



# ARTS IN EDUCATION

N E W S L E T T E R

## ARTS IN EDUCATION COUNCIL OF B.C.

P.O. Box 62023, Arbutus R.P.O.  
Vancouver, B.C. V6J 1Z1

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### SPRING 2004

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NEWSLETTER  
is published quarterly by the  
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***“A society without  
the arts would  
have broken its  
mirror and cut  
out its heart.  
It would no  
longer be what  
we now recognize  
as human.”***

– MARGARET ATWOOD

## ***Policy Guidelines for Arts Education in Canadian Schools***

The National Symposium on Arts Education (NSAE, now the Coalition for Arts Education in Canada, CAEC) has drafted a document providing direction for arts education in Canada. The guidelines deal with the following dimensions: learning in, through, and about the arts; curriculum; culture and diversity; teachers and teacher education; resources; partnerships; research and leadership. The writing team, six experts from universities across Canada, built on two previous documents produced by NSAE symposia in 2001 and 2002.

Some will say “We’ve been here before.” In fact, the Arts in Education Council of B.C. was founded following a large national survey on arts in education, initiated by the Canadian Conference of the Arts in the late 1970s! Much has happened in the past two decades: Canada has become a multicultural country as never before; in the schools, educational goals have become more complicated; and technology has opened up a myriad of new employment possibilities for students in the arts. The NSAE Guidelines reflect this new Canada, a Canada in which, we think, education in the arts matters more than ever.

The guidelines focus on arts education opportunities for “in-depth, cumulative learning in the arts, including dance, drama, literary arts, music, media arts and visual arts.”

The authors state that “The guidelines will be successful when every student in Canada has an understanding of the role the arts play in their lives through

- equitable access to comprehensive, developmental arts programs delivered by teachers with qualifications specific to the arts and
- educationally appropriate opportunities to work with professional and community-based artists and to experience and value all of the arts within the school and community.”

*(“Policy Guidelines” continued on page 2)*

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## **POLICY GUIDELINES...** *(continued from page 1)*

The Guidelines are detailed, and we can't print them here in their entirety; however, some highlights will demonstrate the scope of the document.

### **Learning in, through, and about the Arts:**

It is recommended that:

- Students engage in the processes of creating, presenting, and responding...
- Students engage in structured arts learning experiences that value intuition and imagination while developing technical and personal skills...
- Students learn to respond with critical awareness and sensitivity to their own work and the work of others...
- Students demonstrate through cumulative experiences in the arts, an understanding of the value of the arts throughout history, as their heritage... and in the shaping of cultural identities within local and global contexts...

### **Curriculum:**

"Curriculum planning, development, implementation, and evaluation should be a central consideration in the provision of quality arts education." The NSAE recommends that:

- A curriculum framework be developed for each of the arts...
- The curriculum move from a broad experience involving several arts forms in the early and middle years towards an increasing depth of knowledge and skill in one or more during the senior years.
- The arts curriculum emphasize creative idea development, critical thinking, decision-making, problem-solving, collaboration, and the value of social interaction to learning...

### **Culture and Diversity:**

"Quality arts programs should provide opportunities to address

- cultural perspectives within multiculturalism and Aboriginal cultures and
- diversity, which includes socio-economic status, ability, gender, sexual orientation, race and ethnicity."

### **Teachers and Teacher Education:**

"For schools to provide learning in, through, and about the arts, there must be well-qualified teachers who have appropriate content knowledge and pedagogical knowledge in the arts. These are teachers who see the arts as an essential part of the curriculum with links to other disciplines and as valuable contributions to the school and broader community."

In this section the NSAE calls for arts specialists at all levels, with "in-depth pedagogical skills, knowledge and understanding"; generalist teachers able to demonstrate "fundamental knowledge and skills in all the arts..."; pre-service teacher education which offers "appropriate and substantive programs preparing both generalist and specialist teachers", ensured program continuity, and continuing formal and informal professional development.

### **Resources:**

"Human, financial and material resources must be made available if schools are to provide quality arts education."

Especially, states the NSAE, "the arts (must) be supported equitably and proportionally by all educational funding sources", and that schools should provide the appropriate facilities and materials to meet the needs of the various programs. The authors also

recommend that schools be given flexibility and financial support to access community resources.

### **Partnerships:**

The authors recommend that:

"The specialized knowledge and skills of individuals and organizations working in different capacities with students initiate sustainable, productive relationships among the various parties in the local community and beyond."

From the most basic of partnerships – parent/guardian and school – to the more complex – business, non-governmental funding agencies and schools – the document recommends that schools reach into the larger community and develop relationships that foster learning through the arts.

### **Research:**

The authors uphold the value of sustained research programs, which act as "necessary catalysts for change in arts education... ." Good research gives us the evidence to support arts education and supports future initiatives. The guidelines state that "research in arts education be undertaken not only by academic and funded research scholars, but by teachers, community participants, artists, and the students themselves working together to provide a holistic and dynamic view of arts education, its benefits, its challenges and its possibilities."

### **Leadership:**

"Arts education requires dynamic individuals who lead by example and are passionate about the arts. It also thrives when administrators understand the value of the arts for students and make informed decisions about arts programs."

*(continued on page 3)*

## POLICY GUIDELINES...

(continued from page 2)

The support of administrators is important at all levels from the ministry to the district to the individual school. They can ensure the flexible scheduling required for sustainable programs, support the implementation of arts curricula and apply the appropriate criteria for hiring teachers entrusted with teaching the arts. Once again the NSAE recommends that "arts consultants and arts specialists be available to support and sustain quality arts programs."



