



ARTS IN EDUCATION

N E W S L E T T E R

THE ARTS IN EDUCATION COUNCIL OF B.C.

c/o 837 Davie Street, Vancouver, B.C. V6Z 1B7

Chairperson: Pat Hindmarch-Watson, phone (604) 228-9589, FAX (604) 228-8443, e-mail: phw@axionet.com

Contact: Elizabeth Lane, phone (604) 738-2552, FAX (604) 738-2556, e-mail: belane@istar.ca

SPRING 1998

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CROSSING BOUNDARIES: THE CONFERENCE OF THE DECADE!

The "Crossing Boundaries" Conference, held February 19 to 21, 1998, co-hosted by the Association of B.C. Drama Educators, the B.C. Art Teachers' Association, the B.C. Association of Art Educators, the B.C. Drama Educators' Association, the B.C. Music Educators' Association, and the Arts in Education Council of B.C., was HUGE! It was also a VERY BIG SUCCESS. Delegates from all over the province participated in an amazing selection of workshops in all four disciplines. Our Council's Nancy Lagana was a member of the Steering Committee - we congratulate her and all of the organizers for a truly spectacular experience.

Some members of the Council attended and we record their personal reflections below. Our readers may have memories and thoughts they would like to share. Please write to us!

KEYNOTE SPEAKERS INSPIRE

a summary by Pat Hindmarch-Watson

"Crossing Boundaries" was very much the theme and not just the name of the February Conference attended by fine arts teachers from all over B.C. The conference was three years in the planning, during which time the individual Provincial Specialist Associations (PSAs) also continued to hold their own conferences while keeping focussed on the unique gathering to come of all the fine arts, music, dance, drama and visual arts.



Over 1500 delegates were encouraged to "cross over", to attend sessions that were multi-disciplined or to explore one of the other art disciplines. Stamps in Conference Passports were obtained every time a crossing occurred and the filled passports entitled teachers of the visual and performing arts to be eligible for exciting prizes which were drawn at the end of the conference.

The three keynote speakers, Elliot Eisner, Shifra Schomann and Joyce Boorman, all praised the conference theme and its mammoth undertaking. They constantly referred to bridges between the fine arts strands and emphasized the strength gained from coming together in support for each other. They reaffirmed much of what we know about the importance of the arts in education, of the place they have in the development of creative thought and the expression of soul, the place where humans can "invent a language to do the job". Joyce spoke of the arts as the place through which the child "makes sense of the world" and Elliot spoke of how art education helps the child to "frame the world, to open one's eyes to see".

The Speakers reaffirmed the importance of Art Education in the school system. They spoke of evaluation and how it differs in the arts from

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other subjects. Dr. Eisner told of evaluating art rather than measuring art. He said “not everything evaluated needs to be measured”. So often the system and the public pressure dictates what method is to be used so grading can take place. The Fraser Institute’s recent study of the examinable subjects is such an example. Yes, English, history, languages, mathematics and the sciences can more or less be measured but the arts are different and thus need to have different benchmarks for evaluation. When such a study makes headlines and generates comment in the newspapers for a week, the public are led to believe that exam results are the only way of judging how well the schools are doing. Those subjects, as we know, are only one aspect of education. A person studying only the four measured courses looked at for university entrance would be a narrow person indeed. It was interesting that when the “Royals” came to visit, they were not shown students performing well on exams but were taken to a strong arts school, Burnaby South, where ideas are developed and expressed at a high level in the performing and visual arts. It is a school where technology and the Arts work together to achieve communication skills that are so important for today and the future.

The keynote speakers spoke of the importance of advocacy. Eisner reminded us that teachers of the arts are still, in 1998, having to justify their subjects. The arts are always the first to suffer cuts when budgets get thin. The role of the “Keepers of the Arts” as Joyce Boorman called the gathered delegates at the conference, is to advocate and educate about what it is they do. The importance of educating parents, who are the first line of supporters, is of paramount importance. Parents have power and when they understand and value the arts, not as a frill but as an integral part of their children’s learning, then the battle will be won. In Dr. Eisner’s group we discussed how teachers must display the process that went into the finished project to their audiences. By doing this they are educating and advocating their worth. The works in schools are works in progress and learning and, thus, they lend themselves to such displays and documentation. The “play” and the process of experimentation is the work, and the performance and exhibition is the product. Evaluation in the arts is of course only as valuable as the educated person who evaluates it. It is important to have the very best arts teachers, teaching the arts in our schools. As Stephen Nachmanovitch reminds us, practice in the arts “comes from playful compulsion, experiment, and from a sense of wonder” (*Free Play: The Power of Improvisation in Life and the Arts*, 1990). Teachers with a strong background in the arts understand how to facilitate this and help lead students to reach their full potential in creative problem solving.

THE ART OF EMILY CARR THROUGH DANCE

a review by Betsy Lane

The value of the conference “Crossing Boundaries - Passport to Possibilities” in opening up opportunities to enrich arts experience, through the bringing together of different arts disciplines, was demonstrated in the session on “The Art of Emily Carr through Dance”. Elementary teacher Sharon Quan took participants through a sample of the way she uses this theme in her elementary classroom.



