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Learning to Live, Living to Learn:
Perspectives on Arts Education in Canada

Preliminary Report on
Consultations conducted by the
Canadian Commission for UNESCO

Ottawa
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The challenges and opportunities presented by the diverse and complex modern world demand innovative, imaginative and generous responses. Through fostering the process of learning to know, learning to do, learning to be and learning to live together, engagement with the arts and cultural expression strengthens the creative process, encourages social and inter-cultural harmony and develops individuals of confidence, imagination and transformative vision.

However, it has become evident to many - both in Canada and globally - that modern society is short-changing both itself and its young in the area of arts education. UNESCO, which sees education as a necessary building block in the construction of a global culture of peace, describes "an urgent need for reform" in the area of arts education, and has convened a world conference on the topic in Portugal, in March 2006.

As its contribution to the Canadian preparation for the World Conference, and for the UNESCO North America/Europe Regional Preparatory Conference held in Lithuania in September 2005, the Canadian Commission for UNESCO undertook consultations on the current state of arts education in Canada during late 2004 and early 2005. These consultations are not yet complete, but this report represents the distillation of what was heard so far. We are attempting to reach the broadest possible representation of Canadian society in our consultations, and have been gratified at the extent and enthusiasm of participation. Of course, not everyone we invited has been able to attend, and we would not pretend that this interim report reflects the full variety of viewpoints on arts education available in Canada.

However, it does provide a concise snapshot of the thinking that currently surrounds the issue, of the programming in arts education that is currently available, and of the potential for development and growth in this area. In particular, it highlights the significance and importance of arts education in Canada, providing both philosophical argument and a practical description of programs, organizations and teacher education, as well as identifying some of the major players and the challenges they face.

We hope it will be a useful tool in the deliberations of Canada's participants in the UNESCO world conference preparatory process, and that it will also provide the international community with an overview of arts education in Canada. Information of this nature can help stimulate discussions and exchanges that can provide all Member States with understanding and opportunities to overcome mutual challenges.
This interim report is not intended to be a statement of the Commission's position on these issues, nor does it represent an official Canadian position on arts education. All official reports on education in Canada come from the Council of Ministers of Education, Canada (CMEC) on behalf of ministers of education of the provinces and territories, since exclusive responsibility for education in Canada rests with the ten provinces and three territories. I wish, however, to acknowledge the collaboration of CMEC in the Canadian Commission for UNESCO's consultation process.

As these consultations have shown, numerous government departments and ministries, non-governmental organizations, cultural and artistic organizations, community groups and individuals across Canada are engaged in arts education programs, projects and activities. The distinct character of each Canadian region visited was reflected in the ideas and views that were shared.

It is clear that, despite the great challenges, much has already been achieved by persistent and visionary educator-pioneers. The arts and arts education are alive and well in Canada, and a vigorous and vocal community is determined to ensure that they thrive. For all their various differences of viewpoint and experience, all participants were united in their deep understanding of the issues, their values and their commitment to arts education in Canada - a vivid testimony to Canadian engagement and generosity of spirit. The Canadian Commission for UNESCO hopes their passion will be felt and their messages heard.

Dr. Max Wyman, O.C.
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EXECUTIVE SUMMARY

WHAT WE DID

A series of five consultations on arts education have so far been held across Canada in Halifax, Ottawa, Toronto, Regina, and Vancouver. These consultations involved approximately 150 participants, representing government and non-governmental organizations, and all provinces and territories. Participants were decision makers, policy analysts, community program managers, artists, university professors, teachers, researchers, parents, arts production organizations and members of the arts audience. The issues discussed were: arts education and creativity, accessibility, quality in arts education, challenges and strengthening the role of arts and learning. Further consultations, specifically involving Aboriginal Canadians and youth, are planned for the fall of 2005.

WHY WE DID IT

The results of these consultations are intended to contribute to Canada's participation in deliberations at two key upcoming events - the World Conference for Art Education in Portugal in 2006, and a preparatory Europe Regional Conference on Arts Education in Vilnius, Lithuania, in September, 2005, where delegates will examine political and program issues in arts education in preparation for the World Conference.

They also provide a larger picture of arts education in Canada to support the ongoing work of the Canadian project "Arts and Learning: a Call to Action", a consortium of interest that is led by the Canadian Commission for UNESCO, the Canada Council for the Arts, the Canadian Conference for the Arts, the Canadian Coalition for the Arts and the Canadian Public Arts Funders, and also includes the Council of Ministers of Education, Canada, the Department of Canadian Heritage and the Coalition for Arts Education in Canada.

WHAT WE LEARNED

This document summarizes the diverse commentary and deliberations that took place during the five meetings. It gives an overview of the status of arts education in Canada.

The first section of the reports deals with the importance of arts education. Participants gave arguments for arts education and their views on creativity, imagination and spirituality. The findings indicate that the arts play a significant and diversified role in education. However arts education does not receive the level of public and financial support that its importance warrants.

The second section, defining arts education, includes a description and examples of formal, non-formal and informal education in the arts; a definition and examples of learning about, in and through the arts; and a listing of art forms that are taught in the public and private sectors. Art forms taught in Canada differ little from one province or territory to the next. They usually are visual arts, music, drama and dance. Non-formal education offered by arts organizations, agencies, art companies and community based groups is more diversified and innovative.

The section on delivering arts education identifies the major players involved in the area of both formal and non-formal education. It describes teacher pre-service and in-service education and looks at the role of the artist, specialists and teachers. Regional geographic, social and economical disparities have a great impact on delivery. Highly populated areas in the south of the country have greater access and a greater variety of offerings in arts education.

The section on significant challenges to arts education deals with such issues as accessibility, funding, knowing and valuing, leadership and new technologies.
• **Accessibility** touches not only on access to courses but also addresses such matters as space availability and overcoming myths.
• Sustainable and adequate **funding** is a problem most organizations face.
• The need for more research and advocacy for arts education, and a better understanding of its value and importance, is described in the section on **knowing and valuing**.
• The importance of **leadership** in arts education was evident from the description of successful projects in arts education and underlined the need for more leaderships at all levels in Canada.
• Both the advantages and disadvantages of **new technologies** were discussed. It was suggested that this topic should be the focus of a special group session during the World Conference and that Canada highlight its use of technologies and media in the arts education.

The final section deals with **advocacy for arts education**, and with proposals and suggestions for change to help address the challenges that were identified throughout the consultations.

The advocacy portion focuses on arguments and tools to highlight the relevance of arts education. Many interesting and innovative approaches were offered and are reported here. One overriding principle was that it was important to convey a message that was clear, concise, consistent and well supported. A wide range of suggestions and proposals were made for arts education in Canada as well as for UNESCO and the World Conference on Arts Education.

The suggestions for Canada are grouped under the following headings: research, standards, art initiatives, networking, funding, and, the artist.

1. **Research** proposals call for a variety of studies. These include research on; attitudes and values in arts education, data collection, evaluation and assessment in the arts.
2. **Standards** proposals include the need for more consistency in teacher education, and the establishment of university entrance requirements that would include arts credits.
3. **Art Initiatives** deal with proposals concerning programming and art projects. These recommendations emphasize such matters as integrating more Aboriginals into all aspects of planning in arts education and developing more Canadian resources.
4. **Networking** proposals touch on the importance of creating links and cultural exchanges, and ongoing networking for all arts education providers.
5. **Funding** proposals focus on the need to find new resources and establish new partnerships. They also call for a more equitable allocation of cultural resources in society.
6. Specific proposals are made for **artists**. They include more visibility and a place for artists in the formal system of education, and more recognition through more equitable pay.

The most important proposal directed at UNESCO was the idea that arts education be enshrined as a fundamental right of every human being. Other suggestions included the establishment by UNESCO of international standards for arts education.

All reports from the consultations are also available on the CCU web-site at [www.unesco.ca](http://www.unesco.ca)

1. **Context and purpose of the Canadian consultations**

The role of the Canadian Commission for UNESCO (the Commission) is to act both as a forum for governments and civil society, and as a catalyst for the participation of
Canadian organizations and committed individuals in UNESCO’s mandated areas, education, the sciences, culture and communications.

The objectives of UNESCO and its global community for arts education are: to contribute to the integration of the arts and creativity in the learning process; to foster the development of the fulfilled individual; and to encourage mutual respect and understanding among cultures and peoples. The work being done by the Commission is also in part a response to an appeal by the former Director-General of UNESCO, Federico Mayor, for the promotion of arts education and creativity in schools and in non-formal settings as an essential building block in the construction of a culture of peace. This was to reflect a holistic approach to arts education that included the participation of cultural institutions, communities and families. A broad definition of arts education was to be used that would include such arts as the spoken word, literature, visual arts, music, drama, dance and film.

In order to advance this work in Canada, the Commission has joined forces with three major partners - the Canada Council for the Arts, the Canadian Conference of the Art and the Canadian Public Arts Funders - to create a consortium of interest under the rubric Arts and Learning: A Call to Action.

The objectives of this consortium, which also includes the Council of Ministers of Education, Canada, the Department of Canadian Heritage and the Coalition for Arts Education in Canada - are to bring together common interests and take a united action approach to arts education; to create a greater awareness of the benefit of the arts and creativity as a learning strategy both in the schools and in the community; to infuse an awareness of the importance of arts education into public policy; to provide advocacy; to create partnerships; and to promote best practices.

Over the next three years this group of partners will be involved in mapping and reporting on existing research, investigating significant models, examining case studies, gathering statistical data and making an inventory of best practices in arts education in Canada. The result of this work will be used to develop tools and a position paper for arts and learning in Canada. Provincial arts councils have a long history of funding arts education programs, and the provincial Ministers responsible for culture and heritage are working on a similar report for their respective provinces. Meetings to establish collaborative approaches are being planned.

From October 2004 to June of 2005 five regional expert meetings were held by the Commission in Halifax, Ottawa, Toronto, Regina and Vancouver, to gather and provide a perspective on arts and learning in Canada in formal, non-formal and informal settings. This included defining Canadian arts education in terms of its value and benefits, teacher education, programs, models and practices and trends and challenges, as well as proposals and suggestions for strengthening the role of arts education in Canada. Participants included ministerial decision makers, policy analysts, community program managers, artists, information technology professionals, university professors, teachers, researchers, directors of arts organizations and arts-in-education programs, parents and members of the arts audience. Further consultations, specifically involving Aboriginal Canadians and youth, will be held in the fall of 2005, and findings from those meetings will be included in the final version of this report.

These consultations served a number of purposes. They enabled the Commission to compile this report on the Canadian perspective on the topic as a contribution to Canada’s participation in deliberations at two key upcoming events - a Europe Regional Conference on Arts Education in Vilnius, Lithuania, in September, 2005, where delegates will examine political and
program issues in arts education in preparation for the World Conference for Art Education in Lisbon, Portugal, in 2006.

They also provided a larger picture of arts education in Canada that the Canadian Commission and its partners can use in their call to action for arts education.

2. Methodology

The report was prepared by grouping all comments made by participants following a broad agenda and involving wide-ranging discussions over the course of five meetings into the topics that had been prepared by the Canadian Commission for UNESCO on arts education and arts learning in Canada. Comments are not reported in their entirety or in the order in which they were presented but rather are summarized and clustered with similar comments. A synthesis of the subject area rather than an analysis of the situation has been given in order to retain the breath and depth of contributions from all participants.

3. Summary of Findings

The five consultations provided the Commission with a significant understanding of the status of arts education in Canada. This section of the report will deal with five topics which together give a comprehensive view of the Commission's findings. They are:

- Arguments for and beliefs about arts education
- Defining arts education
- Delivering arts education
- Challenges to arts education
- Proposals and suggestions

3.1 Arguments for and beliefs about arts education

The first part of the agenda, dealing with arts education and creativity, began with the question, "Why are the arts important?" The purpose of this discussion was to elicit arguments for the values and benefits of formal, non-formal and informal learning in the arts, both for the individual and for society. This activity was significant in that it revealed fundamental attitudes and beliefs that determine how individuals and indeed how society as a whole value arts education. It provided participants with a statement of their collective views of the importance of arts education. Participants also expressed their views on creativity, imagination and spirituality and offered some cautionary remarks.

3.1.1 Intrinsic and extrinsic/instrumental values and benefits of arts education

Most of the arguments on the value and benefits of arts education, for individuals and for society fall into two main categories, that is: 1) intrinsic and 2) extrinsic/instrumental arguments. These terms are defined as follows.

The intrinsic value of arts education refers to the inherent basic, essential value of arts education, in and of itself. For example: experiencing art is important because it imparts pleasure; arts education is important because the student learns to make art.

The extrinsic or instrumental value of arts education refers to the ways in which arts education serves as a means or a tool to help, promote or achieve a task not related to arts education. For example: the arts are important because they can help students learn mathematics; arts education helps to create a more fulfilled individual, enriches communities and promotes social harmony.

The following statements were made by participants and have been organized into two categories: intrinsic and extrinsic/instrumental values. These statements outline some of the parameters that define thinking about arts education in Canada. Very often participants made comments that were more specific to the arts per se but because these have
implications for arts education, they were also recorded. Since intrinsic and instrumental values often overlap, some examples fit into both categories.

The intrinsic value of arts education is that it:

- is beneficial to all students, providing them with artistic knowledge for their own personal development;
- is a birthright and a cultural right;
- allows us to express ourselves artistically;
- has the power to touch the core of an individual;
- engages and releases the imagination;
- educates the heart;
- connects the heart and the mind;
- offers a connection to the intuitive and transcendent;
- addresses the body, the spirit and the intellect as one;
- develops the whole person;
- helps us find our voice and our identity;
- encourages risk-taking;
- helps connect us to our bodies;
- shows us how to create as well as consume the arts;
- engages us and allows us to think with a "multi-reality vision";
- imparts both creative and interpretive skills in the arts, and provides support and development for those with great talent;
- teaches us to articulate and exercise better judgment in the arts;
- teaches individuals to become artists, helping them to "create" their lives by acquiring and using observational, analytical and technical skills;
- is integral to life;
- is a life-long enterprise which can be very rewarding and most successful when taken up early in life;
- provides ways of knowing;
- allows the student to access the artist: to hear, to see and to use the artist as a model;
- provides joy, pleasure and interests;
- cuts across all social barriers.

The extrinsic or instrumental value of arts education can be summarized in two broad categories: individual, and social and economic, which are interlinked.

The individual extrinsic or instrumental value of arts education includes the ways that it:

- engenders self-esteem, self-awareness and confidence;
- improves our ability to think and work creatively;
- gives a voice to those who do not have a public voice;
- expands our understanding of ourselves and others giving us a better understanding of the world around us;
- helps students do better in schools;
- provides solutions to personal problems such as shyness and to everyday problems in work situations or other areas;
- defines what it is to be a literate person;
- can be cathartic and therapeutic for some students;
- provides a cultural background to understand the past, and thus is of great cultural significance for children and creates a sense of belonging for them;
- helps individuals become creative, more conscientious and reflective;
- follows a constructivist approach to teaching and is therefore effective and increasingly used in schools;
- develops the skills needed in other subjects of the curriculum; challenges other subjects such as science and is in turn challenged by them;
- helps meet the needs of students with different learning styles;
- appeals to many students, they come alive and are not oppressed with thinking that there is a right and a wrong way of doing the work;
- is a refuge, a life-saver for some students;
The social and economic value of arts education includes the ways that it:

- teaches us ways and skills that help us to resolve conflicts and reconcile our differences;
- provides individuals and societies with another language to express themselves as well as understand others;
- helps develop a sense of social justice;
- helps society articulate and share its values;
- helps us to tell our stories and thus to define who we are;
- can help young people and adults learn about our collective histories;
- is a tool for social change because it educates people about important issues;
- keeps certain students from dropping out of the school system;
- builds community and social cohesion and conserves the arts and cultures of diverse groups in society;
- can help us earn a living;
- contributes to the development of a "creative class" that adds economic value to communities;
- provides skills like creativity, flexibility, problem-solving, transferability and collaboration that are highly prized by organizations in our society.

Important and well known research in this area indicates that arts education: develops multiple intelligences (Howard Gardner); enriches the individual with the experience of "flow" (Mihaly Csikszentmihalyi); creates a sense of something being special (Ellen Dessanayake); underlines the importance of "attending" (Mary-Katherine Bateson); allows for different ways of knowing (Elliot Eisner); enhances imagination (Maxine Green).

The Canadian study conducted by Learning through the Arts (LTTA) demonstrated that teaching the arts does not hinder learning in other areas of the curriculum; in fact it enhances student learning in mathematics. It showed that children with learning disabilities do well and are transformed by their arts programs. It also has an impact on teachers' awareness of the arts. The most important theme that came out of this study, which reviewed a three-year program, was that the arts are about engagement, involving the whole person.

3.1.2 Creativity, imagination and spirituality in arts education

Although many of the arguments for arts education in the above list touch on creativity and imagination, participants wished to add the following comments on these subjects as well as on the link between arts education and spirituality.

Creativity, it was stated, is innate to the human species yet a concept that is still not well understood. Its connection with arts education requires more research. The imagination, crucial to human survival, is often equated with creativity. Arts education is important because it fosters imagination and allows creativity to develop. It is an important tool that should be used in an appropriate manner.

For some, spirituality was an important concept to discuss. Participants stated that many shy away from using the term "spirituality" and related concepts in education. "We are not a very spiritual society". However, spirituality occurs when individuals are involved in arts-related experiences. Others felt that spirituality is the incubation part of the creative process and the source of inspiration that allows children to express their ideas. When young people engage in art they are transformed. It involves identifying with others and fosters a feeling of oneness and a sense of togetherness. No other form of engagement does this as well. Many individuals in our society feel disconnected, and fostering spirituality through arts education can be a solution to this alienation. Young people want to find meaning in their lives. Spirituality as experienced through the arts can provide a sense of purpose in life, and for others a deeper sense of self. For some Aboriginal participants, the arts...
were seen as a traditional way of life. The arts provide them with "the path to teach and share" their culture. There is no word for artist in the First Nations languages, and spirituality is more central to the expression of Aboriginal culture than in mainstream society.

3.1.3 Divergent views and cautionary remarks

Some participants felt that the arts and arts education can at times be perceived as a threat. Certain art works challenge and question societal values as well as political and social arrangements.