### What's Next?

The writing process has been completed and the next step is to seek ratification of the guidelines from national and provincial art, arts education and education organizations and associations. Several groups have already endorsed the document.

Having produced the draft Guidelines document, the NSAE was dissolved and replaced by the Coalition for Arts Education in Canada (CAEC). The CAEC supports a possible Canadian bid to host an International Arts Education Summit in 2005; a comprehensive set of guidelines will be a tangible demonstration of Canada's commitment to arts education.

Readers who wish to read the entire document, comment or support the Guidelines, may e-mail Betty Hanley at bhanley@uvic.ca.



## COUNCIL NOTES:

The Arts in Education Council is looking for good arts programs in B.C.'s elementary schools. There have been many changes in the system in the past few years – funding cuts, curriculum changes, school closures, and so on. We want to discover those programs and the teachers, administrators, parents and students who have managed to keep them going in a vital and sustained manner. Our hope is to create a resource list of "best cases" for all to see and use. Please send us the form on the back page if you have an exemplary arts program (music, dance, visual arts, drama, media arts) in your elementary school, and you would like to share your experience with others. Thank you!

## IN THE NEWS

Instead of seeking extra funding for arts programs, one school district has turned this dilemma on its head. **Gulf Islands School District** has launched a new **School of Performing Arts** in hopes of attracting off-island students to add cash to its shrinking budget. School Coordinator, Mitch Howard said, "Our hope is to get students from other communities who might not have high quality arts programs left." The School is targeted at "self-directed students who are committed to a career in the arts." Brochures and posters have been sent to every high school and middle school in the province. Annual tuition will be \$1500 and a home-stay option is offered at \$700 per month. "Our big ace in the hole is we have an incredibly talented staff (at Gulf Islands Secondary School on Saltspring Island) that already run excellent programs; we have an outstanding facility and a very safe community." said Mitch Howard.

(from the *Gulf Islands Driftwood*, February 11, 2004)

"An educational system that teaches us only about our tools – the How To of them, their creation, their maintenance – and not about their function as facilitators of our desires, is, in essence, no more than a school of toaster repair. You can be the best toaster repair

person in the world, but you will cease to have a job if toast is no longer a desirable food item on the human breakfast menu. "The arts" – as we've come to term them – are not a frill. They are the heart of the matter, because they are about our hearts, and our technological inventiveness is generated by our emotions, not by our minds. A society without the arts would have broken its mirror and cut out its heart. It would no longer be what we now recognize as human."

(excerpted from *Scientific Romancing*, the 2004 Kesterton Lecture, delivered January 22, 2004 by **Margaret Atwood**)

The Coalition for Music Education in B.C. reports that the **Saanich School Board** has formed a **District Fine Arts Advisory Committee**, which is currently "taking stock" of the situation regarding the arts in Saanich. As well, Saanich Municipal Council recently hosted the "Special Saanich Community Arts Meeting – Arts in Elementary Schools." We're excited to hear that the mandate of this committee is to address the two main questions put forward at the Council's Arts in Education Forum held at UBC in February, 2003.

(from *Music News*, the *Coalition for Music Education in B.C.*, December 2003.)

# We Need Your Help!

The Arts in Education Council of B.C. plans to compile a roster, for publication, of EXEMPLARY ARTS PROGRAMS or PROJECTS in progress at the *elementary* school level. We are looking for high quality, innovative, creative projects, preferably sustainable, sequential programs.

It is hoped that by sharing these accomplishments in arts education, many schools will benefit. Programs in visual arts, drama, music and dance are all of interest to us.

For now, we need only a brief sentence or two describing your school's arts program(s), the name and location of the school, a contact name, and phone number or e-mail address. Someone from the Arts in Education Council will contact you.

Name of School \_\_\_\_\_

City or Town \_\_\_\_\_

Contact Name \_\_\_\_\_

Telephone No. (\_\_\_\_\_) \_\_\_\_\_ E-Mail \_\_\_\_\_

Brief Description of Program or Project: \_\_\_\_\_

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Send to: Arts in Education Council of B.C., P.O. Box 62023, Vancouver, B.C. V6J 1Z1

OR FAX to (604) 738-2556, e-mail: pghw@axion.net *(Please identify your e-mail: "Arts Questionnaire")*

**Return by April 30, 2004**

**THANK YOU!**

**PLEASE LEND YOUR SUPPORT TO ARTS IN EDUCATION**

## MEMBERSHIP APPLICATION

### ASSOCIATION MEMBERSHIP (\$50)

\_\_\_\_\_  
Association or Organization Name

\_\_\_\_\_  
Address

\_\_\_\_\_  
Postal Code

\_\_\_\_\_  
Contact Person, Name, Position

\_\_\_\_\_  
Phone No.      Fax No.      e-mail

### INDIVIDUAL MEMBERSHIP (\$15)

\_\_\_\_\_  
Name

\_\_\_\_\_  
Address

\_\_\_\_\_  
Postal Code

\_\_\_\_\_  
Phone No.      (work)      (home)

\_\_\_\_\_  
Fax No.      e-mail

Corporate and Individual Donations are Welcome. Please enclose fee with application. Make cheque payable to the Arts in Education Council (a registered non-profit society). Mail to Arts in Education Council, PO Box 62023, Arbutus RPO, Vancouver, B.C. V6J 1Z1. Tax receipts will be issued. Your donation is very much appreciated.



