

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

Canadian Commission for UNESCO

**Final Report
Halifax Meeting**

**Holiday Inn Select Halifax
November 25-26 2004**

**Ottawa
January 3rd 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 Halifax on November 25-26, 2004, at the Holiday Inn Select, to discuss the state of arts learning and education in the Atlantic Provinces. 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 second 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 for the Europe Region being held in Vilnius, Lithuania, in 2005, and to the World Conference for Art 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 significant and 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; creativity; the benefits of arts education to the individual and to society; teacher education, spirituality in and through the arts, and government programs in culture and arts education.

The second day was devoted to a discussion of arts education programs at the Ministry levels and on activities of non-governmental art organizations present at the meeting. These discussions allowed participants to acquire a more complete picture of what is happening in the Atlantic Provinces. Obstacles to arts education included social and economic disparities and inequities, lack of management skills in the arts within school boards and the lack of an arts education culture. Many recommendations and suggestions were made without being 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 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, 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 April 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 participants 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 Halifax meeting is the second of a series of consultation meetings. The first meeting was held in Toronto and the next meetings will be in Regina, and Vancouver. 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 Halifax meeting** was to move the discussion from theory to practicality; to establish common ground; and to describe the situation as it exists 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 Halifax 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 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 said 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 informal 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 experiences 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 experience that resulted in a transformative experience through the arts.

Examples of accessibility to arts education using formal and non-formal types of art learning were numerous. Some participants discussed the inspiration and training they had received through formal education from a remarkable and exemplary teacher. Many spoke of early private classes in the arts (non-formal learning in the arts) that helped them make career choices or were 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 family support by way of providing musical instruments, art materials and great encouragement for exploration in the arts. For others it was a grandparent or visitors who worked in the arts and encouraged them as children in their exploration of the arts. Participants stated that these experiences gave them a rich knowledge base and a different view of the world. They were also an important determinant in their career choices.

The benefits of arts experiences on the individual and society were also evident in the stories participants told. For some a play, the passion for comic books, or an unusual visual display of colour and light was the seed that led to a career in the arts. For some their art experiences were therapeutic and helped them through difficult periods. Many spoke of the importance of the arts in 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. One person spoke of witnessing a community program, which included the arts, transform and help develop that community. Some of the participants used the arts to help youth at risk. The result of this work was what motivated them in their work. Seeing the arts used for community building and conflict resolution was a determinant factor for others.

A few participants had no experience or bad experiences in the arts. For one participant this experience is what motivated them to seek better equity for all students in schools and for another it served and serves as an impetus to create change and seek better solutions.

Examples of quality arts education generally involved great teachers, good programs and habits and values instilled in them by 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?*”

At the start of this exchange several participants made the following statements:

1. Before we look at why the arts are important we must discuss how the arts are valued in society. There seem to be some discrepancies in this area. In general the arts are valued by society but 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 the schools as they are in society. In schools, we measure the product and the process (that is, learning in the arts). In society we look only at the product, but within the school setting there is not always a product to show. It is a question of process vs. product, and this issue has a great impact on arts education.
2. Arts need to be measured. They are part of the affective domain and this makes them difficult to measure then other areas of the curriculum. Assessment drives us, and arts will not be valued unless they are assessed.

According to the participants there are many *benefits of arts education to the individual and to the society*. Among these are, that the arts:

1. allow us to express ourselves;
2. show us that there is more than one solution to a problem;
3. provide individuals and societies with another language to express themselves as well as understand others;
4. connect the heart and the mind when we become detached from our emotions;
5. provide solutions to personal problems such as shyness and to everyday problems in work situations or other areas;
6. fill a void;
7. develop the whole person;
8. are good for all ages;-
9. develop creativity;
10. encourage risk-taking;
11. help connect us to our bodies;
12. help develop a sense of social justice;
13. develop the skills needed in other subjects of the curriculum;
14. help us understand ourselves and others;
15. can help us earn a living;
16. are important economically to the individual and to society;
17. challenge other subjects such as science and are in turn challenged by them;
18. keep certain students from dropping out of the school system;
19. facilitate new ways and means to communicate and express ourselves.

Howard Gardner's research on multiple intelligences (Frames of Mind: The Theory of Multiple Intelligences (1983), Intelligence Reframed: Multiple Intelligences for the 21st Century (2000)) contains an important argument for why the arts and arts education are important. His research describes and presents eight types of intelligences that can be developed, and all are used when we teach the arts. These represent a powerful argument, for inclusion of the arts in the curriculum. These arguments are familiar to most teachers but are not commonly known by the general public.

The Chair invited the group to consider the following, "*Spirituality is central to what we are discussing. There is a need for spiritual connection in life. How do the arts give connection to the spirit*"?

This topic brought many responses which included: definitions of spirituality, ways of making spirituality more accessible, suggestions of other terms to talk about spirituality and finally the link between spirituality and creativity.

