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Council of
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UNESCO Questionnaire on the Implementation of the Road Map for Arts Education

Report for Canada

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**CANADIAN COMMISSION FOR UNESCO
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Executive Summary

World Conference of Arts Education, 2006: In March 2006, UNESCO and the Government of Portugal hosted the first World Conference on Arts Education in Lisbon. On the basis of the deliberations at this event, UNESCO developed the *Road Map for Arts Education* to promote a common understanding among all stakeholders of the essential role of arts education and to serve as an adaptable framework for the development of guidelines.

World Conference on Arts Education, 2010: In preparation for the 2nd World Conference on Arts Education, in 2010 in Seoul, Republic of Korea, UNESCO has distributed a questionnaire to Member States to assess the implementation of the *Road Map for Arts Education* and provide an overview on the status of arts education. The questionnaire is organized to reflect the major headings of the *Road Map*:

- the aims of arts education
- concepts related to arts education
- essential strategies for effective arts education
- research on arts education and knowledge sharing

Responsibility for Education: In Canada, there is no federal department of education and no integrated national system of education. Within the federal system of shared power, Canada's Constitutional Act of 1867 provides that "[I]n and for each province, the legislature may make exclusive Laws in relation to Education." In the 13 jurisdictions – 10 provinces and three territories – departments or ministries of education are responsible for the organization, delivery, and assessment of education at the elementary, secondary, and postsecondary levels.

Scope of the Report: All 13 educational jurisdictions provide arts education in the schools. As well, other provincial and territorial government departments, arts councils, foundations, performing arts companies and centres, public museums and galleries, teachers' associations, artists' groups, not-for-profit and community groups, and other organizations provide funding for and/or education in, about, or through the arts for diverse populations. Given this wide range of providers and funders, only a snapshot of the goals, programs, research, and strategies in arts education can be included in this report.

The Road Map for Arts Education: The Canadian participants in the first World Conference on Arts Education have organized symposia, developed an action plan, and created a new organization, the Canadian Network for Arts and Learning, as a result of the Conference and in response to the *Road Map for Arts Education*. Among the network's major objectives are the development of resources to strengthen the arts and learning for the benefit of all Canadians and the strengthening of the bridges between all those who share a commitment to arts and learning. The UNESCO Chair in Arts and Learning, based at Queen's University in Ontario, is particularly active in these initiatives. The *Road Map* was not distributed to all provinces and

territories and so has not a direct impact on the development of arts education policies and practices in a consistent fashion.

The Aims of Arts Education in the Curriculum: The curriculum documents prepared for arts education in the jurisdictions present the aims of arts education. The goals that are most often cited include:

- the development of the student intellectually, socially, emotionally, physically, and aesthetically;
- the expansion of the students' context to a broader community with wide diversity;
- the linking of arts learning to learning in other subjects and the development of transferable skills;
- support for student success in learning;
- nurturing creativity, imagination, independent thinking, multiple ways of learning, and critical analysis;
- the creation of links to tradition, history, society, and cultural diversity;
- proficiency in creative processes and the capacity to communicate through the arts;
- the enhancement of the development of the students' cultural identity
- the appreciation of the contributions of arts and artists.

Achieving the Aims: Sufficient funding, qualified teachers, available resources, adequate teaching time, research, partnerships, the integration of arts in the curriculum, and the establishment of the arts as a part of lifelong learning feature prominently among the multiple factors characterized as essential for achieving the diverse aims of arts education.

Obstacles to Achievement: With the high level of demand for and the wide scope of arts education, as well as the many conflicting priorities, there is rarely enough funding, time, expertise, and focus. The lack of any of the factors listed in the paragraph above can be an obstacle to achieving the aims of arts education.

Arts Fields: In almost all province and territory, arts education is divided into four strands – dance, drama, music, and visual arts. Within each of these, the core of the learning in each jurisdiction can be described within three essential elements:

- Creating – which involves producing, performing, hands-on experience, the language of the arts, creativity and design, artistic competence, and the capacity to express and use the materials and techniques of art.
- Reflection and interpretation – which encompasses developing an aesthetic, visual and critical awareness, and the capacity to respond and analyze.
- Cultural and historical – which focuses on the appreciation of art and artists and their roles in historical and social contexts, the multiple forms of art and their link to cultures, and, in many jurisdictions, a particular focus on Aboriginal arts forms and the centrality of art to their cultures.

In the delivery of this wide scope of programming in schools, partnerships can play important roles as arts councils, arts centres, public galleries and museums, and non-profit and community organizations all cooperate with educational authorities. Among the many, many programs offered are artists in the schools, teaching of other subjects through the arts, workshops, viewings, and special performances at arts centres, professional development for teachers, Web sites, resources, special events, comprehensive student-based programs in communities, and intensive residential programs, often for at-risk students.

Approaches to Arts Education: Integrating arts into the curriculum often involves three distinct approaches – *learning in the arts* through the teaching of skills and techniques, *learning through the arts* when the arts are used to teach other subjects and concepts, and *learning about the arts* through contact with artists’ works and performances. Many curriculum guides and other documents provide recommendations and strategies for using the arts to teach in other subjects and major non-profit organizations support these efforts through extensive partnerships, resources, and training. Outside of schools, providers and funders work to offer arts education in communities and to special groups. Non-profit organizations are particularly active in this, reaching under-served communities, Aboriginal artists, youth and families, young people who are marginalized, immigrants, those challenged with mental illness, poverty, addictions, and those in prisons, among many diverse populations.

Dimensions of Art Education: The pedagogy of arts education includes the study of artistic works, direct contact with artistic works, and engaging in arts practice. Curriculum strategies and practices in classrooms amply demonstrate how each of these comprises a part of arts education. Specific programs introduce artists into classrooms, bring students from the classroom to the centres that display, perform, and celebrate the arts, and focus on hands-on experiences of creation and display by the students.

Education of Teachers and Artists: In-service training for the arts is offered to teachers through departments of education, universities, school boards, non-profit and arts-related organizations, teachers’ associations, reference tools and resources, conferences, workshops, and on-line networks. Programs are also made available for artists who are involved in school-based and community-based education.

Partnerships: In many jurisdictions, the departments responsible for education and for culture work together to support programs for arts education in schools and communities. Cultural policies and programs often cite the important role of arts education in a vibrant society. In some municipalities, arts councils provide support to arts, culture, and heritage programs. Funding for the arts, while never adequate to meet all the demands, comes from a variety of sources. The education ministries and departments provide overall funding to the school systems, while other provincial and territorial governments departments may support specific arts programs in communities and with students. Private foundations and companies, arts-related facilities and companies, individuals, and parents also provide funding for arts education.

Research on Arts Education and Knowledge Sharing: Research on arts education is undertaken by universities, governments, educational associations, non-profit organizations, and private companies. Among the topics addressed are:

- teacher education in the arts
- creative processes
- the roles and effectiveness of arts education with specific groups, such as at-risk and marginalized young people
- arts education as a cultural tool in minority situations
- assessment of arts education projects
- tracking of promising practices in arts education

One particularly significant current Canadian research project is a seven-year study on singing, involving more than 70 researchers around the world.

Concluding Remarks: Arts education in Canada involves not only the ministries and departments of education, but many other governmental, non-profit, community, and private providers and funders. The major themes of the *Road Map for Arts Education* are well reflected in policy and practice and the World Conferences on Arts and Learning and the *Road Map* have generated considerable activity in Canada. Although funding and resources are rarely sufficient to meet all the needs for school- and community-based arts education, the vitality, creativity, scope, and diversity of arts education offerings are evident from the examples in this report – and these represent only a fraction of all the activity underway.

Introduction

The Nature of this Report

1. In March 2006, UNESCO and the Government of Portugal hosted the first World Conference on Arts Education in Lisbon. The event was preceded by a number of regional preparatory meetings to enhance the usefulness of the full conference.
2. On the basis of the deliberations at the World Conference on Arts Education, UNESCO developed a *Road Map for Arts Education* to promote a common understanding among all stakeholders of the essential role of arts education and to serve as an adaptable framework for the development of guidelines. The *Road Map* was made available in July 2007. In preparation for the 2nd World Conference on Arts Education, in 2010 in Seoul, Republic of Korea, UNESCO has distributed a questionnaire to Member States to assess the implementation of the *Road Map* and provide an overview on the status of arts education.
3. The questionnaire is organized to reflect the major headings of the *Road Map*:
 - the aims of arts education
 - concepts related to arts education
 - essential strategies for effective arts education
 - research on arts education and knowledge sharing
4. Specific questions are asked under each of these headings and, in some cases, extensive lists of possible replies are included. The questionnaire also contains a number of points that relate directly to how the *Road Map for Arts Education* has been implemented in each Member State.
5. Canada has 13 educational jurisdictions, with ministries and departments of education involved in arts education. As well, other provincial and territorial government departments, provincial, territorial, and municipal arts councils, foundations, performing arts companies and centres, public museums and galleries, teachers' associations, artists' groups, not-for-profit and community groups, and other agencies provide funding for and/or education in, about, or through the arts for diverse populations. Given this wide range of providers and funders, only a snapshot of the goals, programs, research, and strategies in arts education can be included in this report. Selected examples provide an overview of the numerous, varied, and high-quality activities in all parts of Canada. They have been included on the basis of geographic representation, providers, client groups, types of initiatives, and to illustrate the diversity of approaches to arts education. The consistency between the arts education provided across Canada and the themes and principles of the *Road Map for Arts Education* is also well-demonstrated in these examples.

6. The UNESCO questionnaire seeks to collect quantitative information on an international basis by asking Member States to indicate appropriate answers on the lists of possible replies: in some cases, the replies are to be listed in priority order. Given the diversity among and within the educational systems in Canada and the plethora of other groups involved in arts education, it is not possible to provide hierarchical ratings or to accurately complete some of these tables. This Report for Canada stresses a qualitative approach, providing examples that respond to each of the factors raised by UNESCO. However, in order to provide UNESCO with as much information as possible, the responses to the quantitative questions, within these limitations, have been included as Appendix A.
7. Much more about arts education in Canada can be learned by consulting the sources listed in Appendix B – including the Web sites of the provincial and territorial departments and ministries responsible for education and culture, the arts-related associations, organizations, and centres, as well as the numerous documents cited.

Responsibility for Education

8. In Canada, there is no federal department of education and no integrated national system of education. Within the federal system of shared power, Canada's Constitutional Act of 1867 provides that "[I]n and for each province, the legislature may make exclusive Laws in relation to Education." In the 13 jurisdictions – 10 provinces and three territories – departments or ministries of education are responsible for the organization, delivery, and assessment of education at the elementary, secondary, and postsecondary levels. In some jurisdictions, one department or ministry may be responsible for elementary and secondary education, with another having responsibility for postsecondary education. More detail on the education systems in Canada is provided in Appendix C, *Education in Canada*.

Reminders concerning the 2007 Road Map

9. The first series of questions in the UNESCO questionnaire concerns the distribution and application in Canada of the *Road Map for Arts Education*. The 2006 World Conference on Arts Education and the *Road Map for Arts Education* have had considerable resonance in Canada. However, the *Road Map* was not distributed to all jurisdictions and it can not be characterized as having directly influenced arts policy and practices in the provincial and territorial governments in any consistent fashion. The detailed presentations of arts education across Canada in this report indicate that the understanding of and approaches to arts education have considerable correspondence with the orientations of the Road Map.
10. Canadians who participated in the UNESCO World Conference on Arts Education in Lisbon organized a follow-up symposium in 2007, with a view to promoting the impact of the *Road Map on Arts Education*. The National Symposium on Arts and Learning was held in Ottawa, Ontario, bringing together 120 participants from across the country. As well as beginning the preparation for the 2010 UNESCO World Conference, the symposium brought forward the idea of creating an arts and learning network and began work on an action plan for arts education in Canada, conceived of as a response to the *Road Map*.
11. A second event, the Canadian Arts and Learning Symposium, welcomed more than 200 delegates to Kingston, Ontario in 2008 with the theme of Network Building within the Canadian Arts and Learning Communities. Discussions were organized on topics such as an organizational framework for an arts and learning network, advocacy for arts education, the impact of arts education, and arts educational policies, programs, and professional practices. Many of the sessions were webcast to make them more broadly available. As well, delegates discussed the building of creative capacity and visibility in arts education for all arts disciplines and at all levels across Canada and suggested ways to create and strengthen bridges between arts educators, arts administrators, performers, practitioners, and students. These issues and topics were, in part, derived from the action plan developed at the 2007 meeting.
12. Throughout the Kingston symposium, a writing committee was gathering input on the framework for the proposed network. The resulting document, *Canadian Network for Arts and Learning: Framework for Action* was presented on the final day and unanimously adopted in principle. The goals of the network, consistent with the themes of the *Road Map*, include:
 - develop resources, both tangible and creative, to strengthen the arts and learning for the benefit of all Canadians;
 - strengthen bridges between all who share a commitment to arts and learning;
 - promote recognition of the importance of arts and learning in public policies;

- affirm the right to education and the right to participate fully in the life of the community;
 - encourage quality learning programs for artists, educators, and community arts organizers;
 - advocate appropriate investment and the effective implementation of exemplary programs led by qualified arts educators throughout education systems;
 - foster and disseminate Canadian research in arts and learning.
13. In December 2009, the third event, the Canadian Symposium for Arts and Learning, took place in Toronto, Ontario, featuring the official launch of the Canadian Network for Arts and Learning. The key questions addressed at the symposium concern the current state of research and best practices in Canada, the challenges facing arts and learning, and the actions that are necessary in the next 10 years to ensure the advancement of arts and learning. This symposium also focused on the preparation of Canadian contributions to the 2010 UNESCO World Conference on Arts Education.
14. The Canadian Commission for UNESCO and the UNESCO Chair in Arts and Learning have been intricately involved in the preparation for and follow-up from these meetings. In July 2007, the first and only UNESCO Chair in Arts and Learning was established at the Faculty of Education, Queen’s University in Kingston. The Chair was renewed for another two-year term in 2009. The Chair promotes the priorities of UNESCO in relation to fostering mutual understanding and interaction, a culture of peace, respect for cultural diversity, and arts education and creativity. The Chair is particularly focused on the follow-up to the Lisbon meeting and the preparation for the Seoul World Conference, as well as the support of the Canadian Network for Arts and Learning.
15. The *Road Map for Arts Education* has been an important component of the symposia, the action plan, and the design for the network. It has been widely circulated to those who have attended these meetings, as well as their networks and colleagues. In this way, the document has reached government officials, educators, administrators, artists, academics, researchers, community groups, funders, and others committed to the importance of arts education for all.

