



CANADIAN COMMISSION FOR UNESCO
COMMISSION CANADIENNE POUR L'UNESCO

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**Consultation on Arts and Learning for the
UNESCO World Conference on Culture/Art
in Education**

Canadian Commission for UNESCO

**Final Report
Vancouver Meeting**

**Delta Vancouver Suites Hotel
February 24-25 2005**

**Ottawa
April 5th 2005**

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EXECUTIVE SUMMARY

Over the course of a two-day consultation, thirty participants representing government and non-governmental organizations met in Vancouver on February 24th and 25th, 2005, at the Delta Vancouver Hotel Suites, to discuss the state of arts learning and education in Alberta, British Columbia and the Yukon. The issues discussed were: arts education and creativity, accessibility, quality in arts education, and strengthening the role of arts and learning. This meeting was the fourth in a series of consultations being held across the country. The results of these consultations will serve as part of Canada's contribution to the preparatory meeting of the Europe Region being held in Vilnius, Lithuania, in 2005, and to the World Conference for Arts Education in Portugal in 2006, as well as a resource for the Canadian Coalition Action Plan for Arts Education.

The warm-up activity on the first day was instrumental in allowing participants to introduce themselves and address informally many of the agenda items. The deliberations which followed focused on: formal, non-formal and informal education in the arts; the benefits of arts education to the individual and to society; the role of the artist and the teacher, teacher education, spirituality, learning about, in and through the arts, and a brief mapping of programs in culture and arts education Alberta, British Columbia and the Yukon.

The second day was a continuation of the mapping process of arts education programs and policies and a discussion on quality education and the opportunities and challenges of arts education. These discussions allowed participants to acquire a more complete picture of what is happening in Alberta, British Columbia and the Yukon. Challenges to arts education were discussed. These included social and economic disparities and inequities, lack of public awareness of the importance of arts education, lack of management skills in the arts within school boards and the lack of an arts education culture. Finally many recommendations and suggestions were made but were not officially endorsed by the group.

BACKGROUND

The role of UNESCO (The United Nations Educational, Scientific and Cultural Organization) and that of the Canadian Commission for UNESCO was summarized by Max Wyman, the Chair of the meeting.

UNESCO is in some sense the ethical arm of the United Nations and a think-tank for the United Nations which brings together 190 Member States. The Organization often acts as an early warning system that identifies issues before they become problematic and sets standards in its areas of competence.

The role of the Canadian Commission for UNESCO (CCU) is to act both as a forum for governments and civil society, as well as to act as a catalyst for the participation of Canadian organizations and committed individuals in UNESCO's mandated areas: education, natural and social sciences, culture and communications and information. It operates at arm's length from the Canadian government.

One of UNESCO's roles as an "upstream" agency is that of identifying areas or issues of concern. One such area is creativity and arts education which UNESCO has identified as an essential building block in the creation of a culture of peace. It has therefore called on Member States to work to place teaching in and through the arts at the heart of formal and non-formal education.

At the UNESCO General Conference of 1999, then Director-General, Federico Mayor, launched an appeal for the promotion of arts education and creativity in schools and in non-formal settings as part of 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.

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.

From 2001-2004 regional expert meetings were held in Finland, Fiji, Brazil, Jordan South Africa and Hong Kong to share best practices, examine trends and program frameworks and content, and to prepare for the 2006 World Conference in Portugal.

The next round of regional preparatory meetings will be held in 2004 and early 2005. The preparatory meeting for the Europe region will be held in Vilnius, Lithuania, in September, 2005. Canada will participate in this meeting with experts from Provincial Ministries. The objectives of this meeting will be to examine political and program issues in arts education in preparation for the World Conference.

In 2006 UNESCO will be hosting the World Conference on Culture/Art in Education in Portugal. The conference will have two formats: a Ministerial Round Table and an Agora. The Ministerial Round Table will be composed of Ministers of Education and Culture and will deal with advocacy and policy issues. The Agora will involve presentations and lectures by experts in the field. Outcomes from both formats will feed into an international action plan for arts education. Outcomes from all regional preparatory meetings will also feed into the recommendations of this action plan. Canada's participation in the World Conference 2006 will include a presentation of the results of consultations held across the country by the Canadian Commission for UNESCO and its partners as well as the presentation of the official Canadian position prepared jointly by the provincial and federal governments.

