please, promote any kind of music with our voices, and to express our individuality. We also have the right to sing in any key that fits our voices, to create a choir in any place that it can be created, and to choose to sing alone or in unison.

Pah, Oregon City High School

We the dancers of the world in order to create a more entertaining performance, we insure you are all enjoying it, give you that fun, allow you to get excited to make sure to ourselves that we are being the best that we can be for your pleasure, we do ordain and establish this constitution.

Leo, Oregon City High School



The Preamble Project

We the artists of poetry, have the right to express ourselves through words on paper and writing. We have the right to express our thoughts and feelings, whether it may reach out and speak for others who are afraid to speak for themselves. We have the right to escape through our writing in mere deep thought. We have the right to write down what's on our mind without people saying otherwise. We the artists have the right to be imaginative for poetry has no limit to words or creativity.

Ashley, Oregon City High School

We the students of the Oregon schools in order to expand our minds to another form of education, we must participate in the Arts. The Arts will ensure creativity and open our minds to the world that we live in. The Arts will expose young minds to innovative and inspirational hands on experience. The Arts lets our mind have freedom.

*Harley, Gabe, Walker, Tristen, Jason & Mark in Mrs. Fasana's 5th grade
Memorial Elementary, McMinnville*

We the students of Arlington Middle School

In order to form a more perfect educational system

Establish a better community

Insure a higher standard of living

Provide for the Creative Arts

Promote the creativity of children and secure the creativity in schools and the key to our future

Do ordain this Bill of Creative Rights for the state of Oregon.

Jared, Jessica, Eddy, Elivs, Efren, John, Saxon & Drake

Mr. Van Gorder's 6th-8th grade creative writing class, Arlington School District

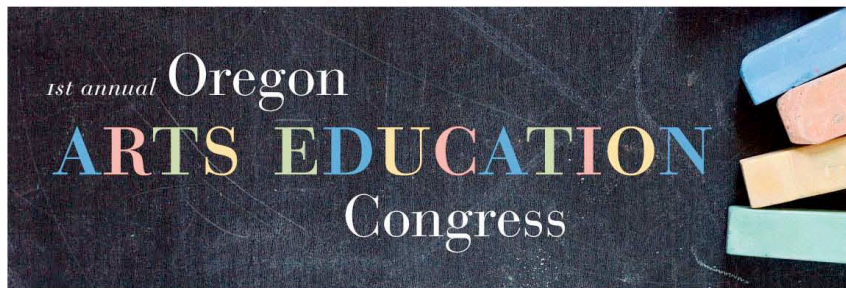
We, the students of artistry, desirous of an education integrated with opportunity to achieve depth of character and feeling through a fuller understanding of ourselves and our culture, and expression of our independent thought and individuality, do ordain this Bill of Creative Rights for the state of Oregon.

*Jim Howell's 12th Grade Class
LaGrande High School*



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Salem, OR 97301

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The Preamble Project

We the photographers of our world, in order to capture the lives of our history, and educate our minds, young and old, with pictures yet unseen, do photograph our world with freedom.

Alyssa, Oregon City High School

We the dancers of rhythm in order to create a more peaceful flow, establish power, make art, provide for the entertainment world, promote all talent, secure individuality to ourselves and others, do ordain and establish this bill of rights.

Chelsea, Oregon City High School

We the artists of the United States, have the right to promote creativity, individuality, and self-expression. We have the right to use any supply necessary whether it may be acrylic paint or macaroni and construction paper. We also have the right of freedom; to travel where ever we want to find our inspiration, and define the true meaning of art.

Tasha, Oregon City High School

We photographers have the right to take photographs of anything we want, things that may offend others, or the simple things in life such as a small flower or leaf.

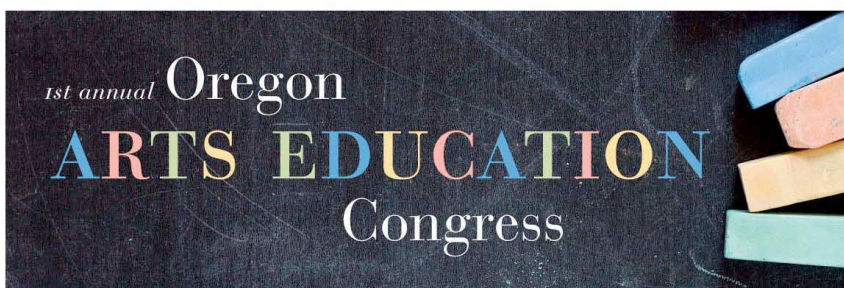
We photographers have the right to travel to any far or close place to take pictures of any person, place, or thing.

We photographers have the right to photograph the impossible.

Ariel, Oregon City High School

We, the musicians of the same "family," in order to form a union or sharing the same passion, establish self-expression, ensure equality among everyone, provide positive feedback and comments, and to provide the world with all genres, do accept all artists, which will allow us to leave behind a legacy of how we felt/feel, which will secure what we did, what we felt was right, and what made us who we are.

