



# ARTS IN EDUCATION

N E W S L E T T E R

## ARTS IN EDUCATION COUNCIL OF B.C.

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### SPRING 2005

THE ARTS IN EDUCATION  
NEWSLETTER  
is published quarterly by the  
Western Council of  
Arts in Education Associations  
which functions as the  
Arts In Education Council of BC  
ISSN 1197-432X

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**"Not everything  
that counts  
can be  
counted, and  
not everything  
that can be  
counted,  
counts."**

- ALBERT EINSTEIN

## ARTS IN EDUCATION COUNCIL RECEIVES AWARD FROM ARTSTARTS IN SCHOOLS

The **Arts in Education Council of B.C.** was recently honoured by ArtStarts in Schools at their annual ArtsCan showcase of arts performances and workshops available to tour schools throughout the province. Each year, ArtStarts awards three "**Arts Champion**" awards, one to an educator, one to an artist and one to a community organization exhibiting an exemplary record of support for the arts in the education system. Our Council was delighted to have nearly 25 years of advocacy recognized by the **Arts Champion (Community) Award**.



In presenting the award, Wendy Newman, Executive Director of ArtStarts in Schools, cited our "signature blue newsletter" as "a source of inspiration and insight into the challenges educators face." And, "by speaking to teachers, community arts councils, trustees, administrators, school boards and artists, the Council has been able to raise important questions and discussions in the arts in education community and ... has had a significant impact on the education system and the students of B.C." Appropriately, Wendy mentioned the late Margaret Andrew, founder of the Council, who set the tone when she said, "The visual and performing arts must become an integral part of the general education of all students."

Our pleasure was doubled when **Helene McGall**, a long-time Corresponding Director of the Arts in Education Council was the recipient of the **Arts Champion (Educator) Award**. Currently District Vice Principal for Fine Arts and Aboriginal Education in the Comox Valley, Helene will be retiring this year after 34 years of encouraging "opportunities for a deep engagement with arts and culture" for students in her district. She is especially praised

*(continued on page 2)*

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## ARTS IN EDUCATION COUNCIL RECEIVES AWARD... *(continued from page 1)*

for her efforts toward a district-wide choir and band festival and an inspired initiative to increase boys' involvement in choir.

The **Arts Champion (Artist)** is Vancouver painter and muralist **Richard Tetrault**. Richard has been a pioneer in Vancouver in the

field of community art and especially community art practice in school settings. "His commitment to championing young people's involvement in the arts, specifically as a social forum, is evidenced also through his participation in the International "Kids Guernica" peace

project, and Vancouver Youth Forum for Peace."

The Council says congratulations to the other two honorees, and "thank you" to ArtStarts for its annual recognition of the great importance of the arts in education.

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# *Here We Go Again!*

## Another look at the "intrinsic" vs. the "instrumental" arts benefits debate.

A much anticipated study, commissioned by the Wallace Foundation (US), was released by the Rand Corporation in February of this year. Entitled "**Gifts of the Muse: Reframing the Debate About the Benefits of the Arts**", the report revisits the old discussion about whether the arts need to be justified in terms of academic, social and economic benefits.

*Such benefits are instrumental in that the arts are viewed as a means of achieving broad social and economic goals that have nothing to do with art per se. Policy advocates acknowledge that these are not the sole benefits stemming from the arts, that the arts also "enrich people's lives." But the main argument downplays these other, intrinsic benefits in aligning itself with an increasingly output-oriented, quantitative approach to public sector management. And underlying the argument is the belief that there is a clear distinction between private benefits, which accrue to individuals, and public benefits, which accrue to society as a whole.*

The report examines the research supporting the case for instrumental benefits, benefits which include cognitive (improved academic performance), attitudinal and behavioural (discipline, self-efficiency, reduced drop-out rates), health (therapeutic, both mental and physical), social (community identity and volunteerism), and economic (employment, tax

revenue, spending, 'quality of life'). The writers take issue with much of this research, finding weaknesses in empirical methods, a lack of critical specifics, and most strongly, the fact that these benefits can be produced in other ways unrelated to the arts. So - in an attempt to bridge the gap between private and public effects of the arts - they go on to challenge the assumption that the *intrinsic* value of the arts is of importance purely to the individual:

*We contend that some intrinsic benefits are largely of private value, others are of value to the individual and have valuable public spillover effects, and still others are largely of value to society as a whole... .*

The study argues that intense personal experiences of captivation and feeling lay the foundation for broader public benefits of empathy, understanding, and the creation of social bonds, qualities of great value in a pluralistic society.