The Aims of Arts Education

16. The UNESCO questionnaire probes the major aims of arts education, the essential elements for achieving these aims, and the obstacles encountered. As explained above, rather than complete the list of possible replies suggested by UNESCO, the document provides examples that illustrate each point. This approach is used throughout the document. The quantitative responses to the questionnaire are presented in Appendix A.
17. As its contribution to Canada's involvement in the 2006 World Conference on Arts Education, the Canadian Commission for UNESCO undertook extensive consultations on the current state of arts education in Canada during 2004 and 2005. The Council of Ministers of Education, Canada collaborated in these sessions which involved representatives from government, non-governmental and civil society organizations, schools, teachers' associations, universities, performing arts groups, and community groups. Reports were prepared on the discussions at each regional consultation, as well as the youth consultation. The Canadian Commission for UNESCO then prepared the report entitled *Canadian Reflections on Arts and Learning: The Challenge of Systemic Change*, which presented a compilation of the rich and diverse input under the four main headings of the consultations: advocacy; the impact of arts education; strategies for promoting arts education policies; and teachers' training policies. This document continues to provide a useful picture of the aims and issues in arts education in Canada.

The Aims of Arts Education in the Curriculum

18. Each of the provinces and territories publishes curriculum documents for each subject – including arts education. These documents contain the rationale and the aims for arts education. For example, as of September 2009, teachers in Ontario are using the revised arts curriculum for grades 1 – 8 which includes a comprehensive statement on the importance of arts education. Some of the highlights of this statement are:
 - Education in the arts is essential to student's intellectual, social, physical, and emotional growth and well-being. Experience in the arts helps students to achieve their potential as learners and to participate fully in their communities and in society as a whole.
 - Participation in the arts and learning about the arts can also broaden students' horizons as they learn about the diverse artistic practices of a variety of cultures.
 - The arts provide ways of perceiving, interpreting, organizing, and questioning various aspects of the world through exploration and experimentation.
 - Students learn to link the study of the arts with the study of a variety of subjects and topics, such as history, geography, language, culture, and human interaction.

- Learning through the arts fosters integration of a student’s sensory, cognitive, emotional, and motor capabilities. The arts are intellectually rigorous disciplines involving the use of complex symbols.
19. The Manitoba Department of Education, Citizenship and Youth (now the Manitoba Department of Education) curriculum documents frame arts education within an artistic literacy that contributes to success in learning and enriches students’ lives individually and as members of the local and global community. They broaden the concept of arts education beyond performance and artistic production to exploration and reflection, historical and cultural studies, and the search for value and meaning. Within this context, the goals and values of arts education include:
- artistic perception
 - creative expression
 - historical and cultural understanding
 - aesthetic valuing
 - releasing the imagination
 - awakening the senses
 - engaging the emotions
 - stimulating creative thinking
 - involving multiple modes of learning
 - developing independent thinking and meaning-making skills
 - developing critical awareness of the mass media
 - developing local and global community, transcending social and cultural boundaries, and honouring diversity
20. Saskatchewan Learning provides an *Information Bulletin* concerning the renewal of their arts education. Within this, the educational value of arts education is described as being for all children, not only those with a special interest in the arts. Children studying the arts are able to:
- express ideas using the unique language of the arts;
 - gain knowledge of the history of human creative achievements;
 - develop insights into community and local issues explored by artists;
 - become proficient with creative processes in a variety of media including technology;
 - learn about themselves and others through critical reflection on their own work and global arts expressions;
 - learn how societies and cultures construct and record their history, values, beliefs, and individual and collective visions;
 - communicate through the arts using their imaginations, ideas, observations, and feelings;
 - become aware and proud of Canada’s rich cultural and artistic heritage.

21. In September 2009, Alberta Education posted its draft *K-12 Arts Education Curriculum Framework* on the Web, asking for comments about the document's direction, challenges, and opportunities, as well as its representation of the diversity of students. The draft is to serve as a foundation for curriculum development and provide the vision and direction for new programs of study.
22. The Alberta Education draft curriculum framework opens with a rationale for arts education, responding to the question of why arts education is important for students in the 21st century:
 - Creativity and imagination: Unique learning experiences within arts education nurture the imagination and develop the student's ability to be flexible, original, and to imagine multiple solutions.
 - Artistic literacy: Arts education prepares students to create, share, understand, enjoy, and critically respond to artistic and aesthetic experiences.
 - Transferable skills: Arts education develops personal discipline, flexibility, confidence to take risks; it requires empathy and respect for others, effective communication, and leadership.
 - Cultural diversity: Experiences in arts education bring individuals together to share knowledge and perspectives, to understand and respect differences, and to celebrate what is universal.
 - Balanced development of the whole person: Arts education contributes to the intellectual, physical, social, emotional, and spiritual development of students.
 - Student success: Arts learning and learning through the arts engages student interest, embraces learning preferences, and encourages student to demonstrate their learning in a variety of ways.
23. The document emphasizes that in many First Nations languages, there is no word for "art" – it is a state of being. For First Nations, Métis, and Inuit communities, the arts are active expressions of family, tradition, and culture. Also especially relevant in the Canadian context is the importance of the arts for francophone language and cultural transmission in minority situations.
24. These few examples illustrate the scope of the goals of arts education in Canada. The statements from the other jurisdictions differ in emphasis and wording, but contain similar visions for arts education. In addition, the jurisdictional statements reflect the core values of the UNESCO *Road Map for Arts Education*, in which four specific aims stress that culture and the arts are essential components of a comprehensive education leading to the full development of the individual, and that arts education should develop individual capacities, improve the quality of education, and promote the expression of cultural diversity.

Achieving the Aims

25. To assess which elements are considered essential for achieving the aims of arts education, the recommendations of groups such as those consulted for the Canadian Commission for UNESCO report mentioned above and the Alliance for Music Education in Ontario provide valuable guidelines. The needs most often cited include:
- sufficient, ongoing funding that is specifically targeted for arts education, as well as funding for special projects;
 - teachers who are qualified to teach the various subjects in the arts curriculum;
 - broad, comprehensive curricula that encompass the scope of the goals for arts education;
 - resources, including art supplies, instruments, equipment, and other necessary supports;
 - adequate time in the curriculum to explore fully the role of arts in learning;
 - the integration of learning through the arts into other curriculum subjects;
 - enhanced research on arts education, including information on promising practices and opportunities for knowledge sharing;
 - partnerships to expand the capacities of the classroom, especially with cultural agencies and arts centres and the involvement of artists of all kinds;
 - inclusion of the arts and traditions of Aboriginal cultures;
 - the arts established through policy and funding as a part of lifelong learning with instruction in, about, and through the arts for all ages and groups of people.
26. This list contains all of the essential elements suggested in the UNESCO questionnaire – official texts, budget, and special projects – with some additional factors that highlight the contributions of teachers and artists.

Obstacles to Achievement

27. The obstacles confronted in arts education are often the reverse side of the elements essential for success. With high levels of demand and the wide scope for arts education, as well as many conflicting priorities, there is rarely enough funding, time, expertise, and focus on arts education to allow the achievement of its many aims. In some schools, the lack of resources, staff, and time in the school day severely limit the availability of arts educational opportunities.
28. The UNESCO questionnaire posits two possible obstacles that are particularly reflected in arts education in Canada. The first is the limitation on funding. The demands throughout the education systems are such that the funding is often seen as insufficient to meet all the demands. Many groups are involved in funding; provincial and territorial governments, the Government of Canada, municipal governments, arts councils,

community groups, cultural institutions and performing arts centres, foundations, the private sector, parents, and others contribute to a wide diversity of programs.

29. A second obstacle listed by UNESCO is the difficulty of applying arts education in the current education system and this is a reality encountered in many places. Each jurisdiction establishes at which levels arts education is compulsory and how much time must be dedicated to it each week of the school year. Given the other demands in the curriculum, especially for literacy and numeracy skills, the time allocated to arts education may not be adequate for the achievement of its multiple aims. Limitations on resources of all kinds may further impede what can be taught.
30. UNESCO also suggests that a lack of awareness from teachers, artists, and cultural professionals and a lack of cooperation among stakeholders may present additional obstacles. As illustrated in this document, artists, cultural institutions, and arts centres are extensively involved in arts education and cooperation exists among governments, agencies, the non-profit sector, and foundations. Improvements are always possible as more awareness and cooperation would enhance programming, participation, funding, and effectiveness.
31. In preparation for a professional development meeting on arts and learning held in September 2009, the Canadian Public Arts Funders (CPAF) sent a questionnaire to their members asking about their current challenges and achievements. The Canadian Public Arts Funders is a network that unites and serves the federal, provincial, and territorial art councils and equivalent public arts funders in Canada. Arts councils in many jurisdictions are arms-length funding bodies that support artists and arts organizations, including their educational objectives. More detail on the roles and initiatives of various arts councils is found throughout this report.
32. Among the challenges listed on the responses were:
 - funding, especially in times of recession
 - capacity to serve diverse and under-served communities, with special mention of youth
 - need for stronger partnerships
 - need for more structure in arts education
 - additional training opportunities for educators
 - more research on community and school-based arts education programming
33. The achievements highlighted the introduction, enhancement, and extension of programs, funding increases, partnership development, increased connections with artists, schools, and communities, the provision of services to new communities, groups, and institutions, and enhanced professional development for teachers and artists.

Concepts Related to Arts Education

34. Under this heading in the *Road Map for Arts Education*, three distinct components are described and these are reflected in the UNESCO questionnaire. The first is arts fields, which discusses what is included within the understanding of *the arts*, seen as an evolving and never exclusive list with elements that imply different meanings in different cultures. The second component explores approaches to arts education – whether the arts are taught as subjects themselves or integrated into other curriculum subjects. Central to this is the provision of arts education outside of schools, especially for groups which are often marginalized. The third component looks at three different but inter-related pedagogical approaches – the study of artistic works, direct contact with artistic works, and engagement in arts practices.

Arts Fields

35. The teaching of the arts to children and young people is a primary focus of the questionnaire. The first question in this section lists a number of activities that could be undertaken to enlarge understanding of the arts fields, including:
- creation of arts courses and/or complementary activities for the school curriculum
 - increasing hours of existing arts courses or complementary activity
 - creation or enhancement of professional development programs for teachers

Examples of each of these enhancements, as well as many others, are presented in the following sections of this report.

36. The questions under the heading of Arts Fields also explore the integration of arts in the schools, within the curriculum as well as the involvement of groups outside of the schools in providing arts education for students.

Arts Education in the Curriculum

37. In almost all of the jurisdictions, the curriculum documents divide arts in four fields – dance, drama, music, and visual arts. As well, media arts, multimedia, mixed media, and/or digital arts are integrated into these four fields in many instances, in addition to being taught as separate arts subjects. The context and emphases of the arts programs vary from province to province. To provide an understanding of the curriculum frameworks for the arts subjects, samples of the components, organizing principles, and the scope of arts education are described.
38. The Quebec Education Program has been completely revised at all levels and the resulting curriculum documents present the main educational orientations and the essential learning for the students. In elementary school, students begin to create,

interpret, and appreciate artistic works in two of the four arts subjects. The students have hands-on experience working in a creative dynamic and become aware of their potential through the use of artistic languages and have contact with works that provide them with a variety of models for expression and communication. In the Secondary Cycle One programs, programs are intended to further develop these competencies. For drama, dance, and music, these competencies involve creating, performing, and appreciating artistic works: for the visual arts, the competencies involve creating personal and media images and appreciating works of art and cultural objects from the world's artistic heritage.