While arts education fosters and develops creativity, it does not however have a monopoly on developing creativity. Keeping the arts front and centre and valuing the arts in themselves are far more important. We short-change the arts when we try to justify them primarily on their instrumental value, or over-emphasize their role in increasing self-esteem and learning other subjects such as mathematics. There is a danger that the arts can more easily be dropped or side-lined if we do this. It is more important to defend the arts because of their uniqueness as forms of cultural expression for groups or individuals.

They also stressed that, when describing arts education, it is essential to state that the processes of learning that students follow are as important as the products they produce. In general, the arts are valued by society. However, this does not extend to arts education that takes place in the school system. This is reflected in the fact that the arts are the first subjects to be neglected or dropped whenever there are cuts. Part of the problem is that the arts are not evaluated in the same way in schools as they are in society. In schools, we measure the product and the process (learning in the arts) whereas in society we tend to look only at the product. In arts education, there is not always a product to show. The issue of process versus product has a great impact on arts education. However, since it is part of a results-based school curriculum, arts education needs to be measured. Assessment drives us, and arts education will not be valued unless it can be assessed. New methods of assessment, or new agreements on suitable measurement criteria, must be investigated.

3.2 Defining arts education

This section deals with describing and defining the types of arts education. Types of art education refer to formal, non-formal and informal learning in the arts. When art education takes place in the formal or non-formal settings, many institutions or organizations use one of the following approaches: learning in, through, or about the arts. Lifelong learning in the arts is also included. Subjects taught in formal school settings differ very little from one province to the next, but non-formal and informal arts education offer greater variety.

3.2.1 Formal, informal and non-formal arts education

The Canadian meetings began with a warm-up activity. Participants were asked to introduce themselves and share an arts experience that they found transformative. This activity not only allowed participants to share special events in their lives but created a convivial atmosphere for the meeting, dealt with many of the important issues on the agenda and described arts education experiences that are not unlike the experiences shared by all Canadians, indeed by citizens of the world. These stories and comments gave several examples of formal, non-formal and informal arts education and indicate the significance of ensuring that all forms of learning in the arts are used and encouraged.

Formal arts education

Formal education is education or training that is received in schools, colleges and universities. Participants cited numerous examples of teachers as well as elementary,
high school and university programs they found inspiring. Teachers considered remarkable and exemplary provided interesting lessons, activities and materials; passed on their passion for the arts; developed inherent skills such as critical thinking; and helped their students through difficult times by using the arts. Participants also recalled examples of significant art activities such as participating in a school play or a school concert. One teacher was enthused by the positive effect art classes had on a very challenging group of children. Formal art courses allow teachers the possibility of inspiring young people, developing collaborative approaches and instilling passion, excitement and energy through participation in the creative process. Courses at all educational levels are significant in that they lead to career choices in the arts and give students skills that are useful to them in their daily lives.

Non-formal arts education

Non-formal arts education can be described as organized, systematic educational activity carried on outside the framework of the formal system. Many participants spoke of early private classes in the arts with a private teacher in their community or a series of courses given by a community centre or a private theatre company. Participants stated that these experiences gave them a rich knowledge base, a different view of the world and a broad variety of career choices along with the appropriate skills.

Informal arts education

Informal arts education is defined as learning at home or in some other non-institutional setting, such as learning from parents or family members, and the lifelong learning that happens as part of the experience of living. Many participants gave examples of early family experiences. For some this was a parent who was a role model, who provided art materials and skills as well as encouragement in the exploration of the arts. For others it was habits and activities encouraged by the family or available in the community. Examples included: a passion for comic books; visiting art galleries on a regular basis; going to an opera; listening to a specific radio program; and appreciating diverse cultural approaches at a music festival. Others described examples of inspiring and life-changing moments or experiences such as: an unusual display of colour and light show; a part time job in the arts working with youth; helping youth at risk; therapeutic experiences which helped them through difficult periods; engaging in arts events in other countries and realizing that art performances span time and touch everyone; and witnessing the enormous impact the arts have on their own children as well as other young people.

All of these experiences provided participants with life-long habits like visiting museums, as well as a better understanding of the joy of working collaboratively with others and the knowledge that they could be moved by the power of sharing and communicating through the arts. Most important, it provided them with the belief that one could do whatever one wanted to do in life and the realization that having this belief is a very satisfying way to live.

Many spoke of informal learning in arts as being central to their community. This awareness became evident when they traveled or worked in other areas of the country where arts experiences were not as central to daily life. It allowed them to appreciate and realize the uniqueness and richness of their arts experiences in their home communities and the importance of the arts for the community in general. Art activities used for community building and conflict resolution were a determinant factor for others. Others spoke of witnessing community art projects and programs which transformed and helped develop their communities.

A few stories did not fit into either of these
categories. Some participants talked about having been "hard-wired" for receptivity to the arts. The arts had always been part of their lives and defined who they were. The arts were never a choice but a vocation and a gift. They spoke of seeking out like-minded individuals and finding other people who shared their interests in the arts. Others gave examples of bad experiences such as lack of facilities, a hostile political climate, bad teachers and bad program experiences. For one participant the lack of experiences in arts education is what provided motivation to seek better equity for all students in schools and to create needed change.

Numerous examples were given of early transformative experiences in arts education and all of these were recounted with great warmth and generosity. Many stories demonstrated the linkages of arts learning activities among home, community and school. Examples given of informal learning in the arts surpassed those in the other two categories. This underlines the importance of the family and the community in learning in the arts and the important role of governments, at all levels, to provide programs and infrastructures for their citizens.

3.2.2 Approaches to arts education: learning in, about and through the arts

Several approaches are used for teaching the arts in Canada and these include: learning in, through and about the arts. Learning in the arts refers to learning the specific knowledge and skills of a particular art form. Learning about the arts is generally an integral part of the arts program and allows the student to understand and appreciate works of art as well as the function and history of a particular art form. When teachers use art lessons to teach concepts that are being studied in other subjects of the curriculum (geometric forms in a visual arts lesson to help with mathematics) or a skill (for example conflict resolution through drama) this is referred to as learning through the arts. This approach is also called integration. The arts are used in this way to teach other subjects or are integrated into other subjects. Many non-government organizations such as ArtsSmarts and Learning through the Arts use this approach. All of these approaches for teaching the arts are used in Canadian schools. Each approach has benefits to offer as well as hurdles that need to be overcome.

Most participants felt formal arts education should incorporate all three approaches and recognized their positive contributions. The three approaches need to be balanced. It is important to define and teach the arts for their own sake but they should also be more socially and culturally based. Students learn more if they are engaged both physically and through the senses. The arts do not occur in a vacuum; they are about the human condition and what we are, and support learning, inquiry and critical study. Using the arts to teach allows learning and the arts to go hand in hand. Indeed, for some, this integration gives the arts more importance because it makes them part of the whole curriculum.

The major challenges in using all three approaches are teachers’ lack of education in the arts and lack of finances for programs involving integration. Most teachers at the elementary level are generalists who have little background in the arts and very little arts education. At the secondary level most teachers teaching the arts are specialists in their area. Integration models of arts education are more common at the elementary level. Integrated programs offered by organizations such as those mentioned above as well as provincial arts councils have been developed in many schools across the country. Very often these programs require a financial partnership with local school boards. Creating or maintaining these services becomes a challenge.
3.2.3 Lifelong learning in the arts

Lifelong learning in the arts is well established and a way of life in Canadian society. Many learning institutions, community centres, non-governmental and private organizations offer art courses to all age groups. However, many participants suggested that the arts should become a more central element of society. Lifelong learning in arts programs can promote the arts and might provide a solution for advocacy in the arts.

3.2.4 Subjects taught

In most schools across the country the arts are part of the curriculum. Art forms taught at the elementary level in most provinces are usually: visual arts, music, drama and dance. Drama and dance are present to a lesser extent, and in some provinces dance is not taught or is part of the physical education program. To this list secondary programs add courses in multimedia and integrated arts. Very few provinces do not have all four art forms (visual arts, music, drama and dance) in their provincial programs. However, program offerings are limited by the same challenges described in the previous section, lack of teacher education in the arts and lack of financing.

Regional disparities are also an issue. Very often better qualified teachers and more funds are available in the southern part of the country and in the large urban centres. However, the consultation meetings revealed that ministries and government departments are aware of the problems. Examples of programs that have been initiated included the Government of Newfoundland and Labrador's partnership with Memorial University the Teachers' Association and their Centre for Distance Learning and Innovation, which provides courses in music and visual arts for students in small and rural areas; and the Saskatchewan Arts Board's artist programs in northern Saskatchewan schools. Both programs are described more fully in the Appendix of this report.

Non-governmental organizations and private sector schools, as well as non-formal educational resources, offer a wider range of courses and often serve the interests of their local populations. In the Northwest Territories, The Tree of Peace Friendship Centre in Yellowknife offers courses that include quilting, Pow Wow dancing, Dene dancing and beading/slipper-making.

3.3 Delivering arts education

Many players are involved in the delivery of arts education. These include ministries or departments of education, universities, school boards, private schools, cultural organizations, government and non-governmental agencies, community centres and arts production companies. All offer a wide range of courses, services and activities. Although these players are numerous and offer quality arts education, attention will be directed to the discrepancies and inconsistencies that have been recorded. This section focuses on the quality of arts education in Canada as it relates to provincial policies, curricula, programs, non-formal education, teacher education, and the role of the artist, the specialist and the teacher.

3.3.1 Major players in arts education

Formal arts education

Ministries or departments of education in Canada establish policies and guidelines for arts education and set coherent, sequential and comprehensive programs. School boards and schools follow government guidelines and policies and make arts education available based on their human and material resources.

The arts are a core subject in many provinces. In many cases, the arts are core from Grades 1 to Grades 6; and for others this extends to Grade 9. At the high school level, the arts are usually optional and offered according to teacher, space and timetable availability. High school graduation diplomas in 5 provinces require at least one arts credit.
The arts curriculum tends to group all of the arts under one program. Cultural diversity is reflected in the documents, and guidelines are usually included for dealing with students with learning disabilities. Many provincial governments produce their curriculum documents in English and French. Although content differs from one province to the next, major components such as knowledge, production, history and critical response are usually part of all programs in the arts. At the elementary level these documents are written for the generalist teacher and the art specialist. This means that some of the content of these programs can be challenging for the generalist teacher.

Throughout the country, some public and private alternative schools give a particular status to arts education. Innovative partnerships between schools and community centres or cultural organizations often result in models that can be used in other settings. Some examples of these are described by participants in the regional reports that make up Appendix A.

Assessment is part of all programs, and guidelines and tools are usually supplied to help teachers. It is easier to evaluate the knowledge component of an art course, but overall assessment in the arts can be viewed as a problem. Children and adults like competitions but the value of such competitions depends on how they are conducted. Students want grades. While grading in the arts is still a new area, new approaches to assessment are making it more reliable.

Aesthetic learning is an important component of arts education and an example of something that can be shared among cultures. The issue of quality education is linked to the importance of teaching aesthetics.

Time-tabling is often a problem because it is difficult to fit all the art classes into the schedule. Some students feel they need more art courses at the elementary and secondary levels. Schools should be encouraged to offer more courses outside their own buildings.

**Non-formal arts education**

Non-governmental and government agencies and organizations, as well as community centers and private companies, also offer a wide and a rich menu of courses to Canadian citizens. They face many challenges, such as the lack of sustainable funding and difficulties in creating and maintaining an audience. They also face the challenge of shaping and maintaining their arts leaders. Descriptions of successes in this area can be found in Appendix A.

**3.3.2 Teacher education**

Pre-service education for teachers is the responsibility of designated universities in each province and territory. In-service training is provided by these universities or by professional and community arts organizations. Only designated course providers are recognized by employers for promotional recognition for teachers. Canadian institutions dealing with teacher certification would benefit from establishing pan-Canadian standards for arts education.

**Pre-service Teacher Education**

Future teachers need to know what the arts can do and how individuals learn in and through the arts. Not enough time is given to pre-service arts education programs to teachers and there are great discrepancies and inconsistencies in the programs that are delivered. Program courses can range from as little as 12 hours in length to 5 years in certain provinces. In most, teachers’ arts education takes place over an 8 to 12 month period.

If the end goal is to increase arts education in schools, the classroom teacher is central. Better teacher education for both generalist teachers and specialist teachers is needed as well as teacher education that makes arts
sustainable in the schools and communities. Education that supports and encourages more exchange and creates a more global teacher would also be useful. Leadership courses should also be added to pre-service training in arts education.

In-service Teacher Education

It is in in-service education where a difference can be made for teachers. More flexible and interesting programs are needed to make the arts more accessible and rewarding for teachers. Mentorship and internship programs are one solution. Technology can be used to share information and practices, specifically in the context of distance education. More resources need to be provided for on-line teacher education. It was also recommended that artists be invited to interact with practising teachers at weekend classes.

New approaches are needed for certification of teachers in the arts. This includes the possibility of classifying some artists as para-professionals so that they might benefit from regular employment. Programs and courses are also needed for people working in community arts. These would include courses in planning, management, child development and social services. Teacher associations could play an important role in this area and should be consulted on possible solutions to these challenges.

3.3.3 The complementary roles of artists and teachers

A conceptual change is called for in the way we view the artist, the art specialist and the teacher. We need to explore, discuss and facilitate a better understanding of their roles in our school system. Teachers are often expected to be artists and artists to be teachers. There is a need, however, for both. Artists and teachers have different responsibilities and are accountable for different things. Art teachers and generalist teachers do not have expertise in all areas of the arts.

Finding ways to encourage young artists to work with young people is important. While the artist is not spiritual saviour, psychologist or social worker, he/she can certainly be a role model. Arts programs that draw on artists to teach students exist in every province, both inside and outside the formal school structure. There is a need for support services for artists who want to work within the school system. A mentorship program could be useful. Where possible, artists should be hired to teach in pre-service or in-service courses for teachers. And faculties of education should offer targeted courses to artists who work in schools to give them the necessary skills. There is a need to focus on the importance of building capacity within the arts community. Summer institutes that bring together artists, art specialists and teachers are considered beneficial. When teachers and artists work together, it is a “win-win” situation.

Policies at the government and school board level and guidelines within teacher associations have not explored the full implications or possibilities of using artists in the schools. This situation often causes tension. Inviting artists into the schools is not a solution for inadequate funding of arts education programs in the school system. In some school boards there is a lack of qualified art teachers. Issues that must be addressed include accreditation, salaries and legal aspects.

3.4 Challenges to arts education

Participants identified and commented on challenges in arts education in the following areas: accessibility, funding, knowing and valuing, leadership and new technologies.

3.4.1 Accessibility

It was strongly felt that arts education should be provided in publicly funded schools to assure accessibility to all children and youth. Not all can pay for art experiences. There must be a place for arts education through a publicly financed school
system, as well as private arts education.

Youth from underprivileged backgrounds may face challenges. They may have behavior problems that impede their access to more specialized art programs. Sometimes not having the proper clothes is perceived as an impediment to going to art performances. Demystifying the myth of talent which implies that only someone who is gifted can engage in the arts makes arts education more accessible to students. The element of choice, offering a wide range of arts programming for youth is an essential component of accessibility.

Our country is very big and disparities are rife across the nation. Equal access for all students in all areas is essential. Regional and financial disparities have yet to be adequately addressed. There are not enough artists or art teachers in the north. While reaching isolated communities is time-consuming and expensive, geographic inaccessibility can in part be overcome by greater funding for remote rural and urban areas.

For those involved in arts education programming, continual use of teleconferencing is very difficult. Organizations need to be able to get all participants together in one room. High-speed Internet and communication technologies have allowed communities to access and exchange information, but they are still not available to all and this remains an issue.

Art programs and projects often have limited spaces available to them. Scheduling problems are exacerbated by economic difficulties. Many school boards use space as a cost-recovery mechanism. Even buildings that are empty are not free. This can be a deterrent to arts groups with limited income. There is also a need to understand the importance of good, healthy artistic spaces to work in. It is important to integrate architectural design and functionality. Greater mobility and flexibility should be provided in classroom architecture in order to accommodate a variety of activities. Access to the right environment to practice the arts as well as access to proper materials and tools is vital.

3.4.2 Funding

Funding is a challenge not only for arts groups and organizations but also for governments at all levels. All provincial governments have policies and guidelines for arts education, but not enough funding is provided for full implementation. These shortfalls affect in-service teacher education, art management personnel and availability of program resources. Community cultural organizations often subsidize the school system through their artist-in-the-school programs and other partnership activities. Arts education outings and specific art materials add extra financial burdens that are passed on to parents and students.

Community arts groups need money to do their work. They are often in the position of applying every year for funds in order to survive. This makes their situation tenuous and it becomes difficult to plan and maintain their audiences. Governments sometimes match corporate sponsorships and this can double the funding available. Corporate support is also sometimes available; however, some participants expressed ethical discomfort with corporate sponsorship.

3.4.3 Knowing and valuing

Research to date is still not sufficient and focused enough to establish the full benefits of arts education in the school curriculum. Arts education is undervalued, equated with leisure time, seen as unimportant and often viewed as a waste of time. The myth of "instant art", or the perception that the arts are only entertainment and a frill, hinder arts education. The process of cultural and artistic expression is not sufficiently valued. The arts agenda is only fleetingly in the public eye; student-teacher ratios are
considered more important than the arts. Universities, through their entrance requirements, discourage high school students from taking arts courses. To compound the issue, careers in the arts are undervalued and they are perceived as poorly paid jobs leading nowhere.

The notion of respect and understanding for the arts and arts education can be better appreciated when we consider the traditional arts of Canada's Aboriginal and immigrant societies. While traditional arts are evolving, and transformations in materials and styles are taking place, the role of the arts in traditional societies is deeply rooted in social practice. They involve not only community members like the dancer, the storyteller, the drummer and the crafts artists, but also the use and preparation of traditional materials. It would be instructive to understand more profoundly the ways in which this integration of creative expression and social life is established and maintained.

3.4.4 Leadership

There is a need for leadership in arts education at all levels across the country: government, school boards, schools and community. We must change the way we manage arts education and the way we hire teachers. Every provincial education ministry or department needs to have one expert and passionate advocate assigned to arts education. This should be the case for every school board and every school. Specialized and passionate people make a strong and positive difference.

Leadership abilities are not just for the individual but for organisations as well. It is important to have both. Organizations through their leadership capacities provide direction and vision for arts education. Fortunately many professional art associations of teachers and arts professionals, whether municipal, provincial and national, are aware of the importance of leadership and have been grooming candidates for key positions.