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***“I do believe that it is the arts which speak to the whole person, that is, to the spirit and the emotions, and to the mind and body alike... which are the most important components in the formation of culture.”***

– DORIS SHADBOLT  
1918 - 2003

## Arts Partnerships... *A Mixed Blessing?*

Artists-in-the-schools programs, often called “arts partnerships”, have become increasingly popular as schools struggle to maintain an arts presence in their curricula. These programs are often very good, (for example B.C.’s *ArtStarts in Schools*), but they mean *exposure* to the arts, not quality, sequential arts instruction, according to a leading voice in arts education. Betty Hanley (of the UVic Faculty of Education), in an article entitled “*The Good, the Bad, and the Ugly – Arts Partnerships in Canadian Elementary Schools*”, for the *Arts Education Policy Review (U.S.)*, notes that this trend to partnerships “has coincided with the virtual elimination of arts coordinator positions in the schools and the ‘return’ of many arts specialists to classroom teaching assignments.” Hanley is careful to say that she finds much to admire in these programs, and she congratulates arts organizations who have been responsive to schools’ needs and willing to “look outside the box”, obtaining hard-to-get funding. However, she feels because these programs have been generally so well received – by parents wanting more arts, by generalist teachers who are uncomfortable teaching what they often do not know, and by administrators wanting good public relations – that they can be wrongly viewed as completely fulfilling the arts mandate. “Given the general contentment,” says Hanley, “why bother with teachers who have specialized knowledge, skills, and understanding in the arts.”

“The *drop-in basis* of artists-in-the-schools programs,” says Hanley, “may generate excitement and be entertaining”, but such exposure to the arts does not make learning experiences that are continuous and sequential. As well, the *focus on performance/exhibition* addresses only one part of arts education.

“In such performances, the ‘star’ of the show is the visiting artist, and the children fill the role of chorus or audience. ...Such

*(“Arts Partnerships...” continued on page 2)*

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## ARTS PARTNERSHIPS... (continued from page 1)

performances are enjoyable, but many music teachers could produce equally wonderful results (on much smaller budgets), and the students could be the stars." A third negative aspect in Hanley's opinion is the "implied devaluation of teaching", a sense that somehow the input of a "real" artist is vastly superior to that of a qualified art teacher.

Hanley goes even further in stating that, whereas arts partnerships are relatively well-funded, "elementary school arts programs are not. Partnerships provide money to schools for artists-in-the-schools programs, but not for arts teachers." She also worries what will happen when or if the money runs out for partnership programs, when there is no long-term in-school, qualified arts instruction.

She eloquently reaffirms what arts education advocates have been saying all along: learning in the arts takes time and continuity - going slowly and steadily as befits the learning of any core subject. Says Hanley: "In arts partnerships, what happens to the development of understanding in the arts? What happens to assessment and evaluation in the arts? Where is the progression and development of learning in the arts?" She feels that when "schools rely on artists-in-the-schools visits, provincial arts outcomes are only partially and haphazardly addressed." Clearly

Hanley is lamenting, as we all do, the loss of so many arts specialists at the elementary level, those with the particular training needed to teach the arts.

It is unfortunate that, when there is such an abundance of research proving that specialist arts teachers are essential to successful comprehensive sequential arts education, they have become an endangered species. Because school districts have become critically pinched for funds, it would be tempting to consider artists-in-the-schools programs as better than nothing. This would be an insult to many excellent programs, but we cannot expect them to be all things. Many of us can remember when the arts were taught - by the music teacher, the art teacher and so on - and students also made occasional visits, field trips to performances or exhibitions, or had artists come to the school to demonstrate their work. Ideally, we need both. We're not afraid of change, and truly support innovation and imagination in trying to keep the arts in the curriculum but, in Betty Hanley's words, "in the rush to change and reform, are we losing sight of the purpose of arts education?"

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Read the whole article: Hanley, Betty. The Good, the Bad, and the Ugly - Arts Partnerships in Canadian Elementary Schools. Arts Education Policy Review, Vol. 104, No. 6. July/August 2003.

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# IN THE NEWS

## Back to the Drawing Board

As children, we all draw, and most of us are pretty good at it. Then, for a variety of reasons, we stop drawing. Why does this happen, and can we rekindle this instinctual skill? In Britain, the Guild of St. George (founded in 1871 by John Ruskin, the eminent Victorian critic) promoted the **Campaign for Drawing**, a nationwide initiative designed to coincide with Ruskin's centenary in 2002. The campaign had an educational component, **Power Drawing**, involving more than 170 schools. The coordinator, Eileen Adams, said, "The idea is to get children drawing across the curriculum in maths and science classes as well in the art room."

Julian Spalding, master of the Guild, says "drawing is a gift to education." And, ability to draw has wide-ranging applications by "scientists and architects, advertising agents, designers, engineers and film directors", to name just a few professionals. Distinguished Oxford mathematician Roger Penrose says, "Drawings are an invaluable aid to my mathematical thinking and an essential ingredient of most of my mathematical expositions." And, Roger Putnam, film director and chairman of the National Endowment for Science, Technology and the Arts (in the U.K.), talks about the significant role of drawing in the film business: "(Drawing) is used to develop, organise and express ideas for stories and scenes; it's economical, fast and expressive, and we can all do it."

To show that "we can all do it", the public were invited in

(continued on page 3)

## Council Notes

We continue to ask for your help in identifying good, sequential arts programming - if one or all of the arts disciplines have a strong presence in your school, we'd love to hear about it. See the form on the back page!

And, another request: We would be very pleased to have a few names to put forward as new directors at our AGM in the fall. Please think about it - it's a worthwhile cause, and not a huge time commitment! If you're interested, or know of someone we should approach, a quick e-mail to anyone on our masthead would be great.