The CCU has two major partners who are helping in this work: the Canada Council for the Arts and the Canadian Conference of the Arts. Other partners include the Council of Ministers of Education, Canada, the Department of Canadian Heritage and the Coalition for Arts Education in Canada. These partners have put together "*Arts and Learning: A Call to Action*" whose objectives are to bring together common interests and 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 instill arts education in public policy; advocacy; create partnerships; and promote best practices.

The Canadian Public Arts Funders are also active partners in the arts and learning initiative. Provincial arts councils have a long history of funding arts education programs in their provinces and they have an important contribution to make to the arts and learning initiative.

Purpose of the Consultations in Canada

The Vancouver meeting is the fourth of a series of consultation meetings. The first meeting was held in Toronto, the second one in Halifax and the third in Regina. Other meetings are also being planned.

The meetings have a double function. First, they provide an immediate response for the Vilnius meeting as well as the World Conference in Portugal. Second, they provide 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.

The ideas based on the experiences of participants and collected through the consultations will give a complete picture of what exists in Canada and will help the Commission to develop a coherent Canadian position. This position will be contained in a report that will supplement and complement the official Canadian government reports.

The long term goals are:

- To advance arts learning in Canada by putting it back on the agenda as a priority using the international focus;
- To use a transdisciplinary approach, one that is not rooted only in arts education and culture but in other disciplines as well and that reaches beyond the educational system into cultural institutions, community and family;
- To establish arts learning as a life-long process.

The **purpose of the Vancouver meeting** was to move the discussion from theory to practicality; to establish common ground; and to describe the situation as it exists in Alberta, British Columbia and the Yukon and to describe existing trends. Subjects discussed included creativity and arts education, quality education in the arts, the current status of arts education from the perspective of formal, informal and non-formal education and from a perspective of life-long learning. Finally, participants shared ideas on how to strengthen the role of the arts and learning.

Denis Bertrand, the new coordinator hired to oversee and steer the work of advocacy and partnership building for, “*Arts and Learning: a Call to Action*”, was present at the Manitoba, Northwest Territories and Saskatchewan meeting. He explained that over the next three years he 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 provincial Ministers responsible for culture and heritage have decided to work on a similar report for their respective provinces. Meetings to establish collaborative approaches and develop appropriate timelines are being planned. The result of this work will be used to develop tools and a position paper for *Arts and Learning* in Canada.

Methodology

The report was prepared by recording the proceedings of two days of consultation on arts education and arts learning in Canada following a broad agenda and involving wide-ranging discussions. Comments were not reported in their entirety or in the order that they had been presented but rather they were summarized and clustered with similar comments. The report synthesizes the contributions of all participants including those of the recorder who was also a participant at the meetings.

Definitions

For the purpose of this document the following definitions of formal, non-formal and in-formal arts education will be used:

- **Formal education** is education or training that is received in schools, colleges and universities.
- **Non-formal** can be described as organized, systematic educational activity carried on outside the framework of the formal system.
- **Informal education** is defined as learning at home or in some other non-institutional setting, such as learning from parents or family members, and lifelong learning that essentially happens as part of the experience of living.

Participants A list of the participants is attached as Annex B.

SUMMARY OF DISCUSSIONS

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 very special events in their lives but it also created a more convivial atmosphere for the meeting and dealt with many of the important issues on the agenda.

In the area of formal education participants cited numerous examples of inspiring teachers as well as inspiring elementary, high school and university programs. They described the motivation and training they had received from a remarkable and exemplary teacher. This teacher was important because he or she: 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. Courses at the elementary level, high school level and the university level were significant in that they led to career choices in the arts and gave them skills that are useful today in their daily lives.

Many participants gave examples of early family experiences as providing informal learning in the arts. 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. Participants stated that these experiences gave them a rich knowledge base and were an important determinant in their career choices. Most importantly it provided them with the belief that one could do whatever one wanted to do in life and that this belief is a very satisfying way to live.

The pleasurable and beneficial aspects of arts experiences were also raised. For some it was participating in a play as a child, enjoying comic books, visiting art galleries on a regular basis, appreciating diverse cultural approaches at a music festival, engaging in art events in other countries, 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. For some their art experiences were therapeutic, and helped them through difficult periods. Some of the participants saw the arts as a “lifesaver”, helping youth at risk. One teacher was enthused by the significant positive effect art classes had on a very challenging group of children. One person spoke of being inspired by the effect of the arts in his community which included inspiring young people, developing a collaborative approach and providing passion, excitement and energy that comes out of participation in the creative process. For others, seeing the arts used for community building and as a learning process was a determinative factor. Many of these experiences were given as reasons for their present and continued involvement in the arts.