Specifically participants noted that spirituality:

- involves identifying with others: it is a feeling of oneness, a sense of togetherness;
- involves teaching people how to understand themselves;
- fosters connectedness when a group participates in an artistic experience;
- provides a sense of purpose in life, and for others a deeper sense of self;
- uses the arts as a means and a source of communion and communication beyond our own individuality;
- needs time for intuitive insight and a space outside the self- a quiet slow place to go;
- occurs when we are experiencing the arts: we don't need to talk about it but we all know it is happening;
- requires trust and truthfulness to be connected;
- helps us to value others;
- must be made available and understood;
- includes compassion and creativity, and is a hallmark of an informed person.

Salient Features of Culture/Arts Education in the Maritime Provinces

Nova Scotia

Nova Scotia Department of Education

Eric Favaro

Arts Consultant

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.

Department of Tourism, Culture & Heritage, Government of Nova Scotia

Beverley Brown-Sweeting

Research and Development Coordinator

“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>

Nova Scotia College of Art and Design (NSCAD University)

Jacquenette Clements

Director, Continuing Studies

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.

NASCAD 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 NASCAD 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 NASCAD. 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.

Arts Express Willie Reid

Coordinator

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.”

Organizations which support Arts and Learning

Art Gallery of Nova Scotia

Dale Sheppard

Educator

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.

Neptune Theatre School

Jennette White

Director of Education/Young Theatre Company

Neptune Theatre 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 bake 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.

Fédération acadienne de la Nouvelle-Écosse

Nova Scotia Arts and Culture Partnership Council

Paul Gallant

Président

« *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.* »

<http://www.federationacadienne.ca/fane/index.cfm?id=289>

President

“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.”

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

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.

United Way of Halifax Region

Isabelle LeVert-Chiasson

Community Facilitator

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.

Symphony Nova Scotia (SNS)

Mary Pat Mombourquette

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.

4C’s Foundation

Andrea Puszkas

Administrative Director

“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)."

<http://www.4csfoundation.com/>

New Brunswick

*S cretariat   la Culture et au sport
Gouvernement du Nouveau Brunswick*

Marie-Paule Th riault

Directrice

"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."

Universit  de Moncton

Lise Robichaud

Artiste et professeure titulaire d'arts visuels en  ducation

"In New Brunswick we seem to go forward then backwards like in a dance, cha cha cha." She provided the following summary.

The University provides pre-service training in the arts. School programs in the arts have not really changed over the last 30 years. There are very few visual art specialists at the secondary level and none at the elementary level. Many of these specialist positions have been cut.

Music is in a somewhat better position because of the long tradition in the Acadian population of valuing musical expression and training. There are music specialists in the schools.

ArtsSmarts programs are available in our schools but not many apply for the services and projects that are offered.

University of New Brunswick

Mary Blatherwick

Associate Professor

Faculty of Education

Canadian Society of Education through Art (CSEA)

Vice-President

The University of New Brunswick, Faculty of Education offers one course of 39 hours to future teachers in arts education. Many teachers in the province have no arts training and there is a shortage of teachers. The University provides specialist training for those teaching at the secondary level.

As well as being a professor Ms. Blatherwick also help with The Art and Nature Centre in St Andrew. This is a great example of community and cultural organisations working together. It offers programs for at-risk youth, exhibitions of community interests, a spring art exhibit

from elementary schools, summer institutes and summer programs for children. The centre also produces Edu-kits. These kits contain puppets for teaching about nature.

New Brunswick Arts Board

Suzanne Hill

Vice-President

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-Éve 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.

Prince Edward Island

Prince Edward Island Department of Education

Vicki Allen-Cook

Arts Education Curriculum Specialist

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.

Newfoundland and Labrador

Newfoundland and Labrador Ministry of Education

Newfoundland and Labrador Teachers’ Association (NLTA)

Lillian Bussey

President, *Visual Arts Teacher Association*

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 Teachers Visual Arts 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.

Association francophone du Labrador

Henriette Essiambre

Secrétaire

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.

Canadian Conference of the Arts

Annalee Adair

National Coordinator 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.

Quality in Arts Education

Teacher Education

Participants identified the following problems at the pre-service teacher education level:

- Pre-service should not only teach course contents but also teaching strategies that help future art teachers facilitate and promote learning in the arts.
- Teacher education does not provide enough time and training in the arts
- We need good mentorship and internship programs.
- Leadership courses should also be added to pre-service training in arts education.

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.

Life-long Learning in the Arts

- The arts should become a central element of society.
- Parents should be informed about the value of the arts so that they can support the arts more vigorously.
- Life-long learning in arts programs can promote the arts and might provide a solution for advocacy in the arts.
- Developing artists and teaching the arts should not be construed as mutually exclusive.

Impact of New Technologies

Participants felt that this was a very important area of arts education for the following reasons:

- On-line courses are available to teachers and to students.
- Very often students will take art courses on-line even though these are provided in their schools. The reason for this is that the need to acquire accreditation in other subjects does not allow them to schedule art classes into their regular school program.

- Although virtual resource centers are provided for teachers they are often not used because of lack of accessibility and lack of interest.
- New technologies change and enrich our way of looking at human communication.
- Copyright and ethical considerations will come to the fore.
- Lack of access to technology and training is a problem for many individuals.