39. In Secondary Cycle Two, the emphasis is on the construction of meaning, expression, and the use of symbolic language in creation, performance, and appreciation. At the secondary levels, students chose a specific art field for study. For all four subjects, an optional program is offered that links the topic with multimedia, with the aim of enhancing dance, drama, music, or visual arts capacities through the use of technological methods and tools. The development of an appreciation for the arts and for the capacities of artists is essential to the students acquiring a lifelong attachment to the arts. In a new strategy to increase levels of educational success and reduce early leaving, one of the action lines stresses increasing extracurricular activities linked to culture and to sports. More students can now have access to programs in theatre, choral singing, interpretative dance, and other arts specialties.
40. In Quebec, as in some of the other jurisdictions, each student must complete an arts course in senior secondary school in order to graduate. This is a concrete illustration of the arts as an essential component in the overall education of students. Quebec also has a process for awarding credit for the music courses that a student takes outside of school, working with a network of accredited organizations to ensure the quality of the musical education. These organizations offer lesson plans, workshops for teachers, and student evaluation at the end of each scholastic year, and play a complementary role to the musical training that students receive as part of the school offerings. Another example of a flexible approach to arts education is the possibility for elementary and secondary schools to create their own local arts programs. Programs that offer more than 150 hours a year of arts education can develop these courses so that their students can intensify their artistic learning or specialize in one discipline. The majority of these local programs are in music.
41. The draft *K-12 Arts Education Curriculum Framework* from Alberta Education provides guiding principles that outline the essential elements of arts education in the curriculum:
 - Student-centred learning – engages the students as whole persons, in their familial and cultural contexts, with the opportunity to develop their unique identities through the arts.

- Broad artistic and cultural perspectives – values the unique cultural identities of students and offers a range of experiences in contemporary and traditional arts encompassing Aboriginal, francophone, western, and international perspectives.
- Connections and community – establishes relationships through experiences in the arts and supporting a sense of belonging, responsibility, and acceptance that comes from being part of a group.
- Artistic competence – builds and expands students’ repertoire of artistic vocabulary, concepts, tools, and skills in order to understand and participate in the arts throughout their lives.
- Creativity and design – enables students of all ages and levels of artistic skills to create original work and develop their creative selves.

42. A 2009 revision of the Ontario arts curriculum for grades 1 to 8 outlines the central ideas underlying the arts curriculum:

- encouraging creativity through developing aesthetic awareness, using the creative process, using problem-solving skills, and taking an innovative approach to a challenge;
- communicating through manipulating elements and forms, using the critical analysis process, constructing and analysing art forms, and using media and technology to produce art and convey ideas about art;
- understanding culture through learning about cultural traditions and innovations, constructing personal and cultural identity, and making a commitment to social justice and dealing with environmental issues;
- making connections through linking the cognitive and affective domains, collaborating to produce art and musical performances, and connecting the arts and other subjects.

For each strand of dance, drama, music, and visual arts, the expectations are grouped under three subheadings: creating and presenting/performing; reflecting, responding, and analysing; and exploring forms and cultural contexts.

43. At the senior level in Ontario, the curriculum expectations in the arts are designed to allow schools to develop courses that focus on particular areas or aspects of each subject. Some of the possible areas include:

- dance – ballet, modern dance, Central and South American dance, jazz dance, dance composition
- drama – acting, collective creation, play writing, production, film/video, music theatre
- music – vocal jazz, instrumental music, musical creation, electronic music, string ensemble, music composition

- visual arts – print making, sculpture, painting, ceramics, industrial design, fashion design, film/video, drawing
44. In Saskatchewan, the arts education curriculum encompasses a wide range of arts experiences – fine arts, popular arts, traditional arts, crafts, commercial arts, and functional arts. Arts education in schools in Saskatchewan is structured around three key components that are intended to be interwoven throughout the program. The first is the creative/productive component which includes the exploration of ideas, the capacity for creative expression and reflection, and the development of skills and abilities. The critical/reflective component elicits thoughtful, guided responses to arts expressions, critical and creative thinking about art works, and development of lifelong involvement and the vocabulary for description and discussion of the arts. The final component, cultural and historical, stresses the role and history of the arts in cultures and society, the factors that influence arts and artists, and knowledge of Saskatchewan and Canadian artists. Aboriginal content is also an integral part of the arts curriculum.
45. The four Atlantic provinces of New Brunswick (English language schools), Newfoundland and Labrador, Nova Scotia, and Prince Edward Island have co-developed the document, *Foundation for the Atlantic Canada Arts Education Curriculum*. Within this document, each strand of arts education is linked to specific curriculum outcomes, as well as the Essential Graduation Learnings for all secondary school graduates. These learnings include aesthetic expression, citizenship, communication, personal development, problem solving, and technological competence. Within this context, the strands of arts education are defined:
- Dance is expressive movement, using body, space, time, and energy.
 - Drama is a process that frees the voice, body, imagination, and creative self to express thought, space, and time.
 - Music is sounds and silences created through body, voice, and acoustic and electronic instruments.
 - Visual arts is visual and tactile experiences in two- and three-dimensional, as well as electronic and digital, forms.
46. Each of the Atlantic provinces has its own curriculum documents, providing detail on learning goals, objectives, teaching methods, resources, assessment, and other factors. In the New Brunswick guide for visual arts in grades K through 8 in English language schools, the curriculum is divided into five elements: materials and techniques; elements of art and principles of design; development of imagery; visual awareness; and responding to art. The material and techniques section includes painting, paper manipulation (K-5), print making, and three dimensional explorations, technology, and materials.
47. The francophone sector of the New Brunswick Department of Education does not use the *Foundation for the Atlantic Canada Arts Education Curriculum* mentioned above. In

kindergarten through grade 6, students learn to create, interpret, and appreciate artistic works in the domains of music and visual arts. Students come to understand their own potential through practical experiences with art, develop the ability to use the language of art, and enhance their communication and expression through exposure to a variety of models. At the secondary school level, the students choose to study either music or visual arts to further develop their competencies. Performing arts, musical composition, and visual and media arts are offered as options for senior secondary students. Some of the courses are also available on-line.

48. The program of arts in the French language schools in New Brunswick encourages students to truly experience both the appreciation and the creation of art through experimentation; exploration; discovery of the world of art, its history, current and historic artists and works of the region and of the world; and different techniques and materials.
49. The Province of Nova Scotia has been piloting revised and expanded courses in advanced arts, with additional resources and professional development opportunities provided so that more schools can introduce these courses. In the school year 2008-09, three grade 7 courses were introduced in all school boards across the province – band, music, and visual arts. The plans for 2009-10 include piloting similar courses at the grade 8 level. Demonstrating the diversity in the Nova Scotia curriculum, the drama strand includes dramatic forms such as creative and improvised movement and dance, dramatization, collective creation, mime, mask work, clowning, choral speech, recitation, monologue, storytelling, puppetry, theatre sports, radio play, and musical theatre.
50. In the 2005 Throne Speech, the Government of Newfoundland and Labrador outlined an integrated, coherent provincial strategy, entitled *Cultural Connections*, through which the province's history and culture would be affirmed as a key feature of the kindergarten to grade 12 curriculum and students would develop a critical awareness of the role of the arts in creating and reflecting provincial heritage. Additional music teachers, new fine arts and social studies curricula, visiting artists programs, fine arts festivals, student performances, and local print, audio, and visual materials for students and libraries were funded from a three-year, \$3.3 million annual grant. At the end of the three years, both the strategy and the funding were established as status quo for future operation.
51. Since this 2005 initiative, Newfoundland and Labrador has seen a renewal and creation of curricula in drama, music, and visual art, which have been supported with resources and professional development opportunities. Secondary school graduation requirements introduced in 2005 included as mandatory a minimum of two credits in Fine Arts. New music curricula have been introduced – for kindergarten to grade 6 in 2005, for grades 7 to 9 in 2009, with music curricula at the secondary school level under review. As well, new visual arts curriculum for kindergarten to grade 5 is now in place

and being tested for grades 6 through 9. The province's five school districts assist in the delivery of several Cultural Connections programs. A cost-share program for the purchase of fine arts equipment enables provincial schools to appropriately equip the programs. Through a program called Learning Partnerships, teachers have opportunities to engage in personalized professional development by connecting with a peer for mentorship support. Through the program, Learning through the Arts in Western Newfoundland, the arts are integrated as tools and resources for learning in grades 1 to 6.

52. The Manitoba Department of Education has recently issued new arts education curriculum frameworks for kindergarten to grade 8 dance, drama, music, and visual arts. New documents are being developed for grades 9 to 12. Each of the four subjects in the arts curriculum shares the same essential learning areas. Dance is used as an example:

- Dance language and performance skills – students develop understanding of and facility with dance elements, concepts, and techniques.
- Creative expression in dance – students collaboratively and individually generate, develop, and communicate ideas in creating and performing dance for a variety of purposes and audiences.
- Understanding dance in context – students connect dance to contexts of time, place, and community, and develop an understanding of how dance reflects and influences culture and identity.
- Valuing dance experience – students analyze, reflect on, and construct meaning in response to their own and others' dance.

53. Within the British Columbia curriculum, the four fine arts provide opportunities for growth in the three common areas of learning:

- personal, social, cultural, and historical contexts
- knowledge, skills, and techniques
- creating, expressing, perceiving, and responding

Each strand has curriculum organizers that then link to the objectives that describe the desired outcomes for the curricula from kindergarten to grade 12. For example, in visual arts, the content organizers are image development and design strategies, context, visual elements and principles of art and design, and materials, technologies, and processes.

54. Both Nunavut and Northwest Territories use the Saskatchewan and Alberta curricula for arts education. Nunavut is currently reviewing its curriculum. Northwest Territories has been working with Manitoba on the development of new arts curriculum. Yukon uses the British Columbia curriculum, with adaptations and additions to reflect the culture and arts in Yukon.

Working with the Schools for Arts Education

55. In addition to ministries and departments of education, there are many, many other bodies that contribute to arts education for students. Arts councils, arts centres and companies, educator associations, non-profit organizations, and galleries are just a few of the groups who work with educational authorities to provide and enhance arts education. The initiatives described below represent only a few of these bodies and a sampling of their work: others are mentioned in later sections of this document.
56. The provincial and territorial arts councils are particularly active in all facets of arts education, as well as supporting the creation and production of art. One of the most common programs supported by arts councils is artists in education, in which professional artists from all artistic expressions and cultures are linked to schools and classrooms. The artist may work with a teacher on a specific short-term project or may be attached to a school for a year, working with teachers to integrate arts throughout the curriculum.
57. In Manitoba, arts education for students is supported through the delivery of a variety of funding programs and a unique partnership between the Manitoba Department of Education and the Manitoba Arts Council. In ArtsSmarts, artists are placed in the schools and communities and funding is provided to allow schools and communities to offer arts-related activities linked to educational outcomes. For example, music or dance may be used to help student understand mathematical concepts or sculpting may be used to teach geography. In addition, the Manitoba Art Education Access Program supports the development of arts education programs in under-served communities. The program provides financial assistance for arts, cultural, and community groups to deliver curriculum-based arts education programming to school-aged children and young people in cooperation with schools and educational institutions. The After School Arts Enrichment Program funds new and existing arts programming for students who do not normally have access to arts programming in their community. In addition, the Manitoba Arts Council offers Artists in the Schools, a residency program involving professional artists in classrooms for from one to 10 weeks a year. Over 50 artists and 200 schools per year participate from all over the province. A directory of approved artists is distributed to schools annually; the artists apply to the program through a juried process.
58. ArtsSmarts is a pan-Canadian network, incorporated as a national non-profit organization, with a secretariat providing services and support to local, regional, and provincial partnerships. The network includes arts organizations, community foundations, school boards, and, in many provinces, consortia of partners including ministries of education, ministries of culture, and provincial arts councils. ArtsSmarts objectives are:

- to build long-term self-sufficient local partnerships that link young people, artists or art organizations, schools, and the broader community;
 - to enable schools and community organizations to integrate arts activities in non-arts subject areas and to align them with the provincial curricula as much as possible;
 - to provide opportunities for young people to actively participate in the arts, thereby encouraging them to develop their intellectual and communication skills;
 - to enhance appreciation of the importance of culture and the arts, thereby encouraging long-term support for Canadian artists and art organizations.
59. ArtsSmarts holds annual Exchange Conferences to encourage knowledge sharing. The 2008 event explored Indigenous arts partnerships, including relationship building and diversity and the classroom. In addition, a report entitled *Engaged in Learning: The ArtsSmarts Model* describes the content, context, process, and product of the ArtsSmarts model of student engagement as well as the resulting changes in students, teachers, artists, and the school community. Another volume, *ArtsSmarts – A Handbook for Artists and Educators*, outlines the roles of the artists and educators and the steps to integrating ArtsSmarts in a school. In the following sections of this report, many more ArtsSmarts projects are highlighted.
60. Performing arts centres and companies across the country are very active in providing educational opportunities for students, often through offering special performances and school visits. The National Arts Centre (NAC) in Ottawa, Ontario has one of the most comprehensive programs, supported by the National Youth and Education Trust. In theatre, for example, the NAC offers:
- pre- or post-performance workshops, with direct ties to elements in the drama curriculum;
 - skill-building workshops in design, playwriting, voice, stage combat, text analysis, and improvisation that can take an hour or a few days;
 - backstage visits led by professional stage managers so that students can see how the elements come together;
 - professional development opportunities for teachers that focus on the works of writers such as Shakespeare and Bertolt Brecht, as well as Aboriginal theatre;
 - skill-building workshops for teachers on topics such as drama for elementary grades, drama for English-as-a-second-language teachers, technical theatre, and tools for teaching Shakespeare;
 - an intensive week-long theatre training program for students aged 15 to 19 who are at risk of failure or leaving school early. It explores cultural identity in society through drama, looking at questions of ethnicity, traditions, and values.