Several said it was their current employment in the arts that was their constant defining moment, providing them with continual inspiration, challenge, energy and joy. These employment-related experiences included teaching and mentoring teachers, creating change, seeking better solutions, working with Native art and artists, seeing the benefits of their teaching on former students and realizing that the arts also have something to tell us about how to do research. One participant even stated it was not only the work they did but where they lived in the Yukon that was significant.

Examples of quality arts education generally involved great teachers, good programs and learning habits and values from their families which favoured life-long learning in the arts.

Exploratory Session: Arts Education and Creativity

The first part of the agenda dealing with arts education and creativity began with a question from the Chair, “*Why are the arts important?*” He stated that there is much research in this area and invited Betty Hanley to start the discussion by providing a brief summary of why we need art education. This was followed by comments from Rita Irwin and Sharon Bailin. Other participants then commented on the importance learning in, through and about the arts, spirituality, the role of artists and teachers in arts education, and opportunities and challenges in arts education.

Betty Hanley

Betty Hanley summarized the benefits of arts education for the individual and for society. Much research has been carried out in the United States, Britain and Australia showing that arts education is important for the individual because it increases learning in other areas such as language and mathematics. Societal interests are served in that arts education helps students at risk, develops collaborative skills, increases enjoyment of school and improves school attendance. She concluded by saying that these studies were not well constructed and had many flaws. Qualitative studies that show that the arts are transformative are more reliable.

She gave examples of Mihaly Csikszentmihalyi’s research on *Flow* and Elliot Eisner’s concept of the arts as a way of knowing. Eisner’s “Ways of knowing”, which translate into “making your own meaning”, indicate that the arts can be used to deal with change. These ways of knowing help us be “attentive”, be flexible and make judgments. Other research makes the case that the arts make us human, make life special and are a necessary to human evolution. Mary-Katherine Bateson’s work, *Peripheral Vision*, underlines the importance of “attending”. This concept is considered appropriate to the study of the role of arts education. The Canadian study conducted by “*Learning through the Arts*” demonstrated that teaching the arts did not hinder learning in other areas.

Rita Irwin

Rita Irwin continued, saying that the national study of *Learning through the Arts* indicated that, far from detracting from other subjects, the arts enhanced student learning in mathematics. It showed that children with learning disabilities did well and were transformed by their art program. It also had 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. It is difficult to do the arts without being involved.

She also spoke of the arts as a way of making meaning. They are about inquiry, slowing down and noticing, becoming more engaged and more involved in the creative process. The arts are also about identity since engaging in the arts teaches us about ourselves. When we know who we are, it is easier to express ourselves. The arts develop self-esteem, reveal and increase

potential and help individuals to communicate who they are. Finally, the arts contribute to education in general.

Sharon Bailin

Sharon Bailin echoed the preceding comments about the uniqueness of the arts. She argued for keeping the arts front and centre, and that the arts are important in themselves. We short-change the arts when we try to justify them primarily on their instrumental value, over-emphasizing their role in increasing self-esteem and in learning other subjects such as mathematics. These arguments for the arts should be used sparingly as they can be used by other sectors as well to increase their status. There is a danger that the arts can more easily be dropped 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.

These opening remarks helped set the stage for a thoughtful and intense discussion on: the importance and the role of the arts in education, how and what is learnt in, through and about arts education; and the role of artists, arts specialists and generalist teachers. Comments made by participants follow.

The arts and art education are important because they:

- have a creative interpretative, expressive function;
- help us to find out who we are and express who we are. Somehow they cut across all social barriers;
- are a very powerful way to express ourselves and to be understood;
- are important as a means of cultural understanding;
- educate the heart;
- are one of the most potent ways to create empathy;
- develop creativity; however there are dangers of talking about the arts in this way because they do not have a monopoly on developing creativity;
- are important because they have been part of civilisation for a long time; they provide a cultural background to understand the past;
- can help young people and adults learn about our collective histories;
- are a tool for social change because they educate people about important issues;
- teach individuals to become artists, helping them to “create” their lives by acquiring and using observational, analytical and technical skills.
- are integral to life.

The following questions were asked: What are the students learning in, through and about the arts? What is the public’s perception? What do we teach and how are we doing it? Are we educating everyone in the arts? Here are comments made by the participants around these central questions.