3.4.5 New Technologies

New technologies change and enrich our way of looking at human communication. They are at once an art form, a tool for access to data, a means for distance learning. They are useful for people with disabilities, and provide possible solutions to problems of accessibility. On-line courses are widely available to teachers and to students. Since digital art and digital music have been shown to motivate youth, the number of teachers using on-line courses has increased significantly. There is now a need for rigorous research on the use and efficiency of Internet technology for delivering arts classes. Very often students take art courses on-line even though these are provided in their schools. The reason for this is that students' obligation to acquire accreditation in other subjects often does not allow them to schedule art classes into their regular school program.

Some cautionary notes were sounded regarding new technologies. Although virtual resource centres are provided for teachers, they are often not used because of lack of accessibility, lack of skills or lack of interest. Spending money on machines and not on teaching people to use them may be counter-productive. Rapid obsolescence of technology entails various costs. Copyright and ethical considerations become increasingly important. Lack of access to technology remains a problem for many individuals. Damage has been done to arts education when the emphasis has been placed on technology, mathematics and science to the exclusion of the humanities and the arts. As technology develops and becomes more available, many of these issues will disappear, but accessibility, equity, wise planning and individual comfort levels and skills still need to be addressed.

3.5 Proposals and suggestions

Throughout the consultations, participants offered proposals and suggestions that promote and benefit all aspects of arts
education in their respective provinces and throughout Canada. This section begins with participants’ views of advocacy for arts education and sets out strategies to support advocacy initiatives. Many of the proposals offer possible solutions to challenges already identified. Participants also recommended that certain proposals be brought to the World Conference for discussion in the hope that these might be endorsed as recommendations by UNESCO.

3.5.1 Advocacy for arts education

People in arts education are hungry for advocacy tools, arguments and evidence of the importance of arts education. It is important to have a clear, concise and consistent message about arts education and to use information and data that can stand up to scrutiny. It is also essential to maintain a broad view of our concepts of art and the role of arts education.

Suggestions included the formulation and dissemination of arguments that convincingly demonstrate the economic and social benefits of arts education for communities. Governments should market arts education to different audiences by using the audience’s own language and perspective on arts education. They should create a continual flow of information and updates to and for different target audiences with ideas and examples of best practices. Having partnerships with the business community is another way of getting visibility. There is no need to work only through the educational structures.

Advocacy should also be geared to parents. They have the right to demand arts education and its benefits for their children, and should be encouraged and shown how to exercise that right.

Advocacy models are numerous. Existing models of advocacy could be developed and applied to social marketing campaigns for arts education. Comfort level is important. Creating more discussion and debate about arts education and using different sources and channels ensure that arts education is always in the public eye.

Individuals make a difference in getting things done. They need to be recognized and supported. Young activists are using art to challenge the status quo and help communities in need all over the world. The arts community (artist, art groups, and art educators) is a creative force that needs to be given a greater place in advocacy. Being passionate about what we do and telling our stories can help us advocate for an important place for the arts in society.

Participants believed that the arts and arts education should be made relevant to daily life and suggested the following strategies:

- Produce a film that makes the case that arts education is essential to a healthy society. Inform society about the richness and value added of using the arts and art activities in the home. For example, singing to your children is as important as reading to your children.
- Make theatre practices part of everyday life. Citizens should be encouraged to use “forum theatre” (based on Augusto Boal theatre techniques) to discuss government policies and give the result of this work to politicians.
- Encourage the creation of “Arts Cafés” similar to “Philosopher Cafés”.
- Create a “Creative Cities Policy Program” that would be used by every city and influence all decision making in a city.
- Create and equip art mobiles with art products and resources, and send them out to rural communities (example: the Van Gogh travelling art project in Vancouver).
- Encourage community arts activities such as art parades.
- Place art in public spaces, government buildings, community buildings, banks, shopping centres and grocery stores.
- Create community “art spaces”: 
grassroots locales where people can be creative, using existing public spaces such as arenas and libraries.

- Use mass media to get the message of the benefits of the arts to the people and to communities so that it will be understood. Invite the media to conduct a survey on the true picture of the arts in relation to society.
- Conduct a national campaign for arts education aimed at youth and include the concept of earning badges for achievement in certain areas of the arts, perhaps modeled on similar programs used by Girl Guides and Scouts.
- Create a "Participation" campaign for the arts.
- Encourage students, young people and children to become strong advocates for arts education.
- Encourage countries to host National Arts Day.
- Allow the community back into the school. This is the only way to engage youth. Children in schools should not be separated from the family or from the community. By getting the community involved in their schools the community comes in and shares the resources.
- Organize "career days" and invite artists from their communities.
- Create promotional stickers such as those produced by Common Weal, Voice, Dignity and Art.
- Create a banner award that would celebrate different schools' achievements in the arts.
- Create an awards program for both teachers and art education programs across the country, using credible institutions such as the Canadian Commission for UNESCO and the Canada Council for the Arts.
- Start a national grassroots campaign for arts education. Convince the general population of the importance of the arts. Educate and change the public's perception about the arts in such a way that they will make arts education one of society's priorities.
- Find political champions who understand the situation and provide them with support and information to initiate action on certain projects or issues in arts education. Encourage decision-makers to become art advocates.
- Support artists running for public office to assure a voice in government for arts and arts education.
- Circulate videos like that prepared by the Alliance for Arts Education, "Learning for Life: Why the Arts Matter".
- Add arts references in all text books used by students in schools to convey the message that the arts are integral to all learning.

3.5.2 For Canada and for Member States of UNESCO

Suggestions and proposals for Canada

Many suggestions and proposals were made by participants. Some were specific to certain regions but most were applicable across the country. For clarity they have been grouped under the following headings: research, standards, art initiatives, networking, funding, and, the artist.

Research

There was a general consensus that more Canadian research in arts education is needed. Participants suggested research that pools our collective resources and identifies our specific needs. Most art associations and organizations expressed a need for a large data base of programs, resources, names of groups and individuals who are active in all of the arts. More specifically, research is necessary that:

- examines and articulates what children are learning in arts education;
- provides arguments for a holistic approach to education which includes the arts;
- validates the economic argument in support of the arts;
- deals with the creative process and how
to teach creativity;
- assesses teacher practices in arts education and whether these practices have changed, or if they need to change;
- highlights best practices and pockets of excellence; celebrating them and using them as models;
- studies other societies and their approaches to arts education;
- examines what is really learned through digital technologies in the schools and how they meet the needs of the learner as outlined in the curriculum;
- makes explicit the existing paradigms of arts education and develops new more fruitful ones;
- collects data on alternative models for arts education;
- deals specifically with evaluation and assessment in arts education.

**Standards**

The following series of proposals was seen as a way of dealing with discrepancies, inconsistencies and hurdles faced by many in arts education. Participants did not talk about the need for uniformity across the country but more about the need for minimum standards that would strengthen, develop and promote arts education in Canada. Their suggestions included:

- make art instruction mandatory until the end of secondary schooling;
- mandate two arts credits necessary for a secondary diploma;
- set down minimum arts instruction time for every grade level;
- mandate pan-Canadian standards for pre-service education in the arts;
- increase the number of hours required for the pre-service courses for teachers in the arts;
- provide more in-service education in the arts;
- provide quality curriculum in the arts across the country;
- provide certified standards for teachers in the arts and more training in the arts for the generalist teacher by improving pre-service teacher education programs in the arts;
- set proper scheduling for arts education which needs more time than those given in other subject areas;
- define the roles and responsibilities of the art specialist and the roles that artists play in our schools;
- insist that universities across Canada require at least one art course for university entrance;
- set out procedures that will allow community arts organisations or public institutions to credit teachers and high school students with credit courses in the arts;
- develop national standards for assessment and evaluation in arts education.

**Arts initiatives**

This category contains suggestions for programs and projects for arts education. Participants proposed that these:

- develop projects that are grassroots and on a human scale;
- integrate more Aboriginals into the planning process and at every level;
- include knowledge learned from cultures in which tradition, preservation and participation in the arts are emphasized;
- promote good alternative arts programs for students in the community that add to and complement formal school programs;
- provide more training in the arts within communities and establish mentorship programs;
- develop Canadian art resource materials;
- keep school guidance teachers regularly informed on possible academic and job opportunities available to students through arts education;
- offer alternative models of course programming for students that don't pit subjects against one another (i.e., visual
• are continuous and sequential: that is every grade from K-12 has arts classes that build on knowledge, skills and experience;
• meet the greater needs of education in the broadest sense;
• provide art courses available free of charge for the general public on a federal web site;
• create a culture and climate of experimentation;
• borrow from models used in vocational schools and community colleges;
• use artists-in-residence models - good examples of projects that work because they provide an income for artists, a creative space and benefits to the school and community;
• develop collaboration and partnerships between local cultural institutions and learning institutions such as universities and school boards for specific projects that help students earn credits or offer them places where they can do their practicum or placements;
• examine and include existing models such as the Nova Scotia Symphony's "Adopt a Musician" project.

Networking

It is very important for the art education community to remain connected. Many proposals here address challenges described above in the areas of accessibility, leadership and knowing and valuing. Suggestions in this area included the following:

• create a map that indicates all those involved in arts education and use it to build sustainable programs and funding in arts education;
• invite Ministers of Culture and Education to engage in conversations about arts education;
• set annual meetings and other methods to keep all leaders in arts education across the country connected;
• strengthen the links between schools and cultural resources;
• create and increase on-going conversations with all levels and regions of the arts education community;
• create more cultural exchange programs with other provinces and other countries;
• share Canada's good examples of arts programs that demonstrate a sense of traditional cultures and diversity of cultures in Canada;
• encourage and facilitate coalitions of arts groups to work together;
• create more conferences and information exchanges on creativity, teaching creatively and promoting and nurturing creativity.

Funding

While many arts organizations receive government and corporate funds to operate, adequate funding is always an issue, and sustainable and on-going funding is crucial to these organizations. Corporate organisations are ready to fund arts education but these sponsors don't always have the time to research appropriate models of funding. We need to provide examples such as: buying art classes for students, buying instruments and materials used by students in the arts; paying for both the guardian and the student to go to arts related events; funding a mentor for students.

Participants stated that funding should be allocated on a sliding scale; address equitable allocation of cultural resources; acknowledge that more resources are needed in some areas rather than others; and require the prioritizing of needs and acknowledge the opportunities that exist when those needs are met. It could be based on existing models (for example, the federal government has in the past funded technology in education across the country, and the same kind of funding could be made available for arts education) or it could come from new alliances and partnerships. Recently, ministries of health and justice have funded art projects based on findings
of a McGill University study that proves that the arts affect psycho-social behavior and improve the society at large.

The artist

Given the significance of the artist's role in arts education, many specific suggestions were made that focused on the artist. They included the following:

- value the artist and his/her work through advocacy;
- integrate more artists into the education system;
- allow artists to come into the schools as paid para-professionals;
- break down barriers, eliminate prejudices by redefining our concepts of artists and of high and low art;
- allow alternative art forms to flourish;
- put senior artists in front of students as models and mentors;
- develop mentorship programs for artists: artist teaching artists;
- support artists who want to receive courses in teaching the arts;
- protect and use with respect traditional arts as practiced by many native artists;
- pay the artists in an equitable manner for their work.

Suggestions and proposals for Member States of UNESCO

Despite the many challenges that were identified, Canada has much to offer in terms of programs, resources and experience. These should be showcased and made available to the world. Participants made several proposals and suggestions that they hoped might be incorporated into the agenda of the World Conference on Arts Education in 2006. They were that UNESCO should:

- insist that arts education and arts literacy be enshrined as a fundamental right;
- declare that art and arts education are an essential public service;
- provide an international videoconferencing program in the arts for students, teachers and artists to promote sharing and cultural exchange;
- create a special group session at the World Conference to discuss technology in the arts. Canada could highlight its use of technologies and media in the arts as part of its contribution to the event;
- set global standards for arts education and state these in such a way as to dignify every citizen and culture, and give them a voice to talk about their arts.
- take under consideration the document from the World Congress on the Status of the Artist, CLT/CONF/206/INF 4 Paris 12 June 1997, on the implementation of the recommendations concerning the status of the artist.

4. Conclusion

The numerous aspects of arts education discussed in this report incorporate the broader underlying questions of the Canadian position for the World Conference which include:

- a statement of the importance of the arts in the educational system;
- a holistic vision of arts education which includes not only curriculum but also the role of professional artists, arts organizations and arts councils and other arts funders;
- an emphasis on the importance of partnerships among the different stakeholders in a spirit of mutual respect while placing the student at the centre of these activities;
- and proposals for a comprehensive broad-based approach to arts and learning, as well as specific and alternative solutions at the community level.

By describing and identifying their views, strengths, challenges, opportunities and solutions, participants also clarified the issues that still need to be addressed to
make arts education in Canada better. These issues include:

- accessibility and programs for all citizens to formal, non-formal and informal for arts education and lifelong learning in the arts;
- regional disparities, geographic isolation and equity;
- inconsistencies and inadequate pre-service and in-service education for teachers;
- more research to understand, promote and further our knowledge of arts education;
- better networking for all organizations, groups and individuals involved in arts education;
- a greater role for the artists in arts education;
- more adequate and equitable funding for arts education.

While the distinct character of each Canadian region visited was reflected in the ideas and views that were shared in these consultations, all participants were united in their deep understanding of the issues, their values and their commitment to arts education in Canada. It is this united front and their great skills that account for their many achievements in the area of arts education. It is clear that the arts and arts education are alive and well in Canada.

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APPENDIX A

National and Provincial Participating Organizations

Pan-Canadian Organizations
John Hobday
Director
Canada Council for the Arts
The Canada Council for the Arts, reporting to Parliament through the Minister of Canadian Heritage, is a national arm’s-length agency which fosters the development of the arts in Canada through grants, services and awards to professional Canadian artists and arts organizations, as well as administering scholarly awards, and having under its aegis the Public Lending Right Commission and the Canadian Commission for UNESCO.
Annotation taken from website http://www.canadacouncil.ca/aboutus/
Mr. Hobday said he was a committed pragmatic idealist with a passionate conviction that the future of the arts depends on the outcome of this work and on being able to advocate for changes for young people. He expressed concern for what he perceived as a decline of arts education in Canada.

Denis Bertrand
Arts and Learning Coordinator
Arts and Learning Project
Mr. Bertrand presented, Arts and Learning: a Call to Action, a project he has been coordinating since the fall of 2004. This project involves overseeing and steering the work of documenting and analyzing research, increasing advocacy and building partnership in arts education. Over the next three years this project aims to map and report on existing research, investigate significant models, examine case studies, gather statistical data and make an inventory of best practices in arts education in Canada. To date the following has been accomplished: a working group comprised of provincial representatives is in the process of preparing a report on the state of arts education and this should be available over the next year; a group of researchers has been convened to compile Canadian research in this area and identify areas where more research is needed; a list of people and organizations that have an interest in this area (to which all those present will be added) has been started. All those on the list will be kept informed on the project.

Yanick Doirin
Senior Policy Analyst
Policy and Planning
Department of Canadian Heritage
Canadian Heritage is responsible for national policies and programs that promote Canadian content, foster cultural participation, active citizenship and participation in Canada’s civic life, and strengthen connections among Canadians.
Annotation taken from website http://www.pch.gc.ca/index_e.cfm
Canadian Heritage has a mandate to foster cultural participation and a strong interest in the arts. Ms. Doirin said that this type of forum and process was of great importance to them because it provided information on arts and learning, and identified interests and needs in this area.

http://www.pch.gc.ca/index_e.cfm

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Sheila Molloy
International Desk Officer
Council of Ministers of Education, Canada

Because ministers of education needed a forum in which to discuss issues of mutual concern, they established the Council of Ministers of Education, Canada (CMEC) in 1967. CMEC is the national voice for education in Canada. It is the mechanism through which ministers consult and act on matters of mutual interest, and the instrument through which they consult and cooperate with national education organizations and the federal government. CMEC also represents the education interests of the provinces and territories internationally.

Annotation taken from website
http://www.cmec.ca/index.en.html

Ms. Molloy described how the Council of Ministers of Education, Canada, provides a forum where Ministers of Education can discuss what they have in common, specific programs and issues, and a meeting space where ministries of education can participate in pan-Canadian projects. The Council also arranges meetings between provincial ministers of education with provincial ministers in other jurisdictions as well as with ministers at the federal level when that is necessary. The Council has an international sector and it participates, along with the Canadian Commission for UNESCO, in international programs. Ms. Malloy sees her role at this meeting as an observer in preparation for the UNESCO conference on arts education and as someone who can contribute information and advice.

Andrew Terris
Interim National Director
Canadian Conference of the Arts

The CCA is the national forum for the arts and cultural community in Canada. Artists are at the heart of the CCA. We understand and respect their fundamental role in building and maintaining a creative, dynamic, and civil society. Since 1945, we have been working to ensure that artists can contribute freely and fully to Canadian society. For more than half a century, we have been a repository for Canadian cultural history and collective memory.

Annotation taken from website
http://www.ccarts.ca/en/about/mission/

This organization is responsible for the ArtsSmarts program, founded by the McConnell foundation, a national program in arts education that has broadened the scope of larger projects and issues in the area of arts education. The CCA holds a national conference every year and the last one in Halifax was specifically on Arts Education. Mr. Terris explained that this conference was sequenced with the meeting of the National Symposium on Arts Education. Out of this in turn came the Coalition for Arts Education which produced a statement on moving forward on arts education. This statement was discussed at the policy meeting of the CCA where it was proposed as resolution calling for a national strategy on arts education. A number of other programs and groups had been working on similar policies. All of these streams are now coming together. Through a series of events a partnerships with other organizations such as the Canada Council and UNESCO, "Learning in the Arts, A Call to Action" was established. The CCA is very committed to this important initiative.

Annalee Adair
National Coordinator ArtsSmarts
ArtsSmarts

ArtsSmarts was funded by the J.W. McConnell Foundation in 1998 and is built on a community development model. It is a pro-action initiative based on its study of student engagement. Cutbacks in arts education across the country as well as the great number of applications from arts organisation seeking funding also influenced its involvement in arts education.

The foundation has invested 7 million dollars since it began ArtsSmarts and will invest another 3 million over the next three years. It is interested in systemic change and sees its role as supporting capacity building.
ArtsSmarts is a capacity-building and learning model. It learns from its diverse partners across the country. It supports projects; it does not deliver them. Partners implement their own programs.

ArtsSmarts projects occur in and out of the formal school system. Projects in schools are distributed in the following way: 70% at the elementary level and 30% at the high school level. ArtsSmarts also partners with community organisations working outside the school system and dealing with at-risk populations. These could include the police or social workers.