61. The NAC offers an equally extensive program in music, with study guides, master musician sessions, programs like *Discover Your Orchestra*, *Bravo Beethoven*, and *Broadway Spectacular* – offering something for every level of elementary and secondary school student. The dance program also offers student and teacher workshops, special matinees, and student ticket discounts. In addition, the NAC has an extensive Web site, www.artsalive.ca, that provides students, teachers, and the general public with information on dance, music, and English- and French-language theatre in Canada and abroad, in addition to resource kits and educational activities.
62. The National Ballet of Canada and Canada's National Ballet School in Toronto, Ontario have launched YOU dance to introduce students to the world of dance. YOU dance (the YOU stands for Youth Outreach Understanding) exposes young audiences in grades 4 to 6 to classical ballet through workshops and performances. *Les Grands Ballets* in Montreal, Quebec offers educational matinees in which students in elementary and secondary schools watch a performance and learn about the language of ballet, choreography, and the life of a dance troupe. In-class educational activities and materials are provided to students and teachers prior to the performance.
63. Public arts galleries and museums provide a multitude of educational services, with most providing guided tours and class activities on site. The Rooms in St. John's, Newfoundland and Labrador unites the provincial archives, the art gallery, and the museum. Students and teachers can take gallery tours that focus on the elements and principles of art while discussing the ideas, concepts, and creation of the art works on display. These tours can also be offered with a workshop so that after the interest-based tour, the students create art works in the classroom that link the exhibition and hands-on activities specific to curriculum objectives. The Rooms, in cooperation with the Department of Education through funding under its *Cultural Connections Strategy* and with BMO Financial Group, also offers Edu-Kits which have a variety of artifacts, learning resources, lesson plans, and activity sheets. The kits are available at no cost to schools around the province. One of the kits contains reproduction artifacts, period clothing, art works, photos, and more to help students understand what shapes identity. The Rooms has also created a Virtual Rooms for Students so that the exhibits and collections are available throughout the province, with the first exhibit launched in 2010.
64. To encourage strong, long-term relationships and lifelong learning, the Mendel Art Gallery in Saskatoon, Saskatchewan collaborates with community schools on significant projects over a three-year period as part of the ARTforLIFE program. The projects take place within the school, the gallery, and the community, offering students an opportunity to discover the dynamics of art from fresh perspectives. The activities include workshops, exhibitions, tours, special community events, murals, art clubs, art scholarships, student work placements, and professional development for teachers. For 35 years, the Mendel Art Gallery has been presenting School Art, an annual juried presentation of the art work of approximately 200 students.

65. The Art Gallery of Nova Scotia provides lesson plans compiled by teachers for teachers that link exhibits such as Ancient Egypt to concepts in visual arts, social studies, mathematics, science, and language arts.
66. The National Gallery of Canada, in Ottawa, Ontario, offers CyberMuse (<http://cybermuse.gallery.ca>), an on-line service that links to the permanent collection through the Internet, providing a new dimension in interpreting, understanding, and enjoying arts and heritage. CyberMuse offers over 10,000 images of works in the permanent collection, video and audio recordings of world renowned artists, interpretive and interactive games, showcases of special exhibits, a resource centre for teachers with lesson plans and other tools, illustrations of numerous art techniques, and virtual tours of the gallery. CyberMuse is supported by the RBC Financial Group.
67. At the Royal Ontario Museum in Toronto, Ontario, school visits link the collection to many of the subjects in the curriculum, including history, science, visual arts, social sciences and humanities, and science. The educational tours are available for students in kindergarten through grade 12, adult English as-a-second-language programs, and postsecondary education. The lessons cover topics such as art and ownership, art and communication, Greek, Roman, and Medieval art, and the Renaissance to Romanticism.
68. The Coalition for Music Education in Canada works with parents, educators, and governments to ensure that every child has an opportunity to receive music education. As one of its key activities, the Coalition organizes an annual event known as Music Monday. In 2009, more than 700,000 students from every province and territory took part in a simultaneous nation-wide concert to celebrate the importance of music in schools and in life. At the same time on the first Monday in May, schools across the country, in six different time zones play and sing the same piece of music, often with the involvement of community and professional organizations, ensembles, musicians, and artists.
69. In addition to coordinating Music Monday, the Coalition for Music Education in Canada, with the assistance of the Canadian Music Educators Association, has produced a number of documents for education purposes. These include
- *Guidelines for Quality Music Education: Programs, Facilities, and Resources* with a description of the programs, facilities, and resources required for teaching music programs, from pre-kindergarten to secondary school graduation;
 - *Concepts and Skills for Pre-Kindergarten to Grade 8: Achieving Musical Understanding* and *Concepts and Skills for Grade 9 to Graduation: Achieving Musical Understanding*, which describe musical concepts, skills, and understanding that student can achieve through quality programs;
 - *Music Education Guidelines: A Description of Quality Music Programs, Kindergarten to Graduation* featuring lists of the elements essential for a

comprehensive, multifaceted, and sequential music education program in schools.

70. Based in St Jérôme, Quebec, Ici Par les Arts is (through the arts) a non-profit organization that has specialized in development through the arts since 1998. They work with seven school boards, several community organizations, and governments, including eight municipalities and their health and cultural institutions. Ici par les Arts helps create educational projects that reflect the schools' needs and themes in whichever art discipline they chose. They also offer an ArtsSmarts (Génie Arts) project that works with students at risk of dropping out of secondary school. The students are involved in a program of studies that integrates the arts into the curriculum so that they are encouraged to create, communicate, explore, and express their creativity.
71. Arts Umbrella is a non-profit organization in Vancouver, British Columbia, that provides visual and performing arts education to children and young people from 2 to 19 years of age, regardless of their financial circumstances. Arts Umbrella delivers programs in five major arts disciplines – visual arts, digital arts, theatre, dance and music. Classes include architecture, cartooning, computer and classical animation, dance, film making, media arts, painting and drawing, printmaking, photography, sculpture, and video game design. Arts Umbrella developed and delivers a community-based music program, the Sarah McLachlan Music Outreach - An Arts Umbrella Project, on behalf of the well-known Canadian musician, Sarah McLachlan. At the main facility for Arts Umbrella, more than 650 classes are provided every week. Outreach programs offer arts experiences through schools, community centres, daycare centres, and pre-schools. Overall, Arts Umbrella provides training to 20,000 children annually and children perform to audiences numbering 8,000. In addition, Arts Umbrella has established a partnership with Vancouver Community College to offer a joint diploma in dance, building on its strong dance program and its two dance companies.
72. In eastern Ontario and West Quebec, MASC (Multicultural Arts for Schools and Communities) brings arts and culture alive for nearly 150,000 children every year. Professional artists, working out of diverse cultural traditions, deliver workshops, performances, and artist-in-residence programs in music, dance, drama, literary, visual and media arts to children and youth. Programs are offered in English and French for students in junior kindergarten through secondary school, and in community centres, daycares, libraries, museums, and a variety of community organizations. MASC works with schools to implement the arts curriculum and to teach a variety of other subjects through the arts. MASC also offers professional development workshops to elementary and secondary school teachers, either in-school or at off-site workshops.
73. Funded through the Arts Section of the Yukon Department of Tourism and Culture, a Youth Arts Enrichment program at the Klondike Institute of Art and Culture in Dawson brings 30 to 36 students together for four days of intensive workshops with professional artists. After the workshops, the students' work is exhibited in Yukon galleries. The

workshops may include drawing, animation, fibre arts, mural painting, mixed media collage, experimental sculpture, soapstone carving, handmade prints, and hand-built and carved tools.

74. The Community Arts and Heritage Education Project in Thunder Bay, Ontario links with school boards, as well as the local college and university. One program, the RBC After-School Program, features arts and heritage programmers working in a school for a two-week period to offer multidisciplinary projects, hands-on arts education, music appreciation, health and wellness presentations, academic help through a homework club, and a final day that brings in families and the public to share the projects. The Art and Heritage for All project brings together local organizations to work with excluded children. The children chose the specific projects and the artists with whom they want to work.
75. In Halifax, Nova Scotia, the 4Cs Foundation is a privately funded grant-giving foundation working to strengthening the creative connections between children and their communities. The Foundation supports work at both the school and community levels. One project, Community Arts Convergence, pairs 10 young people with 10 artists for 12 weeks for a series of art-based workshops, group and individual art projects, and playing basketball. Mentoring opportunities are built into the project with a skills exchange in both directions – from youth to artists and from artists to youth.
76. In another link of the arts and sport, the British Columbia Art Teachers' Association have outlined a number of projects that could be undertaken in the classroom to celebrate human activity in some of its proudest moments. The ideas are linked to the Olympic Winter Games held in British Columbia in February 2010. Some of the recommendations suggest exploring the arts forms of the ancient Olympiad, fashion and protective equipment for athletes, the graphic design of logos, and the traditions of the Inuit Winter games.
77. Universities may also work directly with secondary school students. For example, Mount Allison University in New Brunswick hosts an art camp provided by the New Brunswick Department of Education. Twenty-four grade 11 advanced visual arts students work with expert artists and faculty members, an experience that broadens their scope for considering enrolment in a fine arts degree at a university.
78. This broad selection of organizations and projects that support and expand the teaching of arts in the schools demonstrates the scope of involvement in and approaches to arts education. They reflect the statement in the *Road Map for Arts Education* that “the arts should be gradually introduced to learners through artistic practices and experiences and maintain the value of not only the result of the process, but the process itself”.

Approaches to Arts Education

79. As outlined in the *Road Map for Arts Education* and on the questionnaire, the section on approaches to arts education has two distinct components. The first looks at using the arts to teach and learn in other curriculum subjects. The *Road Map* describes this as the “arts in education” approach in which the arts and the practices and cultural traditions related to those arts are used to teach and deepen the understanding of general curriculum subjects. The second component explores arts education for groups, especially adults, outside of schools. The *Road Map* stresses that an approach to arts education must begin with the culture to which the learner belongs. The questionnaire expands this by asking about particular groups, such as Aboriginal populations, immigrants, and other marginalized populations.

Integrating Arts into the Curriculum

80. In a brochure prepared by the Nova Scotia Department of Education for arts education in the early school years, reference is made to the integration of arts in the curriculum. The brochure defines students as *learning in the arts* when specific skills and techniques are taught in dance, drama, music, and visual arts. When these skills and techniques are used to teach concepts in health education, language arts, math, science, and social studies, students are *learning through the arts*. Other arts experiences, such as concerts, art shows, plays, and dance performances, facilitate students *learning about the arts*.
81. The 2009 curriculum guide for the arts in grades 1 to 8 in Ontario provides extensive consideration of the integration of arts in the curriculum, which is also referred to as cross-curricular learning. Particular attention is given to environmental and antidiscrimination education, literacy and numeracy, critical thinking, and critical literacy in the arts. For the grade 9 and 10 art curriculum, suggestions are made on using the arts for the teaching of mathematics, history, geography, and other subjects, as well as using principles from other subjects in the teaching of the arts. Examples include the use of drama to teach history and the use of physics in the study of sound waves in music.
82. In Newfoundland and Labrador new textbooks have been introduced in history and social studies, offering students a unique perspective that blends arts, history, culture, and current affairs.
83. In its curriculum documents, the Quebec Ministry of Education, Recreation and Sports provides a detailed consideration on making connections between arts education and the other dimensions of the Quebec Education Program. The connections operate on two levels. Firstly, the arts provide students with the opportunity to reach the broad educational objectives for all learners, such as the adoption of effective work methods, the exercise of critical and aesthetic judgement, the capacity to use information and communications technologies, and the abilities to cooperate with others and

communicate effectively. In addition, arts education helps students form connections with other subject areas. For example, working on the same problem from the point of view of the arts and from that of mathematics, science, or technology gives the students two strategies, approaches, and understandings of reality.