The teacher first discusses the life story of Emily Carr. Students in small groups are then given copies of Carr paintings and asked to sketch on paper with pastels their personal impression of the main forms and directional elements in these paintings - such as upright trees, horizontal branches, analyzing the kinds of movement implied in the paintings. Each group follows this by demonstrating through a tableau their interpretation of the forms in one of the paintings. Other students can sketch these interpretations. Next each participant sketches his or her interpretation of their Carr painting, but changes or adds one element to the painting - changing colour or setting, adding other elements such as wildlife or structures.

Then each group is asked to participate in a large tableau, using the elements of movement shown in one painting. These can include wind, clouds, trees, animals. This moving tableau is accompanied by suitable music chosen by the teacher.

In this brief sample of a much more extensive classroom exercise Sharon Quan was able to demonstrate how these experiences, developed during an artist study unit on Emily Carr and a science unit on trees, provided opportunities to integrate visual arts, music, drama and dance. Prescribed learning outcomes included: using elements of movement to demonstrate awareness of principles of movement in dance; using creation and composition to interpret a variety of sounds, images and feelings in a given choreographic form; and learning needs for presentation and performance through rehearsing, identifying performance skills and analyzing the work created, with established criteria. Performances are refined through discussion and feedback. A rating scheme has been developed for assessment and evaluation, and students can use it for self-evaluation as well.

A video of the students going through the whole exercise illustrated graphically the benefits to be gained from the use of all the arts in the learning process.

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DANCE AND DICKENS

thoughts by Jean Cunningham

In Dicken's *Hard Times*, the aptly named school inspector was Mr. Gradgrind. Above all else, this gentleman abhorred "fancying" and he liked to say: "Now what I want is facts ... facts alone are wanted in life". Mr Gradgrind would have been deeply distressed by the "Crossing Boundaries" Conference, for fancying and imagining abounded. Yet, one moment might have given him some faint cause for hope. In her keynote, post-luncheon address, Joyce Boorman noted that the fine arts had lost ground in Britain because of government alarm over nationwide math, science and language scores.



From the perspective of dance in education, this conference was a threshold event: numerous and varied sessions were offered, embracing all school ages and many approaches to the "new" fine art. Reflecting on my own dance workshop (aided and abetted by my friend Claude Dionne), I was, and remain to this moment, awe-struck by the quality of dance that my 22 students produced. Some of those "students" had crossed over from drama or music, and most did not consider themselves dancers. Yet they were! All of them!

It was also a delight to have Joyce Boorman give the keynote luncheon address. Now retired, Joyce's intuitive love for children's dance was articulate and at times, extremely moving. There was also a down-to-earth warning as she spoke of the current British government's reaction to falling national standards in math, science and language. The fine arts, Joyce told us, had once again had to take a back seat. ("What a relief!" We can hear Gradgrind muttering: "fancying must be stopped".)



It takes a lot of money and time to organize and create major conferences. This, and others like it, must be seen as seminal moments in time which allow us to take stock of the various realities that affect fine

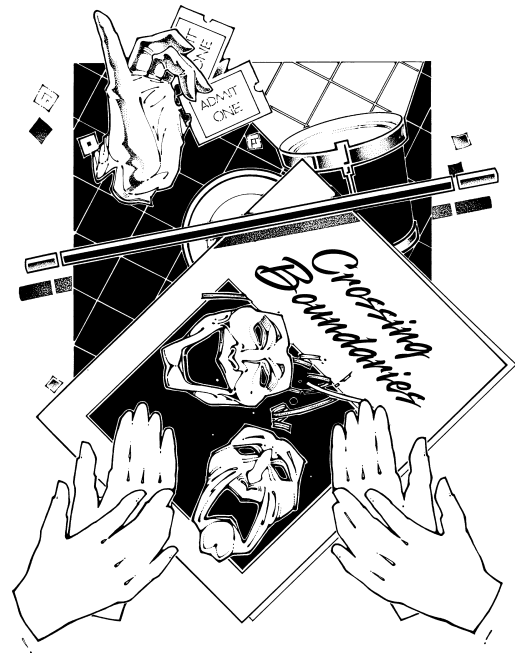
arts teaching in this province. We know that there will be a "next one" at some future date and in the meantime we would like to recognize those who played key roles in the event. Let's keep old Gradgrind in the dog house!

HONOUR GROUPS PERFORMANCES

by Shane Fawkes, Co-Chair, Honour Groups

Amidst the bustle of this year's joint fine arts conference, "Crossing Boundaries", were the highly successful British Columbia Music Educators' Association's (BCMEA) Honour Ensemble performances. Six auditioned ensembles: Honour Concert Band, Concert Choir, Orchestra, Jazz Band, Vocal Jazz Ensemble, and Surrey Children's Choir, comprised of 380 elementary and secondary school students had 3 days of intense rehearsals working with guest directors Gerry King (Victoria), Bruce Pullan (Vancouver), Charles Creighton (Oregon), Neil Slater (Texas), Frank DeMiero (Washington) and John Jacobson (California). Culminating in performances at St Andrews Wesley Church on February 20 and 21 by the secondary ensembles, and by the elementary children's choir at the conference closing ceremonies, their performances proved to be both musically and emotionally uplifting, reinforcing yet again the importance of music and the arts in our educational system.

The Arts in Education Council wishes to express its appreciation to the Leon and Thea Koerner Foundation for its generous support, which helped make possible the outstanding performances of the Honour Groups at the "Crossing Boundaries" Conference.