Proposals and Suggestions

1. Initiatives in the arts should be grassroots and on a human scale.
2. In order to allow students to get full credits, arts education at the high school level and credit courses in the arts for students should be made available through community arts organisations or public institutions.
3. Not all students go on to universities and general level courses should be made available to them. These should be courses that empower youth.
4. School guidance teachers should be briefed regularly on possible academic and job opportunities available to students through arts education.
5. Arts education is rigorous and strong assessment and evaluation criteria in arts education are required. Universities rely on traditional courses like mathematics, science or history for entry requirements. Current evaluation practices in arts education might be part of the problem of lack of recognition from universities.
6. We need alternative models of course programming for students that don't pin subjects against one and other (i.e., visual arts vs. music or mathematics)
7. Programs in arts education should be continuous and sequential: that is every grade from K-12 should have art classes that build on knowledge, skills and experience. Arts education can also be used for learning in other areas of the curriculum.
8. We need proper scheduling for art courses. These require more time than those given in other subject areas.
9. We need to find a way of dealing with the myth of "Instant Art". Art is a process that does not always lead to a product and it takes time.
10. There is a lack of Canadian resources in arts education. We need to research what we have and pool our collective resources to get what we need.
11. We should promote and create alternative schools for the arts.
12. The federal government has funded technology in education across the country. The same kind of funding should be made available for arts education.
13. All politicians should be briefed on the importance of arts education and culture.
14. Every provincial education ministry or department needs to have one expert and passionate person assigned to arts education. This should be the case for every school board and every school. Specialized and passionate people make a difference.
15. Annual meetings and other methods should be used to keep all leaders in arts education across the country connected.
16. An arts education web-site is important.
17. We need to support artists running for public office to assure a voice in government for arts and arts education.
18. At the International Conference in 2006, we should insist on arts literacy for everyone as a fundamental right.

19. Make theatre practices part of everyday life. Citizens should be allowed to use “Forum Theatre” (based on Augusto Boal theatre techniques) to discuss government policies and give the result of this work to politicians.
20. Communities should support life-long learning in the arts.
21. Democratize the arts by showing their relevance to everyone’s life.
22. We need more conferences about creativity, on teaching creatively and on promoting and nurturing creativity.
23. We need to 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. We should also share existing models such as the Nova Scotia Symphony’s “Adopt a Musician” project.-
24. Corporate organisations are ready to fund arts education. 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; pay for both the guardian and the student to go to arts related events; fund a mentor for students. We should be looking for sustainability of arts education, not just periodic funding.
25. Advocacy and advocacy models are important. We need to research existing models of advocacy and use them in social marketing campaigns. “Arts, ask for more” is an example. Advocacy needs also to be geared to parents. Parents should be encouraged to push for arts education because it is beneficial to their children.
26. Many suggestions had to do directly with raising public awareness and good will. A few suggestions follow:
 - Art mobiles should be equipped with art products and resources, and sent to rural communities (example: Van Gogh- Vancouver).
 - Communities should be encouraged to have art parades.
 - The outside and inside of public spaces, government buildings, community buildings, banks, shopping centres and grocery stores, should contain art.
 - Communities should have art spaces; grassroots kinds of places to hang out to do art (like arenas and libraries), spaces where people can be creative.
 - The media (for example, CBC or McLean’s Magazine) could conduct an opinion poll on what is the pulse, the true picture related to the arts.
 - A national campaign could be conducted for arts education aimed at youth and it could include earning badges for achievement in certain areas of the arts. This could be modeled on the programme used by Girl Guides and Scouts.
 - We should promote healthy lifestyles in the arts by promoting safe materials to work with and healthy habits when engaging in the arts.
 - We should create a “Participaction” campaign for the arts.
 - Students, young people can be encouraged to become our strongest advocates for arts education.
 - Every country should host a National Arts Day.

27. A future meeting for Aboriginal groups should be organized by the Canadian Commission for UNESCO that would allow the participants to use elements of their culture to express themselves.
28. A future meeting for youth was also strongly recommended.

Closing Remarks

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

Appendix A: Agenda

Appendix B: List of participants



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**

**November 25-26, 2004
9:00 am – 4:30 pm**

**Hotel Holiday Inn Select Halifax Centre
1980 Robie Street, Halifax, Nova Scotia**

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



CANADIAN COMMISSION FOR UNESCO
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<p>Consultation on Arts and Learning and the UNESCO World Summit on Culture/Arts in Education</p> <p>November 25-26, 2004</p> <p>Holiday Inn Select Halifax Centre 1980 Robie Street Halifax, Nova Scotia</p>	<p>Consultation sur les arts et l'apprentissage et le Sommet mondial de l'UNESCO sur la culture et l'éducation artistique</p> <p>Les 25 - 26 novembre 2004</p> <p>Holiday Inn Select Halifax Centre 1980, rue Robie Halifax, Nouvelle-Écosse</p>
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List of Participants / Liste des participants

CHAIR

1. Max Wyman
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27. Jennette White
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