Learning in, through and about the arts

- We must make an argument for using all three approaches: learning in, through and about the arts. We increase the level of the dialogue when we are inclusive rather than exclusive. Let arts education incorporate all three forms.

- The three approaches need to be balanced. One approach should not be privileged over another: they must work together.
- The arts are used to teach other subjects or are integrated into other subjects. Arts education is about the ability to learn physically. A class of students learn more if they are engaged visually, auditorially and physically. Integrated learning, using the arts to teach, brings learning to a higher level. Arts education engages the mind, body, spirit and emotions.
- The arts can be infused into the curriculum in the same way a specific language can be, similar to immersion programs.
- For some the arts have more importance ~~for some~~ when they are integrated into other subjects because it makes them part of the whole curriculum
- The arts support learning, inquiry and critical study.
- It is important to define and teach the arts for their own sake.
- Arts are about the human condition and what we are. For example, a music piece can teach history, as can a painting.
- The arts are always about something. There is always a context. It is a bit superfluous to talk about integrating the arts because they do not occur in a vacuum.
- It is important to teach the arts for arts' sake but they should be more socially and culturally based.
- The arts should be taught along with cultural studies. They should not be separated, nor should arts be subsumed under culture.

The role of artists, specialists and teachers in arts education

Many art programs exist in every province that draw on artists to teach students. These programs exist both in and outside of the formal school structure. This situation gives rise to many questions and concerns. Some of these were expressed by participants as follows.

1. We need to explore, discuss and facilitate a better understanding of the role of the artist, the art specialist and the teacher in our school system.
2. 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.
3. Inviting artists into the schools is not a fix for inadequate funding of arts education programs in the school system.
4. There are many issues to be addressed which include accreditation, salaries and legal aspects.
5. There is a need for a conceptual change in the way we view the artist, the art specialist and the teacher. We should celebrate the value and power of having all three.
6. The artist and teacher often have a similar role but they have different responsibilities and are accountable for different things.
7. Art teachers and generalist teachers do not have expertise in all areas of the arts. Experts in the field should be allowed to come in and teach.
8. The artist can be a role model for students. We must find ways of encouraging young artists to work with young people.

9. Arts specialists are a separate breed and their role is to make the connection between the student and the artist. They need to know how to teach and more specifically how to teach art. The arts specialist is well equipped to teach in and about the arts.
10. Art specialists exist at the secondary level but are rare at the elementary level.
11. Many great teachers were not certified teachers.
12. Organizing summer institutes for artists, art specialists and teachers would be beneficial.
13. There is a need for support services for artists who want to work within the school system. A mentorship program could be useful.
14. When teachers and artists work together, it is a “win-win” situation.
15. We need to focus on the role of the artist within the context of our programs and on the importance of building capacity within the arts community.

Challenges and opportunities in arts education

Arts education faces many opportunities and challenges at all levels and contexts: in communities, governments, institutions, arts organisations, schools and school boards. The following comments were made by participants.

1. Research to date is still not sufficient and focused enough to establish the full benefits of arts education in the school curriculum.
2. There is an erosion taking place in arts education, especially in arts programs from Grades 1 to Grade 7.
3. There is a problem in the way we organize arts education. We must change the way we manage arts education and the way we hire teachers. The arts should not be an add-on in the schools.
4. We need more time and money for the arts.
5. Cultural and artistic expression is not sufficiently valued. The arts agenda is minute in the public’s eye and student-teacher ratios are considered more important than the arts.
6. Arts education is a bit subversive and this makes policy makers uneasy.
7. In many school boards there is a lack of qualified art teachers.
8. Canadians live in a bubble. They are not connected to what is going on in other communities and countries in the world and this has implications on the arts and arts education in our country.
9. Young activists are using art to change things and help communities in need.
10. There is much talk about cultural exchanges but not enough support for it yet. Support for cultural exchange would help the arts
11. It is important to maintain a very broad view of our concepts of art and the role of arts education. Some have a more romantic or western view of the arts. We can learn from cultures in which the arts are more about tradition, preservation and participation.
12. Assessment in the arts can be viewed as a problem. Children and adults like competitions but it depends on how it is done. There are many art practices in society that need assessment.
13. There is a question of ethics when it comes to corporate sponsorship. One must ask from where and from whom support is obtained.
14. Governments will sometimes match corporate sponsorships and that can double the funding available.
15. Arts organisations are often in the position of applying every year for funds in order to survive.