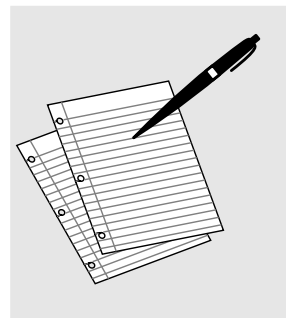
COUNCIL UPDATE

FINE ARTS QUESTIONNAIRE

Thank you to all who have participated in the Graduation Program Fine Arts Questionnaire. We greatly appreciate your efforts in collecting the data from your students. We are in the throes of compiling the information and will let you know our findings when that process is completed.

If you have any more questionnaires to submit at this time, it is not too late. If you did not receive a questionnaire and would like one, fax to (604) 228-8443.

We would also appreciate any stories of students who have had an abrupt change in their attitude to the Arts because of having to take the Grade 11 requirement. We have heard of students who have become very involved with their school's drama program, who might not have been involved had it not been for the Grade 11 requirement. At the Crossing Boundaries Conference, the session on Fine Arts 11 reported that many districts which have strong Fine Arts 11 courses are experiencing an increased enrolment in all their Arts courses. Many more students are taking courses in one or more of the Fine Arts in Grade 12. Some districts have also noted an increased enrolment in their courses leading up to Grade 11. Younger siblings, and their friends, are getting involved and are looking forward to being part of the school's programs. To have some of these stories documented would undoubtedly help to promote the importance of the arts in education.



K-7 FINE ARTS IRP

According to the Ministry, the K-7 Fine Arts IRP is still being held back. The minister has stated that he wants to hear from classroom teachers, not district coordinators and administrators. Please help make our voice heard by faxing a short letter to the following people:



- Premier Glen Clark - FAX: (250) 387-0087
- Education Minister Paul Ramsey - FAX: (250) 387-3200
- Education Critic April Sanders, MLA - FAX: (250) 387-2749
- Deputy Minister of Education Don Avison - FAX: (250) 356-2011
- Kit Krieger, President, BCTF - FAX: (604) 871-2290
- Ministry Fine Arts Coordinator Ann Hill - FAX: (250) 356-2316

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JOBS, TECHNOLOGY AND ARTS EDUCATION

Is education in the arts in B.C. preparing students for jobs in a growing cultural sector? Do our talented students graduate with enough technical skills to qualify them for admission into post-secondary arts programs, or into creative jobs? What are these employers and educators looking for? Where should the educational focus lie - on technical expertise or on aesthetic sensibility? Have the computer and "multimedia" changed the fine arts versus science and technology dialogue from competition to collaboration?

These are some of the questions the Arts in Education Council hopes to consider at its **1998 Annual General Meeting**, to be held in late October, in Vancouver. We have not confirmed the exact date or location, but we can say that we will have a panel of "experts" from the work world and from post-secondary institutions. Watch for details in the September issue of the Newsletter!

It is an interesting fact that although the arts in education picture seems to look bleaker all the time, with dwindling funds, programme cancellations, and staff cuts, the job market for artists in all disciplines has never been stronger. In a recent article in *The Georgia Straight* (*Are the Arts Beyond Classrooms' Grasp?*, April 30, 1998, p. 17) writer Tim Carlson states:

With B.C.'s film and television industry spending \$630 million on production last year (nearly double the 1993 figure of \$336 million), there is a growing demand for not only screenwriters, directors, actors and technicians, but freelance artists, designers and musicians. The graphics-intensive base of the Internet and multimedia productions (such as CD-ROMs) means increasing demand for artists in Vancouver's young and innovative high-tech industry.

The cultural industries - such as film, television, recording arts, visual and performing arts, et cetera - are growing nationally. Between 1980 and 1995, the cultural labour force grew by 32 percent while the general labour force grew by 12 percent. The nation's cultural industries had a direct economic impact of \$15 billion in 1994-95. Include the indirect spin-offs, and the cultural industries had an estimated annual economic impact of \$42 billion.

And Crawford Kilian, writing in the same issue (*Drawing on Skills Key for Future Animators*), comments on the burgeoning animation business in Vancouver:

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That industry is now surprisingly well established in Vancouver, which has at least eight production houses and numerous freelancers. Business is booming, but no one can quote a firm figure on the money that classical animation is bringing in. The heads of local firms, however, report having more work than they can handle. Chris Bartleman, a partner in Studio B Productions, says: 'There's not enough talent and too much work. We turn down 60 to 70 percent of the work we're offered, partly because of lack of people'.

Clearly, there is a challenge for arts educators, particularly at the secondary level. Much of the available funding is targeted at the acquisition of computers and software; do the fine arts need to put themselves in this picture, alongside math and the sciences? Let us know your experience and thoughts on this issue.



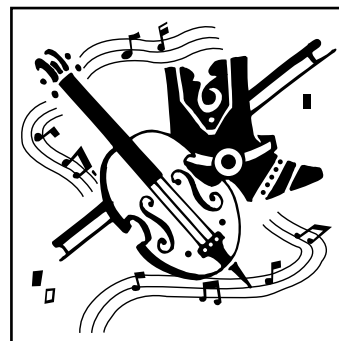
MUSIC TRAINING HELPS DEVELOP YOUR OVERALL GROWTH

by Patricia McCormack

Boys and girls who hate to practise on their musical instruments ought to hear Dr. Frank R. Wilson sing the praises of learning to make music. The San Francisco neurologist claims learning music helps physical, mental, emotional and social growth, at least tripling the payoff for music lessons, and all that striving to make perfect. Wilson compared musical training to an athlete's training for sports. "There are more similarities between musicians and athletes than differences," he says. "The key to success in music, as in sports, is having the right goals."