The role of ArtsSmarts has changed over the years. It supports artists working with teachers in areas such as strategic planning, the integration of the arts through core subjects and mentorship programs. Building long term partnerships at the local level that involve the artists, the schools and ministries are very important. These triangular partnerships are with the provincial ministries of culture, education and arts councils.

ArtsSmarts is a program that was initiated by the Canadian Conference for the Arts, and its national office is in Ottawa. ArtsSmarts employs one person full-time and another three half days a week. It has a web-site and provides CD’s and handbooks on integrating the arts into school programs.

The McConnell Foundation will continue with its present program until 2008. It is still creating new partnerships and programs and hopes that by 2008 these programs will be self-sustaining.

Patricia A. Demers
President
Royal Society of Canada

The Royal Society of Canada, The Canadian Academy of the Sciences and Humanities, is the senior national body of distinguished Canadian scientists and scholars. Its primary objective is to promote learning and research in the arts and sciences. The Society consists of approximately 1700 Fellows: men and women from across the country who are selected by their peers for outstanding contributions to the natural and social sciences and in the humanities.

The Society is a dynamic organization dedicated to:
- making available its members’ broad and varied knowledge to evaluate and advise on social, cultural, economic and scientific issues for the benefit of Canada, through projects, the organization of annual symposia and its publications; assessing issues of importance to Canadians and providing independent expert advice, notably to government, on matters of public interest through its program of Expert Panel reports;
- fostering the highest levels of learning and research in all areas of scholarship and recognizing outstanding achievements in research and innovation by electing new Fellows and awarding medals and prizes;
- promoting international collaboration and Canadian scholarship and accomplishments internationally through active exchanges with other national academies; The Society is composed of three Academies:
  - Académie des lettres et des sciences humaines (Academy I)
  - Academy of Humanities and Social Sciences (Academy II)
  - Academy of Science (Academy III)

Annotation taken from website http://www.rsc.ca/index.php?page_id=58&lang_id=1

Ms. Demers, also a professor in the English Department at the University of Alberta, explained that the Royal Society of Canada promotes learning and research in the arts and sciences and is in the process of transforming itself. It will now include a new division for the arts. One of the early artists/writers to be invited had been Gabrielle Roy. Among the new group of artists/writers to be invited will be: Oscar Peterson, Angela Hewitt, Karen Kain, Norval Morrisseau, Marc-André Hamelin and many more.
Leo B. Doyle
Senior Corporate Affairs Officer, Communications and Outreach Development
National Film Board of Canada
The National Film Board of Canada (NFB) is a federal cultural agency within the portfolio of the Canadian Heritage Department. Initially known as the National Film Commission, it was created by an act of Parliament in 1939. Its mandate, as set forth in the National Film Act, 1950, is “to produce and distribute and to promote the production and distribution of films designed to interpret Canada to Canadians and to other nations.”

Mr. Doyle saw “learning to live together”, one of the four pillars of learning from the UNESCO, as an area in which the NFB plays a role in the arts for Canadian children and youth. He talked about how the NFB uses its installations in various communities to teach animation, thus providing opportunities and an entry point to talk about issues. The NFB wants to become more relevant by dealing with subjects like cultural diversity, minorities, learning disabilities, discrimination and racism.

Ann Elizabeth Calvert
Chair
Canadian Association of Fine Arts Deans
The Canadian Association of Fine Arts Deans (CAFAD) is a nationwide organization of forty-three post-secondary Fine Arts faculties, institutions and other academic units. Its members meet at an annual general meeting, usually held in the fall as well as occasionally as a mini-meeting held during the annual congress of the Canadian Federation of the Humanities and Social Sciences.

As spokesperson for Canadian Association of Fine Arts Deans, Ms. Calvert, from the University of Calgary, talked about the three main purposes of the association which are:

- to inquire (the testing and furthering of artistic and scholarly activity in the arts);
- to infuse (that is, bring art thinking and elements of artistic work to the rest of the university community);
- and finally, to insist (an advocacy role). She noted that the association has primarily a leadership role, in the broadest sense, in the community.

Anna Chiappa
Executive Director
Canadian Ethnocultural Council
Founded in 1980, the Canadian Ethnocultural Council (CEC) is a non-profit, non-partisan coalition of national ethnocultural umbrella organizations which, in turn, represent a cross-section of ethnocultural groups across Canada. The CEC’s objectives are to ensure the preservation, enhancement and sharing of the cultural heritage of Canadians, the removal of barriers that prevent some Canadians from participating fully and equally in society, the elimination of racism and the preservation of a united Canada.

This is an informal, non-profit group that has been around for over 25 years and represents over 30 different ethnocultural groups. Anna Chiappa explained that within the organization, many of the members have been concerned about recognition and retention of their arts, language and culture. Their work on developing their arts has not been broadened or formally linked to the larger arts community. One of their difficulties is getting new immigrant groups interested in the arts when very often these people have more pressing economic issues to take care of. She talked about how in the past Canadian multicultural policy helped support the arts for their communities. She feels this policy should be revisited and fostered because it can help sustain cultural communities who, through their arts, can continue to grow and contribute to the arts and arts education in Canada.
Ronald Boudreau  
Vice-président, Région de l’Atlantique  
Association canadienne d’éducation de langue française (ACELF)  

"L’ACELF inspire et soutient le développement et l’action des institutions éducatives francophones du Canada. La mission de l’ACELF est sa raison d’être. De cette mission, découlent toutes les orientations stratégiques, toutes les prises de position et toutes les actions de l’association." Annotation taken from website http://www.acelf.ca/c/enbref/default.html#h3

L’ACELF has been in existence for 58 years. Over the years, it has given itself many mandates. Presently its efforts are going to support work in the area of building identity to help Francophone students retain their culture. Much work has been done for language retention but not so much for cultural retention. L’ACELF has a web site that provides materials and information to teachers. The number of visitors who have visited the web-site to access teaching tools for arts education has led the association to believe that there is a significant need in this area. Mr. Boudreau said that many ministries of education have policies and programs in the arts but do not provide examples and concrete materials to implement the policies.

Susan Annis  
Executive Director  
Cultural Human Resources Council  

The CHRC is more focused on post-secondary education and life long learning. Ms. Annis has worked for many years in the area of the arts and arts education. She was formerly involved with the National Symposium on Arts Education, the Arts Education Consortium in Ottawa, the Arts Network for Children and Youth, ArtsSmarts and the Canadian Conference for the Arts. Ms. Annis commented that over the years many seeds have been planted in the area of arts education and that there are now more initiatives in this area. Drawing on the seed analogy, she compared the situation to the beginning of a perennial garden.

Paul Lefebvre  
Assistant to the Artistic Director (French Theatre Department)  
National Arts Centre  
The National Arts Centre Corporation was established by an Act of the Parliament of Canada in 1966. The National Arts Centre (NAC) opened its doors in 1969. The NAC’s mandate is to play a leadership role in fostering artistic excellence in all of the performing arts disciplines. Specifically, it is charged with the following responsibilities:
  ● To operate and maintain the National Arts Centre;
  ● To develop the performing arts in the National Capital Region;
  ● To assist the Canada Council in the development of the performing arts elsewhere in Canada.

Mission  
To develop and promote the performing arts by:
  ● Partnering with the National Capital Region, regional and national community and artists;
  ● Seeking out excellence in the arts of the stage;
  ● Fostering new talent;
  ● Making the NAC a world-class gathering place.


Mr. Lefebvre, Assistant to the Artistic Director for French Theatre, is a director, translator,
drama consultant and theatre teacher. He represents the National Arts Centre, an organization whose strategic planning includes 4 important areas one of which is Arts Education. The NAC devotes about one and half million dollars to this area. This money is used in; preparing programming for children and youth in French and English in Theatre and Music; resources for students and teachers; a website with valuable information called Arts Alive/Artsvivants; and special events undertaken by Pinchas Zukerman across Canada as well as other programs that help support and develop future artists in Canada through summer institutes and master classes. The National Arts Centre has just started this year to award a prize to outstanding teachers in the arts. Mr. Lefebvre stated that the NAC is very much concerned about where they want to be in 25 years and a great part of this future picture involves its role in arts education.

Betty Hanley
Professor
University of Victoria
Coalition for Arts Education in Canada

In November 2003, the National Symposium on Arts Education (NSAE) participants met in Halifax, Nova Scotia, to develop Policy Guidelines for Arts Education in Canadian Schools. At that meeting, participants also moved the dissolution of the NSAE to be replaced by a new Coalition for Arts Education in Canada (CAEC) Coalition pour l'éducation d'arts au Canada (CEAC). The CAEC/CEAC bylaws are available in the policy section of this website.
Annotation taken from website http://www.artsed.ca/aboutus.html

Ms. Hanley, representing the Coalition for Arts Education in Canada, is also a University professor at the University of Victoria and a representative of the Canadian Music Educators' Association, the Canadian Association for Learning through Arts and Theatre Canada. She has many years of experience in the area of teacher music education. She talked about the document which is basic to their organization, Policy Guidelines for Art Education in Canadian Schools/Pour une politique de l'enseignement des arts dans les écoles du Canada. The groups she represents have prepared a document for UNESCO on what is going on in Canada in the arts in our schools. She also mentioned that there was much to celebrate about arts education in Canadian schools and offered a report to the chair describing some of these from the CAEC's perspective.

Larry O'Farrell
Past President
International Drama/Theatre and Education Association (IDEA)

Mr. O'Farrell is a professor in the Faculty of Education at Queen's University. He has worked in the area of both pre-service and in-service training. He is past-president of IDEA, an international drama and theatre association; he has been part of the Coalition for Arts Education, and has attended 4 of the consultation meetings of UNESCO on Arts Education. Mr. O'Farrell informed us that artists who wish to do their pre-service training can do so through a special program offered by Queen's University.

Nancy Duxbury
Director, Research and Information
Creative City Network of Canada

The Creative City Network is an organization of people employed by municipalities across Canada working on arts, culture and heritage policy, planning, development and support. Municipalities are playing an increasing role in the development of arts, culture and heritage in Canada. The Creative City Network exists to connect the people who share this working environment so we can be more effective in cultural development in our communities. By sharing experience, expertise, information and best practices, members support each other through dialogue, both in person and online.
Annotation taken from website http://www.creativecity.ca/about-us/index.html
This is a national non-profit organization based in Vancouver. It serves as a knowledge network and provides research on public education and professional development organization for staff of municipalities across Canada who have responsibilities in the arts, culture and heritage sectors. It helps communities to think through and articulate cultural development and integrate it into their larger community development needs. It uses a sustainable community development program that has culture as one of its 4 key components.

It has a number of outreach initiatives: one is publications for elected officials across the country and an e-mail newsletter Creative City News; another is an academic outreach with students and academics interested in creative cities which includes culture. As part of this last initiative it is creating a centre of expertise on culture and communities based at Simon Fraser University. It will look at culture ecosystems and how culture is integrated widely through the education system. It will look at culture infrastructures in communities, both physical and intangible ones. It is interested in the key role played by municipalities and local government agencies in the delivery of courses, programs and informal opportunities for life-long learning around arts and culture through community centres, public libraries and the creation of public art.

Carole Trottier
Responsable du Développement
Fédération culturelle canadienne-française
The Fédération culturelle canadienne-française (FCCF) is a national organization whose mission is to promote the artistic and cultural expression of francophone and Acadian communities. It is made up of 11 provincial and territorial organizations that are dedicated to the cultural development of their regions and five national arts associations of literary arts, media arts, music, visual arts and theatre arts. For the past 25 years it has been the rallying point and official spokesman for over 200 French Canadian artistic and cultural organizations working from Moncton to Vancouver, and from Windsor to Yellowknife. La FCCF is a forum for strategic planning and a light house that has been focus on the future, since its conception in Saint-Boniface in 1977, and on building a stimulating and structuring space.

Annotation taken from website http://www.fccf.ca/fccf/home/index.cfm

This organization has just published an action research paper, Étude sur le lien langue-culture-éducation en milieu minoritaire francophone. It is are very much concerned about identity building (“la construction identitaire”) and the study indicates that there is a link between school success and identity building as well as exposure to the arts and to "l'animation culturelle". The Government of Ontario has a new policy of Aménagement Linguistique, which they feel will foster more research on the role of arts and culture and lead to more artistic and cultural activities in schools to support learning.

Joanne Charette
Director, Public Affairs
National Gallery of Canada
The National Gallery of Canada, a visual arts museum of international stature, holds its collections of art in trust for all Canadians. The mandate of the National gallery, as set out in the 1990 Museums Act is: to develop, maintain and make known, throughout Canada and internationally, a national collection of works of art, historic and contemporary, with special but not exclusive reference to Canada; and to further knowledge, understanding and enjoyment of art in general among all Canadians.

Annotation taken from website http://national.gallery.ca/english/default_59.htm

Ms. Charette said that her area of work is in publications, education and public programs. The National Gallery reaches 100,000 students each year: 75,000 in the Gallery and 25,000 in the schools. Its work with its Teen Council continues to grow. The Gallery
staff often focus their efforts on reaching new audiences and on partnering with other organizations in the context of special programs offered at the Gallery. She spoke about two partnerships: one with the National Film Board on animation and the second with Amnesty International where 400 students worked with artist and created art works. Education is one of their priorities and they work closely with teachers. They have been accredited for a few courses for teachers. The Gallery is working with the J. W. McConnell Family Foundation to deliver programs to the visually handicapped allowing them access to the National Gallery's collection. All programs that are developed are shared with other museums across Canada. Ms. Charette also stated that the Gallery's internet site Cybemuse has grown adding features such as teleconferencing, thus providing students with interactive learning experiences.

Douglas Riske
Canadian Public Art Funders
Mr. Riske is the Executive Director of the Manitoba Arts Council and the chair of the steering committee of Canadian Public Art Funders/Organismes publics de soutien aux arts du Canada (CPAF/OPSAC). He described this body as a semi-formal organization that has the support of the Canada Council. The latter is helping them with national initiatives that serve their provincial and territorial arts agencies through research and materials. The Canada Council is also helping CPAF/OPSAC move forward on areas such as arts and learning.

Dawn Maracle
Senior Research Policy Advisor
Education
Assembly of First Nations
The Assembly of First Nations (AFN) is the national organization representing First Nations citizens in Canada. The AFN represents all citizens regardless of age, gender or place of residence.
Annotation taken from website http://www.afn.ca/article.asp?id=3
Ms. Maracle, a teacher and member of the Bear Clan, said she was very active in the arts. She had been a professional dancer and a storyteller for 11 years and is now involved in photography, painting and writing.

Angela Elster
Executive Director
Learning Through the Arts (LTTA)
"LTTA is a rigorous, structured program that impacts the classroom on a daily basis. The program’s comprehensive format incorporates ongoing professional development of teachers, professional development of artists, writing of lesson plans, curriculum development, in-class delivery and continuous assessment.
Program offerings: summer institute, workshops for educators, workshops for corporations, demo, introductory year program, learning workshops, full model program."
(http://www.ltta.ca/) Their mission statement is "Develop human potential through the arts"
Angela Elster, executive director for LTIA, gave us an overview of the background to LTIA. This program is part of the Royal Conservatory of Music and now serves 300 schools across the country. She stressed that their organisation was based on solid research and a strong long-term commitment to both teachers and artists. This program started in the schools but is having an impact on the community around the school. "Our work goes beyond learning through the arts and brings us to living through the arts."

Patrick Close
Executive Director
CARFAC Saskatchewan Visual Artists
Canadian Artists Representation:

- Promoting the well-being of practising visual artists resident in Saskatchewan;
- Enhancing the development of the visual arts as a profession;
- Representing artists for the advancement of their common interests;
- Assisting artists in their negotiations with individuals and institutions.

http://www.carfac.sk.ca/
Mr. Close explained that, Provincial Cultural Organizations (PCOs) are unique to Saskatchewan and get funding from
SaskCulture. He spoke of various projects undertaken by CARFAC that look at professional development of artists after they complete their initial training. *Landscapes is News*, a series co-produced by CARFAC, deals with the creative process. This program can be seen on Bravo. He also spoke of a collaborative project between various cultural industries to produce curriculum resource guides for high school Media Studies courses in the province.

Jennifer Cooke  
**ANCY (Arts Network for Children and Youth)**  
"ANCY is a non-profit incorporated community cultural development organisation established in 2001. Its mission is to ensure that all children and youth have the opportunity to experience creativity and the arts for their personal growth, social development and community involvement." (Taken from Arts Network for Children and Youth’s Ottawa Forum and AGM)

ANCY is grassroots. It is not necessary to wait till the next crisis to answer the needs of the community in terms of arts education resources. There are many needs, most often in poorer communities. Discrimination and regional disparities are rampant. Budgets are the same but social conditions and needs are not the same in each area. Schools often choose other specialists over art specialists to meet their needs.

One project involved creating a mural to hide graffiti and develop a sense of pride in the community. Despite the fact that the school had no funding, the organization found the funding gave meaningful work to student dropouts and created a success story for the community.

Jacqueline Thériault  
President  
Canadian Committee for OMEP  
Organisation mondiale pour l’éducation préscolaire / World Organisation for Early Childhood Education  

"This organization focuses on early childhood education and child care from birth to preschool. This organization was founded in 1948 under the auspices of UNESCO. OMEP is an international, non-governmental organization, founded in 1948 to benefit children under the age of 8 years throughout the world. It is active in 70 countries and co-operates with other international organizations with similar aims."  
(http://www.petitmonde.com)

OMEP believes arts education makes the child stronger. The organization has undertaken several projects which impact on arts education. They are:

- toy lending libraries
- promoting art in junior kindergartens
- promoting books and reading for young children
- producing an ABC book for children promoting a culture of peace.

**Provincial Organizations**

**Alberta**

**Governmental Organizations**
Christine Bouchard  
Program Manager  
French Language Services  
Alberta Education  

*The Fine Arts encompass art, drama and music in which students are involved as creators, performers, historians, critics and consumers. These programs enable students to enhance the depth and breadth of their expression and intuitive response to the fine arts.*  

Annotation taken from website.  
http://www.education.gov.ab.ca/k%5F12/curriculum/bySubject/finearts/

The government of Alberta is just beginning to review its twenty-year-old arts curriculum. The existing curriculum states that visual arts and music are mandatory to Grade six. The drama program is optional and there is no dance program. Christine Bouchard said that the arts community hopes that the new
arts program will be made mandatory to Grade nine and that all four arts strands will be part of it.

