

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

**Final Report  
Toronto Meeting**

**October 21-22 2004  
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## **EXECUTIVE SUMMARY**

Over the course of a two-day consultation, twenty-three participants representing government and non-governmental organizations met in Toronto at the offices of the Council of Ministers of Education, Canada, to discuss the state of arts learning and education in Ontario and Quebec. 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 first in a series of five consultations that will be 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 Ontario and Quebec. 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 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 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. A coordinator, Denis Bertrand, has been hired to oversee and steer the work of advocacy and partnership building for the group.

During the course of this overview, it was pointed out that provincial arts councils have a long history of funding arts education programs in their provinces and that they have an important contribution to make to the arts and learning initiative. The Canadian Public Arts Funders are active participants in the arts and learning initiative.

### **Purpose of the Consultations in Canada**

The Toronto meeting is the first of a series of consultation meetings. The next meetings will be in Halifax, 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 Toronto 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.

### **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**

### **October 21<sup>st</sup> Day 1**

#### **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, informal and non-formal types of art learning were numerous. Some participants discussed the inspiration they had received through formal education from a significant teacher or a great art program. Others described examples of informal learning, inspiring and life changing moments such as, an opera, a play, a radio program, family activities, or part time jobs in the arts working with youth. All these had a positive impact on their lives and careers. Many spoke of early private classes in the arts (non-formal learning in the arts) that helped them make career choices or helped them in their careers. Participants stated that these experiences gave them a rich knowledge base and a different view of the world.

The effects of arts education on the individual and society were also evident in the stories participants told. Not only did participants recount the impact of arts education on their choice of careers but they also described how these art experiences provided them with life-long habits like visiting museums, singing together and having a better understanding of their surroundings. Some talked about how their art experiences taught them the joy of working collaboratively with others and how they carried these experiences into their working life. Others gave examples of obstacles to arts education such lack of facilities, the political climate, bad teachers and bad program experiences.

Examples of quality arts education generally involved great teachers, good programs and habits 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?*”

This question elicited the following responses:

1. The arts have an intrinsic value (that is, they are valued in themselves) and an extrinsic value (that is, as an instrument and a tool for learning). Two examples of the instrumental value of the arts are: 1) the arts help the individual gain self esteem, and 2) they help us to teach (i.e. using drama in a history class). In addition the arts improve our ability to think and work creatively.
2. A recommendation was made that a clear statement about the intrinsic value of the arts along with a statement about the arts being a birth right for everyone should come out of these consultations.

3. 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)) is 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. This represents a powerful argument for inclusion of the arts in the curriculum. This argument is familiar to most teachers but is not commonly known by the general public.
4. Participants stated that, although the arts provide support and development for those with great talent, they are beneficial to all students, providing them with artistic knowledge and transferable skills that can be used in other disciplines and for their own personal development. Arts education completes individuals and makes them whole.
5. Two principal processes in arts education are instrumental in helping individuals become creative, more conscientious and reflective: the creative process and the critical analysis process. The creative process makes creation possible and critical analysis allows the individual to become more conscious, more knowing and more appreciative of others. Together, these two processes bring great benefits to the individual and to society.
6. Some participants cautioned about using art as a tool. Artistic learning and artistic development must be part of art-making and there is a danger in using the arts as an add-on to other lessons. The arts should be studied for their own sake and in their own right. Each of the arts is a language and needs to be taught in its integrity.
7. Participants discussed the problem of product versus process. Sometimes we send mixed messages when we value the product more than the process or place no value on the process. It is important when possible to show the process with the product.
8. There are problems with setting up dichotomies such as: intrinsic and extrinsic values of art education; art as uniting and dividing humans; or art created for aesthetic or social purposes. Sometimes there may be social and political reasons for these dichotomies and these should also be considered.
9. Multiple pathways and valuable entry points into the arts and into creativity need to be provided. It is important to remember that we can learn *in* the arts, *through* the arts and *about* the arts, and that all three models are of equal importance and of equal value.

According to the participants there are many *benefits of arts education to the individual and to the society*. These include:

- Self awareness, creativity and the development of creative problem-solving skills which translate into benefits to society through various means.
- Art helps us to tell our stories to define who we are. Art divides us, unites us and also differentiates us. Art unites, divides and distinguishes society and its people.
- Art humanizes us. It is a way of countering the effects of violence which is often presented to children. It helps us to resolve conflict and reconcile our differences.
- Art gives a voice to those who do not have a public voice. Their artistic expression is necessary for the collectivity to progress.

A note of caution was expressed. The artist is an agent of change and someone who is socially and politically motivated. There is freedom for the artist but there are responsibilities that come with that freedom. Sometimes society uses art for its own purposes which can lead to negative uses.