84. To support teachers in approaching this integration from a broader perspective, the Quebec Ministry has issued a document entitled *Integrating the Cultural Dimension into School*. This reference document sets out various ways of enriching the cultural content of study programs through the curriculum, teaching and learning, and joint projects with cultural partners.
85. In Northwest Territories (NWT), where a majority of the population is Aboriginal, the Department of Education, Culture and Employment encourages the teaching of the arts from a culture-based perspective that is integrated as much as possible with the outcomes of the English language arts curriculum and the cultural, foundational curricula in Dene Kede, and Inuuqatigiit. To support this integrated learning, documents link specific points in these curricula to on-line and hands-on resources found in the NWT's Prince of Wales Northern Heritage Centre that highlight the oral traditions and arts and crafts of the Dene and Inuit cultures.
86. Another example of education departments working with outside bodies to enhance integration of arts into cross-curricular learning is the Arts Discovery Days held at the Confederation Centre of the Arts in Charlottetown, Prince Edward Island. Working with the Department of Education, the Centre organizes a day-long program that provides students with hands-on workshops in theatre, movement, and visual arts. The content links directly to the provincial social studies curriculum.
87. *The Foundation for Atlantic Canada Arts Education Curriculum* document affirms that the arts provide a framework for making connections with other subjects. As students become more capable in self-expression through studying the arts, they are able to apply their skills in other areas, making cross-curricular connections, solving problems, and using artistic modes of expression to demonstrate their learning.
88. The British Columbia Ministry of Education curriculum guides for the arts include a section on the integration of cross-curricular interests. They address the integration in the arts curriculum of key learnings such as environment and sustainability, Aboriginal studies, gender equity, information technology, media education, multiculturalism and anti-racism, and English-as-a-second-language. These documents demonstrate reciprocity of learning opportunities – the arts can be used to teach principles of other subjects and other subjects can be used in the teaching of art concepts.
89. Some schools operate using arts as the major impetus for learning. One example is the Afton School of the Arts in Edmonton, Alberta. The school provides kindergarten to grade 6, with dance, art, music, and drama used to enhance the teaching and learning

process whenever possible. Each of the four disciplines is also offered as a distinct subject. Many jurisdictions have schools that specialize in the teaching of the arts at the elementary and secondary levels.

90. The Saskatchewan Teachers' Federation makes resources available to teachers that support the use of the arts for the teaching of other topics. For example, one resource focuses on Africa and its music, but the learning activities extend to language arts, geography, history, and culture. Another links art projects to an understanding of street people and homelessness.
91. In Newfoundland and Labrador, the teachers' association bulletin describes a cross-curricular project for biology and geography classes that required assistance and expertise from environment sciences, fine arts, industrial arts, and computer technology programs. The students undertook a taxonomical survey of the flora in a park, using skills in photography and sketching.
92. The Royal Conservatory of Music offers a structured curriculum program called Learning through the Arts (LTTA). The program incorporates ongoing professional development of teachers and artists, writing of lesson plans, curriculum development, in-class delivery, and continuous assessment. Lesson plans are available for all academic subjects. LTTA artists-educators partner with teachers to create and facilitate custom-made lesson plans integrated with an art form. Examples of the lesson plans include history through role playing, science through dance, and language arts lessons through global percussion. In Active Ecology, students may learn about climate change through movement or about sustainable development through drumming. Teacher professional development is an essential part of the LTTA process and workshops for educators on literacy, math, science, and social studies through the arts are available. As well, LTTA offers workshops for corporations on such topics as strategic planning through visual arts and interpersonal skills in the office through drama.
93. As mentioned above, ArtsSmarts promotes the integration of arts into the curriculum. The *ArtsSmarts Handbook for Artists and Educators* presents numerous, detailed sample projects. One model demonstrates how the cross-curricular themes of anti-racism, media literacy, and applied learning are taught through the blending together of components of social studies, language arts, and visual arts.

Community Learning in, through, and about the Arts

94. The UNESCO questionnaire requests quite detailed information about the groups that benefit from arts education outside of the school systems. The questions probe the groups involved, the programs, the providers, the goals, and collaboration with the education system. This section provides a selection of projects and initiatives involving children and young people out of school, community-based learning, Aboriginal

populations, and groups of adult learners such as immigrants and mental health patients.

95. The Canada Council for the Arts is the national, arms-length arts funding organization that supports, promotes, and celebrates the work of Canadian artists and arts organizations. The Canada Council's Strategic Plan for 2008-11 sets out the values and directions that guide the Council over this period, including broadening its commitment to strengthen the capacity of arts organizations to underpin artistic practices in all parts of the country. This reflects the Council's awareness that these bodies are not only supporters and employers of artists, but also primary vehicles for audience development, arts education, and dissemination.
96. In 2008-09, Canada Council funding was provided to almost 100 arts organization with a young audience mandate to support participatory experiences for young people and the creation of new work and artistic programming aimed at young audiences. For example, the Canada Council supported the Centre for Aboriginal Media project in which 200 Aboriginal youth had the opportunity to develop their craft of storytelling and media production and the Keys to the Studio music program in a collaborative project between musicians and youth with intellectual and developmental disabilities.
97. Through the Elder/Youth Legacy Program: Support for Aboriginal Artistic Practices, the Canada Council offers funding to support Elders in passing on practiced art forms to the next generation of Aboriginal artists. Indirectly, the Canada Council supports arts education by providing grants to organizations with an arts education mandate or related projects. For example, operating grants to art museums support their programs dedicated to arts and learning for youth and adult learners. The Canadian Commission for UNESCO also operates under the aegis of the Canada Council for the Arts. The Commission works with multiple partners to promote a greater awareness of the benefits of arts and creativity within Canadian schools and the broader community. The Commission's involvement with the 2006 World Conference on Arts Education, preparation for the 2010 Conference, and distribution of the *Road Map for Arts Education* has been described above.
98. The Northwest Territories Arts Council describes its approach to the arts as being based around the concept of learning in, through, and about the arts. Examples of each practice are provided:
 - Learning in the arts includes Aboriginal youth theatre training programs, recording an old-time Métis fiddle compilation CD as a teaching tool, a snowshoe making course, and a workshop of quilting techniques.
 - Learning through the arts encompasses an art therapy course, a artist skills enhancement course, the design and construction of a sheltered park bench, and a library mural project.

- Learning about the arts includes arts education offered in the schools, a Native Literature Course offered as part of a teacher training program, festivals that showcase NWT art and cultural activities, and a reference booklet on jobs in arts.
99. The Arts Network for Children and Youth (ANCY) is a national non-profit community arts service organization working to develop sustainable arts programming for children and young people through:
- connecting artists and organizations working with children and youth across Canada;
 - connecting diverse community sectors with the arts, including justice, social services, health, and education;
 - gathering and disseminating research data to support the value of the arts in children's lives;
 - working with communities to develop pilot sites;
 - developing tool kits for communities with information on funding, infrastructure, and programming;
 - educating and building on public awareness about the arts and youth sector.
100. Among the publications from ANCY are a number of fact sheets that bring together research and promising practice information linking the arts to First Nations culture and learning, child development in the early years, youth crime prevention, arts and education in schools, and the health of children.
101. In Yukon, the Department of Tourism and Culture Art Fund is adjudicated by the Yukon Arts Advisory Council to award funding to artists and communities in creative endeavours such as festivals, events, training, and art creation in all forms. For example, in 2009, funds were provided to the Whitehorse Boys and Girls Club to work with the Vancouver Circus School. A series of workshops culminated in a joint performance of the young people and circus professionals. The young people learned in, through, and about the arts as they gained experience in project management, as well as movement and expression. Other projects included a collaborative photography workshop and exhibit involving professional artists, people with autism, and the Yukon Arts Centre and opportunities for Aboriginal young people to learn art forms from Elders and Master Artists.
102. The *Youth Identity Development Strategy* from the Department of Culture, Languages, Elders, and Youth in Nunavut presented suggestions from young people about language and culture activities in communities. The youth wanted more opportunities, both through traditional and technological teaching, to learn from Elders, take part in on-the-land programs involving traditional skills, and learn in a Folk School setting. The Government of Nunavut, where over 80% of the population is Inuit, committed to working towards these goals, with the promotion of Inuit sport and cultural exchanges.

103. The Quebec Federation of Education Professionals (Fédération des professionnelles et professionnels de l'éducation du Québec), an affiliate of the Centrale des syndicats du Québec, awards an annual bursary to exceptional educators. A recent winner used the bursary funds to finance a project in the Charlevoix region of the province, bringing together at-risk students and various arts professionals in order to:
- permit the marginalized young people to explore different occupations connected with the arts and develop links with the artists;
 - encourage the participants to explore different forms of expressing their emotions;
 - create an event for the parents to appreciate the abilities of their adolescents;
 - provide an opportunity for the young people to develop self-confidence, encounter positive role models, and achieve success;
 - create a sense of belonging to school and community;
 - work to prevent school drop-out.
104. Parents are also involved in the project at the arts centre in Charlottetown, Prince Edward Island. Literacy and art for young children are linked through a book, works of art, and a chance for children to create their own art in a special display curated by pre-service teachers from the University of Prince Edward Island.
105. The world famous Cirque du Soleil, headquartered in Montreal, Quebec, invests one per cent of its net income in social programs focused on at-risk youth. Using their art, they have leveraged a number of outreach programs over the years, with *Cirque du Monde* as the largest. Young people in Canada, as well as many other countries such as Mongolia, South Africa, Burkina Faso, and Brazil, have taken part in circus workshops led by artists specially trained for the program and supported by social workers.
106. Arts councils in the provinces and territories provide funding in a variety of ways for arts programs for communities. For example, the Newfoundland and Labrador Arts Council funds the Community Arts Program for community-based arts organization and group projects related to arts workshops, presentations, productions, new creations, adjudicator fees, artists fees, and travel costs.
107. The Saskatchewan Arts Board is offering two new grant programs – the Partnership Explorations Grants in which communities and artists work together to explore, assess, and plan for cultural and creative opportunities as a first step towards cultural development and the Partnership Innovations Grant which assists communities, institutions, work places, school divisions, and band schools (for First Nations students) to form a partnership with a professional artist in any discipline to engage the community in innovative activity in the arts. The maximum grant can cover a 12 month community residency by the artist.

108. Providing arts education opportunities to communities is a prime function of many non-profit groups. In Winnipeg, Manitoba, Art City is a non-profit community art centre dedicated to providing high quality programs to residents of a central city community. Among its objectives are:
- to encourage self-expression, communications, and creativity, thereby fostering a sense of self-worth, ownership, and accomplishment in participants;
 - to provide a safe, supportive, non-competitive environment for children and adults as an ongoing, integral part of the community;
 - to provide free, accessible, high quality arts programming with local, national, and international artists, thereby enriching the local community, the arts community, and the city of Winnipeg.
109. Art City operates a drop-in studio, with workshops in drawing, painting, photography, pottery, screen-printing, sculpture, clay, hip-hop dance, music, video, digital art, and more. One recent project brought Architects without Borders and the University of Manitoba's Faculty of Architecture together with Art City to develop and deliver design-related activities in which participants explored the built environments and produced solutions to the design problems. Aspects of design such as social responsibility, sustainability, climate, population density, and culture were addressed in the workshop.
110. Common Weal Community Art, a provincial art organization based in Saskatchewan, links professional artists with communities to promote cultural identity and social justice through collaboration and creative expression. The project-based activities reflect the needs and development of local communities and partner organizations. The current outreach initiatives are focused on developing programs in rural, First Nations, and northern communities. Common Weal has worked with families and people in poverty, reserve and remote communities, sex-trade workers, inner city youth, people with addictions, the elderly, women and children in transition from violent situations, people with mental health issues, community health centres, inmates, the gay, lesbian, bisexual, and transgendered community, and others.
111. Among Common Weal's projects, an Elders and youth drama program uses video, filmmaking, and follow-up workshops with experts to address the problem of abuse of Elders, women, and youth. Another initiative involved artists and the residents of the adolescent psychiatric ward of a hospital in designing, painting, and installing murals. The Urban Arts Program was developed in response to the needs of emerging Aboriginal artists facing economic, social, and cultural barriers. Another project focused on violence against women, by involving the whole family in using art forms to give voice to their experiences and create a resource tool kit.
112. In Edmonton, Alberta, a non-profit group, ihuman Youth Society is dedicated to helping youth troubled by addiction, poverty, and mental health issues. Arts programming plays an essential role in ihuman's work, with arts programs in musical instruction, theatre

production, and visual arts initiated by the young people. Using the arts, the participants take negative experiences and express them in a meaningful fashion. Their work has been showcased in live theatre, dance, and poetry performances and in the Art Gallery of Alberta. Funding for the group is provided by the Alberta Foundation for the Arts.

113. Street Culture Kidz Project in Regina, Saskatchewan creates programs to assist in the development of social, personal, and employment skills for young people from 15 to 29 years of age. The young people are often those at risk because of unstable family circumstances, addiction, or poverty. Arts-related projects demonstrate the strength of linking arts learning with developing other skills. For example, the youth learn about puppets through involvement with a group of people with disabilities who perform puppet shows – thereby expanding their understanding of disabilities and exclusion. Creating banners for the Regina Peace Council meant learning about the goals and activities of that organization and providing face painting at a local event involved organizing the children’s area.
114. In Saskatoon, also in Saskatchewan, the Saskatoon Community Youth Arts Programming (SCYAP) is a not-for-profit charitable organization addressing the social, educational, and economic needs of youth who face multiple barriers to employment. Visual art and community bonding are the keys to the program. SCYAP produces many murals that beautify the city and others with a social development focus, such as anti-violence and racial integration. The Urban Canvas program is a 36 week full-time, intensive program in visual and graphic arts that also includes workshops and mentorship in life skills, employment skills, and career development. It is designed for severely disadvantaged young people aged 17 to 30, and the largest enrolment is from the Aboriginal community. SCYAP also provides an after-school and weekend drop-in centre with free materials, art instruction, mentoring, team building, and individual development for youth of all ages.
115. Arts for Children (AFC) of Toronto, in Ontario, reaches more than 8,000 children and young people a year through inner-city and special needs schools, community centres, hospitals, and Toronto Community Housing buildings. Professional development workshops are offered in arts-based training for teachers, caseworkers, facilitators, and child-care workers. The outreach programs can involve choirs, puppetry workshops, African folk and modern dance, and West African drumming. The results of AFC’s work can be seen as the children’s art work is displayed throughout Toronto in outdoor spaces, hospitals, schools, and community centres.
116. To support the healing and integration into the community of people with mental health concerns, City Art Centre, in London, Ontario, provides an art studio, gallery, and meeting place where mental health consumers can use of full range of art supplies, participate in workshops, and join in quality of life discussion groups.