One of the better summaries, among many online, is the one prepared by the Washington-based non-profit Center for Arts and Culture. We quote:

*"The study...concludes that giving individuals repeated rewarding experiences with the arts over time is a necessary first step before other, more public benefits of the arts can be realized.*

*"(T)he report recommends that federal, state and local policy be refocused to build demand for the arts by introducing more Americans to engaging arts experiences, especially when they*

*are young. This would be an expansion of the current focus on maintaining the supply of the arts.*

*"We hope that future policies focus on cultivating the demand for the arts, rather than the supply," said Kevin McCarthy, one of the authors. 'A demand-side approach would build a market for the arts by helping people personally experience the benefits and understand how arts can improve the quality of life.'*

Christine DeVita, president of the Wallace Foundation, added: 'Gifts of the Muse reminds us that the arts provide both private and public benefits, that one leads to the other, and that we need to focus on increasing participation in the arts, especially among children.'

"The study contends that many of the benefits of the arts are gained only through a process of sustained involvement. Two key factors that help stimulate such sustained involvement are early childhood experiences and strong arts experiences that are marked by high levels of emotional, mental and sometimes social engagement.

"As a result, the study says the key to spreading the benefits of the arts is to help greater numbers of Americans to have engaging arts experiences through sustained and deep involvement. ... The study offers a series of recommendations to achieve this goal:

*(continued on page 3)*

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## HERE WE GO AGAIN: (*Gifts of the Muse*)... (continued from page 2)

- Promote early exposure to arts through schools and community programs
- Encourage arts organizations to provide rewarding experiences that connect with audiences and educate them to appreciate the arts
- Address the limitations of the research on instrumental benefits and encourage research on the intrinsic benefits of the arts
- Develop clear and compelling language for discussing intrinsic benefits...

Although the writers' attempts to describe the "spillover" of intrinsic benefits into the broader sphere of public good might seem to be creating another justification – that of societal benefit, the message for educators is plain:

*The most promising way to develop audiences for the arts would be to provide well-designed programs in the nation's schools.*

The writers cite insufficient funding and poor cooperation between the world of education and professionals in the arts world as factors in the demise of arts education as students progress from elementary school to high

school. This is not exactly news. However, we agree that it is the quality, rather than the quantity of arts experiences at all stages of life, but particularly in the young, that will bring that "intrinsic" benefit out of the purely private realm and provide those broader, instrumental benefits so beloved of many arts researchers.

Andrew Taylor, writing in his weblog, *The Artful Manager*, says, "It will be fascinating to watch how this report and its findings ripple

*"The initial response of rapt absorption, or captivation, to a work of art can briefly but powerfully move the individual away from habitual, everyday reality and into a state of focused attention."*

– from  
'Gifts of the Muse' 2004

through the arts advocacy community. For a fairly long time, the weakness of empirical research on our claimed benefits of the arts has been a bit of a family secret – something we don't discuss out loud. The arts build strong cities. The arts build strong schools. The arts build strong communities. Give us cash."

The debate goes on. Taylor has some inspirational words:

"In my head, here's the larger point: The arts are essential to vibrant cities, dynamic and balanced schools, connected communities, and engaged citizenry. If we believe it, we should make every effort to understand the complexity and depth of these connections. That means asking tough questions, and not being afraid of discouraging answers. If we need to rig the research to be sure that we win the argument, we're not creating the right argument. And we're only buying time, not credibility.

*(The Rand Corporation is a non-profit research organization. The full 100+ page report is available online. Googling "Gifts of the Muse" will get you there.)*

*(Andrew Taylor can be found online at [www.artsjournal.com](http://www.artsjournal.com))*

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# IN THE NEWS

## "A Modern School Rises in Burnaby"

Situated in South Burnaby on the New Westminster border, **Byrne Creek Secondary School**, opening this September, will be architecturally spectacular, and technologically up-to-the-minute, writes *Shelley Fralic* in *The Vancouver Sun* (*February 22, 2005*).