*According to participants the field of arts education needs the following:*

- more research on the creative process and how to teach creativity, providing arts activities and materials to children to explore is not enough;
- good models and best practices;
- the right environment to practice the arts as well as the proper materials and tools;
- a lexicon for the arts and ways of measuring or evaluating progress;
- a culture for teaching arts education is needed;
- a spirit of engagement in the arts in order to contribute emotionally, cognitively, physically, spiritually as full human beings (John Dewey's "flexible purposing").

The Chair invited the group to consider the following, "*Why culture matters. The need for spiritual connection in life and how 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 more appropriate terms to talk about spirituality and finally the link between spirituality and creativity.

Specifically participants noted:

- We shy away from using the term "spirituality" and related concepts in education.
- Spirituality is "this other place you go to, a place beyond. The creation and appreciation of art allow us to enter this place. This place is a state of grace."
- Spirituality is not only serious; it can be funny.
- Perhaps spirituality is the incubation part of the creative process; it is part of the creative process; it is the inspiration which allows children to express their ideas.
- Spirituality is the act of creating, it is self-actualizing, and it allows students to be who they are and who they can be.
- We should make spirituality possible for all by using every available tool to do this.
- By using other terms we can make spirituality more acceptable. It is a birth-right.

- Although creativity and spirituality are common to all arts they not exclusive to the arts. We also find creativity and spirituality in science, in sports, and in other subjects.
- There seems to be a backlash against talking about beauty. These are uncomfortable aspects of art and art-making.
- How do we help the artists who are doing art that society does not appreciate (for example graffiti artists?)

### *Need for Inclusivity*

Participants stressed the importance of inclusivity to ensure that the consultations benefit from the perspective of Aboriginal groups, culturally diverse groups and people with disabilities. The Chair noted that this meeting was the first of several and that the Commission would be meeting with them as the consultations moved across the country. There was consensus that we have much to learn from these communities and that the consultations need to be inclusive in their structure in order to truly represent Canada's diversity.

## **Salient Features of Culture/Arts Education in Ontario and Québec**

### **Québec**

Representatives from Québec were invited to describe their culture and arts education programs. Below is the summary of these descriptions.

#### ***Arts Education in Québec: Elementary and Secondary Programs***

- There are five broad areas of learning in Québec: languages, mathematics, sciences and technologies, the arts, social sciences and personal development.
- Development of the curriculum in all areas is based on strong research.
- The Québec Education Program is based on competencies. There are subject specific competencies and cross-curricular competencies.
- The new Curriculum Program in Québec has been completed for the secondary 1 and 2 levels. Secondary school programs for levels 3, 4 and 5 are currently being developed.

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

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

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

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

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

Program requirements for the secondary level are as follows:

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

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

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

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

### ***Cultural Policies and Arts Education in Québec***

Many of the subjects that experts will focus on at the World Conference are areas that have been addressed in Québec through the work of the Ministry of Culture and the Ministry of Education. These areas include: a better integration of culture and the arts at the elementary and secondary level; the need to build bridges between local cultural institutions, local resources and neighbourhood schools.

The Ministry of Culture and the Ministry of Education in Québec have had a long relationship. The partnership between these Ministries was established in the 1990’s. In 1992, a cultural policy established the right of citizens to culture. The schools provide the best way to implement this policy. In 1997, a protocol for the role of culture in education

was signed between these two Ministries. It established the responsibilities for both Ministries. The Ministry of Culture also provides information for professional development, resources for teachers and oversees a network of schools such as the conservatory of music and other private schools.

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

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

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

## **Ontario**

### ***Cultural Policies and Arts Education in Ontario***

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

Some of the measures planned are:

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

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

## **October 22<sup>nd</sup> Day 2**

### ***Arts Education in Ontario***

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

### *Secondary Program*

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

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

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

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

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

- Course profiles for all art courses are available on-line to teachers.
- Exemplars: examples of student works and their evaluation are also available on-line to teachers.
- On-line courses in visual arts have also been developed for students.

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

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

### *Elementary Program*

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

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

Resources for teachers at the elementary level are:

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

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

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

Following the presentations, participants assembled a list of needs which included the following:

- Special managers for the arts in the schools

- Creation of a culture of arts education
- Courses that are less skill-driven, and designed more for self-expression
- Courses that take into account immigrant students
- More specialists to help implement the elementary program
- More options in the arts for secondary students

### **Organizations which support Arts and Learning**

#### ***The Ontario Arts Council***

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

#### **Trillium Foundation**

*“As one of Canada’s leading charitable grant-making foundations, the Ontario Trillium Foundation works with others to make strategic investments to build healthy, caring and economically strong Ontario communities.*