117. Several of the projects described above have involved members of the Aboriginal population in Canada. Some provincial and territorial arts council provide special funding for initiatives involving Aboriginal artists, arts, and communities. The Ontario Arts Council provides funding for Aboriginal Arts Education projects in three categories:
- Learning the arts: projects in which artists engage learners of any age in learning about traditional and contemporary artistic skills. Activities can include workshops, art camps, artists teaching in and outside of schools, and creation and production of new work aimed at young people.
 - Aboriginal languages and arts education: art education projects where the primary purpose is passing on Aboriginal languages.
 - Aboriginal culture and arts education: art education projects that pass on knowledge and skills of traditional Aboriginal cultures.
118. To encourage Aboriginal artists to apply for funding to work in schools, the Ontario Arts Council began the Aboriginal Artists in Schools Project. The names of the Aboriginal artists and Elders who receive funding appear on a list that is used by teachers, principals, and school administrators to identify grant recipients to invite into their schools. An Artists in Residence in Education Pilot Program began in 2007-08 in three school boards; in 2008-09, the Ontario Federation of Friendship Centres was added as a project partner. In this program, a team of artists delivers long-term participatory arts education to students, focusing on creation of works.
119. Friendship Centres in many urban centres in Canada provide safe environments for urban Aboriginal people and engage youth in learning, while adapting to their learning styles, unique cultures, and needs. Friendship Centres support artistic and cultural activities, often acting as small neighbourhood art centres providing an entry point to arts programs. When possible, children are served through specific activities such as cultural gatherings and as a component of a family support program. Most Friendship Centres designate space for urban Aboriginal youth who are living in conditions of risk, including street and homeless children, to undertake artistic and cultural activities that spur both creativity and community interaction.
120. The experience of the cast and crew of *Hamlet* from Soulpepper, a classical repertory theatre company in Toronto, and a First Nations theatre company on a reserve in northern Ontario provides an example of mutual learning in, through, and about the arts. The two groups spent two weeks talking about and developing each other's understanding *Hamlet*, as Soulpepper members discovered the local Aboriginal process of production and viewed their performances. The resulting Soulpepper performance of *Hamlet* on the reserve integrated the learning and rethinking brought about through the exchange with the Aboriginal community – and the influences remained when the play was performed in Toronto.

121. Other arts education initiatives aim at serving segments of the community who are often marginalized. For example, the Ontario Trillium Foundation supports the building of healthy and vibrant communities through community-based initiatives that strengthen the capacity of organizations in the arts and culture, among many other fields. A two-year project in Thunder Bay launched the Visions and Lights Film Festival, which focused on removing stigmas associated with HIV/AIDS, mental illness, and addictions through media and discussions. The festival is continuing and has added music, poetry, and visual arts as ways of celebrating the strengths and successes of mental health consumers and survivors. In Sudbury, Myths and Mirrors Community Arts brought people together to find meaning in their experiences through theatre, visual arts, music, games, and education, francophones, Aboriginal people, and groups from diverse cultures produced community art work on the theme of belonging. Over two years, about 5,000 people, many of them youth and low income participants, created 15 major arts works, including sculpture, an outdoor mural, and a full-length play. The Multicultural Theatre Space was created in Kitchener-Waterloo, specifically to involve immigrants and refugees. It has had its works performed at numerous fringe festivals.
122. Through collaboration between La Centrale Galerie Powerhouse and the Immigrant Workers Centre (IWC) of Montreal, Quebec, a framework was created for developing and implementing socially inclusive programming between a gallery and a community group. The gallery worked with the Skills for Change group at the IWC, which was involved in learning computer skills, to design an introduction to the gallery that would be appropriate for the participants who had never visited a gallery or museum. The gallery featured a photography exhibit about the issues of displacement and identity surrounding adoption. The participants viewed and discussed the photographs, the art of photography and the issues raised by the images. They were then taught to use digital cameras and how to upload and send the images in their newly create e-mail accounts. The gallery used this experience to develop a framework for future outreach programs and collaboration with the community.
123. In partnership with the John Howard Society, volunteers at the Elizabeth Fry Society in Sudbury, Ontario and other communities teach arts and crafts to female inmates in local jails and prisons. Professional artists and writers also offer sessions on visual art and creative writing.
124. The University of Alberta Hospital offers an Artists on the Wards Program as a free service to adult patients staying in the hospital. Visual artists, writers, and musicians help guide patients in creating art, translating emotions and dreams into art, poetry, and music, or simply giving the patient the necessary supplies to allow personal creative activities. The bedside art program aims to alleviate the emotional distress, boredom, and physical discomfort patients often feel during hospitalization. There is also an on-site art gallery that provides weekly, free art workshops for both patients and visitors. Medical staff, patients, and families have noted that the creative experience may enhance healing while providing distraction and entertainment.

125. The Art Centre at Queen’s University in Kingston developed a relationship with the School of Rehabilitation Therapy in which students in masters’ degree programs in the School took part in sessions in which they developed the observational skills that are essential to their practice by actively observing and reporting on works in the Art Centre.
126. The scope and variety of arts education projects designed to reach young people, Aboriginal populations, and vulnerable communities are represented in this report by only a very few examples. The importance and the possibilities of arts are recognized as they are used to learn about the arts, about the self, and about the world. As is stated in the *Road Map*, those working in arts education believe that imagination, creativity, and innovation are present in every human and can be nurtured and applied.

Dimensions of Arts Education

127. The third element in the *Road Map* and the UNESCO questionnaire under the heading of Concepts Related to Arts Education is Dimensions of Arts Education. The first question explores the term used to indicate arts education. In most jurisdictions in Canada, “arts education” is used to include dance, drama, music, and visual arts; a few jurisdictions use the term “fine arts education”. Language arts, including poetry, creative writing, are discrete components of the curriculum and are not included within arts education. There may be some cross-curricular teaching and learning, especially in drama, but the arts education and language arts are separate disciplines in the schools. However, the art councils and other agencies often include writing and writers among the artists that they support and writing among the programs they offer.
128. In 2008, Alberta Education began a review and revision of fine arts programs with focus group meetings including elementary and secondary generalist and specialist teachers of arts, music, drama, and dance, postsecondary representatives of fine arts and teacher education programs, and practicing artists affiliated with arts organizations. Research was also undertaken on core learning, best practices, and arts education programs in Canada. The focus group discussions were structured around four goals. In addition to defining the current status of a fine arts programs, considering the importance and roles of arts education in the 21st century, and envisioning the new components of an arts education program, the groups discussed the change of the *Fine Arts Program* name to *Arts Education* to broaden the concept to include learning in, through, and about the arts. The discussion produced supportive and critical opinions on this change, in addition to a number of alternatives names. (The draft document issued in September 2009 uses the term “arts education”.) The *K-12 Arts Education Curriculum Consultant Report* details the conversations and analysis of the focus groups. In addition, two additional reports were published to present the results of the consultations with the francophone and French immersion representatives and the First Nations, Métis, and Inuit focus groups.

Teaching and Learning

129. The *Road Map* states that arts education is structured in three complementary pedagogical streams:

- study of artistic works
- direct contact with artistic works
- engaging in arts practices

The questionnaire presents extensive lists of specific activities under each of these headings, inquiring as to which of the activities are offered. Given the provincial and territorial responsibility for education, responding for each of 13 jurisdictions is not feasible. Instead, examples of the pedagogical structures and values as well as the activities used for teaching arts are provided. Information on teaching and learning in the arts is also found in other sections of this report.

130. The British Columbia curriculum provides detailed examples of how these three pedagogical streams are represented in the teaching and learning of dance, drama, music, and visual arts from kindergarten to grade 12:

- Dance: the learning outcomes for dance encompass elements of movement; creation and composition, presentation and performance; and dance and society.
- Drama: the curriculum for drama focuses on exploration and imagination, drama skills and context. This involves: critical analysis; body and voice work; an appreciation of drama as metaphor; study of the elements, structures, and techniques of drama; and understanding of the social and cultural context in which it is developed and performed.
- Music: the music curriculum highlights the structure of music, exploring elements of rhythm, melody, expression, and form and principles of design; the thoughts, images, and feelings that music evokes and the personal experience of music; the context of the self and community in music as performer, participant, and audience; as well as the historical and cultural environment of music.
- Visual arts: the visual art curriculum comprises image development and design strategies so that students perceive and respond to images, as well as create them; context learning about how images reflect and affect personal, social, cultural, and historical contexts and how to use images to communicate; visual elements and principles of art and design for viewing, analysing, and creation; and materials, technologies, and processes and how these choices affect images and messages.

131. The Quebec Education Program for pre-school and elementary education in arts clearly articulates the importance of the three pedagogical streams as the education is presented as:
- learning the language, basic techniques, and principles specific to each of the arts;
 - inventing, interpreting, and appreciating artistic works, including contact with works by men and women of the past and present, from Quebec and beyond;
 - extending this education by visits to cultural sites, contact with artists, and active participation in the artistic life of the school.
132. In Secondary Cycles One and Two in Quebec, art education continues to emphasize the construction of meaning, expression, and the use of symbolic language in creation, performance, and appreciation. The curriculum guides for teachers outline each competency – create, perform, appreciate – in detail for each of the arts, placing them in a pedagogical context that includes the teacher as guide and the student as active participant.
133. General learning outcomes are presented in the Alberta Education draft document *K-12 Arts Education Framework* to reflect the commonalities across the arts disciplines. The core is that students participate in artistic experiences to grow in awareness of their individual capabilities and develop to their full potential. Within this are the elements of connecting and belonging, valuing and appreciating, acquiring and practicing, and creating and expressing.
134. In the document, *Foundation for the Atlantic Canada Arts Education Curriculum*, the chapter on resources emphasizes that appropriate materials, equipment, and technology must be available to respond to the diversity of the learners' interests, needs, abilities, and experiences. The resources need to include materials for hands-on creative learning experiences, performance materials, and production tools and processes. As a supplement to their classroom learning, students benefit from access to artists within the community and to community resources beyond the confines of the classroom.
135. The program overview for arts education in Saskatchewan presents the specific goals for each of the arts from kindergarten through grade 12. The drama curriculum provides an illustration of how the goals articulated in the *Road Map* are included in teaching and learning. The drama curriculum is designed to provide students with opportunities to:
- construct and communicate meaning through dramatic arts forms;
 - deepen their understanding of human behaviour, cultures, and society;
 - examine the roles of drama and dramatic artists in their communities, local, national, and international, and past and present;

- view their own work as worthy artistic endeavour;
 - gain a lasting appreciation of dramatic art forms through critical reflection on drama experiences as a participant and as a member of an audience.
136. In addition to the inclusion in curriculum documents, many projects and initiatives illustrate how the studying of artistic works, direct contact with artistic works, and engaging in arts practice take place. The examples below emphasize active learning of the arts in which the students learn in, through, and about the arts by playing roles in its creation and appreciation.
137. The Government of Nunavut has developed a *Strategy for Growth in Nunavut's Arts and Crafts Sector* which includes support for artists to create an arts curriculum for elementary, secondary, or postsecondary education. The artists must have the support of the Department of Education and position their projects as part of ongoing curriculum development. As the vast majority of the population of Nunavut is Inuit, many of the courses that are developed reflect the environment and traditional skills. Together the students and the artists might work on qalaq (kayak) building, skin and parka preparation, soapstone carving, and other Inuit art forms.
138. The Alberta Foundation for the Arts supports art residency programs that bring artists into schools for one to 30 days. Schools can partner with any professional Alberta artist who has school residency experience or they can use the Artist Rooster of artist profiles and program proposals to connect with an artist suitable for the school and its students. The school or school jurisdiction applies for the funding; they can apply every year and may have two residencies a year. Depending on its location, the school receives 50 per cent or 75 per cent of the artist's fee to a maximum of \$15,000. The school then chooses and contracts with the artists. The guidelines for the Artists Rooster state that to be eligible for funding, the program proposed by the artist must engage the young people directly in hands-on experiences.
139. In 2008, the Alberta Foundation for the Arts undertook an evaluation of their 2006-07 funded projects. The average number of days that an artist worked at a school was 6.5 and almost half (45.2 per cent) of projects involved the performing arts. In the special profile and case study schools, students showed an increase in pride and self-esteem and higher levels of engagement and motivation. The hands-on and process-based learning were seen as especially beneficial and the final performance and displays of the work were recognized as important components of the learning.
140. The Newfoundland and Labrador Arts Council is a non-profit Crown Agency that fosters and promotes the creation and enjoyment of the arts for the benefit of all Newfoundlanders and Labradorians. Among the Council's strategic goals is the support of public awareness and participation, community involvement, and education in the arts. This goal is achieved through promotion of the arts, creating linkages among artists

and community and other groups, and strengthening and broadening the role of the professional artist in formal education and lifelong learning.