Jeffrey Anderson
Director
Arts Development Branch
Ministry of Community Development
Alberta Foundation for the Arts

The Alberta Foundation for the Arts assists the development of culture and the arts that are fundamental to Alberta’s quality of life by recommending, to the Minister of Community Development, grant assistance to artists and arts organizations. The foundation encourages public access to the arts and assists in creating opportunities for children and youth to participate in the arts. Annotation taken from website.
http://www.cd.gov.ab.ca/all_about_us/ministry_overview/index.asp

The Alberta Foundation for the Arts distributes thirty million dollars a year for art and cultural projects. Between $1.6 to $1.8 million is allocated to the artist-in-the-school and artist-in-residence programs. The Foundation also provides services and consultations and creates partnerships with arts organizations. It has undertaken various research initiatives. One of its objectives is to link culture and arts education.

Non-governmental Organizations
Harold Pearse
Department of Elementary Education
University of Alberta
Past President
Canadian Society for Education through Art (CSEA)

The Canadian Society for Education through Art, a voluntary association founded in Quebec City in 1955, is the only Canadian national organization that brings together art educators, gallery educators and others with similar interests and concerns. Membership represents all levels of education: elementary, secondary, college/university, ministries of education, art galleries/museums, and community education. Annotation taken from website http://www.csea-scea.ca/aboutUs.htm

Dr. Pearse described the work of the CSEA and gave examples of its publications. He raised several problems concerning arts education and inconsistencies in arts programs across the country. Despite the fact that there are good policies in the arts, these policy intentions do not get passed down to the students via programs. There are problems with delivery, implementation and leadership in the arts at the board level.

Raye Anderson
Director of Arts Learning Projects
EPCOR Centre for the Performing Arts

Located in the heart of the Olympic Plaza Cultural District in downtown Calgary, the EPCOR CENTRE for the Performing Arts is where passion and creativity meet, mix, mingle and occasionally, collide.

Housed in brand new, custom-designed studios and offices, EPCOR CENTRE’s Arts Learning Projects sets the standard in artist-led learning in, through and about the arts. At the centre of Calgary’s arts scene, Arts Learning Projects delivers artist-led programs to schools, operates a year-round Theatre School, provides professional development opportunities for both teachers and artists, and advocates for the vital role of the arts in our schools and daily lives. Through its various programs, EPCOR CENTRE’S Arts Learning Projects provide opportunity to discover and develop your creative potential. Annotation taken from website.
http://www.epcorcentre.org/aboutec/

The Arts Learning Projects presents artist-led learning in, through and about the arts workshops for teachers in the arts. There are over eight different projects. One of these provides training for artists to help them work with both teachers and students. Arts Learning Projects has an advocacy function and is a founding member of the Calgary Regional Arts Education Network (CRAEN), a group dedicated to arts education advocacy. It works closely with the Arts Learning
Projects Youth Advisory to identify and plan projects that are relevant to the interests and needs of youth.

Dale D Erickson  
Principal  
Calgary Arts Academy and Research Centre  
Calgary Arts Academy and Research Centre is an innovative school that engages children through arts immersion to become confident learners and spirited citizens. Our philosophy is that children come first. We know that magic happens when you nurture the whole child; body, mind and spirit. We treat each child as an individual, a person with his or her unique way of learning and doing. This personalized approach enables children to get the most out of school. We believe that through Arts Immersion education combined with the "Circle of Courage", democratic discipline and a focus on developmental assets, our students will excel. Our purpose is to promote the arts and foster academic excellence, practical skill building and spirited citizenship.  
http://www.calgaryartsacademy.com/vision.html

Calgary Arts Academy and Research Centre's academy is a public charter school in Alberta whose mission is to teach traditional curriculum such as mathematics, science and other subjects through the arts. The arts infuse the curriculum and take on the same function of a second language in immersion schools. There are 250 students and the Alberta curriculum is used for all subjects. The school has four full-time artists working with nine full-time teachers.

Dale Erickson, principal of the school, talked about the role of the artists and the teachers in education. His vision for the school is that the arts are the core and other subjects should be taught through them. This approach does not integrate the arts but uses art to infuse all other subjects. This vision benefits from the artists and educators working together. Artists become more like teachers and teachers more like artists. Presently the organizers of this program are doing a study at a local level, collecting data on what is happening between artists, teachers, students and parents. At a later date the organizers will study the effect of this way of learning on the learner.

David A Chantler  
Producing Director, Trickster Theatre  
Action Learning Institute  
Our programs provide teachers with tools to effectively address the kinesthetic area of "multiple intelligence" learning. All of the resources we provide are based on the understanding that children learn in a variety of ways, and that physical experience is one of the most powerful of those ways. The core of the site is the large library of lesson plans on Science. Annotation taken from website.  

The Action Learning Institute is a service organization, providing a number of programs for teachers including a mentorship and residency program. The mentorship program teaches how to teach subjects such as science and mathematics through drama. Many lesson plans are available on the Institute's web site. The residency program involves building a theatre in a school in 28 weeks. In Alberta, schools are given $8,000 every two years for art projects and many choose to spend it on these two projects. These models of in-service education for teachers have the advantage of allowing teachers access to the artists.

Peter McWhir  
Alberta Teachers' Association Fine Arts Council (FAC)  
The FAC or Fine Arts Council of Alberta, is a specialist council for the Alberta Teachers' Association. The objective of the Fine Arts Council is to ensure the inclusion of the fine arts (music, art, drama, dance) in school curricula. The Council strives to teach students to appreciate, understand and develop critical awareness of the products of the mind, the voice, the hand and the body. What kind of activities is the FAC involved in? The Fine Arts Council (FAC) believes that
fine arts are basic to life and fundamental to the development of the human spirit, and that an appreciation of the fine arts aids students in the development of critical and creative thinking skills. To promote these beliefs, the Fine Arts Council seeks to liaise with the provincial government and the ministry of education to promote the inclusion of fine arts in school curricula and also seeks to influence policymakers at all levels. The Council acts as an advocate both for fine arts programs and for teachers of fine arts and serves as a focus for common interest groups. The Council affiliates with other specialist councils as well as with support groups at the local, regional and provincial levels. As part of its advocacy role for professional development, the Fine Arts Council sponsors an annual three-day conference as well as a yearly MADD Dash day-long workshop. Annotation taken from website. http://www.finearts council.ca/info_faq.htm

FAC is a specialist council whose members are teachers, university professors, government departments and other art organizations. FAC has a membership that varies from 400 to 700 members. Some of the services the Council provides include: a conference, surveys, advocacy support and materials, lesson plans (available on their web site) a journal, special projects and PD workshops.

Rosa John
Co-director
Kehewin Native Performance & Resource Network
Kehewin Native Performance is native theatre, history, storytelling and dance. It is community workshops, interactive performances and classroom visits. They provide resource materials about community theatre and Native studies. Kehewin Native Performance believes that it is through our youth that culture and traditions will once again be seen as an integral and vital part of society. Melvin and Rosa John, the co-directors, both have B.A.’s in Native Studies from Trent University and MFA’s from University of Calgary in Theatre Arts. We are proud to say that Kehewin Native Performance has begun an international alliance with Aboriginal peoples and companies in the U.S., New Zealand, Australia and Mexico. These partnerships bring a powerful unity to our work. Annotation taken from website. http://www.kehewinnativeperformance.com/

Kehewin Native Performance & Resource Network organizes workshops in Aboriginal communities. They use masks, hoops and drums and often involve the children in making these objects. There is more respect for objects such as these when the students have made them and the schools own them. Education of students often involves the elders. The Network frequently uses Augusto Boal’s drama techniques. Many of the Network’s students in film and music production have won awards and recognition for their work. If certain regions do not have adequate funding, Kehewin Native Performance & Resource Network modifies their fees and programs to accommodate them. The Network also works with Aboriginal communities all over the world.

British Columbia
Governmental Organizations
Anne Hill
Fine Arts Coordinator
Department of Education
Fine arts instruction is crucial for the educational growth of all students. From Kindergarten through Grade 6, dance, drama, music, and visual arts are required areas of study. The prescribed learning outcomes for all four subject areas are therefore required at every grade level. Beginning in Grade 7, students are required to select at least one fine arts discipline. Schools are encouraged to provide more than one fine arts opportunity for students to select from.

To ensure that they receive a broad education program, all students must take the fine arts at all levels. In each of grades 8, 9, and 10, students are required to take
one or more of the fine arts subjects: dance, drama, music, or visual arts.

Annotation taken from website
http://www.bced.gov.bc.ca/irp/irp.htm

The BC Department of Education has one fine arts coordinator responsible for art curriculum from K-12. The BC arts curriculum is being used all over the world. As in many provinces, the art curriculum is well developed and effective, but delivery and implementation of the curriculum are still inadequate. Very often the work that art teachers do is not highly valued. Finally there is a very strong push to merely use the arts as a vehicle to teach other subjects.

Non-governmental Organizations
Sharon Bailin
Professor, Faculty of Education
Simon Fraser University

PDP is a three-semester program that involves 12 months of study. The program is made up of a combination of practicum experiences and professional coursework that are integral in the promotion of understanding of important educational ideas and their application to classroom practice. When student teachers successfully complete the program, they are recommended to the College of Teachers for a British Columbia Teaching Certificate.

Students wishing to teach in elementary schools may apply for admittance to the program after a minimum of five semesters of course work and a half years of college or university study. All students who plan to teach at the secondary level are required to have completed their degree requirements prior to beginning PDP.

Annotation taken from website
http://www.educ.sfu.ca/pdp/pdp.html

Sharon Bailin described two programs offered at Simon Fraser University. The first is the teacher pre-service program. It is built around a series of modules. Students work with one faculty member and one seconded teacher. This structured program involves university courses and observing and practica in the schools. The university also offers a Masters and Doctoral program in arts education. The second program is in the area of in-service education in the arts. This is a very popular program which allows teachers to obtain a graduate degree in arts education while teaching. It is a two-year course that combines theory and practice. Teachers work with a mentor and meet in groups. These courses are set up as a partnership between the university and a school district. An example is the district of Surrey, where arts education is flourishing and where 5 or 6 groups of teachers have already graduated from this program.

Wendy Newman
Executive Director
ArtStarts in Schools

ArtStarts Profile

Who we are
Founded in 1996 with a professional staff and volunteer board of directors, ArtStarts in Schools is a unique not-for-profit organization offering educators, artists, parents and students a broad range of programs, services and resources to promote arts and creativity among BC's young people.

Our vision
ArtStarts envisions a society where the arts are regarded as an essential part of educating young people and a catalyst for creating innovative, engaged and contributing members of society. ArtStarts in Schools has a leadership role in transforming the way children and youth are engaged, in and through the arts, and in promoting the value of the arts in young lives. Annotation taken from website
www.artstarts.com/aboutus/mandate.html

This organization is nine years old and is just beginning to get involved in professional development. It assists professional art touring in the schools and offers study guides to teachers and their students. These guides provide activities which further arts learning and help to extend the art experience. The artists work with teachers at both the elementary and secondary level.
The organization also produces over 1,000 workshops each year. *ArtStarts* also handles the provincial fund for artists in education, which entails programming and funding of over 3,000 performances in schools.

Judith Marcuse  
Artistic Producer  
Judith Marcuse Projects  
*Judith Marcuse Projects*, which celebrates its twenty-fifth birthday this year, creates small and large-scale art projects and productions which include live performances and touring; video, film and television; workshops and animation events. Our languages are dance, theatre, music, video and film and the visual arts. We work in Vancouver, across Canada and, periodically, outside the country. We believe that art is necessary and work to integrate art and art making into a broader community - to de-ghettoize the arts and "widen the circle".

We believe that relevant, excellent art practices can be transformative tools, creating positive social change. Under the leadership of Judith Marcuse, Judith Marcuse Projects has created, commissioned, toured, produced and presented dance and theatre for over two decades. In 1995 we launched the KISS Project, an unusual 4-week annual winter multi-arts festival in Vancouver, which offered its audiences new dance/theatre commissions, presented existing works and mounted visual art exhibitions, lecturers and workshops in a variety of disciplines.

Annotation taken from website http://www.judithmarcuseprojects.ca/who.htm

Judith Marcuse began by stating that they were initially almost a "dance for dance sake", company (formerly DanceArts Vancouver). There are now several streams to the work the company does. It is presently working on a quartet.

Four large-scale productions that give voice to youth and their sensibilities are called ICE, FIRE, EARTH and AIR. The first production in the series was a large-scale rock music show, "ICE: beyond cool" which explored the issue of teen suicide. After three years of workshops with some two hundred and fifty teenagers aged 15 to 18, the content of their work was translated into a multidisciplinary production that integrates dance, theatre and music. The show did two national tours and was then adapted into a CBC production. The broadcast of this show was followed by a three-hour chat line. The second production "FIRE", followed a similar procedure as ICE, namely a workshop followed by production and touring. This production used dance, text, video and an original score to explore how teenagers think and feel about violence in their lives and in society. "EARTH" the third production addresses global sustainability and social justice. The fourth production, "AIR" will look at freedom of expression. A fifth production is currently in planning.

Lucille Pacey  
Arts Umbrella  
*Arts Umbrella* is Canada's visual and performing arts institute for young people ages 2 to 19. Our mandate is to deliver the highest quality visual and performing arts training to young people in the community regardless of their financial means. *Arts Umbrella* helps children to develop creativity, independent thinking, technical skills, talent and personal growth, inspiring kids for life. Since our inception in 1979 with only 45 students, Arts Umbrella has grown to now reach more than 30,000 young people annually. Our Granville Island facility hosts more than 260 classes each week, ranging from general courses to pre-professional training in theatre, dance, painting, sculpture, architecture, film, new media, photography, and more.

Annotation taken from website http://artsumbrella.com/index.html

Arts Umbrella is a not-for-profit organization that was been in operation for 26 years. Its yearly budget is paid for by tuition funds 48%, corporate funds 47% and government funding 5%. The instructors are artists.
There are 7,000 students taking classes at its central location on Granville Island. The remaining students (23,000) are served directly in their schools or in community centres. It has a large dance, music, architecture, visual arts and drama program. The music program is not located in its central location and is funded by the Sarah McLaughlin Foundation.

David Ennis
The BC Music Educators' Association

Objectives of the BCMEA:
1. To advocate music education;
2. To support the goals of a comprehensive quality education as defined by the BCTF;
3. To promote the concept that the arts, including music, are essential components of a basic education;
4. To promote excellence of music instruction in every BC school;
5. To advocate maintenance of existing music education programs in BC schools;
6. To provide leadership in and encouragement of professional development;
7. To encourage all teachers of music to become active members of the association;
8. To foster an understanding of and an appreciation of music;
9. To promote the concept of a balanced music curriculum;
10. To facilitate an exchange of information within the association, and between the membership and other music/arts organizations, relevant professional organizations, and government agencies.

Annotation taken from website http://www.bctf.bc.ca/psas/BCMEA/

The British Columbia Music Educators' Association, BCMEA, provides many services to its members including software for music composition and teacher awards. Two important issues are facing music education in British Columbia today. The first is that teachers are no longer trained as music specialists but as generalist teachers, while older teachers who were specialists are retiring. This situation is leading to a shortage of specialist music teachers in elementary schools. The second problem is that students have just one elective in high school and music is in competition with many other subjects. There is a need for principals, vice-principals and other stakeholders to actively advocate for the arts.

Betty Hanley
Music Education
Faculty of Education
University of Victoria
http://www.educ.uvic.ca/

Betty Hanley is involved in many organizations, including the Canadian Music Educators' Association (CMEA) and the Coalition for Arts Education in Canada. She is also a professor at the University of Victoria's Faculty of Education.

The CMEA has existed for over 45 years in Canada and brings together numerous music associations.

The Coalition for Arts Education in Canada replaced the National Symposium for Arts Education in 2004. As a member of the Coalition for Arts Education in Canada, Ms. Hanley expressed the wish that the Policy Guidelines for the Arts Education in Canadian Schools would be part of the Canadian Commission's report to UNESCO's World Conference on Arts Education.

The Teacher Education Programs at the University of Victoria consist of three main programs: the elementary level, the secondary level and graduate studies level. The elementary level programs are offered as a five-year professional degree program or as a sixteen-month (consecutive) post-degree professional program. Programs at the secondary level also break down into two categories: the secondary Bachelor of Education Program and the post-degree professional program. The latter is a ten to twelve month program. There is also the graduate school program which offers a
Masters degree in Visual Arts Education or Music Education.

One particularity at the University of Victoria is a course in "artistry" which involves personal decisions about expressive qualities and styles in the arts and the communication of these decisions to others in various ways.

Sharon Richards
BC Art Teachers' Association

The BC Art Teachers' Association has 642 members. Every year it publishes three professional newsletters. Some of its activities include exhibition program opportunities, awards for film-making and the activities of an Olympic liaison group. The Association enjoys support from the Department of Education which provides space at the Department and in the Minister's Provincial Office for students' artwork. The Association is always looking for new ways to partner with other similar associations across the country.

Rita Irwin
Professor and Department Head
Department of Curriculum Studies
University of British Columbia
http://educ.ubc.ca/teacher_ed/

There are three programs for teacher education at the University of British Columbia: the elementary program, the middle-years program and the secondary program. Each program is given over a twelve-month period. In addition, the University offers an Art Education (ARTE) program made up of courses that lead to three different degrees. The first is the pre-service teacher education program. The second is the diploma and certificate program in art education. The third is the graduate program.

Manitoba
Non-governmental Organizations

Jason Granger
Arts City Inc

Art City Mandate
Our mission is to create a positive and expanding cultural impact on the unique needs of the community by:

- Fostering self-expression in participants, encouraging a sense of ownership, self-respect and pride in their work and community;
- Being a part of the neighbourhood, a place that is safe, comfortable, supportive;
- Being accessible by offering free-of-charge, quality programming with local, national and international professional artists;
- Being sustainable and available to the community day after day, year after year;
- Being a model for future community art centres.