Jake, Oregon City High School



The Preamble Project

We, the students of Oregon Public Schools
 In order to form a creative community for now and for our future
 promote understanding
 develop empathy
 imagine possibilities
 explore connections
 increase our awareness
 inspire each other
 open doors to different points of view
 and secure the ability to express ourselves and understand the perspectives of others
 through the languages of the arts
 Do ordain this Bill of Creative Rights for the state of Oregon
Susan McKay's class, Ages 9-11
Opal School of the Portland Children's Museum

We the stewards of Melody, Sound and Symphony, in an effort to share the voices of
 Eternity, echo the clash of swords, breathe the wind of chords, sing in discord to nature,
 manipulate the hearts of life, and dance the ceremonies of death, compose this elegy to
 silence . . .
 As musicians and vessels of major lifts and minor falls, sevenths and diminishes,
 crescendos, fermatas, legatos, staccatos, fortes and mezzo pianos, we have the right to:
 Express our vocals in a panoply of noises, rackets, rainbows, thunderstorms, morning
 fogs, crisp rains, afternoon breezes, autumn leaves, and stratus clouds.
 Sing with our hearts, our minds, our lungs our bodies our souls, without the interruption
 of self-consciousness and anxiety.
 Barely breathe with the phobia of silence; our time belongs to song.
 Live.
Jefferey, Oregon City High School

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 Salem, OR 97301



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Appendix D- Self Evident Truths

These statements were prepared in collaboration with the Oregon Department of Education in order to contextualize Congress discussions. They represent a snapshot of the current environment for arts education.

President-elect Obama has articulated a priority to improve k-12 education, focused on developing 21st century skills.

Governor Kulongoski has articulated a priority to improve k-12 education, focused on workforce development.

The world economy is going through a major adjustment and is expected to remain unpredictable in the near future.

No Child Left Behind will come up for reauthorization when the new Congress convenes in Washington, D.C.

Arts education standards in Oregon will be up for revision in 2011, the first opportunity for re-examination in over a decade.

Oregon's new legislature has 13 new Representatives and five new Senators.

Arts education is not currently funded as a priority in Oregon's schools and little data has been collected to accurately paint the picture of the state-of-the-state.

Several promising regional initiatives are making strides toward improving and enhancing the arts in k-12 education.

The Oregon Alliance for Arts Education is in a time of reformation.

America's Teacher of the Year is a science teacher from Oregon who is speaking passionately across the world, advocating for arts education and the development of students' capacities for innovation as essential skills.

Across the country, new research reports suggest a growing number of business leaders and voters.

Appendix E- Declaration

IN OREGON, MAY, 2009

The Declaration

of the Myriad Oregon Friends of the Young



THEME ONE

Arts education allows for expression and creativity.

THEME TWO

Arts education addresses multiple learning styles which may be missing in other academic areas.

THEME THREE

Arts education develops critical-thinking and problem-solving skills.

THEME FOUR

Arts education develops conceptual and analytical skills that are essential in the 21st century workforce.

THEME FIVE

Arts education nurtures intellectual and imaginative growth.

THEME SIX

Arts education heightens self-concept and self-esteem.

THEME SEVEN

Arts education develops self-discipline and responsibility.

THEME EIGHT

Arts education teaches the value of sustained effort to achieve excellence.

THEME NINE

Arts education improves academic achievement.

THEME TEN

Arts education develops ability to work cooperatively with others.



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COMMISSION

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WHEN IN THE LIFE OF AN OREGON CHILD IT BECOMES necessary to advance beyond Reticence, beyond a lapse in Personal Vision, or a loss of Innate Genius resident in the growing Mind, and to assume among the Powers of the Earth that confident station to which the process of Discovery shall entitle each Young Citizen, a respect for the Benefit of all Oregonians requires that we declare Certain Principles of learning that impel this Life.

We hold early Creative Experience to be indelible, and that all children need be offered, equally and abundantly, certain Rights that secure access to the formative Encounters of Art—and that among these are making original Work, savoring creative Practice, and the Pursuit of one's own generous Vision and articulate Voice.

To secure these Creative Rights for the young, art programs are instituted in schools and communities, deriving their just Purpose from the needs of our People. Whenever our ways with the Young become destructive of these creative experiences, it is the Obligation of the People of Oregon to lay a New Foundation, as it may seem to them Expedient, in order to effect our people's Safety and Happiness.

At every Stage of our state's history we have recognized the power of creative citizens to encounter, to consider, and in Good Company one with another to resolve by Insight, Wisdom, and Work together any difficulty that may confront us. And just as a River, in order to thrive in passage through the Tangle of Civilization, must begin pure at its source of Oregon Origin—Applegate, Rogue, Umpqua, McKenzie, Santiam, Chetco, Siuslaw, Trask, Deschutes, Malheur, Grande Ronde, Wallowa—so must a Child begin with pure encounter in the Ways of the Maker, the Inventor, the Architect of personal Image, Craft, Hue, Print, Dance, Drama, Song, and Story.

Therefore, Friends to the Children of Oregon, and Friends to the inventive Capacity that will be required of our people in Difficult and Dangerous Times, we here appeal to all Families, Schools, and Communities to adopt certain Creative Rights for each young Scholar of the Possible. We hold it only just, that each child be afforded these early and frequent Experiences in Creation, that our state may thrive. We thus Publish and Declare that each child is, and by right ought to be, free to advance our common cause through access to Art. For the support of this Declaration, we mutually Pledge to each other, and to the Children of Oregon, our Lives, our Fortunes, and our Honor.

— KIM STAFFORD, 2009

If you believe in the ideas that are expressed in this Declaration, sign up to join the arts education network at: <http://oregonartseducationcongress.org>

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