16. Arts organizations are also in need of financial advisors when dealing with sponsors. It is important not to sell themselves too cheaply.
17. Traditional arts are evolving and transformations in materials and styles are taking place. It is important to evolve but traditional arts are based in oral history and this history must be preserved.
18. Another important challenge is equal access for all students in all areas. Regional and financial disparities still need to be addressed. These include north and south, rural and urban, and differences even within urban areas.
19. Art programs and projects very often have limited spaces available to them. The message often received is that there is a scheduling problem but it is much greater than that.
20. Many school boards are now using space as a cost-recovery mechanism. Even buildings that are empty are not free. This can be a deterrent for arts groups with limited income.
21. There is a need to understand the importance of good, healthy artistic spaces to work in. It is also very important to integrate architectural design and functionality. Greater mobility and flexibility should be provided in classroom architecture in order to accommodate various activities.

Spirituality

A short discussion on spirituality brought the following comments.

- We are not a very spiritual society.
- Young people want to find meaning in their lives through spirituality.
- Many individuals in our society feel disconnected and spirituality can be a solution to this.
- The structures in society do not support a culture of spirituality.
- Spirituality is more ingrained in the Aboriginal culture than in mainstream culture.
- For many youth the most important thing is to consume, including art as products and experiences.
- When young people engage in art they are transformed. No other form of engagement does this so well.

SALIENT FEATURES OF CULTURE/ARTS EDUCATION IN BRITISH COLUMBIA, ALBERTA AND THE YUKON

British Columbia

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 — two 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. Their 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.

These are four large-scale productions that give voice to youth and their sensibilities and 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 their 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.

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.

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 BCATA is an association of teachers dedicated to supporting and promoting quality art education for all British Columbia students. The association provides a network for art educators at the Primary, Intermediate and Graduation levels, and provides opportunities for professional development and collaboration. **Annotation taken from website***

<http://www.bctf.ca/PSAs/BCATA/home.html>

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.

Alberta

Dr. 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>*

Harold 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
Calgary

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 provides 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.

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.

Jeffery 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.

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. **Annotation taken from website.*** <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.** http://www.action-learning-institute.com/asp/content_page.asp?PageID=1*

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.fineartscouncil.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.

Yukon Territories

KIAC

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.***

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 than to their own. Work with the National Film Board has also expanded KIAC's networks.

Mary Sloan

Yukon Territorial Government, Department of Education

Mary Sloan is a drama teacher involved in a very 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

***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.

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.** www.yukonlearn.com*

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.

Quality Arts Education

This section on quality arts education deals with comments and concerns that were expressed about: teacher pre-service and in-service programs, art programs, life-long learning in the arts, assessment in the arts and the use of technology. Further information on this topic is also presented in the section, “Salient Features of Culture/Arts Education in British Columbia, Alberta and the Yukon”

1. What is now referred to as “Teacher Education” is a move away from the concept of training we had in the past.
2. We need teacher education that makes arts sustainable in the schools and communities.
3. We need teacher education that supports and encourages more exchange and creates a more global teacher.
4. We need better teacher education for both generalist teachers and specialist teachers.
5. If the end goal is to increase arts education in schools, the classroom teacher is central. Let us insist that all new teachers have training in at least one of the art forms.
6. The place where we can make a difference is with in-service programs for teachers. There should be more flexible and interesting in-service programs for teachers.
7. It is a challenge to teach future teachers to be more interested in teaching than grading because of the importance placed on evaluation today.
8. Students want grades.
9. Grading in the arts is still a new area but the use of authentic assessment has made it more reliable. It is easier to evaluate the knowledge component of an art course.
10. Classroom assessment often leads to a provincial exam which might mean a standardized exam.
11. We need quality schools. Our public school education is not meeting the needs of many citizens. We need to give people choice and this includes schools that provide more art education.
12. Time-tabling is often a problem as 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 level.
13. Schools should be encouraged to hold more courses outside their own buildings.
14. We need to use technology to share what we are doing, specifically for distance education and to provide access to resources on-line.
15. Digital art and digital music really motivate youth.
16. There is a need for research on the use and efficiency of internet technology for delivering art classes.

Proposals and Suggestions

Throughout the two day meeting many participants offered proposals and suggestions that could promote and benefit all aspects of arts education in their respective provinces and in all of Canada.