*The Ontario Trillium Foundation, an agency of the Ministry of Culture, receives annually \$100 million of government funding generated through Ontario's charity casino initiative. Ontario Trillium Foundation grants are awarded to fund capital, operating and/or specific project costs in support of: Arts & Culture, Environment, Human & Social Services, and Sports & Recreation. The Foundation makes grants that have province-wide impact as well as grants in local communities across Ontario.”*

(<http://www.trilliumfoundation.org>)

#### ***Learning Through the Arts (LTTA)***

*“LTTA is a rigorous, structured program that impacts the classroom on a daily basis. The program's comprehensive format incorporates ongoing professional development of teachers, professional development of artists, writing of lesson plans, curriculum development, in-class delivery and continuous assessment.*

*Program offerings: summer institute, workshops for educators, workshops for corporations, demo, introductory year program, learning workshops, full model program.”* (<http://www.ltta.ca/>)

- Their mission statement is “Develop human potential through the arts”

Angela Elster, executive director for LTTA, gave us an overview of the background to LTTA. This program is part of the Conservatory of Music of Ontario and now serves 300 schools across the country. She stressed that their organisation was based on solid research and a strong long-term commitment to both teachers and artists. She also said that this program started in the schools but is having an impact on the community around the school. “Our work goes beyond learning through the arts and brings us to living through the arts.”

### **MASC**

*“MASC brings the arts and culture alive for more than 125,000 children and youth each year in eastern Ontario and western Quebec. Professional artists, working out of diverse cultural traditions, deliver workshops and performances in music, dance, drama, literary and visual arts to children and youth in school and community settings.*

*Programs are offered in English and French for students in junior kindergarten through to high school. Programs are also used by community centres, daycares, libraries, museums, the NCC and a variety of community organizations. MASC is an important resource for schools in implementing the arts curriculum and teaching about other subjects using the arts.*

*MASC provides: Performances and Workshops by Professional Artists, Professional Development for Teachers Artist Residencies” (<http://www.masconline.ca>)*

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

### **ANCY (Arts Network for Children and Youth)**

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

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

One project involved creating a mural to hide graffiti and develop a sense of pride in the community. Despite the fact that the school had no funding, the organization found the

funding gave meaningful work to student dropouts and created a success story for the community.

### **OMEP (Organisation mondiale pour l'éducation préscolaire/World Organisation for Early Childhood Education)**

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

<http://www.petitmonde.com>

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

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

### **Quality of Arts Education - Teacher Education**

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

- Not enough time is given to art programs. (At Ontario Institute there are only 12 hours, at Queen's University only 36 hours and at Ottawa University only 39 hours)
- Teacher education is only 8 months in length. There is not enough time given in the curriculum for the teaching of art
- Teachers are expected to be artists and artists to be teachers. There is a need however for both.
- We need good mentorship and internship programs.

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. Sometimes our view of how arts education should be taught does not allow us to recognize alternative approaches to arts education as quality education.

### **Lifelong 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.
- Lifelong learning in the arts that takes place through the acquisition of specific competencies (as described in the Quebec and Ontario documents) might provide a solution.

- 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, to students.
- The number of teachers using on-line courses has increased significantly.
- New technologies change our way of looking at human communication.
- New technologies are an art form, a tool for access to data, a means for distance learning, useful for people with disabilities, and provide possible solutions to problems of accessibility.
- New technologies can be used for advocacy.
- The Ontario Curriculum already includes the use of technology.
- New technologies present a picture of who we are to the world.
- New technologies allow us to put present good models and best practices.

Words of caution were also voiced included the following:

- Pushing technology on those who did not ask for it is inappropriate.
- Spending money on machines and not on teaching people to use them may be counter-productive.
- Rapid obsolescence of technology entails various costs.
- The digital divide may be exacerbated.
- Copyright and ethical considerations will come to the fore.
- Lack of access to technology is a problem for many individuals and nations.

### **Proposals and Suggestions**

1. In Quebec, make art instruction mandatory until the end of secondary schooling
2. In Ontario, mandate two arts credits necessary for secondary diploma.
3. Set down minimum arts instruction time for every grade level.
4. Increase the number of hours required for the pre-service courses for teachers in the arts.
5. Provide more in-service education in the arts.
6. Convince the general population of the importance of the arts.
7. Define the roles and responsibilities of the art specialist and the roles that artists play in our schools.
8. Strengthen the links between schools and cultural resources.
9. Provide quality curriculum in the arts across the country.
10. Provide certified standards for teachers in the arts and more training in the arts for the generalist teacher.
11. Support artists who want to receive courses in teaching the arts.
12. Improve pre-service teacher education programs in the arts.
13. Look at job embedded models for in-service education for teachers.
14. Provide art courses for teachers of pre-school children.
15. Assemble a list of alternative models for arts education.