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## IN THE NEWS... (continued from page 2)

October, 2002, to participate in the campaign in an event called the **Big Draw** which took place in a thousand venues from the British Museum, the House of Lords, the National Gallery, to regional shopping centres and stately homes. Everybody was encouraged to make their mark. "We'll see murals, mosaics, mazes, cartoons, charts, maps, smoke trails, choreographed skateboarders and fire drawings in the sky," said Ms. Adams. "The simplest and most imaginative tools can be used, from pencils, pens, sand, birch twigs, wire and clay to the more sophisticated, like rollerblades and video cameras strapped to the backs of windsurfers. There'll also be talks, lectures and master classes."

Ruskin, an exquisite draughtsman (and author of the 1857 *The Elements of Drawing*, still in print) would have cheered.

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(From an article by Jonathan Glancey in the Education Guardian Weekly, October 1, 2002.)

### Hands Across Havana

This February, students from Burnaby's **Second Street Community School** participated in a unique visual arts project designed to forge new links between individuals, organizations, artists and children in B.C. and Cuba.

The project was initiated by teacher *Diane Moran* who participated in a "worker-to-worker" exchange program this past March in Cuba. The first stage involved Grade 6/7 students (in Mr. Fraser's class), who decorated their traced handprints using mixed media and collage. Each "picture" was then mounted and sent to Cuba along with a personal letter of friendship. The second part

took place at the Havana Zoo, of

all places, at its education centre, and involved about 50 elementary school students. Under the guidance of Diane Moran and her Cuban counterparts Maricele and Liberty, they created their handprint masterpieces for her to bring back to Canada. It is hoped that this project will continue to evolve and grow.

To contact Diane about the **Hands Across Havana** initiative, or to have her visit your school, e-mail her at [moraninthemoon@shaw.ca](mailto:moraninthemoon@shaw.ca).

### Singing for Peace and Compassion

Students in the **Lord Roberts Elementary School Choir** took part in a memorable musical experience when they were part of the *Celebration for Peace: A Musical Tribute to the Dalai Lama*, which took part April 19 at the Orpheum Theatre in Vancouver. They joined well-known children's entertainer Raffi in the premiere performance of his song *Om Mane Peme Hum*, a Tibetan chant of compassion.

The choir, composed of 80 students, is "an inclusive choir", open to any student wishing to participate. And, it's a truly international choir: Lord Roberts is an inner-city school in Vancouver's West End with more than 40 nationalities represented. Principal Patti Lefkos said "Raffi's song is about compassion and respect for individual beliefs no matter who you are," life principles Lord Roberts School stresses every day. Music teacher Julie Tomljenovic found the experience inspiring for her students and said "The kids have grown musically since their involvement."

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(From City Schools, Vancouver School Board supplement to The Vancouver Courier, Spring 2004, May 12, 2004)

### Dancing All the Way to the Top

Congratulations to **Magee Secondary School** Grade 12 student **Alex Wong**, who has won first place in the *Prix de Lausanne*, known in the dance world as the Olympics of ballet. Alex surpassed 119 competitors from 23 countries, and is the first Canadian ever to win this competition. He was required to perform three different ballet routines: a classical dance, a contemporary dance and a freestyle dance. His win prompted an apprenticeship offer from the prestigious American Ballet Theatre in New York.

Alex hopes to eventually join a ballet company, and acknowledges the support of his teachers in the **SPARTS** program at Magee.

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(From City Schools, Vancouver School Board supplement to The Vancouver Courier, Spring 2004, May 12, 2004)

### Arts AND Science, not Arts OR Science!

"One of the problems in our educational system is that we've submitted to stereotypes. Artists are thought to be 'creative', concerned with feelings and values; scientists to be objective and bloodless and focused only on facts. This is a terrible caricature. One of the steps we might take for the future is to recognize a coming together of the arts and sciences and technology, and to use those connections to enrich educational development. Outside the school system, these relationships are abundant. The more we can see ourselves in the arts as part of a broader intellectual movement, the more chance we have to make change inside education."

---

(Ken Robinson, the J. Paul Getty Trust)

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Name of School \_\_\_\_\_

City or Town \_\_\_\_\_

Contact Name \_\_\_\_\_

Telephone No. (\_\_\_\_\_) \_\_\_\_\_ E-Mail \_\_\_\_\_

Brief Description of Program or Project: \_\_\_\_\_

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OR FAX to (604) 738-2556, e-mail: [pghw@axion.net](mailto:pghw@axion.net) (Please identify your e-mail: "Arts Questionnaire")

**Return by September 30, 2004**

THANK YOU!

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### ASSOCIATION MEMBERSHIP (\$50)

Association or Organization Name \_\_\_\_\_

Address \_\_\_\_\_

Postal Code \_\_\_\_\_

Contact Person, Name, Position \_\_\_\_\_

Phone No. \_\_\_\_\_ Fax No. \_\_\_\_\_ e-mail \_\_\_\_\_

### INDIVIDUAL MEMBERSHIP (\$15)

Name \_\_\_\_\_

Address \_\_\_\_\_

Postal Code \_\_\_\_\_

Phone No. \_\_\_\_\_ (work) \_\_\_\_\_ (home) \_\_\_\_\_

Fax No. \_\_\_\_\_ e-mail \_\_\_\_\_

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***“Every child is an artist. The problem is how to remain an artist, once one grows up.”***