"Light-filled, arched atriums provide the two-storey structural backbone of the immense complex, connecting the academic wing with the science wing with the technical education wing with the **arts wing** with the recreational wing."

What is especially impressive is the purposeful inclusion of wonderful spaces for engagement in the arts.

A three-tiered Comitium-style Centre for Dialogue has a dual purpose – "its backdrop is a curtained stage, hiding a fully functioning drama program," writes Fralic. "The school, frankly, is a fine-arts dream. Drama, ceramics, sculpture, photography – whatever your creative bent, there's a place for it at Byrne Creek."

"There is a sunny, two-story dance studio with a special piano alcove. The room's capacity for the performing arts includes not only dance, but also choral and band. Next door to the dance studio, the media arts room is just as big and bright, its nearly enclosed computer

lab outfitted with industry-standard hardware and software suitable for workplace application."

Burnaby School District has long been a leader in its support for arts in the curriculum, so it is not entirely surprising that District Principal *Michael Greenway* (formerly Burnaby South Principal) has worked intensively with the architects to ensure that the building will meet all the needs of its students, and the broader community, including a substantial arts component. We look forward to the Open House!

*(more "In The News" on page 4)*

# IN THE NEWS (continued from page 3)

## “There’s more to school than just learning to ace exams”.

Craig McInnes, writing in the Vancouver Sun, worries that ranking schools based on performance on standardized provincial tests, and a new decision to introduce these exams starting in Grade 10, may result in “teaching to the test” at the expense of other less easily evaluated learning experiences. He cites the U.S. experience with the “No Child

Left Behind” Act which actually financially penalizes school districts which fall below on standardized tests, thus “making it even harder for them to meet their targets.” McInnes states that “educators in the U.S. are concerned that the pressure to increase testing scores is squeezing anything not specifically covered in the tests out of their curriculum.”

McInnes wants more for his own kids. He says, “There is so much else for them to sample now and so little time. I hate the thought of my kids being turned off the joy of learning or a chance to experience music, art or sports by a curriculum that increasingly has to focus on spitting out narrowly defined results.”

*(Vancouver Sun, April 14, 2005)*

## “Tupper Teacher Makes it Hip to Hop”

Vancouver Courier Staff Writer Cheryl Rossi tells us about a vibrant dance program at a Vancouver high school.

“When Jennifer Palmer, Principal of Sir Charles Tupper Secondary School, saw students breakdancing in the school’s foyer, she didn’t ask them to cut it out. Instead, she asked teacher Jamie Zagoudakis to cut in.”

Zagoudakis, who in another role has been a well-known choreographer, now teaches folk, jazz, hip-hop and modern

dance to some 90 Grade 10, 11 and 12 students. The classes started in the 2003-2004 school year and have been augmented by an after-school dance club taught by two guest teachers. In a school where students’ “first” languages total 34, and where a major goal of the administration is “promoting mutual respect and collaboration”, the dance class kids are cooperative, enthusiastic and professional.

“Mr. Zag” is very committed to the

program:

“I really believe that this is important for our kids, for our society to show them how to create culture, how to work together, how to find themselves. I mean the whole thing is about art. Art helps us grow. Art helps us look within ourselves and builds character. It teaches us how to be with other people and how to be with ourselves.”

*(The Vancouver Courier, April 17, 2005)*

## “British Music Manifesto to offer lessons for every child”

Launched in July, 2004 by the British government and a group of musicians at record label EMI’s famous Abbey Road studios in London, the **Music Manifesto** program aims to increase the music curriculum in elementary schools and support talented young musicians through scholarships.

The “subsidized lessons” would involve about £180 million (about \$400 million Cdn) in government funding up until 2008. The program has come under criticism for providing scant money and

an unclear definition of exactly how it will work. Because the funding is allotted in equal amounts to the 150 local education districts, heavily populated areas might see just a few pounds per pupil, say some of its detractors.

Cellist Julian Lloyd Webber, a founding member of the Music Education Consortium, which promotes young people’s access to music education, says the Manifesto is “too ambiguous.”

“Music education is in crisis,” he said.

“We want to see action and results, not more statements of good intentions from a government that has neglected it for seven years.”

Although we’re not well informed on the state of music in British schools, \$400 million CDN sounds somewhat of a miracle to Canadian ears. Equally wonderful is the government recognizing that every single child needs and deserves music lessons.