When the music student starts out with hopes fixed on immediately sounding like a professional, that attitude will be defeating - the same as a similar attitude brings down a fledgling sports star. Wilson also noted that music, like sports, takes lots of practice and patience while delivering evidence in small steps that improvement is taking place. Wilson, an assistant clinical professor of neurology at the University of California School of Medicine, San Francisco, has been studying exactly what it takes to make music. He claims everyone has the physical and mental ability to play a musical instrument. This is based on several years of his studying of the link between the brain and the capacity to be musical. The studies have led to two changes in Wilson's life. First, he became a consultant to the American Music Conference, an organization that promotes music and is funded by makers of musical instruments. Second, he began taking piano lessons at age 40. The neurologist said he felt clumsy at first but, after three months of sweating over the keyboard, an amazing thing happened. "My hands suddenly were making the



music that I had been hearing in my head since the beginning," he said. What started him on the neurological trail of music was his daughter's piano lessons. Wilson said he noticed a physical and mental evolution taking place in her as she progressed.

A VISION FOR ARTS EDUCATION IN CANADA

University of Victoria, August 9-12, 1998

Representatives from arts education organizations (provincial and national), arts councils, ministries of education, universities, school districts, and stakeholders will assemble to discuss common concerns and develop strategies for strengthening the arts in Canadian schools.

In August 1997, Symposium delegates approved a Resolution - to be presented to the Council of Ministers of Education - to initiate a Pan-Canadian Fine Arts Project. The 1998 Symposium delegates will consolidate gains and develop an action plan as the three focus areas of leadership, advocacy and communication are explored.

To receive more information, visit the Web Page at <http://www.educ.uvic.ca/depts/aied/nsaw/> or write:

Betty Hanley
National Symposium on Arts Education
University of Victoria
P.O. Box 3010 STN CSC
Victoria, B.C. V8W 3N4
bhanley@uvic.ca

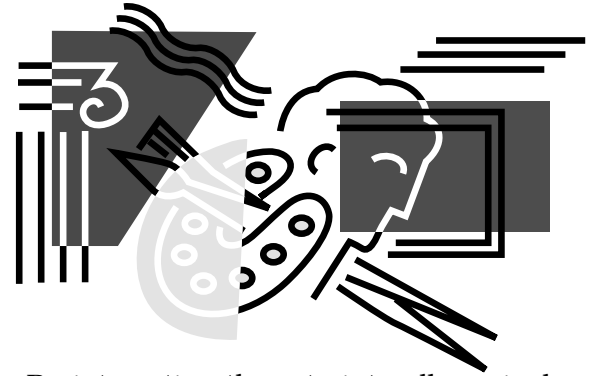
INTENSIVE FINE ARTS PROGRAMS

Surrey and Vancouver School Districts

Pending affordability in the final 1998-1999 Board budget, the Surrey School District intends to begin implementation of an Intensive Fine Arts program in September 1998. Once the program is approved, information will be advertised in local newspapers and school newsletters. In the initial year of implementation, the Intensive Fine Arts Program will be introduced at White Rock Elementary. The program will begin with one class of Grade 1 through Grade 6; Grade 7 will be added subsequently. A suitable location in the central to northern area of the district is currently being planned.

Operating within the Surrey School District and the B.C. School curriculum, this program will strive to create a stimulating and culturally enriched learning environment where the fine arts are equal partners with those which have traditionally been referred to as the "academic subjects"; mathematics, language arts, social studies and science. Its basic goals are to develop and teach educational programs of high artistic quality in four areas of the fine arts - visual arts, music, drama and dance. From this will come a learning environment in which in-depth experience with the fine arts becomes a fundamental way of knowing for its students. Experiencing the arts will become a part of everything that goes on in the program.

The program's over-all objective is to create a consistent environment that values uniqueness and risk-taking and encourages self-expression and



creativity. By integrating the arts into all curriculum areas, the program will offer alternative insight into goal-setting and to creative problem solving.

Likewise, plans are being made in the Vancouver School District to implement a Mini School of the Arts in conjunction with Lord Byng Secondary School. This secondary school currently offers quality programs in the arts, which, with its new designation, will be able to expand on its current programming as well as its student base. Unlike their Surrey counterpart, Lord Byng has an existing infrastructure of visual and performing arts, including a well respected strings orchestra and theatre company. The intent is to continue to make quality Fine Arts courses available to all Lord Byng students, as well as to provide challenging opportunities for artistically gifted and talented young people.

The school hopes ultimately to offer both standard and honours certificates in theatre, strings, band, orchestra, choir, visual arts (including photography, graphic design and video/media) and dance. A cross-disciplinary or "generalist" focus will also be available.

WINSLOW SUMMER MUSIC INSTITUTES

July 27-31 or August 24-28, 1998

Faced with the challenge of teaching elementary music? Need some musical skills, teaching strategies and resources? Want to get a jump start on your year? The Music Institute is geared for non-music

specialists and focuses on the elementary (K-6) level through one-week intensive courses. The \$275 fee include teaching resources and lunches.