– PABLO PICASSO

## NOTICE OF

# ANNUAL GENERAL MEETING

*The 2004 Annual General Meeting  
of the*

*Arts in Education Council of B.C.  
will take place*

*from 4:30 to 5:30 pm*

*on Wednesday, October 27, 2004*

*in the Boardroom of*

*The B.C. School Trustees' Association Office*

*1580 West Broadway, Vancouver*

### Agenda

4:30 to 5:15	Refreshments and Roundtable Discussion
5:15 to 5:30	<b>Annual General Meeting</b>

**PLEASE JOIN US!**

*Everyone Welcome!*

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# Reviving Elementary Arts:

## How a project in rural California is trying to bring the arts back to the K-6 classroom

A recent article about attempts to reintroduce K-6 arts in the California school system outlines conditions which sound eerily familiar to our own situation in B.C. "Cal Poly Arts in Education Projects: Changing Pedagogy and Cultivating the Arts in Rural School Districts" (Susan Duffy and Kathleen Friend, in *Arts Education Policy Review*, Vol. 105, No.2, Nov/Dec 2003) describes two outreach projects supported by the California Post-Secondary Education Commission and the California Arts Council. These projects reach approximately 1,500 rural elementary students and about 100 teachers.

What is the important message for us from these two small American projects? It's simple and something this Council has been saying for most of its 20+ years. **Elementary school teachers need proper training in teaching the arts. They need to get this at the university level and they need to get it through professional development once in the teaching workforce.**

The story of what happened to elementary arts in California is one of the sad tales we're all used to hearing. In California in 1978, local property tax and responsibility for its allocation was reassigned to the state level. Statewide funding formulas meant that local governments which might have chosen to adequately fund education at the district level could no longer do so. The inevitable cuts became necessary (and we all know where). "Schools that did have arts specialists began systematically eliminating them until most were left with a choral or band instructor, if that." In 25 years, the per-child K-6 annual arts education spending plummeted to between 43 and 53 cents. The 2004 cuts will decrease this again to 10 cents per child.

The results of all of this have been catastrophic, say the writers.

"Since 1978, we have seen several generations of children move through the public school system in California with little or no arts training. This means that, when they reach the university, their level of cultural literacy and their ability to recognize

forms, genres, artists, movements and social and cultural artistic developments has been greatly reduced from those of pre-1978 students. In short, they are verbally and mathematically accomplished, yet culturally illiterate."

And, say Friend and Duffy, nothing much has been done in education faculties to provide future teachers with the cultural education they so badly need. "... (N)ot until 2003 were potential teacher candidates required to take a single art class in any art discipline by the state credentialing committee." The results are pathetic, and sound remarkably similar to the experience of many aspiring generalist teachers in education faculties in British Columbia universities. In California, say the writers, "nearly three generations of teachers have been certified...to teach in the elementary schools, who have little or no art education in their own academic careers. They are not confident in their ability to teach the arts, and, as a result, they do not do so." They go on to say that "surveys in (university) classes confirm that our students do not possess adequate knowledge - even basic knowledge or name recognition - of significant artists in various art disciplines. These are the next generation of elementary school teachers." Ouch.

What are the projects? One is intended to investigate arts motivated changes in student achievement, attitude, and school environment. The other focuses on professional development of K-6 teachers in six rural schools in the arts. **A feature of both projects is the training of university students intent on careers as elementary school teachers.**

Both projects involve resident artists, performances, family involvement, and professional development workshops for all teachers in the district.

What was accomplished?

- "Resident artists provided ten lessons (20 hours) in the two arts forms selected by each school.
- Resident artists and designated elementary teachers teamed

together to plan how the arts should be taught as separate disciplines and as a means to complement other areas.

- Teachers received professional development training throughout the year and at intensive summer institutes.
- Pre-service (university) students worked with teachers to prepare pre- and post-performance lessons... "

The results after only two years of a three year program are, of course, predictable, ranging all way from "improved awareness of art forms and artists," improvement in class discipline", "willingness of 'shy' students to take risks", to "an upsurge in university students opting to take an 'art education emphasis' at the preservice level.

Recommendations?

- Get administrators on board.
- It is vitally important to recruit highly qualified resident artists who have experience in working with children.
- Coordinate artists and teaching staff as the artist must teach the teacher as well as the student.
- Arrange for careful and mandatory follow-up.
- Encourage in-service professional development.

The writers also state that "parents need to be educated to the inherent value of the arts, not on an aesthetic basis alone, but on the basis of the intellectual benefits their children accrue by participation in and contemplation of the arts. They need to hear an argument constructed that will cause them to think about national art education programs in Japan and Europe and the possible correlation with test scores."

These worthy California projects are still in progress, but as they were funded as "model" projects, documentation is obligatory. A guidebook will be available at the conclusion of the projects in 2005 and would be available, one would think, by contacting the authors at *California Polytechnic State University at San Luis Obispo*.

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# BOOKS

## **Why Culture Matters. The Defiant Imagination – an Impassioned Plea to Keep Culture at the Heart of the Canadian Experiment.**

2004. Douglas and McIntyre Ltd.  
Reviewed by Dennis Tupman

I tuned in one day to my beloved CBC and heard Max Wyman talking about his new book, “*The Defiant Imagination*”. What a title! Whenever Max speaks, I listen. He has such depth of experience. As the title of his book states he certainly speaks passionately about the arts in Canada. He explains this curious title as follows:

*“Why do I call this book ‘The Defiant Imagination’? Because the imagination defies the constraints of expectation and the everyday.”*

Indeed. We have had just enough, thank you, of the materialistic “getting and spending” culture which currently “lays waste our powers.”