141. Through the Newfoundland and Labrador *Cultural Connections Strategy*, many programs support the study of artistic works, direct contact with artistic works, and the engagement in arts practices. For example, the Newfoundland and Labrador Arts Council assists with the delivery of Cultural Connections' Artists in the Schools programs, including:

- The School Touring Program through which professional artists, groups, and not-for-profit arts organizations undertake significant touring productions to schools throughout the province in all artistic disciplines including dance, film, music, theatre, visual arts, and writing;
- Visiting Artists Program through which schools apply for funding to have an artist, a group of artists, or an arts organization visit their classroom to present artist talks, conduct readings, offer performances, or lead arts education workshops;
- Arts Smarts projects which link artistic explorations to artistic outcomes.

142. In May and June 2009, students' artistic works resulting from ArtsSmarts projects in Prince Edward Island were on display at various locations. Among the projects highlighted were:

- Celebrating cultural diversity involved students from grades 1 to 6 learning about African culture through mask making;
- L'Acadie au cœur de la francophonie (Acadia at the heart of the Francophonie) in which grade 5 students compared cultural elements such as music, dress, art, food, and way of life among Acadian and francophone cultures and created murals depicting Acadia within the French-speaking community, as part of the social studies and French curriculum;
- Earth Songs in which students from grades 1 through 6 expressed the beauty of the environment as they wrote a song inspired by a painting and created a painting inspired by a song. The projects linked with visual arts, language arts, math, music, science, and social studies outcomes.

143. The New Brunswick Department of Education and the Department of Wellness, Culture and Sport jointly fund two programs to enhance arts education. The first is Artists-in-School Residency established so that students are encouraged to express themselves and take part in the creative process under the guidance and direction of New Brunswick's established artists. After consulting with school-based personnel, professional artists or companies submit proposals for projects which may include workshops or demonstrations in visual arts, music, theatre, dance, or multidisciplinary. The opportunity exists for anglophone schools to apply for funding to take part in this

program. The second program, Artists-in-School Performance, offers a rebate of 50 per cent of the fees, up to the \$500 which is charged by professional artists to perform or provide artistic instructions to students in English-language schools. French-language schools in New Brunswick have also benefited from the program Génie-Arts (ArtsSmarts) for several years. The students work with francophone and Acadian artists from around the province to integrate varying forms of art with alternative materials. More than 50 per cent of French language schools participate each year. A new program, Une école, un artiste (A School, an Artist) is being pilot tested in five schools.

144. The Learning through the Arts (LTTA) initiative has been described above. A further example of its application features collaboration between NB (New Brunswick) Power and the Royal Conservatory of Music. NB Power and LTTA piloted an active ecology program in three New Brunswick schools in the 2008-09 school year, with grade 4 students involved in conservation and environmental education offered through the arts.
145. The Yukon Government has recently enhanced its Artists in the School Program so that Yukon students have greater opportunity to take part in the arts. The program includes more hours of instruction in the schools, opportunities for innovative projects and extended programs, a comprehensive resource guide book on arts education programming, additional outreach to rural schools, and higher fees for the artists. The program for 2008-09 identifies an increased allotment of 1,260 hours for art instruction in Yukon schools. The program also features a Web site showcasing program information, artists, and a special projects section that provides schools with a wide range of approaches and ideas for creating project and partnerships.
146. The Quebec Culture in the Schools Program, from the Ministry of Education, Recreation, and Sports and the Ministry of Culture, Communications and the Status of Women, is designed to ensure that the cultural element is integrated into classrooms and schools in accordance with the Quebec Education Program. The program is built around a Répertoire de ressources culture-éducation (Database of resource people in culture and education), containing information about hundreds of artists, writers, and cultural organizations offering activities for young people in preschool, elementary, and secondary school. The active learning of the student is stressed as the workshops are to offer the students experiences, not lectures or demonstrations. The professional cultural organizations do not offer performances at the schools, but the students are to visit recognized cultural venues and discuss the production or distribution processes with the artists.
147. Nova Scotia has created a varied approach to arts in the school:
 - PAINTS (Professional Artists in the School) brings professional artists in the visual arts and fine crafts into the classroom. The program provides 50 per cent of the hourly wage and the school pays the other half.

- Perform! gives teachers and students opportunities to work with professional actors, dancers, and choral musicians. Schools are required to contribute 50 per cent of the artists' fees and the project must take from three to 20 hours.
 - WITS (Writers in the Schools) provides schools with a choice of 60 writers who spend a half or a whole day in the classrooms.
 - ArtsSmarts provides an art experience that is integrally related to other subject content. Schools are required to pay 30 per cent of the total cost of the project, with maximum funding at \$3,000.
148. Other projects in Nova Scotia that demonstrate the range of student learning in the arts include ArtReach, a partnership between the Art Gallery of Nova Scotia and the Department of Education. This initiative enhances existing outreach projects with travelling shows of original prints donated by the Canada Council Art Bank, which include tours and workshops for teachers and students across the province. Symphony Nova Scotia offers Adopt-a-Musician as teachers and students in grades 4 to 6 receive special classroom sessions with their adopted musician, further develop the project between visits, and take part in a final concert with the musician and students performing their original compositions. As well, participating students attend a symphony performance or rehearsal.
149. An arts themed day held in École Whitehorse Elementary School in Yukon showcased initiatives that involved every grade level in the study, creation, and display of the arts in all its disciplines. A kindergarten class painted in the style of Georgia O'Keefe and used pudding and coffee filters to create art; a grade 7 class exhibited their puppets, put on shows, and helped others build their own puppets; a grade 1 class explored the work of Canadian Ojibway artist Norval Morrisseau, using puzzles they made from their own paintings of Yukon animals.
150. Cultural Activities Month was held for the first time in February 2009 in Quebec schools with the theme of *Tell me who your hero is*. The objectives of this event include:
- the integration of culture into teaching and learning, one of the main concerns of the recent reform of Quebec education;
 - dialogue and collaboration among the players in the school and cultural milieu to make cultural resources available throughout the student's general education;
 - the creation of subject-specific and interdisciplinary cultural projects or activities where students are at the helm of the activity;
 - the encouragement of students to carry out cultural activities or projects where the process is as important as the result.
151. In Nova Scotia, the theme of Education Week in 2009 was *Bringing Arts to Life*, as the schools hosted art shows, concerts, coffee houses, and plays.

152. Each of the three pedagogical streams outlined by UNESCO is represented in the curriculum documents and in the activities of teachers and artist-educators. The three are often intertwined as students learn through the study of artistic works, direct contact with artistic works, and engaging in arts practice. Providing access to all three streams of activity, whether separately or together, requires time, funding, skills and knowledge, collaboration, resources, and commitment. The demands of the full curriculum, the multiple calls on limited resources, the location of a school, and the lack of funds at the school level to support artistic activities can limit access to and involvement in one or more of these strands of active learning.

Essential Strategies for Effective Arts Education

153. The *Road Map for Arts Education* defines two key components of effective arts education:
- give teachers, artists, and others access to the materials and education they need to provide this learning;
 - encourage creative partnerships at all levels between education departments, schools, and teachers and organizations involving the arts, science, and community.

Education of Teachers and Artists

154. The UNESCO questionnaire probes the in-service training that is provided for teachers, both generalist and specialist, and artists/educators, whether offered through seminars, workshops, discussions, conferences, or dissemination of resources. Each of these is illustrated using examples involving different providers and approaches.
155. The Saskatchewan Learning 2007 document, *Supporting Arts Education Renewal at the Elementary Level (K-5)*, outlines a number of suggestions for professional development that can be adopted in the schools:
- self-reflect, perhaps using checklists and self-reflection guides found in the document;
 - focus on specific areas for change and set specific goals;
 - plan specific workshops, with support from teacher-leaders for arts education in school divisions;
 - network with other teachers to discuss the renewed arts curriculum, its challenges, successes, assessment, teaching methods, and integration;
 - jointly plan and exchange instructional units;
 - prepare resource moments or resource boxes with a few minutes at staff meetings to talk about resources or arranging the circulation of new arts resources;
 - plan for lunch hour or staff meeting videos;
 - involve parents or other members of the community, giving them an orientation to and experience with the arts program.
156. More formal in-service programs for teachers are often offered in the summer. In Prince Edward Island, the Department of Education and Early Childhood Development, the University of PEI, the French and English language school boards, and the PEI Teachers' Association offer a wide ranging summer institute.

157. As in many jurisdictions, New Brunswick has linked some of its professional development to the introduction of new curriculum guides. For example, the grades 6 to 8 music curriculum has been introduced over the last few years, with grade 6 in 2005, grade 7 in 2008, and grade 8 in 2009. The Department of Education provided professional development for all grade 7 music teachers in May 2008 and for all grade 8 music teachers in March 2009 to prepare them to use the new curricular documents. The training has been repeated for new teachers and teachers new to teaching grade 7 and 8 music. This approach was also used for the new visual arts curriculum for grades 9 and 10.
158. In Ontario, professional development courses are offered by universities, colleges, teacher federations, principals' organizations, and community organizations. The content of the courses is based on guidelines developed by the Ontario College of Teachers and courses are accredited by the college. Additional Qualifications are the primary route to upgrading teacher credentials. They are available to generalist teachers in elementary or secondary school to gain credentials in each of the arts and in art education in general. They also allow teachers who are already qualified to teach arts courses to gain a higher level leadership credential. Each course includes 120 hours of work. In 2009, over 20 courses related to the arts curriculum were offered in English and French, with some available on-line.
159. The Artist Educator Skills Development course sponsored by the Ontario Arts Council is for artists who are already engaged in arts education, preparing them to work in school and community settings. The 30 hour course blends educational content and theory with a creative environment, offering modules on partnering in the classroom, learning theories, the arts curriculum, arts in the literacy, social studies, science and math curricula, lesson planning, and regional and cultural sensitivities. In cooperation with the Ontario Arts Council, a program at York University provides artists who are teaching in schools with a Certificate Course in Arts Education that stresses the stages of child and adolescent development, as well as current issues in education.
160. Working with the British Columbia Art Teachers' Association, galleries in Vancouver offer professional development workshops and resources for art teachers in elementary and secondary schools. Some of the programs that have been offered to elementary teachers include printmaking, drawing, clay in the classroom, collage in 2-D and 3-D, found object art, and teaching colour theory.
161. In Quebec, the Association of Educators Specialized in the Plastics Arts (Association des éducatrices et éducateurs spécialisés en arts plastiques) promotes and supports the quality of teaching in the arts, and encourages research and the exchange of experience and practice through training, workshops, and conferences. Their 2009 conference features workshops on involving boys in the plastic arts, including sculpture, ceramics, and three dimensional effects, working with students in difficulty, and teaching with and enjoying the plastic arts.

162. RÉCIT is a network of resource people for school personnel in Quebec that encourages the integration of information and communications technology in schools by supporting the professional competence of the teachers. One division of this network is dedicated to the arts – offering discussion forums, a virtual community, on-line teaching tools, classroom resources, and exercises to advance the use of technology in the teaching and creation of the arts.
163. The Canadian Society for Education through the Arts provides a *Directory of Professional Studies in Visual Arts Education*, a national inventory of university-level professional studies for teachers and researchers in visual arts education. The on-line directory lists 32 universities that provide courses and/or degree programs that address visual arts, with links to detailed information on the programs at many of the institutions. Teachers may take these courses as part of their continuing professional development.
164. Teacher education in the arts may also address regional and cultural needs. For example, in Northwest Territories, Aurora College offers a course entitled *Arts Education in the Elementary School*, which offers 45 hours of instruction in teaching methods for visual art, music, drama, and dance from an Aboriginal perspective.
165. The Manitoba Department of Education recently released a series of reference tools to help educators select learning resources which have been reviewed for their curriculum fit. These new guides cover resources for teachers to use in dance, drama, music, and visual arts from kindergarten through grade 4.
166. The National Film Board of Canada (NFB) has worked with teachers and students in the arts and other subjects for many decades. For example, the NFB offers summer programs for teachers on how to use NFB films in the classroom, how to integrate animated and live action filmmaking into the curriculum, and how to apply the key concepts of media literacy to media works.
167. The Congress of the World Organization for Early Childhood Education held in Quebec City in 2008 was structured around the theme of nurturing peace together with children. A number of sessions at the event were focused on art, looking at art as the language of peace, the role of art in nourishing a culture of peace, and art and games to bring together different ethnicities.
168. A 2009 conference organized by the York Region District School Board in Ontario concentrated on the latest research on the impact of arts education on student engagement and achievement in literacy learning and the role the arts play in building strong community and cultural identities. Performances by student artists were a highlight of this teacher training event.
169. The Canadian Art Gallery/Art Museum Educators is a non-profit association of educators from art galleries and museums across Canada, which offers opportunities for

professional development through meetings, members-only on-line discussion boards, exchange of research and information, and attendance at symposium.