Each of the 5 days will be broken up into hands-on "classes" including music "edventures", developing your own philosophy for music education, Orff for total beginners, a comprehensive recorder program, composition, listening programs, responding kinesthetically to music, singing, performances and combined arts ideas.

This Institute will model a comprehensive approach to general music education, with IRP discussion woven throughout. Participants are limited to 25 per week.

Contact Diana Clark, Fine Arts Coordinator of the Winslow Centre, 1100B Winslow Ave, Coquitlam, B.C. V3J 2G3 phone 936-0491 or by email: dclark@schdist43.bc.ca.



USEFUL URLs FOR TEACHERS

Curriculum and Resources Branch Web Site

<http://www.est.gov.bc.ca/curriculum/welcome.htm>

Continuous Submission

<http://www.est.gov.bc.ca/curriculum/lr/evals/eval1.htm>

Information About IRPs

<http://www.est.gov.bc.ca/curriculum/curric/irp.htm>

Curriculum Correlation Forms

<http://www.est.gov.bc.ca/curriculum/lr/evals/cclist.htm>

Grade Collections

<http://www.est.gov.bc.ca/curriculum/lr/resource/gradcoll.htm>

Recommended Resources

http://www.est.gov.bc.ca/curriculum/lr/resource/res_main.htm

IRP Resource Update Information

<http://www.est.gov.bc.ca/curriculum/lr/resupdat.htm>

Western Protocol

<http://www.ednet.edc.gov.ab.ca/wp/>



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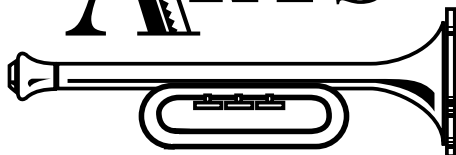
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JOBS IN THE ARTS



NOTICE OF ANNUAL GENERAL MEETING

The 1998 Annual General Meeting
of the
Arts in Education Council of B.C.
will take place
Thursday, October 15, 1998
from 4:30 to 6:15 pm
at
Kitsilano Secondary School
2550 West 10th Ave
Vancouver

PROGRAM

Arts Careers in a World of Technology: Are Students Prepared?

- 4:30 Refreshments
- 5:00 Panel Discussion and Question Period
 - Ken Scott (TV Production and Drama,
Kitsilano Secondary School)
 - Frank Ludwig (Quantum Sound and
Music Department, Prince of Wales Secondary)
 - Paul Hess (Media Arts, Emily Carr Institute
of Art and Design)
 - Pat Hindmarch-Watson (Moderator)
- 6:00 Annual General Meeting

Everyone Welcome
For information, call 228-9589



INDUSTRY JOB POSITIONS

from The Complete On-Line
Training and Education
Directory of Canadian Film,
Television and Video:
<http://www.ted.cftpa.ca>

Animation

- storyboard artist
- timing director
- animator
- background artist
- colour stylist
- character designer
- layout artist
- location designer
- prop designer
- layout supervisor
- design supervisor
- design coordinator
- production manager
- director
- assistant director
- producer

Art Department/ Special Effects

- production designer
- art director
- set decorator
- set dresser
- set prop person
- construction head
- carpenter
- scenic technician
- scenic painter
- SFX technician
- still photographer
- camera operator
- videographer
- steadicam operator
- underwater camera operator

Directors

- director
- script supervisor
- casting director

Hair and Makeup

- hairstylist
- makeup artist
- SFX makeup artist
- prosthesis artist

Performance

- actor/actress
- voice over artist
- puppeteer

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A VISION FOR ARTS EDUCATION IN CANADA

A Conference Report by Dennis Tupman

I attended this symposium on arts education which was held at the University of Victoria from August 9 to 12, 1998. This gathering followed on the heels of a similar conference held in Cape Breton last summer. Over 70 delegates wrestled with three themes in arts education: leadership, advocacy and communication.

Participants not only talked and listened, but also tried to formulate an action plan for influencing a variety of 'targets', such as the Council of Education Ministers, the Canada Council, and the Canadian Conference of the Arts.

Co-sponsored by the University of Victoria Music Department and the Canadian Music Educators' Association, it was natural that the majority of those who attended were directly involved in music education. There were, however, representatives from the other arts who made important points for their respective disciplines. Key organizers were Dr. Betty Hanley from U.Vic, Inez St. Dennis, BCMEA President, and Eric Favaro, Past President of the CMEA and last year's conference host in Cape Breton.

The intimate setting at the University and the small number of attendees made the event very enjoyable and facilitated networking. I was struck with the expertise and commitment of those who attended. There was a balanced sprinkling of university folk, district staff, teachers, ministry staff, and administrators as well as teachers in all of the arts.

Lionel Sandner opened by showing us how the national guidelines in science education were developed and adopted by the Ministers of Education in Canada. This caused much debate about what constituted "standards" and we tended to bog down on what this term meant. Alternatives such as guidelines and benchmarks were also mentioned.

A stunning address was given by Juliana Saxton, lately in the drama department of U.Vic. Juliana is one of our premier speakers and thinkers in the arts. She spoke on so many topics including advocacy, new metaphors, self confidence - to name a few. We should be hearing more from her in B.C. This was one of the best addresses I have ever heard - full of passion, insight and humour.

Shirley Thomson, Director of the Canada Council, gave an important and insightful address on where the Canada Council is going and how they might help us in educational advocacy material.