I want to say at the outset that I loved this book. Max writes beautifully. I found myself underlining passage after passage. At times I felt like underlining the whole book. Max has spent over thirty years in broadcasting and journalism, and is one of the most respected media critics with a broad range of interests and knowledge in the arts.

There are frankly some passages in this volume that one must savour like fine wine. The medium is certainly the message here because as a writer Max is an artist. To illustrate:

*“New art educates us for uncertainty, and it is in uncertainty that we will find the future. Artists, with their clamorous iconoclasm and their strange green hair are sometimes taken as agents of willful social anarchy. But their aim is not to destroy the society we live in; their work helps facilitate a manner of thinking that will allow us to create a better one. Artists give us an inkling of a dangerous, exciting irrationality. They give us tools to exercise our intuition. They are messengers from the future.”*

Messengers from the future....

Another reason I loved this book is because it is predominantly about the Canadian scene – from coast to coast.

Wyman looks at the arts from both the perspective of the arts educator, as well as from the point of view of the applied artist. In all of the arts.

I have always been a Canadian nationalist, and have spoken out wherever and whenever I can about the arts and culture in Canada. Given that we are swamped by the media from the U.S., it is easy to throw up one’s hands and cry out, “We are North Americans after all is said and done, and do not have a distinctly Canadian culture.” While Wyman is not specifically beating chauvinistic Canadian drums here, he leaves one with an undeniable feeling of pride to be a Canadian. His examples are mainly from all regions of Canada. He has had first-hand experiences with many of these artistic endeavours. That is more than most of us can say because in our day-to-day struggles we are relatively balkanized in our regional and subject constraints.

We have all read many advocacy statements of why the arts are essential to us. Much of what we as artists and arts educators are saying, let’s face it, is spoken against a backdrop of indifference, and even hostility towards the arts by many Canadians. “Let the artists support themselves and not live off the public trough.” “We need to spend more time on important educational matters and not ‘tippy tap’ our way through an education,” as one past B.C. Minister of Education spouted. We have all had our fill of such negative and dismissive comments about that which we love – the arts. But Wyman persuasively argues the case that the arts and culture are not only essential to a country’s identity but are there to help us find our way and identity as a people. In Wyman’s words:

*“This (art) all carries great significance for Canada. As a community, Canada is an experiment in constant renewal, a welcoming society built in a spirit of democratic pluralism. We are finding that the experience and knowledge of a multicultural population with roots in many countries and societies is one of our great strengths. From that diversity flows insight, creativity, wisdom. Confidence in our culture and belief in its living, ceaselessly changing diversity gives us a communal ability to counter xenophobia and cultural paranoia.”*

Wyman’s view is broad and deep, like Canada itself. His argument compels us to follow if we will only listen. He challenges us all, as artists, teachers, parents, school boards, governments, all of us, to lift our sights and share this vision. His arguments can breathe new life into such organizations as the Canada Council, the CBC, and the Canadian Conference of the Arts, indeed any jurisdiction that is invested with the fostering of a vibrant and confident Canadian community.

I suppose the greatest compliment that anyone can give a writer or artist is that their work moves one. Max Wyman moved me when I read *The Defiant Imagination*. I think that you would find the same inspiration.

Thank you, Max.



## **Planning an Arts-Centered School. A Handbook**

Carol Fineberg, Editor. *The Dana Foundation, New York, 2002.*

This handbook is a collection of 18 essays inspired by a 2001 symposium in Washington, D.C. The publication is free in hard copy or in PDF format at [www.dana.org](http://www.dana.org).

The handbook comprises three sections. Each one included examples of existing arts programs, in all grade levels in music, dance, theatre and visual arts.

- *Section 1:* Provides guidelines for starting an arts-centred school
- *Section 2:* Describes specific programs that focus on drama, music, visual arts or an integrated curriculum. It addresses hiring, staff, obtaining funding support, developing creative scheduling and sharing with the greater community.
- *Section 3:* Focuses on how to ensure success, how to assess success, and ways to deal with the various constituencies that an art-centred school comprises.

Given the eagerness with which the few arts-centred schools in B.C. have been welcomed, this guidebook might be a source of inspiration for parents, students and even school districts contemplating the hard work in launching an arts school.

# FOOD FOR THOUGHT

Japanese constitutional law decrees an elementary school education in which “the students develop the fundamental understanding of music, visual arts and literature *in order to lead a wonderful life.*” (our italics)

(Ministry of Education, Science, Sports and Culture Act, 2000, Japan)



## On the making of art.....

“The art-making process is not a straight line but more of a stop, start, and sidling affair toward an end goal that changes as the artwork speaks back to the artist. Art making is an unrehearsed phenomenon, an open-ended seeking and trying process where the result cannot be known ahead of time. Although there can be no artistic expression without turmoil, hunger and excitement to drive it, those emotions must be channeled to shape materials in a way that has artistic meaning. Otherwise it is not self-expression, but just venting. Art making must be symbolic, not just symptomatic behaviour.

“Proficiency with techniques and processes and composition is vital to this process, and so are ideas and context because in the artistic act form and idea are ideally one. For students to express themselves artistically requires not only their own complete engagement but also sensitive teacher guidance.”