Founded by painter Wanda Koop, Art City is an inter-generational drop-in art studio that offers programming to inner-city residents in the West Broadway area, a culturally diverse community located in the heart of Winnipeg's core district. Wanda Koop is a long-standing resident of the West Broadway community and has worked hard to improve her neighbourhood for many years. In the summer of 1998, seeing a need in the community and the potential in the young residents, Wanda took the initiative to start Art City in a former boarded up night club at 616 Broadway. Art City's storefront studio offers an alternative to people of all ages who need or want a place to express themselves creatively. Free art classes are offered to anyone who would like to attend and guest artists appear regularly to share their experience.

www.artcityinc.com

Art City Inc. is a grass roots initiative, rooted in the West Broadway community. Its studios serve as a drop-in centre, a community living room for arts programming. It has a wide range of activities which
include: fine arts, writing, dance, theatre, murals in the community. It has a youth council for evaluation of their programs. Beyond art activities, it distributes food from Winnipeg Harvest and clothes as well. Funding can come from as many as 25 sources a year including the community and all three levels of government. Like other community art groups, it finds that funding is always a challenge.

Lisa M Desilets
Coordinator
ArtsSmarts Manitoba

ArtSmarts:
- Ignites young people’s excitement about learning core curricula through the arts;
- Inspires collaboration among artists and educators, schools and communities;
- Invests financially and strategically in creative learning networks at local, regional, provincial levels to build capacity for arts and education;
- Supports a new vision for public education in Canada.

In order to support this creative learning process, artists are selected to work with teachers in elaborating projects that integrate arts activities into non-arts subject areas. Links with community partners for research, field trips, art appreciation and project sponsorships are encouraged to further the process. In this way, young people combine their learning of core subjects such as math, languages, social studies, and science with an application of the skills involved in one or more of the artistic disciplines: visual and literary arts, dance, music, theatre… and find a context for it in their lives.

The J.W. McConnell Family Foundation has developed, and funds, the ArtSmarts program in order to allow artists to encourage new ways of teaching and learning in schools. The Canadian Conference for the Arts acts as the National Secretariat for the ArtsSmarts Program across Canada.

ArtsSmarts Manitoba is a provincial partnership involving Manitoba Education, Citizenship and Youth, Culture, Heritage and Tourism Art Branch, and the Manitoba Arts Council. www.artssmartsmanitoba.ca

The program began one year ago. It is important to offer a program such as this that contributes to the integration of the arts in the schools and in the community. The ArtsSmarts program also offers a good example of using the arts as a way of teaching other subjects and demonstrating how the artists and teachers can cooperate. All art projects developed are unique and are designed to meet the individual needs of their communities.

Leslee Silverman
Manitoba Theatre for Young People

"I find a lot of what happens at Manitoba Theatre for Young People so utterly compelling that I'm the child that wants to go and see it." Robert Enright, CBC Radio, 2004

Manitoba Theatre for Young People has been creating and presenting professional theatre productions for children and families since 1982. …MTYP presents touring companies from around the world, as well as contributing to the repertoire of Canadian theatre through the creation and development of new work. …In addition to its mainstage season and touring activities, MTYP also plays a key role in the development and delivery of theatre-in-education programs that concentrate on using theatre as an educational tool to illustrate and express ideas about social issues. The company also operates a Theatre School where over 1,500 children and teens learn the art and craft of theatre and related disciplines. http://www.mtyp.ca

Manitoba Theatre for Young People presents theatre from the child’s perspective by exploring their issues and their humour. It presents the only teen theatre season in Canada. Smoke Screen, a play on use and abuse of marijuana, is an example. It offers a series of ten plays for joint parent and youth attendance. It brings plays from all over Canada and the world to Winnipeg. It tests audience reactions prior to full
presentations. Manitoba Theatre for Young People travels 19 weeks throughout the province. It also has a theatre school.

Ms Silverman drew attention to the changing nature of the Manitoba population. In 10 years 30% of population will be Aboriginal. Manitoba Theatre for Young People has a special Aboriginal program where 100 kids work with 15 Aboriginal artists for 6 days a week. This program will be in place for five years. She also pointed out that Winnipeg has the highest level of diabetes in the world and that art can be used to have a social impact in this area. Another program was called Urban Circles which offers training to Native teachers on Friday night and to their students on Saturday mornings.

Francine Morin  
Professor (Music and Arts Education)  
Faculty of Education  
University of Manitoba  

Francine Morin started by describing what she felt was a bigger picture of the situation in North America. There are over 10,000 studies on the impact of arts education. In Manitoba, Learning through the arts, the Department of Education, the University of Manitoba, the Alliance for Arts in Education and the Manitoba Arts Council are launching a new initiative: a comprehensive study of arts education.

In arts education there are great differences in terms of accessibility between rich areas and poor areas, between rural and urban and even within urban schools. Indeed there is even a difference between how many and what arts are available to communities.

It is safe to say that schools are working hard at making arts education accessible to students and some are succeeding well. In Manitoba arts education is mandatory from Grade 1 to Grade 9 and optional at the secondary level. Arts education accounts for 10% of instructional time. New curriculum policy programs in the arts are being developed. In the past they have not done a good job of developing creativity or helping teachers to access what is available in the community.

The University of Manitoba teacher education program offers a substantial program in arts education for teaching in lower grades, less for those who will teach in middle grades and even less for those teaching at higher levels. It does however offer graduate programs in arts education.

Ms. Morin identified several needs in arts education. There is a real need for policy development at the national level. There is a need for more consistency: university programs differ too much even in the same province. More art teachers need to be recruited. The arts need to be core in the curriculum and there is a clear need to establish more instructional time. There is also a need for meaningful research to inform our practices. We need an agenda for future research and our own models of research. We need research to answer questions like: What is the connection between the existence of a policy and a quality art program? Is there a positive connection between good curriculum and what is going on in the schools? How do we support and enhance artistic learning of students?

Coralee Bryant  
Executive Director  
Alliance for Arts Education  
The Association of Manitoba School Superintendents  

Coralee Bryant presented the video, "Learning for Life: Why the Arts Matter", a 17-minute video on the value of arts education prepared by the Alliance for Arts Education in Manitoba, of which she is past chair.

The Alliance for Arts Education in Manitoba (AAEM) is a non-profit organization committed to expanding opportunities in the arts for children. Goals of the organization are to:
provide information to all sectors of the community on the value of a strong arts education;  
bring together various professional, educational and community bodies and facilitate collaborations that provide more opportunities in arts education than are readily available;  
celebrate the arts achievements of our youth.  
Response has been strong to the idea of a coalition of educators, arts organizations and community members to affect the public will with regard to the importance of arts education. We have over 200 organizational or individual memberships from all sectors of the community, but particularly amongst educators, schools and school divisions, artists, professional arts organizations, and parents.

http://www.members.shaw.ca/aaem/dynamic/aboutAAEM.htm

New Brunswick  
Governmental Organizations  
Marie-Paule Thériault  
Director  
Sécrétariat à la Culture et au Sport  
Gouvernement du Nouveau-Brunswick  
"I am extremely overwhelmed by the enthusiasm in this room for the arts. We need to take advantage of all the wonderful events we have in our communities to develop the arts. It is also important to remember that many do not receive cultural services.  
My only concern about finding solutions is that there is no "one size that fits all". The contents of a program can be the same but the delivery will be different. I also feel very strongly about giving the artists their due and not short-changing them when we ask them to share their work."

Non-governmental Organizations  
Lise Robichaud  
Artiste et professeure titulaire d'arts visuels en éducation  
Université de Moncton  
"In New Brunswick we seem to go forward then backwards like in a dance, cha cha."

Suzanne Hill  
Vice-President  
New Brunswick Arts Board  
Her personal experience in the school system allowed her to make the following observations and state that there has been a real shift in arts education. Students at one point enjoyed art every day, they then
received it once a week and now they have access to only Saturday morning art classes.

She felt very strongly that there must be an understanding that there is a sequential learning process in the arts like in other subjects, and that they are not a tool for other disciplines.

In her view, scheduling and teacher allocation are not ad-hoc procedures. Off-site management is often the culprit of these unfortunate situations encountered in schools. There is a real need for school leaders who know something about learning in the arts.

Using cultural communities and organisations to help out with arts education in the schools is a great initiative she thought. It would be greatly appreciated if these cultural organisations could also offer accreditation in the arts.

Marie-Ève Cormier
*A student's perspective*

In the area schools she attended in New Brunswick, arts education was given to grade 9. At the secondary level art courses are optional and offered only every two years to students. ArtsSmarts programs were available at the schools but only if applications were made. None existed during her high school years.

Very often the art teachers are not qualified art teachers. There are conflicting priorities. Entrance requirements for universities are for mathematics, sciences and language credits, not for art credits. Parents feel pressured in having their children take only the academic subjects. This in turn weakens the role and the place of arts education.

The Ministry is very supportive of Arts Education. There is a curriculum in the arts from K-12. English, French and emersion teams work on curriculum at the Ministry.

Very few schools do not have a music specialist. Visual Arts on the other hand is taught by the generalist teacher. There is no drama at the elementary level but one course is offered at the high school level and another one in Theatre Arts is now being prepared. Dance is not offered at any level. At the intermediate level the students spend half the year in music and in visual arts. At the secondary level the art courses are electives. This will change soon because new graduation requirements will make one course mandatory in the arts at the high school level. Teachers at the intermediate and secondary level are usually specialists.

The Ministry is involved in distance learning for students in remote areas and in schools where there are not enough students to offer the course in situ. This is offered by the Center for Distance Learning and Innovation, a collaborative venture between the Ministry of Education, the Teachers Association and the University. Courses exist for the visual arts and one is being developed in music. Two virtual teachers up north offer this course.

The Ministry works in collaboration with the Art Gallery of Newfoundland and Labrador to develop resources such as Edu-kits that allow students to become knowledgeable about artists from their province. The Education Department supports the ArtsSmarts program, particularly for rural communities.

As president of the Visual Arts Teachers' Association it is important for Ms. Bussey to talk about their Virtual Teacher Centre. This site offers on-line professional development and resources. The Art Room is for teachers from K-12 and offers access to materials, magazines and articles. However for many reasons she said that it is not used as frequently as the association would like it to be.
Non-governmental Organizations
Henriette Essiambre
Secrétaire
Association francophone du Labrador
The French community in Labrador is very small. We have a total of five French schools in both Newfoundland and Labrador. One of our French schools is from K-12 and has only 29 students. There are very few resources for any subjects and this applies even more for the arts.

In our situation, community involvement is very important. Adults in the community help out at the schools. When the women's association pays for an artist to give painting classes in their community, they then offer these same classes to the students at no cost. All people who offer courses come from the community. They like to share their knowledge and their skills with the young.

There are problems attracting teachers from other French communities to come and teach in their schools. The first drawback is that these teachers must be prepared to work in classes that have 3 or 4 grade levels, often with very few resources. The second reason is that salaries are lower than for teachers who have graduated in Newfoundland and Labrador. Standards are different here and very often teachers from other provinces do not meet these standards.

Northwest Territories
Non-governmental Organizations
Tom Eagle
Executive Director
Tree of Peace Friendship Centre
Yellowknife Northwest Territories
The Tree of Peace Friendship Centre is a non-political, not-for profit, charitable, autonomous service agency. It was incorporated in 1970. It is a Centre for youth and elders, knowing no bounds of race or creed, embracing all who are in need as well as those who want to give.
Mission Statement
To improve the quality of life for Aboriginal peoples in the community of Yellowknife by facilitating self-determined social, health education, economic, recreational and cultural programs which respect Aboriginal peoples’ cultural distinctiveness.
(from The Tree of Peace Friendship Centre's Program and Activities handout)

Tom Eagle outlined the process used to respond to the arts education needs of people in his community. The request usually goes to the general assembly. At the end of a project or a program there is an evaluation. Some of the programs and services outlined in the hand-out include: Quilting, Youth /Adult Reeling, Pow-Wow Dancing, Dene Drumping, Beading/Slipper Making and Talent Shows.

Amanda Mallon
President
Northwest Territories Teachers' Association (NTTA)
Amanda Mallon gave a snapshot of schools and programs in the Northwest Territories. The Northwest Territories have the art program from Saskatchewan but it is not implemented yet. Like many Northern areas there are also problems with teacher retention. There is a very large turnover every year.

There are wonderful things happening but they are individually or community driven. Some examples included excellent drumming programs and an Aboriginal youth program in drama which tours but which unfortunately also suffers from funding problems. The way the school system is organized does not meet the artistic needs of the population.

Nova Scotia
Governmental Organizations
Eric Favaro
Arts Consultant
Nova Scotia Department of Education
The province of Nova Scotia enjoys exceptional curriculum documents. Currently we are working on nine new program documents for arts education. The arts are core from grade 1 to grade 6 and students need one art credit to obtain their secondary
certificate. At the intermediate level, students choose their options and art classes are not necessarily one of them. We have a French and Native division within the Education Department that prepares documents for their respective communities. These documents follow the same guidelines but are not translations.

Over the last few years government priorities have shifted to numeracy and literacy and the delivery of arts education in our province is experiencing problems. There is a lack of material resources and a lack of human resources.

Art subjects have become a handmaiden to other subjects. We have developed integration resource models and tools for teachers to use. Unfortunately there are no professional development days to do the in-service training to use these resources. There is also a great shortage of qualified teachers to teach the arts. Most teachers are generalist with little or no background in the arts.

There is a strong disconnect between secondary and university programs. Learning in the arts is not necessarily sequential and continuous. We need to provide continuous building blocks right till the end of high school.

There is a strong need for passionate expert leaders in arts education throughout the province.

Beverley Brown-Sweeting
Research and Development Coordinator
Department of Tourism, Culture & Heritage, Government of Nova Scotia

"The Department of Tourism and Culture is an active supporter and promoter of Nova Scotia's culture sector. Through this support, government recognizes the importance of our artists and our cultural community. It also acknowledges that producing arts and crafts for markets both here at home and around the world helps to drive our economy and provides a better quality of life."

http://www.gov.ns.ca/dtc/culture/default.asp

Dale Sheppard
Educator
Art Gallery of Nova Scotia
Ms Sheppard stated that cultural institutions can play an important role in community arts education. For its part, the Art Gallery of Nova Scotia has been doing work in early child education. Some children have been participating in their early education art classes for over three years. The children have their own studio and their own art exhibit area. Programs developed by the gallery are being shared with early education institutions. They have also designed for them a second year comprehensive arts course which has been officially accepted by early education institutions. They also provide educators with resources and child-friendly materials.

"We are always looking at how we can be relevant to schools and educators. We work with school boards and other community groups to provide appropriate programs. We do in-service training for teachers across the province."

In Nova Scotia, the Art Gallery of Nova Scotia is the lead partner for ArtsSmarts and this helps them to share their resources across the province and work with other art galleries across the country.

Non-governmental Organizations
Jacquenette Clements
Director, Continuing Studies
Nova Scotia College of Art and Design (NSCAD University)
We are in a privileged situation of participating in an intergenerational life learning program. Many participants in our programs are children of parents who have themselves taken courses here. The process that they go through is one they use all their lives. One project is to have younger people working with older people in a special program including music and drama. The experiences are very effective.

NSCAD also offers a teen summer program for individuals who have received bursaries from the Halifax regional school board.
In 1996 the program of preparing art teachers was transferred to Mount Allison University. Individuals take art courses at NSCAD but Mount Allison oversees the practicum in the schools.

The Department of Education has approved a Visual Arts certificate for teachers at the elementary level that is given by NSCAD. Teachers interested in upgrading their own practices in visual arts will take courses that include theory, issues, history, methodology and skills in order to enhance their teaching skills and obtain this certificate. This is a thirty credit certificate course.

Willie Reid  
Coordinator  
Art Express

The program is called Art Express, "Express" meaning "fast" and also "expression". The organisation works with the marginalized and the disenfranchised and tries to connect the schools to the community. The coordinator's job is to support arts education in the schools, find funding and create partnerships with various institutions in the city. This is not an expensive model and it helps bring the arts into schools. The coordinator was an English teacher who was replaced in her school so that she could do this work.

The coordinator stated that it is vitally important that every child have access to a specialist in every art. "Generalist teachers are scared to death about art. I work with teachers in classrooms and do workshops with teachers. We explore how we might help children learn through the arts. We create programs for students at risk, acquire musical instruments for disadvantaged students, and obtain bursaries or scholarships for courses or projects in the arts."

Jennette White  
Director of Education/Young Theatre Company  
Neptune Theatre School

Neptune Theatre School has been in operation over the last 21 years. Ms. White began her career there 17 years ago. Neptune Theatre School offers between 30-35 classes a week to students during the school year and 9 classes over the course of the summer. The money received for tuitions is sufficient to pay the cost of the director's salary and those of teachers. It is a self-sustaining programme.

The director's mandate is to reach out into the community. The school gives scholarships and does not turn away students. They partner with other community groups to help youth at risk. These groups create a play and the school provides the space to put it on. They provide theatrical plays that tour the province along with appropriate study guides based on curriculum objectives. Schools pay for these plays by partnering with the community. The school feels strongly that it is important to invest in the youth and children now so later in one way or another they will do something for the arts.

Neptune Theatre has set up a youth council to help bring the community together. The students organize movie nights, variety nights and sell baked goods. The proceeds from all of these fund raising activities go into a scholarship fund.

Neptune Theatre School also works with local secondary schools offering full credit courses for cooperative placements in the area of theatre management.

Paul Gallant  
President  
Fédération acadienne de la Nouvelle-Écosse  
Nova Scotia Arts and Culture Partnership Council

« La Fédération acadienne de la Nouvelle-Écosse s'engage à promouvoir l'épanouissement et le développement global de la communauté acadienne et francophone de la Nouvelle-Écosse en collaboration avec ses membres, composés d'organismes régionaux, provinciaux et institutionnels d'expression française. »
"The Nova Scotia Arts and Culture Partnership Council will oversee provincial investment in arts and culture. The new model, which replaces the Nova Scotia Arts Council, will result in broad community input into investment decisions and administrative savings that will go directly to artists and cultural organizations."

Mr. Gallant talked about an interesting partnership between the local regional arts council and the school board that exists in his community of Chéticamp. The local school had spaces that were not being used. The school board entered into a legal agreement with the Regional Arts Council to offer it free space for its cultural activities. In return for the free office space, the Council invests in the maintenance of the building and in technical and other types of equipment needed for artistic productions. The students of the school then have access to artistic training given by artists and technical support for their productions. He gave the example of a puppet play that was written and produced by students with the help of the Regional Arts Council. The production subsequently toured a number of schools.