Peter Legge, independent consultant, gave a profound address on communication and the need for all of us to be good role models in our work. He underlined that it is ultimately who we are, as much as what we do, that will be the most powerful communicator and advocate for the arts.

In addition to these keynotes there were 18 breakout sessions, and two panels. Topics were wide ranging but all considered the three major themes. Interspersed throughout the conference were social times with Louise Rose, pianist and singer (and marvellous speaker), and Melanie Ray, fine story teller.

Eleanor Newman, administrator and arts advocate from Ontario, brought us all together to try to get a pattern of our beliefs and enthusiasms, and to do an action plan so that these beliefs can have

(continued on page 3)

VISION FOR ARTS EDUCATION *(continued from page 2)*

impact. How can we influence educational policy at the provincial level? How can we influence policy affecting the arts at the national level when education is a provincial matter? What agencies in Canada can help us - the Canada Council for instance? How does arts education affect the national cultural fabric in Canada? How can we bring together and organize better the considerable advocacy material so that parents and teachers can benefit? These and many other questions were raised at this conference.

The following emerged as sub themes in arts education:

- We must speak out for the arts at all levels
- We must continue to inform ourselves about the value of the arts
- We must inform and mobilize parents so that they can advocate for the arts in education
- We must make connections with those who can act as supporters and allies
- We must broaden our perspectives beyond the parochial interests and horizons of our individual subject
- We must strive to continually assess where we are in arts education so that corrections can be made

Generally speaking, one cannot help but be impressed with the caring of these delegates for arts education in Canada. Many of those who came did so at their own expense. It just demonstrates how deeply many of us feel about the arts in education. With this level of commitment across the land, good things are bound to happen.

DID YOU KNOW?

From Getting Into: The A.C.T.!, a cooperative project of Human Resources Development Canada and the B.C. Ministry of Education, Skills and Training:

<http://www.artsjobs.bc.ca>

The continuing growth of the film, music and new media industries in B.C. has been matched by increased public awareness and interest in ways to enter careers in these areas. And B.C.'s arts careers opportunities are growing.

- Film and television production in 1997 reached a new high, with 167 productions completed in B.C. generating \$630.6 million spent directly on productions, representing an increase of 14% over 1996
- Over 20,000 people are directly or indirectly employed within the film industry in B.C.



- There are over 7,300 careers within the music industry in B.C.
- The B.C. music industry generated over \$340 million into the B.C. economy in 1996
- There are approximately 150 new media firms employing over 2,000 people in B.C.
- The size of the multi-media market is expected to increase from \$20 billion to \$22 billion by the year 2000.

JOBS *(continued from page 2)*

Post Production
film editor
sound editor
sound engineer
telecine operator
foley artist

Production Department
manager
coordinator
accountant
unit manager
location manager
safety coordinator

Sound Department
sound recorder
mixer
boom operator

Special Effects
SFX producer
SFX director
SFX coordinator
SFX technician
stunt supervisor
stunt person

Technical Department
gaffer
best boy electrician
grip
generator operator

Wardrobe Department
costume designer
wardrobe mistress
key dresser
seamstress

Writing Categories
TV drama series
feature films
docudrama
documentaries
children's
animation
variety shows
magazine/news
comedy
CD Rom
industrials
script editor
researcher

Other
audio-visual tech
projectionist
composer
musician
lawyer
film guarantor
storyboard artist
translator

ARTS IN THE SCHOOLS ON RADIO ONE

CBC Radio's "Almanac" Talk Show on August 13 featured the issue of the fine arts in the schools. Host Mark Forsyth posed the question "Are arts activities an essential part of the school curriculum, or should they be chopped?"

Guest "expert" was Julie Johnson, co-chair of the B.C. Art Teachers' Association and a visual arts teacher in Delta.

Caller response was unanimous in support of the arts in education; perhaps some opposing views might have sparked a more spirited debate, but overall, some predominant themes emerged.

Ms. Johnson, and several art teachers who called in, emphasized the importance of support from the school principal for arts programs.

Advocacy skills were seen as essential; one caller stressed that arts teachers must be able to persuasively lobby for their programs when funds are being allocated at the school level. Ms. Johnson stated that "the arts need to be delivered well"; so much depends on the teacher's expertise and commitment.

A scientist caller remarked that in his experience the arts were "an important component in training people who do technical things". And, another caller suggested that career-planning courses in high school should alert students to the value of the arts across the job spectrum.

It was an interesting hour, and we commend CBC for focusing on this issue.



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ARTS IN EDUCATION

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Chairperson: Pat Hindmarch-Watson, phone (604) 228-9589, FAX (604) 228-8443, e-mail: phw@axionet.com

Contact: Elizabeth Lane, phone (604) 738-2552, FAX (604) 738-2556, e-mail: belane@istar.ca

WINTER 1998

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TECHNOLOGY AND SECONDARY ARTS PROGRAMS

A SUMMARY OF THE OCTOBER 15, 1998 ARTS IN EDUCATION COUNCIL'S ANNUAL GENERAL MEETING PANEL DISCUSSION

Are secondary arts students receiving enough instruction and experience in new technologies in music, visual arts, film, dance and drama? How much understanding of emerging technology do they need for entry into post secondary arts programs and into the work world? These were the questions asked of our panel at the Arts in Education Council's October AGM. Panel members Ken Scott (Drama, TV and film teacher, Kitsilano Secondary), Frank Ludwig (Music teacher, Prince of Wales, and owner of Quantum Sound Studio) and Paul Hess (Dean of Media Arts, Emily Carr Institute of Art and Design) looked at the issue from both sides. Their opinions, not surprisingly, echoed many of the Council's feelings on the subject of arts education in general.