*(CBC Online, July 7, 2004)*

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***“If you’re a mathematician or a scientist, you know that there are things that are far more important than the sheer quickness of your mind. There’s passion, for one thing, a sense of beauty. Albert Einstein was led more by a sense of beauty.”***

– JOHN MIGHTON,  
CANADIAN AUTHOR  
 (“THE MYTH OF ABILITY”)  
AND PLAYWRIGHT

## PARENTS: A powerful ally in arts-in-education advocacy

Most parents would say, “Yes, the arts are important in our children’s education.” Surveys done in Canada and the U.S. show that a majority of parents believe the arts provide a number of benefits in the well-rounded education. And these parents lament, along with the rest of us, when the arts disappear from the curriculum.

However, many parents are unaware of the power they have to influence schools, districts and governments, especially if this power is informed, organized and focused. Certainly, parents who have lobbied for “arts schools” in the elementary system have had some recent successes and the popularity of these schools is evident in the long waiting lists for admission. Parent arts advocacy seems to vary from school to school and district to district – it’s a fragmented lobby in need of a central organizing force.

In Ottawa, a two-year old group called **Parents for the Arts**, the brainchild of National Arts Centre musical director, Pinchas Zukerman, is “getting to the point where it could do some exciting things.” (*Kate Heartfield in “Fostering a Love of the Arts”, The Vancouver Sun, June 1, 2005*) Boris Brott, the NAC’s youth and family conductor, spoke to a recent meeting of the group, saying, “My hope is that this can be the germ of an idea that can spread across the whole country.” Parents for the Arts supports art education for children in the schools, and the creation of arts-friendly homes with books and musical instruments and above all enthusiasm for arts activities.

In the U.S., in the wake of the No Child Left Behind Act (NCLB), several organizations, notably the National PTA ([www.pta.org](http://www.pta.org)) and Americans for the Arts ([www.americansforthearts.org](http://www.americansforthearts.org)) have launched appeals for parent involvement. The National PTA states: “the very students NCLB is most aimed at helping – those who are low-income, minority, and academically vulnerable – are the ones studies consistently show stand the most to gain from regular arts instruction.” In the rush to close the achievement gap in literacy and math, funding has been cut back from visual arts and music in many American schools, effectively substituting one form of educational inequity for another, denying some of the most needy students the advantages of an arts-rich curriculum.

*(continued on page 2)*

## PARENTS: A powerful ally in arts-in-education advocacy... (continued from page 1)

In February 2001, Americans for the Arts surveyed a public sample and found that

- 89% of respondents believe that arts education is important enough that schools should find the money to ensure inclusion in the curriculum;
- 75% of respondents agree that incorporating the arts into education is the first step in adding back what's missing in public education today;
- 92% of respondents believe that an arts education assists in the overall academic achievement and intellectual achievement of children.

Following the survey, Americans for the Arts, in conjunction with the Ad Council, launched a major campaign to get parents involved. Called **Art. Ask for More**, the campaign is a major, multi-year, ongoing public awareness initiative to promote the need for more arts education opportunities for children. With a truly awesome quiverful of media engagements including a series of hip-hop TV ads, press releases, TV, radio and print spots, web banners and billboards, Ask for More bombarded parents and the rest of the American public with its urgent message to get involved. Organizers established partnerships with local, state and national educators, and with hundreds of arts organizations nationwide as well as with some major businesses. A \$1 million donation from the Doris Duke Charitable Foundation didn't hurt either in getting the campaign launched with a bang.

Americans for the Arts asks parents to speak up as local and state agencies determine how to allocate their federal funds and prepare their education plans. "If every parent spent one hour a year making calls to federal or state legislators and local policy makers, such as the mayor or

superintendent," they say, "or just writing letters, you'd have comprehensive arts programs. Some legislators think ten people is a landslide of calls!" Letter-writing has an effect in Canada, too. Someone once said, "In government, a big volume of paper counts, and there is nothing so impressive as an MP or MLA followed by an assistant with a shopping cart full of

constituents' personal letters on a particular appeal."

Although the political system and responsibilities for education differ in Canada, and we lack the type and quantity of solid charitable foundation support available in America, it is hard not to see **Art. Ask for More** as the kind of focused, organized and energetic campaign that could have a real impact here.