(Anderson, Tom. “Why and How We Make Art, with Implications for Art Education”. In *Art Education Policy Review*, Vol. 105, No. 5, May/June 2004)

# CALENDAR

## BCATA Art Works Conference:

Registration has begun for the B.C. Art Teacher’s 2005 Conference Art Works it will take place in Burnaby at Moscrop Secondary on February 24-26, 2005. This year the conference targets include art making, art careers, focus on clay, art and literacy, master teacher as mentor and more. [www.bctfca/psas/BCATA/2005/index.html](http://www.bctfca/psas/BCATA/2005/index.html) for details.

## BCMEA Provincial

### Mini-Conference Dates:

- Lower Mainland:  
January 22, 2005
- Vancouver Island:  
February 18, 2005 in Victoria
- B.C. Interior:  
February 18, 2005 in Vernon
- Northern B.C.:  
March 4, 2005 in Prince George.

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Contact Person, Name, Position

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Fax No. e-mail

Corporate and Individual Donations are Welcome. Please enclose fee with application. Make cheque payable to the Arts in Education Council (a registered non-profit society). Mail to Arts in Education Council, PO Box 62023, Arbutus RPO, Vancouver, B.C. V6J 1Z1. Tax receipts will be issued. Your donation is very much appreciated.



# ARTS IN EDUCATION

N E W S L E T T E R

## ARTS IN EDUCATION COUNCIL OF B.C.

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### WINTER 2004

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**“Art is the  
expression of  
emotions  
without the use  
of words.”**

– DANIEL  
STUDENT AT  
MCMATH SECONDARY,  
RICHMOND

## ARTS IN EDUCATION COUNCIL AT THE CROSSROADS

The Roundtable Discussion held at the Annual General Meeting of the Arts in Education Council of B.C. on October 27, 2004 focused on the future of the Council. This was not the first time that this topic has been discussed, but present circumstances make some resolution more crucial.

For many years the Council has been relying for its operation on the time and efforts of a few dedicated and highly motivated volunteers. But, as with all volunteer organizations, there comes a time when new people and new energy are required. It is not that advocacy for the arts in education is no longer needed. Far from it. We see that many of the concerns which lead to the formation of the Council some 24 years ago are still in need of attention. Arts in the education system are still being treated as a “frill”, despite mandated Provincial requirements. The number of arts administrators in the school districts of the Province has declined in recent years, and many arts specialists will be lost in the near future through retirement. The training of specialist arts teachers at our universities is a continuing concern, and the lack of teachers at the elementary level with adequate arts backgrounds continues to reduce the effectiveness of the arts teaching available to elementary students. When budget and time priorities come up for consideration at school and district levels, it is all too often the arts that suffer. So we see that there is lots of work to be done!

But, as with many volunteer organizations today, it has become extremely difficult to attract new volunteers to serve on the Board, and to do the demanding jobs that need to be done. These

*(continued on page 2)*



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## AGM REPORT... *(continued from page 1)*

are jobs like editing this Newsletter, or looking at new ways of meeting our aims, or examining the setting up of a website. People serving on boards are usually already very busy people. People who care about the arts are already overcommitted and stretched extremely thin. We need new blood now, or we must consider what should happen to the Council.

We believe that the Arts in Education Council has provided a unique voice, as an independent organization not affiliated with any other body. It is open to anyone who cares about the arts in our education system, be

they community members, educators, artists, parents or any concerned citizen.

The discussion at the Annual General Meeting looked at options for the Council at this time. These include such possibilities as: joining with some other organization with similar aims and concerns; disbanding the Council, and using our remaining resources to establish some special project which might provide some ongoing support to encourage arts education training for elementary teachers; making available through the internet our informational resources, such as the newsletter archives and other publications.

No decision was reached, but the discussion is to be considered by the Board over the coming months, so that firm recommendations can be brought to our members for action. We will be consulting with others in the arts education community in the coming weeks, and we ask that any of you with ideas, suggestions, advice or encouragement come forward. We know that all of you who read this newsletter are concerned that the role of the arts in our education system be given the importance and recognition it deserves. Please let us know what you think.

**WE ARE AT A CROSSROADS.  
Can you help?**

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## EXAMPLES OF SPECIAL ARTS PROGRAMS IN B.C. ELEMENTARY SCHOOLS

Some submissions were received in answer to our request for elementary school arts programs of special interest. We list two of them below, for the information of readers.

### **From Nicola-Canford Elementary School, Lower Nicola, B.C.**

Students in Grades one through six are offered two forty-five minute Music Classes each week. Early in December the School holds its Annual "Evening of the Fine Arts". With the help of its First Nations Support Worker, a variety of artists within the community are invited to come and offer workshops to students and their families. The Evening concludes with a short performance by students.

### **From Annie B. Jamieson Elementary School, Vancouver, B.C.**

A special VSB Orchestral Strings Program is given at Annie B. Jamieson, projected to involve in 2004-05 some 275 string orchestra students. They meet two times a

week with the Strings Director, James Colpitts. This is the largest orchestral strings program in any B.C. elementary or high school in the history of the Province. Students enter the program in Grade 4. For Grade 4 and Grade 5 students enrolled in Jamieson's Mandarin Bilingual Program, participation is mandatory. For other students, the program is offered as an optional enrichment to regular studies.

The Program features six levels of string orchestra, including two extra-curricular groups; the Junior Chamber Ensemble and the Jamieson Advanced String Orchestra. In the past two years they have participated in more than 40 concerts. Students pay a program fee of \$35/year. Most purchase their instruments, although some rent them. They may play violin, viola, cello or bass.