Frank Ludwig stated that although there are lots of exciting post-secondary programs in the music education field, technology has not yet made a big impact at the high school level, for two main reasons. The first, of course, is "no money". Few schools have the funds to install studios, expensive equipment, and specialized computers and software. There are only a few schools in the entire Lower Mainland with up-to-date resources for music education (or film and video, for that matter). Arts departments are competing with other school courses, such as Business Education, for new computers and software. The other problem, in Ludwig's opinion, starts at the university level. University programs in music, for example, are concentrated on performance for the concert stage. However, "only a very few students go on to actually have a performing career. Most end up teaching ... and the universities are still producing traditional music teachers who specialize in band, strings or choir." There is no compulsory instruction in modern music technology (for example, in using composition software), either in the Bachelor of Music program, or in the one-year education program. Students are not getting good pedagogy, and they are not being told they will need music technology as part of their teaching base. Ludwig says "I see young teachers teaching music in an old-fashioned way".

(continued on page 2)



Technology, Arts and Our Schools

TECHNOLOGY... *(continued from page 1)*

Ken Scott described his experience in the Kitsilano Secondary film and video program, which began six year ago “with no technology and a lot of art”. Like Ludwig, he cited money to purchase equipment as a major factor in keeping students abreast of new technology. TV production is extremely expensive - Scott tries to raise both funds and awareness by involving the community, parents and other students. His students work hard on collaborative projects, and a number of students bring technical skills learned at home on their own time and on their own equipment. Both Scott and Ludwig admitted to learning new skills from their students, who also act as mentors to other students. As important as the technology, Scott stated, is giving students self-esteem and confidence in their ideas; this provides them with the impetus to continue on into post secondary education.

Paul Hess, as Dean of Media Arts in a post secondary institution which is enrolling the students of these high school programs, also stressed creative thinking and problem-solving skills. Students enter Emily Carr on a competitive portfolio; discrete skills are obviously important, but so are attitudes, values and ideas. It is a challenge, even for the teaching staff, to keep up with computer based technology. In fact, technology is advancing so fast, it is almost impossible to be always on the leading edge, with equipment or teaching staff. Emily Carr concentrates on two equally important main goals: one, to give students a set of skills they can carry into the workplace, and two, to produce people “who are interested in being artists”. It is important for students wanting to enter Emily Carr “to have a willingness to experiment, who are comfortable with risk taking, interested in the notion of narrative form and in experimenting with narrative form”. The issues are as much about thinking, adaptability and flexibility as they are about using leading edge technology.

Moderator Jean Cunningham asked
“how dependent need we be on
technology ... can we not teach
the arts without teaching
c o m p u t e r - b a s e d
a p p l i c a t i o n s”?

Ludwig said it
really depends

on the definition of technology - in his view when the piano replaced the harpsichord, it was modern technology superseding the old. To him, technology enhances the ability to be creative, and, of course, if students want to continue on, after high school, in a field where computers are a given, it is an absolute necessity. However, Hess reminded us that there is a tendency to put technology on a pedestal. We must always remember that it is a pen or a pencil ... a tool. Of course, it is an essential tool in many areas such as computer animation. “We know that our animation students need computers to succeed. But we train them to be character animators and to work with digital tools ... and, in fact, in their graduation project, they may choose to work with film or with digital”. The hard reality in the job world is “if they have SGI (digital) experience, they’re more likely to get the job”.

The panel concluded that although computer based applications in all arts fields are a fact, and required in the work world, attitude, creative ideas, flexibility are equally important for teachers and students in high schools and post secondary institutions. Given the expense of keeping up-to-date with new technologies, the key is adaptability, transferable skills and knowledge. As Ludwig said, “quality instruction is most import ... the tools may change”. New teachers need to obtain a good grounding in the new technology, at the university level, and more funding is needed in the high school to provide students with at least some basic equipment, but teachers of the arts must still be mindful of the difference between educating and training.

The Arts in Education Council thanks the three panellists, moderator Jean Cunningham, and Ken Scott’s Kitsilano students who videotaped the proceedings.

THE ARCHITECTS IN SCHOOLS PROGRAM

by Paul Taggart, Project Coordinator

The Architects in Schools Program is an educational initiative of the Architectural Institute of B.C. Its aim is to introduce the study of architecture into the B.C. school system, in the belief that an understanding of the processes that shape our buildings, towns and cities is fundamental to good citizenship.

This is not a program intended to prepare students for a career in architecture. Rather, it is intended to broaden the understanding of how our built environment embodies our values as a society, and is rich with symbols and metaphors that speak of our hopes and dreams. It communicates the holistic nature of architecture, with its origins in the visual arts, science and technology, and social sciences.

The first phase of the program is for elementary schools, and is based on our 1997 resource guide for teachers "Architecture for Kids". We have been distributing this guide through a workshop program for the last 18 months. In this time, we have introduced the concepts to more than 600 teachers, and through them, to more than 15,000 students in elementary schools from Victoria to Port Hardy, and from Delta to Slokan.