Isabelle LeVert-Chiasson
Community Facilitator
United Way of Halifax Region
As a community facilitator and a youth representative at this meeting Ms.LeVert-Chiasson felt it was important to state that she believes Education is in a crisis. "There is still a lot of violence and racism in schools. Solutions like "zero tolerance" do not always work. The needs of the individual are not being met. I see the arts as helping, but many of the at-risk students are not getting the support they need. I believe we need alternative schools and arts specialized schools. We don't empower youth. We have a very rigid system."
Ms. Chiasson also felt that youth should be better represented in a forum such as this.

She proposed that the Canadian Commission for UNESCO host a consultation meeting just for youth and one that takes into account their schedules and their availability.

Mary Pat Mombourquette
Symphony Nova Scotia (SNS)
Two years ago a new music and education committee was formed. The work of the committee is to promote and create music projects between the symphony and local schools and community groups. They have developed a successful "Adopt a Musician" program. Students are asked to write a composition, work with a musician from the orchestra and present it at a concert. The students love this kind of project and a lot of volunteer time is involved. The committee has also developed partnerships with the local universities and the symphony for their music students.

Andrea Puszkar
Administrative Director
4Cs Foundation
"The mandate of the 4Cs Foundation is to build meaningful relationships between public schools and their communities through fine arts projects of lasting significance. We firmly believe that community support is essential to children’s social and academic well-being, and that fine arts projects can provide the necessary "creative connections" between children and their school communities: including teachers, parents, neighbours and artists. Our mandate currently extends to all communities in the Halifax Regional Municipality (HRM)."

Ontario
Governmental Organizations
Alida Stevenson
Ministry of Culture

Cultural Policies and Arts Education in Ontario
During the past ten years there was a weakening of the status of arts education
in Ontario. Organizations such as the Ontario Arts Council, the Trillium Foundation, the Art Gallery of Ontario, the Science Centre, Science North and MASC made a great effort over the years to fill the vacuum created by government cuts to programs. The Minister of Culture has now put together an advisory body on arts education in Ontario to report on the state of arts education in Ontario. The report will present strategies for 2006-2007.

Some of the measures planned are:
- opening schools after four o’clock for the arts;
- doing an inventory of what exists and collecting research on what exists across Canada;
- preparing a week for the arts in 2006;
- building relationships with other Ministries;
- producing a video on best practices;
- encouraging the introduction of ArtSmarts in Ontario.

Participants applauded these new initiatives and the improved communication between the Ministry of Education and the Ministry of Culture. Concerns were voiced however about the state of teacher and artist training in the province.

Lise Goulet
Ministry of Education

Before describing secondary and elementary school curriculum it was stated that, in Ontario, the Francophone community had written their own curriculum for the first time. An English Writing Team and a French Writing Team had been established and both groups had to reflect the same intent for overall expectations and specific expectations of all courses.

Secondary Program

In Ontario the arts curriculum at the secondary level was written using the same framework for all art subjects. At the heart of this framework are two important components: the creative process and the critical analysis process. Other important features of the arts curriculum in Ontario include the following:

- Each subject has overall expectations as well as specific expectations organized under three headings: Creation, Analysis and Theory. Specific expectations for each of these divisions are clustered under relevant sub-topics.
- All art disciplines are evaluated using the same chart which describes the same four competencies:
  1. Theory (knowledge and comprehension)
  2. Thinking/inquiry
  3. Communication
  4. Creation/application

According to this chart students can achieve one of four levels within each of these competencies.

- One 110-hour art course is mandatory in Ontario for acquiring a secondary certificate.
- Subjects taught at the secondary level in Ontario are: Visual Arts, Drama (9th and 10th grade), Theatre (11th and 12th grade), Music, Dance, Media Arts and Comprehensive Arts.
- Grade 9 and 10 level courses are open. At the grade 11 level there are open and university/college preparation courses but at the grade 12 level there are only university/college preparation courses. The exception is Theatre which has one open course.
- At the secondary level teachers are required to be specialists.

Many resources have been developed in Ontario to help teachers implement the arts curriculum.

- Course profiles for all art courses are available on-line to teachers.
- Exemplars: examples of student works and their evaluation are also available on-line to teachers.
- On-line courses in visual arts have also been developed for students.
In the French-language documents there is an important cultural component in all of the courses. Specific expectations were included to meet the cultural needs of Ontario's French population.

Many secondary schools make use of the programs offered by the Ontario Arts Council and by organizations like Learning Through the Arts and MASC and in order to enrich their art programs.

**Elementary Program**
The arts at the elementary level in Ontario are considered core subjects. That is to say, that from grade 1 to grade 8 every student receives instruction in visual arts, drama/dance and music.

- The elementary program has the same structure as the secondary that is each course has overall and specific expectations. Specific expectations are grouped into three different areas: creation, analysis and theory.
- The evaluation chart for the elementary is similar to the secondary chart containing four competencies and four levels of achievement for each.
- Generalist teachers deliver the arts curriculum in Ontario. However, depending on school size and school management, a specialist teacher might teach this course. Very often at the grade 7 and grade 8 level there are art specialists, teaching these courses.
- The creative process and the critical analysis process are strongly represented in the elementary program.
- There are no mandated time allotments for the teaching of the arts in each grade because the elementary sector in Ontario does not have an Elementary School Policy. The amount of time given to the arts is decided at the school or board level.

Resources for teachers at the elementary level are:

- Exemplars: examples of student works and their evaluation using the evaluation chart (to be made available on-line in the spring of 2005)
- The Ministry of Education "Electronic Planner" which offers units for classroom teachers.
- In-service training kits were prepared for the primary, junior and intermediate teachers. (Available in French only).
- Course materials prepared in partnerships with organizations:
  - Instructional units in visual arts, music, dance and drama, per grade level (available in French from grade 1 to grade 6)

In the French-language documents there is an important cultural component in all of the courses. Specific expectations were included to meet the cultural needs of Ontario's French population.

Many elementary schools enrich their art curricula by using programs offered by the Ontario Arts Council or organizations like Learning Through the Arts and MASC.

Steven Campbell
Director of Community Partnerships
The Ontario Arts Council

The Ontario Arts Council, as do the other provincial arts councils, provides funding for artists and artists-in-the-school programs. The Ontario Arts Council has a long history of supporting arts education. Arts education and professional training for artists are a core part of their mandate. The Ontario Arts Council also provides many publications on arts education. (http://www.arts.on.ca)

Julia Howell
Program Manager, Province-Wide Grants
Trillium Foundation

"As one of Canada's leading charitable grant-making foundations, the Ontario Trillium Foundation works with others to make strategic investments to build healthy, caring and economically strong Ontario communities.
The Ontario Trillium Foundation, an agency
of the Ministry of Culture, receives annually \$100 million of government funding generated through Ontario’s charity casino initiative. Ontario Trillium Foundation grants are awarded to fund capital, operating and/or specific project costs in support of: Arts & Culture, Environment, Human & Social Services, and Sports & Recreation. The Foundation makes grants that have province-wide impact as well as grants in local communities across Ontario." (http://www.trilliumfoundation.org)

Non-governmental Organizations
Jennifer Cayley
Executive Director
MASC
"MASC brings the arts and culture alive for more than 125,000 children and youth each year in eastern Ontario and western Quebec. Professional artists, working out of diverse cultural traditions, deliver workshops and performances in music, dance, drama, literary and visual arts to children and youth in school and community settings. Programs are offered in English and French for students in junior kindergarten through to high school. Programs are also used by community centres, daycares, libraries, museums, the NCC and a variety of community organizations. MASC is an important resource for schools in implementing the arts curriculum and teaching about other subjects using the arts. MASC provides: Performances and Workshops by Professional Artists, Professional Development for Teachers, Artist Residencies" (http://www.masconline.ca)

Jennifer Cayley, executive director of MASC, gave a history of how MASC had been created. It is an organization that developed around a kitchen table. It was born not only out of the need to find work but from the need of two passionate people to create an organization for arts education that would balance the needs of artists and honour the people they served. Her example was one of an organization born out of individual commitment and rooted in their community.

She ended by saying, "There is a need for a place where passionate people do odd things".

Prince Edward Island
Governmental Organizations
Vicki Allen-Cook
Arts Education Curriculum Specialist
Prince Edward Island Department of Education
She has worked at the PEI Department of Education for the past 7 years as an art consultant for the arts. The department has implemented the arts program from 1-6 years and supplies all resources for all teachers. All schools in PEI have music specialists. There is a new course in drama and in multi-media. History is taught through plays using the Confederation players. The Department works collaboratively with the Gallery of PEI to provide in-service in visual arts and art exhibits for students. Summer institutes in arts education are also given at the Gallery. With the Gallery and the museum the Department has developed "Narratives of Nationhood" a program that integrates social studies and visual arts. There is now a team working now on visual arts 7-12. Dance is part of the Physical Education program and is taught from grades 1 to 6. The Faculty of Education at the University of PEI has created a new arts position and future teachers will now receive courses in arts education. PEI has teachers' associations for visual arts, music and multi-media. A new initiative is the ArtsSmarts program. The Department of Education, all school boards, relevant government agencies and cultural organisations are partners at the table.

Québec
Governmental Organizations
Georges Bouchard
Ministry of Education
Arts Education in Québec: Elementary and Secondary Programs

- There are five broad areas of learning in Québec: languages, mathematics, sciences and technologies, the arts,
social sciences and personal development.

- Development of the curriculum in all areas is based on strong research.
- The Québec Education Program is based on competencies. There are subject specific competencies and cross-curricular competencies.
- The new Curriculum Program in Québec has been completed for the secondary 1 and 2 levels. Secondary school programs for levels 3, 4 and 5 are currently being developed.

The Arts curriculum places the student at the centre of the learning process. It allows the student to discover and to develop his or her creativity through the senses and communicate this through artistic production, interpretation and appreciation. The Arts empower the student and allow him or her to build a sense of self and a view of the world.

Through this program the student creates, interprets and analyses. There is a knowledge base, technical skills and techniques relevant to every art form. Cultural elements are present throughout the curriculum. Arts education is extended by visits to cultural sites and contact with artists. Teachers are given online sources.

The arts curriculum is made up of four subjects: visual arts, music, dance and drama. At the secondary level 3, 4 and 5 an optional course called "Arts and Communication" is added.

Program requirements for the elementary level (Grades 1 to 6) are as follows:

- Students must take at least two of the arts at each grade level. These courses are usually taught for a period of 60 minutes in a 6-day cycle schedule. This may or may not be possible depending on individual school timetables.

Program requirements for the secondary level are as follows:

- At the secondary levels 1 and 2, students are required to take one of the arts. After 2 years they will have had a total of 200 hours (100 hours/year) in their chosen art subject.
- At the secondary level 3 they are required to take a 50-hour course in one of the arts.
- At the secondary levels 4 and 5, arts courses (100 hours/year) are optional.

Quebec also has four art teachers' associations, one representing each art form: dance, drama, music and visual arts. These associations work as lobby the Education Ministry on behalf of their professions. They also work in partnership with the Ministry of Education and the Ministry of Culture and Communications to promote arts education and culture in the schools.

An association of cultural school committees also works collaboratively with the Ministry of Education and the Ministry of Culture and Communications. These committees are made up of volunteers from the school community. They promote cultural awareness in the schools and facilitate communication between the school and its cultural community.

Most of these associations work collaboratively to organize conferences and educational events for their members. Their web-sites are available through the Ministry of Education’s web-site.

Esther Loiselle
Ministry of Culture and Communications

Many of the subjects that experts will focus on at the World Conference are areas that have been addressed in Québec through the work of the Ministry of Culture and the Ministry of Education. These areas include: a better integration of culture and the arts at the elementary and secondary level; the need to build bridges between local cultural institutions, local resources and neighbourhood schools.
The Ministry of Culture and the Ministry of Education in Québec have had a long relationship. The partnership between these Ministries was established in the 1990’s. In 1992, a cultural policy established the right of citizens to culture. The schools provide the best way to implement this policy. In 1997, a protocol for the role of culture in education was signed between these two Ministries. It established the responsibilities for both Ministries. The Ministry of Culture also provides information for professional development, resources for teachers and oversees a network of schools such as the conservatory of music and other private schools.

Regional offices of education and culture work on joint educational and cultural programs such as:

- teacher in-service education (not yet available);
- a financial support program for cultural projects in education "La culture à l’école";
- a promotional program which includes: a cultural magazine, the organization of an annual arts week in February, an annual prize for teachers Essor and a gala to celebrate the winners; and finally a promotional kit called "Cap sur la culture".

One of the reasons for the success of this partnership and their programs is that culture is very important to both the government and the people of Québec. Québec’s hearings on education secured an important place for the arts. Both Ministries have also done extensive work and research in these areas.

Non-governmental Organizations
Jennifer Cooke
Director
ICI par les Arts
www.iciparlesarts.com

Chantal Locat
Responsable du Comité de la condition des femmes de la CSQ
Centrale des syndicats du Québec
Committee on the status of women
Its mandate is to put into place its action plan create links with the women’s movement and represent the committee in certain political situations.
Annotation taken from website
http://www.csq.qc.net/fiche97/listefiche97.html

Ms. Locat is a dance teacher and a visual artist. She informed us that 80% of the people who work on this committee are teachers. She has worked on education for peace, on creating viable futures and responsible citizens through involvement in cultural and artistic activities. They also have an internet site where teachers can find teaching tools in this area.

Saskatchewan
Governmental Organizations
Saskatchewan Learning
Lynda Oliver
http://www.sasked.gov.sk.ca/

The arts provide a unique "way of knowing" about the world and human experience. In order for students to benefit from this unique way of knowing, the Arts Education program encourages the following:
- education of the senses to take in information;
- education about the basic languages of the arts strands;
- acquisition of skills and abilities to enable students to express themselves using the languages of the arts strands;
- understanding of the role of the arts in cultures and societies, and in people's daily lives;
- acquisition of a body of knowledge accumulated over the years of human existence, and consisting of the beliefs and aesthetic principles of various cultures and societies.

In addition, the program recognizes that artists are thinkers. Their ideas have contributed and continue to contribute to an understanding of human existence. The Arts Education curriculum provides a place for their ideas. http://www.sasked.gov.sk.ca/
The work of Saskatchewan Learning is to develop curriculum and pilot new documents. The Saskatchewan Arts Education policy is based on recommendation from the 1981 Fine Arts in Education report. The curriculum in the arts is the results of a collaborative effort of subject associations, university faculties, consultants, trustees, directors of education and school principals.

The curriculum has been written for Dance, Drama, Music and Visual Arts subjects that share 200 minutes of instruction per week. There are three main components in these programs: Creative/Production, Cultural/Historical and Critical/Responsive. These programs were written for both generalists and specialist teachers.

Saskatchewan Learning has added to its programs spiritual development as a competency. This was done to honour and integrate their Aboriginal legacy into their provincial curriculum.

For students in Saskatchewan, arts education is mandatory from Grade 1 to Grade 9. At the secondary level students must have two art credits (100 hour courses) to graduate. Recently Saskatchewan Learning has conducted a two-year study on the implementation of their programs. It is now preparing lesson plans for new teachers to facilitate their work and it has also started reviewing its art curriculum from 1 to grade 9.

Jeremy Morgan
Executive Director
The Saskatchewan Arts Board
Our mission is to cultivate an environment in which the arts thrive for the benefit of everyone in Saskatchewan.
The Arts Board provides a wide range of services that enable Saskatchewan residents to experience and enjoy the arts.
We provide grants to artists, arts organizations, and cultural workers. We collect, preserve, lend, and rent art objects. We provide advice to artists and arts organizations, and we take advice, too, through various means. We keep an eye on trends, respecting the past but with an eye to the future. The bottom line? We’re at your service, and we trust you’ll let us know how we can improve.
www.artsboard.sk.ca/

The Saskatchewan Arts Board was established in 1948 and has a long history in arts and learning but not necessarily in the formal sense of working with schools and school boards. It has three major preoccupations or goals: the support of the artist; access to the diversity of the arts for citizens; and the recognition that the arts are necessary for a healthy society. It also provides professional and management services to individuals and organizations in a variety of areas including grant applications, research and information, organizational development and communications.

The Saskatchewan Arts Board has started a pilot artist-in-the-schools program and artist-in-residence program. Recently it partnered with the McConnell Foundation, Saskatchewan Learning, SaskCulture and the Saskatoon Foundation to implement the ArtsSmarts program. Much is done by the organizations they support such as art galleries whose work in the area of youth learning and as centres of life-long learning in the province has received high ratings.

SCAM (Small City Art Museums) is a program that now extends into Manitoba and Alberta.

The Saskatchewan Arts Board has a permanent collection of art by Saskatchewan artists that was started in 1950. It represents the progression of the visual arts in Saskatchewan and contains 2,300 works by 590 artists from across the province. The Indigenous Arts Program has been developed to increase participation and access to funding by Saskatchewan indigenous artists and to increase public access to their work.

Artists in communities need continued support. Future funding may be coming from social service and justice agencies. The
Saskatchewan Arts Board needs new partners to meet its present commitments and to support its new projects. The sports community is very organized and aggressive in the area of fund-raising and perhaps can serve as a model for fund-raising in the arts.

Diane Warren
Arts Education Consultant
Culture, Youth and Recreation and SK Arts Board
Diane Warren talked about the need to put arts and learning into the larger context of advocacy and sustainability for the arts. The Saskatchewan Arts Board wants to explore ways of accomplishing this. One such way was to create a new artist-residency program for schools based on the immersion program model. They started with two schools they felt were open to this kind of program. It is a two year program using the school as a community and is jointly funded by the Arts Board and SaskLearning. 50% the artist's time is used to create and 50% is spent working with the school. It is important that the artist meet and work with the community.

Since this program started two more schools have been added. In one school the program has been extended to three years and the trustees were willing to pay $15,000 to keep it going. Anecdotal accounts have shown that it is a success. Research is now being conducted to show the effectiveness of the program.

Arts and learning is about education but it is also about long-term sustainability for the arts. The key is putting artists and the public together. The Saskatchewan Arts Board needs people to know what it does. It also needs access to an information network to get the information to individuals that might be interested. It has also found that resources are better spent on programs than on advocacy.

The ArtsSmarts program is another way the Saskatchewan Arts Board is putting artists and students together. This is the first year it has had the funding to run these programs. ArtsSmarts wants the arts taught through the core curriculum, but in Saskatchewan, the arts are core in the curriculum. The Saskatchewan Arts Board would prefer to use ArtsSmarts funds to implement the curriculum. It also wants to have three partners in these projects: the school, the students and the community.