***Our thanks to the schools who have made submissions to this project.***

*"One of the primary and unique aims of art education is the education of vision. The development of an educated vision requires activities and art teachers who can help students learn to see. One of the goals of art education is to awaken vision to the possibilities of sight."*

– K. BASS,  
NATIONAL ART  
EDUCATION ASSOCIATION  
(USA)

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# From Our Readers

Our recent article in the Fall 2004 Newsletter on "Reviving Elementary Arts" elicited a response from reader Bob Steele, Associate Professor (Emeritus) UBC

Bob Steele will be known to many of our readers for his advocacy of "The Drawing Network", stressing the importance of Drawing-As-Language in PreSchool, Kindergarten and Primary.

He states that:

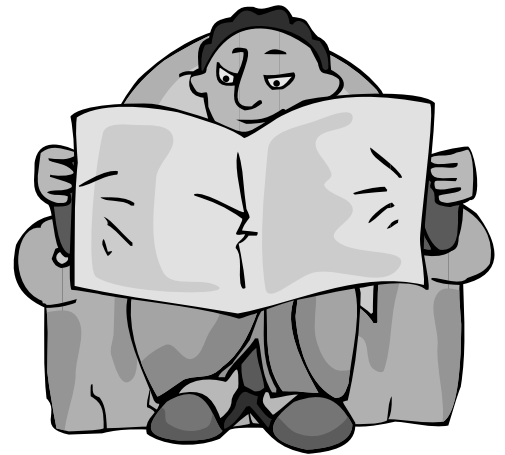
"The central principle of the Drawing Network...is based on the premise that children use spontaneous drawing as a language medium and, at the same time, as an aid to literacy."

He believes that "no child needs to be shown how to draw but all children need daily practice and stimulating motivation. The Drawing Network is devoted to spreading this message and helping parents and elementary teachers in this simple and immensely rewarding task."

He adds that:

"Our particular focus at the moment is the age-group between two when drawing-as-language emerges with the beginnings of verbal express and age five or six when children start school. Few enjoy a daily drawing regimen in these developmentally critical years. "

"... You don't have to be a professional educator or a professional artist to teach art to children: you just have to spend ten minutes a day talking about themes and discussing the content of finished drawings: the children will do the rest."



(We were not able to include all the material that Bob Steele forwarded to us. For more information, contact Bob Steele for the Drawing Network at: [drawnet@interchange.ubc.ca](mailto:drawnet@interchange.ubc.ca))

**Editor's Note:** The views expressed above are those of the writer, and do not necessarily reflect the views of the Arts in Education Council. Few of us would argue with his belief that encouraging young children to draw every day is beneficial to a child's development, but how drawing guidance is provided as the child grows older may be crucial in allowing the child to have access to the tools that will provide maximum benefit from exposure to the visual arts.

We welcome any expression of views that encourages discussion on the value of the visual arts for children of all ages.

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## 🎭 BOOKS of NOTE 🎭

### **a/r/tography - Rendering Self through Arts-based Living Inquiry**

*Edited by Rita L. Irwin and Alex de Cosson, forward by William Pinar. Faculty of Education, University of British Columbia: Pacific Educational Press, 2004*

William F. Pinar writes "In a/r/tography, as Rita Irwin conceptualizes it, knowing, doing and making merge." Within this concept a/r/t is a metaphor for the integrated role(s) of artist-researcher-teacher. There are 12 contributing authors, including Alex de Cosson and Graeme Chalmers.

Our thanks to the Canadian Music Educators' Association for bringing the following books to our attention:

### **Resource Guide for Teachers of Elementary Music**

■ a music education bibliography for K-6

*This is available from the Coalition for Music Education*

### **Creativity and Music Education**

■ edited by Timothy Sullivan and Lee Willingham, with 17 contributors.

### **Leadership, Advocacy, Communication**

■ edited by Betty Hanley, proceedings of the 1998 Symposium on Arts Education held in Victoria, documenting an action plan to develop a vision for arts education

### **Looking Forward: Challenges to Music Education**

■ edited by Betty Hanley and Brian A. Roberts with insights from 14 contributors

*The above three books are available from Lee Bartel, Faculty of Music, University of Toronto: [lbartel@chass.utoronto.ca](mailto:lbartel@chass.utoronto.ca)*

# IN THE NEWS

## Music Monday

At 10 am on Monday, May 2, 2005, musicians across Canada will be performing the same piece, A Little Music. The purpose of this event is to unite the country in music.

The idea is to bring music outdoors and into the streets.

A Little Music, the piece commissioned for this event, is available as a free downloading on the Coalition for Music Education in Canada website ([www.coalitionformusiced.ca](http://www.coalitionformusiced.ca))

*From the B.C. Music Educator, Winter 2004/05*

## ArtStarts Education Centre

In 2006, the ArtStarts Education Centre and Gallery will open amid the major theatres, art galleries and concert halls of downtown Vancouver. This 4000sq.ft. facility will house BC's premiere arts education resource centre and Canada's first gallery for the exhibition of young people's art. Equally important, it will offer young people, artists and educators a venue for reflection, research, debate and much-needed celebration of their achievements.

This development has been made possible by the City of Vancouver's Cultural Amenity Bonus Program, with the developers McLean Courtenay Development Associates Ltd.

*From "ArtStarts in Schools" Spring 2005*

## FOOD *for* THOUGHT

*Good things can be done in several ways. Schools often emphasize a single correct answer. In business, multiple answers are often desirable. Art encourages open ended multi-solution thinking.*

– ELLIOT EISNER

# COUNCIL NEWS

At the October 27, 2004 Annual General Meeting of the Arts in Education Council of B.C. the following members were elected:

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Joanne Cram

Nancy Lagana

Pat Hindmarch-Watson

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