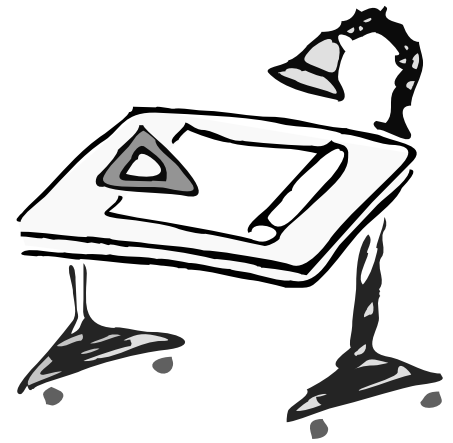
Phase 2 of the project is "Experiencing Architecture"; a course designed for high school students in Grades

11 and 12. While the management of the Architects in Schools Program is funded by the AIBC, we make grant applications to fund project development. We are delighted to have the sponsorship of the Arts in

Education Council for our recent application to the Bronfman Foundation. This grant will support the testing of "Experiencing Architecture" in local high schools, and the development of curriculum resources to support the project.

Through this process, we will be able to refine the material to suit the needs of both Fine Arts and Applied Skills teachers, and to create a document ready for publication. It is our aim to launch "Experiencing Architecture" at the B.C. Art Teachers Association conference in February 2000.

For more information on the project, please call (604) 683-8588 or fax (604) 683-8568.



GETTING EDUCATION ON THE BRAIN



Clinical psychologist Isabela Schultz quoted in an article by Robin Laurence (The Georgia Strait, August 20, 1990) believes that "only an individual who has the balance of left-hemispheric functions and right-hemispheric

functions can be highly adaptable in a changing workplace and can respond effectively to the stressors of the third millennium". This someone "can easily shift from one area to another, who can do some service work at one time, some manual work at some other time, and perhaps some supervisory work at yet another time". Laurence notes that it's the study of the arts and the fostering of creative activity - in concert with an education in languages, math and sciences - that will enable people to make those shifts.

Schultz goes on to say that arts education is not only about encouraging future Mozarts and Picassos. "For the bottom-liners, it should be stressed ... that the inclusion of the arts in education is not about producing a lot of adult artists, actors and musicians - you know, those 'unemployable bohemian types' who make certain segments of society so anxious -

but about producing minds more able to innovate and adapt in whatever discipline or field they choose to pursue. If they become a car mechanic, it's very good if they learn visual arts, for example, which would develop their right hemispheric skills ... or, if they have to produce a computer design or a blueprint or be a computer animator ... there are many, many applications in the future workplace."

In a similar vein, recent brain research has convinced school administrators in Owensboro, Kentucky to offer piano lessons, chess instruction and Spanish language to all 4,200 students in Davies County elementary schools.

In an article by Charles Wolfe (The Seattle Times, July 5, 1998), the project named Graduation 2010 was designed to increase neuron connections - pathways in the brain - for learning and remembering. "We're not trying to produce ... musicians or ... foreign linguists. We're trying to make connections" said Superintendent Stuart Silberman. The County based its curriculum on research showing that each of these activities enhances brain development in childhood, the only stage of life at which some kinds of learning can happen.

STUDENTS LEARN THROUGH THE ARTS

reprinted from Nancy White article in the Vancouver Sun June 5, 1998

In the Canadian Stage Company's wardrobe room, 24 high school students pore over hundreds of buttons, scraps of cotton and gossamer, pieces of brocade and glittery trim. Their assignment is to make a symbol of themselves on a plain piece of muslin.

A tall boy in a black jacket glues basketballs cut out of leather to his symbol. A girl searches for a soft, fuzzy scrap to represent kindness. "Is this good for handsome?" asks a boy, pointing to a swatch of leopard spots.

The Grade 10 students are actually studying Romeo and Juliet and what costumes say about a character. It's part of a multi-arts approach to learning. Besides reading the play and visiting with the costume designer, they'll also work with a writer and actor

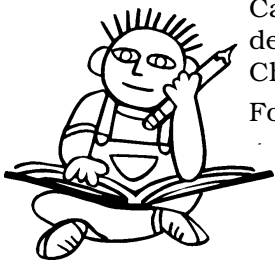
over the next month and see a production of Romeo and Juliet.

Learning Through the Arts is a five-year pilot project sponsored by the Royal Conservatory of Music. It's based on the theory that not all students learn well in a classroom lecture setting - they learn instead by doing, by being engaged creatively.

Now finishing its third year, Learning Through the Arts is operating in seven schools in North York suburbs. The program involves 3,000 students in Grades 1 to 3 (Grades 4 and 5 will be added next year) and Grades 6 to 10.

A range of artists - musicians, dancers, story tellers, actors, visual artists - collaborate with teachers to integrate the arts into the lesson plan. Each artist will work with a class at least three times.

CAREERS IN CULTURE



Careers in Culture is an innovative set of career booklets and interactive CD Rom designed to help youth better understand and plan for professions in the cultural sector. Checklists, word matchups, and other fun activities keep it interesting and informative.

For more information contact: Cultural Human Resource Council
17 York St., Suite 201, Ottawa, ON K1N 9J6
phone (613) 562-1535, fax (613) 562-2982
e-mail: info@culturalhrc.ca
URL: www.culturenet.ca/chrc

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