## PARENT POWER

Most parents lead hectic lives, with both parents often pursuing demanding careers, and even being a "squeaky wheel" takes time. However, a group of people acting together have amazing power, and the goal – an arts-rich education for your children – is worth the effort.



- Research the issues concerning arts education and know the facts about how arts education will benefit students. (There are thousands of studies out there with a myriad of facts and figures. Check out our list of good websites on page 4 of this newsletter)
- Investigate the existing arts curriculum and guidelines. (The arts *are* there in the curriculum as a core subject, particularly at the elementary level; find out if they're being taught at your child's school.)
- Assemble a like-minded group of parents and try to arrange a meeting with the principal or other administrator/teacher at the school.
- Enlist the support of your school's PAC members. (Strength lies in numbers)
- Solicit outside support from arts advocacy organizations such as arts councils, prominent local artists, influential businesses.
- Communicate with the school and district on a regular basis, letting them know of your wishes and concerns.
- Volunteer to organize or assist a student art project or production.
- Encourage the arts in your own home.

# IN THE NEWS

## “How to raise passive consumers of culture”

The *Globe and Mail's* Kate Taylor reports on the recent survey conducted by the Coalition for Music Education in Canada which found that only half of the public and private schools who responded had adequate resources for the teaching of music. Instruments, music rooms, and of course, specialist teachers are in shorter and shorter supply across the country. And, of course, it's not just music.

Taylor writes: “First your provincial government cut the education budget and then the education ministry became obsessed with benchmarks, testing and the three Rs. The result is that the arts – in the shape of specialized teachers leading classes in music, art and drama; professional theatre troupes, authors or visual artists visiting the school; field trips to theatres or museums, and librarians who encourage reading for pleasure – are increasingly not a part of your child's education.” She is talking about Ontario, but it could be any province.

Taylor concludes: “The political emphasis these days is entirely on literacy and numeracy. That trend is reinforcing a two-tier education system in which the arts are considered a frill – and this represents not merely some artists' loss but a larger social problem. An education system without strong arts programs further separates poor from rich and urban from rural, further neglects children at risk and tells all children, those great consumers of music, television and video games, that culture is something to be passively received rather than actively analysed and created.” (*Globe and Mail*, June 8, 2005)

## “Fostering a love of the arts”

The arts don't have to be expensive, they don't have to be a class divider. And parents don't have to be experts, writes Kate Heartfield, journalist with the *Ottawa Citizen* (*The Vancouver Sun*, June 1, 2005.)

Says Ms. Heartfield, on the lasting value of learning music at a young age: “It has been more than a decade since my parents paid for my last piano lesson. Last week, my partner and I bought a piano. My fingers are rusty, but the joy is still there.” She quotes Boris Brott, National Arts Centre youth conductor, who noted that many young adults take a break from appreciation of the arts, as their time and money are strained. But they might return, when they have children, to the things they loved when they were children. And when they retire, they might buy season tickets. But, says Ms. Heartfield, “if this generation of children has no exposure to the arts, there will be many empty seats in twenty or thirty years, not to mention quiet strings and blank canvases.”

## DID YOU KNOW?

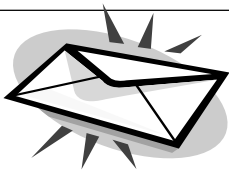
Young people who participate in the arts for at least three hours on three days each week through at least one full year are:

- 4 times more likely to be recognized for academic achievement
- 3 times more likely to be elected to class office within their schools
- 4 times more likely to participate in a math and science fair
- 3 times more likely to win an award for school attendance
- 4 times more likely to win an award for writing and essay or poem

Young artists, as compared with their peers, are likely to:

- Attend music, art and dance classes nearly three times as frequently
- Participate in youth groups nearly four times as frequently
- Read for pleasure nearly twice as often
- Perform community service more than four times as often

(*Americans for the Arts* monograph, 1998)



## LETTERS

Lisa Kjernisted, an elementary arts specialist currently working towards her MA in art education (at UVictoria), and working as an on-call teacher in Saanich, writes us:

*I wish to use my skills as an elementary fine arts specialist to help generalist teachers engage their students in the arts in more meaningful ways. During the school year I do this indirectly by implementing Fine Arts lessons whenever possible as a TOC, sharing ideas with others, etc. ...*

*I believe a special project to provide training and ongoing support to elementary teachers is desperately*

*needed. In some districts, the resources available for meaningful arts inquiry are really lacking. Perhaps curriculum development in the form of accessible packages where a trained art educator goes into the schools and teaches workshops to teachers is needed?...*

This is a problem that is not going away, and one this Council has addressed, most recently at a small conference we hosted at UBC in February, 2003. As part of the current process of refocusing our organization we are looking at the area of professional development workshops. Readers' comments are welcome.