1. Take a risk, move forward and restructure the system of arts education.
2. There is a need to research teacher practices' in arts education and assess whether these practices have changed, or if they need to change.
3. Highlight best practices and pockets of excellence; celebrate them and use them as models.
4. 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.
5. Parents need to be better informed about arts education in their schools. They should be invited to meet the artists who will visit and work in their schools. Certain community members can also be invited to work on artistic projects. When art is relevant to the community, people care for it and value it.
6. Conduct research and provide arguments for a holistic approach to education which includes the arts.
7. Research and learn from other societies and their approaches to arts education.
8. Communicating and making connections are important. Children need to talk to children, both within their own urban environment and between urban and rural environments. There is a need to create bridges of various kinds and we must start in our own back yards.
9. We need to inform society that families are impoverished when there are no arts in the home. Singing to your children is as important as reading to your children.
10. Ministries of health and justice are now funding many art projects. A holistic vision and solid research is driving their involvement. We need more research in this area and its relevance for arts education.
11. The arts and arts education have both an intrinsic and an instrumental value and both of these are important for society.
12. The economic argument in support of the arts is still a good argument and should be used. Continued research in this area is needed.
13. The Canadian Commission for UNESCO needs to consult with youth, and First Nations.
14. Increase awareness and demonstrate the importance of arts literacy for social understanding, well being and development.
15. Encourage the creation of "Arts Cafés" in our society similar to "Philosopher Cafés"
16. Create a "Creative Cities Policy Program" that would be used by every city and influence all decision making in a city.
17. Encourage UNESCO to provide videoconferencing in the arts for students, teachers and artists to promote sharing and cultural exchange.
18. Do more research to see what is really learned through digital technologies in the schools and how they meet the needs of the learner as outlined in the curriculum.
19. Make art courses available free of charge for the general public on a federal web site.

20. Accessibility to internet and new technologies is important to arts education. The web has given new ways to communicate and diverse new forms of art and it motivates youth.
21. Redefine our concepts of artists and of high and low art. This will break down barriers, eliminate prejudices and allow alternative art forms to flourish.
22. Invite Ministers of Culture and Education to engage in conversations about arts education and speaking with one voice.
23. Change the perception that the arts are only entertainment and a frill that can be cut. We need to better articulate what children are really learning in arts education.
24. An arts credit should be mandatory to get into all universities in Canada.
25. Eradicate the talent myth (i.e. the myth that you can be successful in the arts only if you are born with some special gift).
26. 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.
27. Continue producing and funding programs about the arts such as the BBC series about arts and youth around the world sponsored by UNICEF.
28. Create more cultural exchange programs with other provinces and other countries. Cultural exchange is a very important and useful to all youth.
29. Provide more training in the arts within the community and establish mentorship programs.
30. Suggest an artist fee structure for various activities artists undertake in the school system.
31. Accept and foster initiatives that come out of the North.
32. Share Canada's good examples of art programs that demonstrate a sense of traditional culture and diversity of cultures in Canada.
33. Promote good alternative art programs for students in the community that add to and complement formal school programs.
34. Organizes of "Career days" should be encouraged to invite artists from their communities.
35. Establishing a joint action plan between "*Arts and Learning: a Call to Action*", and Ministers responsible for Culture and Education would be very beneficial to arts education.
36. Create and increase on-going conversations with all levels and regions of the arts education community.
37. Art and arts education should be considered an essential public service.

Closing Remarks

The Chair thanked the participants warmly for their generous contributions to the consultation.



CANADIAN COMMISSION FOR UNESCO
COMMISSION CANADIENNE POUR L'UNESCO

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**Consultation on Arts and Learning
and the UNESCO World Summit on Culture/Art in Education**

February 24-25, 2005

9:00 am – 4:30 pm

Delta Vancouver Suites Hotel

550 W Hastings St

Vancouver (BC) V6B 1L6

Draft Preliminary Agenda

Chair: Max Wyman, President, Canadian Commission for UNESCO

Welcoming remarks by the Chair

Presentation by Katherine Berg, Special Advisor to the Secretary-General, Canadian Commission for UNESCO on the World Summit: Context and objectives of the consultations.

Issues to be discussed include:

- 1.- Arts education and creativity
 - Effect on the individual, effect on society
- 2.- Accessibility
 - Formal, informal, non-formal education
 - Impact of new technologies
- 3.- Quality in Education
 - Teacher training
 - Mentorship
 - Lifelong learning
- 4.- How to achieve a strengthened role for the arts and learning
 - Best practices, tools, programmes
 - What doesn't work?
- 5.- Proposals and suggestions for Canada's participation



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List of Participants

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