16. Develop an equity-seeking approach to arts education.
17. Emphasize the use of technologies and media in the arts as part of the Canadian approach at the World Conference.
18. Create a special group session to discuss technology in the arts at the World Conference.
19. Support the proliferation of art initiatives by funding a culture and climate of experimentation.
20. Strive to create a clear statement coming out of these consultations about the intrinsic value of the arts.
21. Stress in the present report that the arts are a birthright.

During the meeting the following broader underlying questions in the context of the Canadian position for the World Conference were addressed:

- Should a statement of principle of the importance of the arts in the educational system be included?
- Should a holistic vision of arts education which includes not only curriculum but also the role of professional artists, arts organizations and arts councils and other arts funders be provided?
- Should the Canadian position include a forward-looking approach that includes alternative models of arts and learning?
- Should Canada stress the importance of partnerships among the different stakeholders in a spirit of mutual respect while placing the student at the centre of these activities?
- Should Canada recommend that any comprehensive approach to arts and learning be broad-based, and seek solutions at the community level?

### **Closing Remarks**

The Chair made the following general remarks at the conclusion of the consultations:

- It has been a fascinating and enriching experience.
- The important observations to take away from the consultations are:
  1. There is a need for a better infusion of the arts into education, a need for more resources and a need for more adequate teacher education.
  2. There is a need for a broader political, public and educational recognition of what is being done here as well as greater dissemination of the fact that the arts in education are valuable as both a tool for human development and as an objective in themselves.

The Chair thanked the participants for the candor of their contributions.

### **Appendix A: Agenda**

### **Appendix B: List of participants**



**CANADIAN COMMISSION | COMMISSION CANADIENNE  
FOR UNESCO | POUR L'UNESCO**

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

**October 21-22, 2004**

**Council of Ministers of Education, Canada (CMEC)  
95 St. Clair West, Suite 1106, Toronto**

**Draft Preliminary Agenda**

Welcoming remarks by George Molloy, Director, International Programs, Council of Ministers of Education, Canada (CMEC)

Welcoming remarks by Max Wyman, President, Canadian Commission for UNESCO

Presentation by David A. Walden, 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.- Recommendations for Canada's participation



**CANADIAN COMMISSION | COMMISSION CANADIENNE  
FOR UNESCO | POUR L'UNESCO**

<p><b>Consultation on Arts and Learning and the UNESCO World Summit on Culture /Art in Education</b></p> <p><b>October 21-22, 2004</b></p> <p><b>Council of Ministers of Education, Canada (CMEC) 95 St. Clair Avenue West, Suite 1106, Toronto</b></p>	<p><b>Consultation sur les arts et l'apprentissage et le Sommet mondial de l'UNESCO sur la culture et l'éducation artistique</b></p> <p><b>21 et 22 octobre 2004</b></p> <p><b>Conseil des ministres de l'Éducation, Canada (CMEC) 95, avenue St. Clair ouest, Salle 1106, Toronto</b></p>
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**List of Participants / Liste des participants**

**Co-Chairs**

1. George Molloy  
Director, International Programs and Special Projects  
**Council of Ministers of Education, Canada**  
Toronto, ON
2. Max Wyman  
President  
**Canadian Commission for UNESCO**  
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**List of Participants**

3. Madeleine Aubrey  
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4. Katherine Berg  
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5. M. Georges Bouchard  
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**Ministère de l'éducation du Québec**  
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6. Julius Buski  
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7. Steven Campbell  
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8. Ms. Jennifer Cayley  
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9. Marlene Chan  
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10. Jennifer Cooke  
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11. Angela Elster  
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12. Kathleen Gallagher, Ph.D.  
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14. Ms. Julia Howell  
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**The Ontario Trillium Foundation**  
Toronto, ON
15. Pierre Lemieux  
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**Gouvernement du Québec – Ministère des Relations internationales**  
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16. Esther Loïselle  
Conseillère de la Culture et des Communications  
**Gouvernement du Québec - Ministère de la culture et des communications**  
Ministère de la Culture et des Communications (Québec)  
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17. Kathleen Meagher  
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18. Ms. Sheila Molloy  
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19. François Monière  
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L'Ange-Gardien, QC
20. Mr. Larry O'Farrell  
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**International Drama/Theatre and Education Association**  
Queen's University  
Faculty of Education  
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21. Lisa Roberts  
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**Canada Council for the Arts**  
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22. Margot Roi  
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**Ontario Society for Education Through the Arts (OSEA)**  
Oakville, ON
23. Alida Stevenson  
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Arts and Cultural Industries  
**Ministry of Culture (Ontario)**  
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24. Jacqueline Thériault  
Présidente  
Comité national canadien de l'OMEP  
**(Organisation mondiale pour l'éducation préscolaire)**  
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25. David Walden  
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Mathias Bizimana (absent)  
Program Officer  
Culture & World Heritage  
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