# 2006 UNESCO WORLD SUMMIT ON CULTURE/ART IN EDUCATION

Canada is an important participant in this major world conference to be held March 6-9, 2006 in Lisbon, Portugal. The idea for the conference had its genesis in 1999 when UNESCO's Director-General launched an international appeal to promote arts education and creativity at school and in non-formal settings as part of the construction of a culture of peace. At the time he stated, "There is a lack of mediation and creativity everywhere, especially in schools. The arts are missing from our lives and we are giving way to violence." His appeal urged UNESCO member states to be more pro-active and to take appropriate measures to ensure that arts education is present in schools – from kindergarten to high school, and in vocational and technical education – wherever possible.

The Lisbon Summit will be a high-level ministerial conference, and in preparation, regional experts from education and culture ministries have been meeting around the world, including in Vancouver this past spring, to validate themes and directions. Since 2002, the Canadian Commission for UNESCO has been working with its partners (the Council of Ministers of Education (Canada), the Canada Council for the Arts, the Canadian Conference of the Arts, and the Department of Canadian Heritage) in organizing a series of meetings with the arts education community across the country.

Themes under preliminary discussion have included

- Administrative and political issues (cooperation between various culture and education ministries to better integrate culture and arts in academic programs at the elementary and secondary level);
- Programme issues (the place of creativity, arts – including traditional arts – and techniques of artistic creation in elementary teaching);
- Teacher training and preferred techniques;
- The role of creativity in teaching and its capacity to promote understanding, peace and ethical values, especially among children and adolescents;
- The need to build bridges between local cultural institutions (museums, theatres, etc.), local cultural resources (such as craftspeople, musicians, dancers, artists, storytellers) and neighbourhood schools;
- The development of a regional action plan for the integration of artistic and cultural education (music, visual arts, theatre, dance) in core academic programs, and the definition of short-term regional objectives.

For further information, go to [www.unesco.ca](http://www.unesco.ca)

## Do Your Own Research!

A few useful websites:

Coalition for  
Arts Education in Canada  
[www.artsed.ca](http://www.artsed.ca)

Calgary Arts Partners  
in Education Society  
[www.nucleus.com/~capes](http://www.nucleus.com/~capes)

B.C. Art Teachers' Association  
[www.bctf.ca/psas/BCATA](http://www.bctf.ca/psas/BCATA)

B.C. Music Educators' Association  
[www.bctf.bc.ca/psas/BCMEA](http://www.bctf.bc.ca/psas/BCMEA)

Association of B.C. Drama Educators  
[www.bctf.bc.ca/psas/ABCDE](http://www.bctf.bc.ca/psas/ABCDE)

Alliance for Arts Education  
in Manitoba  
[www.allartsedmanitoba.org](http://www.allartsedmanitoba.org)

ArtStarts in Schools  
[www.artstarts.ca](http://www.artstarts.ca)

Learning Through the Arts  
[www.ltta.ca](http://www.ltta.ca)

Coalition for Music Education  
In Canada  
[www.coalitionformusiced.ca](http://www.coalitionformusiced.ca)

Coalition for Music Education  
In British Columbia  
[www.bcmusiccoalition.homestead.com](http://www.bcmusiccoalition.homestead.com)

Arts Education Partnership (US)  
[www.aep.arts.org](http://www.aep.arts.org)

ArtsEdge (US)  
[www.artsedge.kennedy-center.org/  
welcome](http://www.artsedge.kennedy-center.org/welcome)

ArtsEd Net (US)  
[www.artsednet.getty.edu](http://www.artsednet.getty.edu)

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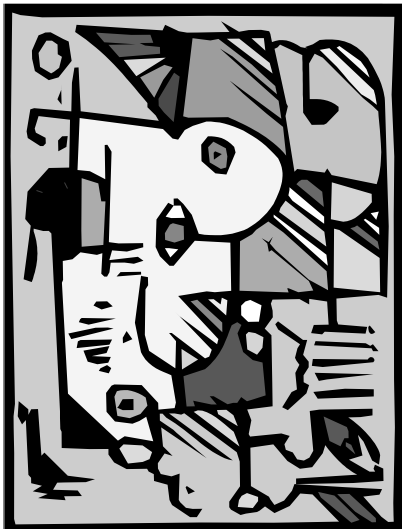
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### FALL 2005

THE FINAL QUARTERLY EDITION OF  
THE ARTS IN EDUCATION  
NEWSLETTER.