Rose Gilks
General Manager
Saskatchewan Culture Inc.
Since 1997, SaskCulture Inc. has gained recognition as a leader in cultural development in Saskatchewan. A non-profit, community-driven organization, SaskCulture works with members, volunteers and other community partners to build a culturally-vibrant province, where all citizens celebrate, value and participate in a rich cultural life.

The organization supports the wide scope of cultural experience, including the arts, heritage, multiculturalism and cultural industries. SaskCulture works with over 100 member organizations, which in turn, reach out an expansive network of local groups, associations, agencies, business and individuals in communities across the province. Membership also includes individuals, who support the values, principles and mandate of SaskCulture.

SaskCulture provides programs and services through its member network, such as training and education, shared advocacy and promotion, as well as a range of networking opportunities all aimed to build and strengthen the cultural community in Saskatchewan.

One of SaskCulture’s most important roles is Trustee for the Culture Section of the Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation. Along with its partners, Sask Sport Inc. and Saskatchewan Parks and Recreation Association, SaskCulture works to ensure funding is available to support a wide range of community programming in Saskatchewan. SaskCulture’s work is based on strong
partnerships. In addition to its partnership with SaskSport Inc. and Saskatchewan Parks and Recreation Association, SaskCulture maintains ongoing relationships with organizations such as the Saskatchewan Arts Board, Saskatchewan Culture, Youth and Recreation, Tourism Saskatchewan and Volunteer Regina, to name but a few.

http://www.saskculture.sk.ca/

Rose Gilks stated that SaskCulture's mandate is to assure that Saskatchewan is a culturally vibrant province. It promotes the value of cultural activities and works to develop public awareness. Culture Builds Community is one of its campaigns which promotes culture. It is an organization that provides service and support, leadership, training, partnerships and advocacy programs.

Sask Culture is a complex service organisation with a strong infrastructure and 120 members. It is a member-driven organisation that reaches out to both rural and urban communities and tries to meet the interests and needs of all ages. "We are all about collaboration and the community."

SaskCulture funds its members and provides financial management, leadership, governance and training services. It supports many provincial arts teacher subject councils or associations. Ms. Gilks named many of the projects and groups that enjoy the support of Sask Culture. These include: Métis organizations, multicultural groups, museums, ArtsSmarts projects, tribal councils, festivals, media arts programs and northern community projects. The organization has also established many partnerships with other agencies which include Tourism Sask and The Red Cross. It produces a weekly newsletter/e-mail, publishes a quarterly magazine and organizes a yearly conference for the membership.

Non-governmental Organizations

Dustin Browne
Street Culture Kidz

A model of prevention and intervention for high-risk and disenfranchised youth, Street Culture Kidz delivers long-term programs - many of which are arts-based, and are founded on the philosophies of complete personal relationship development, employment skills development, ongoing individualized support, and encouraging community contributions. They respond to the needs expressed by the participants themselves.

http://www.caledoninst.org/Publications/PDF/1-894598-08-3.pdf

The organization started in central Regina in 1997. It was set up and is directed by Mr. Kim Sutherland. It began as a temporary summer project and has since developed and expanded to be an independent non-profit corporation and registered charity governed by a volunteer board of directors. Street Culture Kidz is directed to youth, those between 18 and 29 years of age. The organization felt it was important for youth to tell their stories. It uses the arts as a tool for connecting. It believes in being a positive mentorship program and an effective resource for the community. Dustin mentioned some of the following programs the organization is involved in: after school programs, making murals, face painting activities, Project Youth Voice and Food Box. It also runs the café at the YMCA and does catering across the city. It has twenty-five paid participants funded through HRDC. Fundraising is directed to be self-sustaining because youth need ongoing support. Its funding sources included Sask Energy, the United Way, the City of Regina, Saskatchewan Arts Board and other sources.

Maggie Dixon
Common Weal Community Arts Inc.

http://www.commonweal-arts.com/index.shtml

Common Weal…

- Works for positive social change through the arts;
- Supports grassroots processes;
- Respects differences;
- Encourages individual voice;
- Provides a respectful participatory environment for the creative process;
- Promotes participation in the arts as part of developing healthier communities;
- Values artistic creation which probes, provokes and celebrates community history and contemporary life;
- Is dedicated to opening up the hearts and minds of people everywhere.

Common Weal Community started as a theatre community with the production of the play, The Gathering in 1992. It was so successful organizers decided to broaden their community theatre activities to include all community arts events. Common Weal is grassroots and is a community-driven organization. It uses the arts to promote social change and connects artists with communities.

Ms. Dixon said the organisation has had many partnerships with other groups over the years. She gave numerous examples of community-based activities Common Weal has been involved in: a summer event, like Grasslands (dance and visual arts), Prairie Echo I and II (a sound-based work), workshops with communities and schools, work with sex trade workers and inmates, artists in residence in a cancer clinic, a gallery, an Aboriginal youth playwright festival and an urban youth storefront project.

Common Weal is very successful at what it does. It has been invited to articulate and share what it has learnt working in communities. It was selected as one of five groups to participate in a dialogue because of their best practices in management. It will be a facilitator of that dialogue and it is going to create an archive to share and disseminate what it has learnt. Ms. Dixon talked about Common Weal as putting ladders between high and low art.

Common Weal’s core funding has not increased over the years but its projects have. It has a provincial mandate and needs advisory committees in the north. Its board is representative of the province but the organization wants more educators on the board to inform future directions. Because of funding difficulties it is hard to get everyone to the table, manage the growth of the organization and live up to peoples’ expectations.

While describing a cultural mapping activity Common Weal had undertaken, Ms. Dixon mentioned that the organizers had discovered what they called “hubs”: people who had their fingers in many projects or events. These key people were very important in putting in place community-based activities.

Caroline Sirois
Association Jeunesse Fransaskoise
This association initiated the « Camps Voyageurs », the « Fête fransaskoise », «On s’garroche à Batoche», the « Festival théâtral », the « Concours oratoire » as well as the « Gala de la chanson, Super Fransaskois Show ».
http://collections.ic.gc.ca/fransaskois/Associations/AJF/ajf4.htm

This organization is a youth association that represents a minority language group in Saskatchewan. Its mandate is to promote the French language and culture. It conducts a youth parliament where young people are encouraged to debate and discuss problems faced by youth today. It has developed a strong sports program for its members and must now work on its cultural programs. Like many other organization it also has difficulty finding the funds to pay for projects.

Ruth Smillie
Artistic Director
Globe Theatre
www.globetheatrelive.com
Ms. Smillie is a Saskatchewan artist and artistic director of the Globe Theatre. The Globe Theatre season consists of main stage productions and experimental theatre programs which showcase new work and emerging artists. Founded in 1966, it was Saskatchewan’s first
professional theatre company. It started as a children’s touring theatre. When Ruth took over in 1998, the touring theatre was losing money and there appeared to be little interest in continuing the program. Instead of touring, Globe Theatre now provides a workshop series for youth and adults and sends them out. It offers summer camp programs called Theatrics.

Globe Theatre gives workshops for students bringing in artists from Stratford. Many of these are offered through the University of Regina. It also offers an apprenticeship program in production and stage management. Globe Theatre and the University of Regina Theatre Department collaborate on a successful Student Mentorship Program, one of a kind in Canada. Senior theatre students are offered apprenticeships in acting, stagecraft and all aspects of theatre production, gaining knowledge and experience that inevitably assist them in their professional careers.

A high school apprentice program allows students to get credits through work at Globe Theatre for their high school certificates. There are two universities in Regina whose respective programs are becoming more theatre studies instead of theatre works programs. With this shift in university programs it is becoming more difficult for Globe Theatre to hire these university students because they do not have the practical skills they need.

Ruth talked about the importance of identity. The Globe has invited two Aboriginal artists and is creating a bi-cultural school of First Nations and European dance rooted in First Nations performance. "We want a bi-cultural theatre school with a bi-cultural program based on the conservatory model, where Aboriginal and European cultures come together."

The Globe now has a newsletter and engages its audiences in "Talkbacks". It aims to educate its audiences and provide them with challenging programming.

Jill E. Reid
Executive Director
Dance Saskatchewan

Vision Statement:
To create a viable, unified organization which represents and advocates dance interest;
- To foster a respect and acceptance of dance which encourages free expression of cultural identity;
- To establish a vibrant environment for dance which cultivates performance opportunities, stimulates employment, and celebrates heritage and cultural diversity.

Purpose:
To support and enhance the development of all dance forms;
- To preserve, promote and represent dance in Saskatchewan;
- To educate about dance;
- To encourage a passion for dance;
- To provide a multidisciplinary centre that focuses on dance, integrates related art forms, with expanded opportunities in a wellness environment.

www.dancesask.com

Dance Saskatchewan provides dance facilities, resources and offers grants and scholarships. Its greatest resources are its dance community and its capital resource is its 9000 sq. ft. dance facility. It has a lending library and lends materials across the country. These include books, periodicals, videos, CDs and cassettes. It provides workshops, master classes and summer camp programs. Dance Saskatchewan representatives go where they are invited in the province. Dance Saskatchewan also publishes a newsletter Footnotes which is published four times a year.

One of its mandates is to present and promote dance in Saskatchewan. Dare to Dance is one of its biggest programs. Dance Saskatchewan has always had First Nations Dance as part of this programming. It also has a partnership with the Saskatchewan
Indian College and has produced a program called Gathering Strength to learn about First Nations dance and song.

In order to meet the needs of teachers and schools in the province, Dance Saskatchewan has published a book called Dance on the Move, a useful tool for specialist and generalist teachers to help them implement the dance curriculum. It has also held workshops for teachers throughout the province using this book.

Dance Saskatchewan has facilitated a teacher certification program in Saskatchewan through Regina University. It is a 10-module course of skills and knowledge that prepares candidates to become dance teachers.

Richard Dubé
Music teacher
Westmount Community School, Saskatoon

Mr. Dubé has been a music teacher for the past ten years at Pleasant Hill. He believes that the arts are powerful vehicle to teach understanding. One procedure he follows is the First Nations protocol in which he first consults with the elders. Elders blessed his proposals, saying that for them, music is medicine. The first project is a piano program that provides students who cannot afford an instrument or regular music lessons with musical instruction by volunteer music instructors who come into the schools. This program is very successful and is now being used in eight different sites. There are over 150 students involved in an eight-month program. Students are expected to practice regularly. Richard has also helped set up this program in other cities and provinces.

His second program is about world music drumming. It is a six-week block program (twice a week) in communities and connects elders with students. Students put on performances.

The third program is a summer program called, Heart of the City: Summer Music and Life Skills Program. It is a 20-day program to help at-risk youth prepare for a more successful school year in the fall.

Douglas W. McCosh
President
Saskatchewan Music Educators' Association

MISSION STATEMENT

- To promote the development of high standards of music and music education;
- To exchange information and ideas with those interested in music;
- To sponsor conventions, workshops, clinics and other means of musical development, information and education.

http://www.musiceducationonline.org

Douglas described how the association provides programs, help for music teachers and funding. The Association also provides support and insurance for special programs such as the one described by Richard Dubé.

Debby Nobel
Curriculum Consultant
Northern Lights School Division #113

The major challenge in the North is the high teacher turnover. Teachers are not there long enough to integrate into the community and make the connections which can increase their capacity to take advantage of the opportunities that are there. Teachers are anxious about teaching the arts and are in need of more professional development in this area. Other challenges are working with artists and implementing the curriculum. The support of the administration is key.

Over the past two years the artist-in-residence program has been very helpful. The board had a Native writer project in three schools. Another successful partnership is with the Saskatchewan Native Theatre Company which provides our schools with workshops in the fall and help students develop their stories.

Darlene Brière
Executive Director
Saskatchewan Drama Association
The Mission of the Saskatchewan Drama Association is to promote the growth and development of child and youth drama in Saskatchewan and to promote professional development through communication and drama development programs. www.saskdrama.com

The Saskatchewan Drama Association has 25,000 student members and 250 adult members and runs eleven festivals annually. It provides quality workshops to students and teachers in theatre and drama, and has a lending library of plays. Surveys and questionnaires are used to ascertain members' needs and measure the interest in the Association's work. It offers conferences for teachers and publishes two publications a year. The provincial festival is held in May which is also "Art Month".

Darlene also gave a short description of the Saskatchewan Society for Education through Art and recommended participants visit their web site to learn more about this visual arts association. www.saskedthroughart.ca

Norman Yakel
Professor, Arts Education Program
Faculty of Education
University of Regina
In 1982 an arts education degree was established at the University of Regina. The program was the result of initiatives and dialogues with the community that started in 1976. A curriculum integrating dance, drama, music, visual arts and literature was put forward and feedback was requested. Recruiting was done in the schools and the program started with 30 students chosen from 50 applications. The program initially covered four years but is now a five year program. Graduates receive a teaching certificate which allows them to teach any subject from Kindergarten to Grade 12.

The child and the student are at the centre of the curriculum. They have the opportunity to look at the world through the artist's lens and to understand their place in their world. The role of arts education is not to produce artists; although that is a possibility. The goal of programs in the school system is to provide children with a doorway to the arts so they can learn more about themselves.

Regina's program is unique in that it includes an aesthetic education series and leadership. It provides off-campus residencies to students in the 4th year. Different areas across the province are chosen as sites to allow students to get exposure to other communities and let communities know about the program. Students also learn to work with guest artists.

Another requirement is an off-campus experience in which students arrange a visit and a stay in a much larger centre then Regina. To do this, students must raise funds. They visit, study and learn from schools that offer arts education programs. Students in their 4th year must also engage in a working period with a service agency in the community.

Through the years the university faculty has provided feedback and help in the area of curriculum planning for the province and with community programs in the arts. The program continues to grow and change to meet the needs of their communities and their students as well as the requirements of arts education. Graduates from this program are highly sought. They now work all over the province, in other provinces and all over the world. Many participants at the present meeting are graduates of the program.

Yukon
Governmental Organizations
Mary Sloan
Department of Education
Government of Yukon
Mary Sloan is a drama teacher involved in a special program for students using theatre. It uses the BC curriculum for drama. There are between 15 to 24 students taking part in this program. Visiting artists join the staff and help students to script and create original theatre. What is important for the participants is making links. In the past, students in this program have partnered with outside groups of students to create plays. The example was given of treasure boxes
that were sent from one group of students to another. The boxes then provided the inspiration and information needed for each group to create a play about the other group.

Rick Lemaire  
Director  
Cultural Services, Department of Tourism and Culture  
Government of Yukon

*Cultural Services Branch implements and administers all aspects of heritage protection, preservation and information; manages and supports Yukon museums; provides the technical, and financial support to the development of arts including community arts, professional arts and cultural industries; maintains the Yukon Archives and government records.*

Annotation taken from website.

http://www.btc.gov.yk.ca/

Cultural Services runs programs and sets cultural policy for all the partners. The organization also offers training programs. Rick Lemaire wondered whether the involvement of the Ministry of Culture allowed the Ministry of Education to shirk its responsibilities with regard to arts education. More communication is needed between the Ministers responsible for Culture and the Ministers responsible for Education. He suggested that a degree of federal responsibility be accepted in arts education particularly as this relates to funding and breaking down barriers between the Provinces and Ministries in these areas of responsibility.

**Non-governmental Organizations**

David Curtis  
Program Manager  
Klondike Institute of Art and Culture (KIAC)

*In the spring of 1998 a group of local artists, with a deep breath and a leap of faith, decided that art education, based in Dawson City, was an idea whose time had come. They formed the Dawson City Arts Society (DCAS), a non-profit organization, with a mandate to create an environment for advancement of the arts.*

To fulfill their mandate, DCAS' founding Directors envisioned a school called the Klondike Institute of Art and Culture (KIAC). KIAC is to be a campus-based centre offering a broad range of high quality Community, Continuing Education and Professional Development programs.

Annotation taken from website.

http://www.kiac.org

KIAC is a non-profit organization which opened its doors in 2000. It works with students between the ages of 17 to 55 years old. KIAC has an artist-in-residence program through which students work with artists. The KIAC building houses an exhibit area for students' and artists' works. The exchanges KIAC organizes with artists from elsewhere has been very valuable and enriching for their students. Its relations with the international community are very important and KIAC organizers often feel more connected to other countries then to their own. Work with the National Film Board has also expanded KIAC's networks.

Lynda Polyck  
Society of Yukon Artists of Native Ancestry (SYANA)

*SYANA is a non-profit society that promotes a greater knowledge and appreciation of Native art and artists, works on the development of Native arts, and encourages Native and public participation in the arts. It achieves this by organizing a variety of art courses and programs such as marketing and portfolio development. SYANA also provides ideas and names of possible performers or artists for events and commissions. It helps First Nation artists access training and market their work and regularly showcases Yukon First Nation art and performances. Community benefits: SYANA helps increase awareness of First Nation art, increasing self-esteem of individual artists and First Nation people. SYANA also provides education in the schools and acts as a referral service for Yukon First Nation artists. Many individual artists have benefited from SYANA's support and services.*

Annotation taken from website.

http://www.ycee.yk.net/initiatives/syana.pdf
The Society spends a lot of time teaching the traditional arts to artists but very little of this teaching is done in the schools. There is also a serious problem for artists in gathering the materials for the art works because the art of preparing materials is being lost. The Society tries to teach all of the arts but teaching all aspects of the arts is difficult. Very often artists are required to get certification from recognized universities or art colleges. However if artists go somewhere else they cannot learn from their own culture. It is difficult for them to go away and come back. Another challenge is that some times traditional arts are looked upon as merely involved in the making of trinkets. First Nations people want western curriculum but they also need more content about their own cultures. Ms. Polyck believes that there should be a fine arts program for First Nations in her community and that First Nations’ artwork should be more widely promoted.

Debbie Parent
Executive Director
Yukon Learn Society

The vision of Yukon Learn Society is to be known to Yukoners as a driving and unifying force behind a literate Yukon.

We have a threefold mandate:

- To provide adult literacy services
- To promote literacy awareness
- To be the voice representing and uniting literacy in the Yukon

Our primary focus is to offer free, one-to-one tutoring to learners hoping to improve their reading, writing, math or computer skills. We also work with literacy stakeholders to develop and deliver adult literacy services.

Annotation taken from website.

Debbie Parent informed the group that her organization deals with literacy issues, providing classes in mathematics, reading, writing and computer skills. Arts education is not part of their approaches but it could be. Using the arts to teach would be an excellent way of demonstrating that the arts are useful. It would also allow everyone to appreciate and value people with traditional arts-related skills.
APPENDIX B

List of participants
Toronto, Halifax, Regina, Vancouver, Ottawa

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