Published by the Western Council of  
Arts in Education Associations  
which functions as the  
Arts In Education Council of BC

ISSN 1197-432X



*“It is still not  
common knowledge  
that creativity is  
not a privilege, but  
part of the human  
condition.”*

– WIM WENDERS

## NOTICE OF ANNUAL GENERAL MEETING

**The 2005 Annual General Meeting  
of the  
Arts in Education Council of B.C.  
will take place  
Tuesday, October 25th, 2005  
from 4:00 to 5:30 pm  
in the Boardroom  
B.C. School Trustees' Association  
1580 West Broadway (at Granville)**

**4:00 Refreshments**

**4:15 Discussion**

**“A New Direction for the  
Arts in Education Council”**

*(Please see reverse side of this Newsletter)*

**Followed by  
Annual General Meeting**

**EVERYONE WELCOME**

For Information,  
call 604-738-2552 or 737-7732

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# A NEW DIRECTION FOR THE ARTS IN EDUCATION COUNCIL OF B.C.

As members will be aware, the Arts in Education Council Board of Directors has been investigating ways in which the Council might continue to get out its message on the importance of arts in education, while reducing the workload on its volunteer Board.

The Board of Directors now recommends to the members that the Western Council of Arts in Education Associations, operating as the Arts in Education Council of B.C., continue to function as an independent charitable non-profit organization, but that it work cooperatively with ArtStarts in Schools in the following ways:

1. That the current quarterly Newsletter of the Council be replaced by an "Arts in Education Column" in the twice yearly Newsletter of ArtStarts in Schools. This Newsletter would go to our members, in addition to the normal ArtStarts mailing list.
2. That when ArtStarts in Schools moves into its new facility, planned for Spring 2006, the Arts in Education Council store its archives material and limited administrative files in this new facility.
3. That the Arts in Education Council may utilize the option of using the ArtStarts facility as a mailing address when the ArtStarts facility is completed.
4. That ArtStarts will assist in making it possible for selected Arts in Education material to be placed on a website link. Such a link would contain general information on the Council, an index to selected Newsletter articles and publications, and the text of such articles and publications as appropriate. The Arts in Education Council would be responsible for seeing that this material is in suitable format (probably Word document or PDF format) for putting on such a website link.
5. That the Arts in Education Council use some of its existing funds to sponsor special programs or projects which further its aims, especially to increase opportunities for professional development for teachers in the arts in the education system - particularly at the elementary level. Such programs or projects will be carried out in conjunction with ArtStarts in Schools.

They might include, for example, a special workshop at ArtScan or a bursary for assistance to teachers to attend special professional development programs. ArtStarts in Schools will have gallery and meeting space in its new facility which will make a variety of programs and exhibits possible.

**We encourage members to continue their support of the arts in education through their annual membership in the Arts in Education Council. Instead of the quarterly Newsletter, members will see the Council's column in the ArtStarts in Schools Newsletter which they will receive twice a year.**

(Founded in 1996, with a professional staff and volunteer Board of Directors, ArtStarts in Schools is a unique, not-for-profit organization offering educators, artists, parents and students a broad range of programs, services and resources to promote arts and creativity among B.C.'s young people.)

**At our Annual General Meeting on October 25, 2005, members will be asked to approve this new direction for the Council. We welcome your comments now and at the meeting.**

## THANK YOU

As this is our last quarterly Newsletter, thanks are in order to our volunteer Editor/Writer, Joanne Cram for her work over many years, and to Ewald Wuschke Jr. and Waldo's Printing for many years of friendly service. As well, we thank the B.C. School Trustees' Association for generously donating the use of their Boardroom for our upcoming AGM and for many meetings in the past.