170. The limited selection of examples of teacher in-service professional development opportunities illustrates the range of possibilities in terms of providers, approaches, and content.

Partnerships

Ministerial Level

171. In every province and territory, the ministry or department responsible for elementary and secondary education is responsible for arts education in the schools. Other ministries or departments may cooperate with the education department in offering arts education opportunities for children and youth both inside and outside the schools. As well, departments responsible for culture, heritage, or tourism may also support arts education activities in community and other settings. This section on ministerial cooperation includes illustrations of wide-ranging cultural policies, specific structures and roles of ministries responsible for culture, and examples of collaborative projects in arts education.
172. The francophone sector of the Department of Education in New Brunswick led a project that involved all the provinces and territories (except Quebec) in the development of a kit (Trousse du passeur culturel) to support school administrators in the use of arts and culture in developing student identity. All French language schools outside Quebec have received a copy of the kit and are taking part in training on its content. Heritage Canada and the ministers of education from nine provinces and the territories provided financial support for the creation of the kit. The Association canadienne d'éducation de langue française (Canadian Association of French-Language Education) and the Fédération canadienne des directions d'écoles francophones (Canadian Federation of Administrators of French Language Schools) were the principal partners for the project.
173. In addition, a pan-Canadian francophone group, Table de l'axe action culturelle et identitaire (Committee for Action on Culture and Identity), brings together various ministries and departments of education with arts and cultural organizations. One of the group's main objectives is the creation, both inside and around schools, of a rich environment of francophone cultural and artistic life.
174. In 2006, the Department of Tourism, Culture and Recreation in Newfoundland and Labrador, in cooperation with other departments including Education, released a detailed document, *Creative Newfoundland and Labrador: The Blueprint for Development and Investment in Culture*. One of the blueprint's strategic directions is creative education, with a commitment by the government to increase the presence of cultural content in the school curriculum, foster links between students and artists, and

promote the arts and heritage in postsecondary education and lifelong learning. The list of strategies for increasing and enhancing arts and heritage education includes many of the same themes as found in the *Road Map for Arts Education*:

- develop effective partnerships among key cultural and educational stakeholders;
- increase the presence of cultural content in the school curriculum and provide suitable and sufficient resources for curriculum delivery and evaluation;
- foster links among professional artists, teachers, and students;
- use new technologies to complement existing school programs and to increase access to arts and cultural curricula and learning resources;
- encourage effective arts curricula and ensure they are part of teacher training;
- ensure professional development opportunities in the arts and culture for classroom teachers and specialist teachers;
- encourage the use of professional artists, artists in communities, artists, and tradition bearers as resource people.

Key actions presented for the achievement of these strategies involve the Department of Education and the Department of Tourism, Culture and Recreation working together, often with the support of other cultural stakeholders.

175. The Government of Prince Edward Island prepared *A Cultural Policy for Prince Edward Island*, through the Culture, Heritage, and Libraries Branch of the Department of Communities, Cultural Affairs and Labour. Among the commitments made by the government were funding for arts, cultural industries, and heritage and the recognition of the benefits of cultural initiatives in the education system. The guiding principles stressed that lifelong education in the arts is essential for a healthy and vibrant society.
176. In New Brunswick, the francophone sector of the Department of Education has been working closely with the Fédération des jeunes francophones du Nouveau-Brunswick (Federation of Young Francophones of New Brunswick) on artistic and cultural initiatives, including a song contest, a mobile art program, training youth on the importance of arts and culture, and the preparation of a pedagogical guide for theatre.
177. The Saskatchewan Department of Tourism, Parks, Culture and Sports produced a cultural policy planning framework with a vision of vibrant communities in which people engage in a diverse range of arts, cultural, and heritage activities and experiences. The realization of the vision requires partnerships, respect for diversity, sustainability, accessibility, and lifelong learning.
178. In Quebec, a culture-education agreement has been signed between the Ministry of Education, Recreation and Sports and the Ministry of Culture and Communications. The purpose of the agreement is to strengthen the existing partnership between the two government departments and their respective spheres of influence in order to generate,

stimulate, and develop innovative collaborative actions in education and culture in a way that takes into account local, regional, and provincial realities. The arts are key elements, both in terms of exposure to the arts and arts education.

179. One of the key projects launched within this culture-education agreement in Quebec is the Prix de reconnaissance Essor (Essor Award Contest). These prizes are given to elementary and secondary schools for an artistic or cultural project in categories such as innovation, partnership, pedagogy, and dissemination. With regional and province-wide prizes, the ministries recognize the efforts of teachers and their partners in making culture integral to schools.
180. In Northwest Territories, education and culture are in the same government department – the Department of Education, Culture, and Employment. The divisions work together but have separate responsibilities:
- The School Division provides opportunities to learn about and through the arts from kindergarten to grade 12 by developing curriculum, resources, artists-in-schools program, youth mentorships, and professional development for teachers in the arts.
 - The Culture and Heritage Division coordinates a full range of professional services for individuals and organizations actively involved in arts, culture, and heritage activities. It provides opportunity for public awareness and appreciation of the arts through financial awards to artists and art organizations in the visual, literary, media, and performing arts.
181. Within the British Columbia Ministry of Tourism, Culture and the Arts, the Arts and Culture Division develops and administers government policies and programs that support a vital and sustainable arts and cultural sector. The Division oversees policy innovation and business development, with the British Columbia Arts Council as one of the government agencies that help carry out this mandate. The BC Arts Council supports the arts and cultural community by providing financial assistance, policy research, advocacy, and public education. In performing its duties, the Council consults with artists, arts, and cultural organizations, governments, and other interested communities. Among its other responsibilities, the Council manages the funds for arts and culture, including the artists in schools and communities programs.
182. Alberta Arts Days is a three-day celebration of Alberta’s arts and culture during which the Government raises awareness and inspires individuals, schools, and arts and culture groups to get involved in whatever way suits them best. The event is organized by the Department of Culture and Community Spirit and features events across the province, as well as free admission to cultural and heritage sites. In 2009, the Minister of Education issued a challenge to Alberta schools to find innovative and creative ways to celebrate the arts in their classrooms or lives as part of Arts Days. The school events were registered on the events calendar and then recorded through photos or video clips

which could be downloaded in the virtual gallery. To help teachers in their planning, an *Idea File for Schools* was circulated through the Web site. The ideas include ways of reaching out to the community and bringing the community into the classroom, with class projects, field trips, and special guests in the performing, visual, or literacy arts.

183. The Arts Education Partnership Initiative in Ontario matches money raised by arts and community organizations from private donors to support new or enhanced arts education projects with funding from the government. The program was announced in 2006 with \$4 million in annual funding from the Ministry of Culture and the Ministry of Education.
184. In Nova Scotia, the Culture Division of the Department of Tourism, Culture and Heritage offers the Cultural Opportunities for Youth program to foster an appreciation of the value of arts, to expose young people to artistic and cultural activity, and to promote a lifelong interest in and pursuit of artistic excellence. The program funding is available to organizations, agencies, or groups undertaking artistic or cultural activities for youth aged 14 to 25. The eligible projects are those which foster artistic skills development of young people, support audience development, and/or contribute to the knowledge and experience in the community.
185. Fifty-five of the 69 school boards in Quebec have set up cultural committees which establish a cultural policy to support the promotion of arts and culture in the schools, dialogue between the school and cultural communities, and the organization of events involving the cultural resources and organizations in the communities. In the region of Saguenay- Lac-Saint-Jean, a round table bringing together the school boards, the schools, the cultural committees of the school boards, the municipalities, the cultural organizations and resources, and business leaders and partners initiates regional projects in arts and culture. Some of the municipalities in this region have developed a cultural policy. Other regions have used this approach as a model for their actions.

Municipal Level

186. Municipalities are playing a growing role in the development of arts, culture and heritage in Canada. The Creative City Network of Canada (CCNC) is an organization of municipal staff working in communities across Canada on arts, cultural, and heritage policy, planning, development, and support. The CCNC connects and educates the municipal staff and assists them in sharing experience, expertise, information, and best practices, through research, newsletters, a listserv, and tools and resources to help in making the case for culture in cities as well as cultural mapping and planning. More than one hundred municipalities belong to the Creative City Network.
187. Many municipalities support arts events, festivals, community art, and artists, sometimes through arts councils. The focus on education is often through audience development and community involvement in the creating artistic works. Projects

described in other sections of this report exemplify the involvement of arts groups and non-profit organizations within communities: some of these projects receive municipal funding.

188. The Community Arts Council of Vancouver in British Columbia contributes to the cultural and community development of Vancouver by creating arts projects that engage the community and facilitating, supporting, and advocating for initiatives, facilities, and programs that increase community participation in the arts. Among their projects is the creation of a mural on a large housing and commercial development. Local residents and artists, often living on the streets or in transient housing, participated and benefited from professional development from an established muralist. The largest project the Council is undertaking, the Downtown Eastside Community Arts Network, is in an area with a population challenged by drugs, poverty, and social isolation. The Network facilitates accessible opportunities for participation, creative expression, and experience through arts and cultural activities for all in the community who are interested. A particular goal is the creation of opportunities for people to acquire skills and knowledge to encourage personal growth and expression as aspiring artists.
189. The Winnipeg Arts Council in Manitoba provides funding to not-for-profit arts organization for education through:
 - The Audience Development Grant Program which supports new arts programming that engages diverse and/or under-served communities and provides opportunities for the people of Winnipeg to participate in and benefit from the broadest range of artistic experiences. This can include aspects of marketing, programming, education, and distribution.
 - Youth Arts Initiative Collaborative Grant program that is intended for arts organizations that wish to partner with community groups to undertake an innovative approach to the development of opportunities for youth involvement in the arts as creators and audience.

Funding Sources

190. The UNESCO questionnaire asks about the main sources of funding for arts education. Many of these sources have been mentioned in the previous sections. For arts education in the classroom, the funding for the provision of all programs comes from the budget of the ministry or department responsible for elementary and secondary education in the provinces and territories. In some cases, additional funds are specified for a number of special programs including arts education, physical education, and French as a second language.
191. For initiatives such as artists in the schools, the funding may come from an arts council or the ministry or department responsible for culture, often working in collaborations with the ministry of education. The ministry of culture or arts council may also fund

community arts groups, non-profit organizations, and special events that provide arts education in the community. Municipal governments may also fund these programs. Canadian Heritage, a department of the Government of Canada, and the Canada Council for the Arts also provide funding for community arts.

192. As has been shown, performing arts groups and centres, galleries, museums and other arts facilities also provide arts education. They dedicate a portion of their funding from public and private sources to education or they set up specific funds supported by sponsors from the corporate world. The centres may hold fundraisers to support their educational program.
193. Private foundations play an essential role in funding arts-related groups, community groups, and performing arts companies and centres. For example, the J. W. McConnell Family Foundation provided ArtsSmarts funding for many years and the W. Garfield Weston Foundation has recently provided \$12 million towards the enhancement of the arts education program at the Art Gallery of Ontario.
194. Private companies contribute to arts centres, art events, and community groups for educational programs. Financial institutions, insurance, resource, and communications companies, retail organizations, and other companies from all sectors of the economy provide support to arts education.
195. Individuals also provide donations and support for arts education programs offered by community groups, arts centres and companies, schools, and other providers. These may be charitable donations, fees for participation, or contributions to fund-raising events. Parents often raise money to support arts programming in their children's schools.
196. In many situations, stable funding for arts education programs remains a struggle, especially in times of recession and shortfalls in government budgets. The financial crisis that began in 2008 has resulted in reductions in funds for arts education from many sources, as foundations have lost money, governments are facing deficits, and corporations are cutting back. Despite the contributions that arts education can make to well-being and a sense of belonging and accomplishment, support is often curtailed.

Research on Arts Education and Knowledge Sharing

197. The UNESCO questionnaire requests information on research undertaken in arts education, its primary subjects, who conducts it, and how it is facilitated and shared. Research in Canada on arts education is conducted through universities, associations, governments, and non-profit organizations, often with support from governments and foundations. Many research documents have already been cited in this report.
198. A multi-faceted research project based at the University of Prince Edward Island has been awarded a \$2.5 million grant by the Social Sciences and Humanities Research Council of Canada to create significant new knowledge about the continuum between speech and song. The seven-year initiative, *Advancing Interdisciplinary Research in Singing (AIRS)*, coordinates the work of more than 70 researchers from every province in Canada and numerous other countries around the world. It focuses on three areas – the development of singing ability, the connections between singing and learning, and the enhancement of health and well-being through singing. The AIRS researchers encompass several fields of study, including social psychology, musicology, education, and medicine. The work is being presented and developed using a digital library and virtual research environment.
199. The UNESCO Chair in Arts and Learning at Queen’s University, mentioned above, is involved in the AIRS project, as well as a number of other initiatives. One is an international research and development project on e-learning for teacher education in drama/theatre education that is to result in learning tools to be available to educators in the southern hemisphere at low cost. A research project on creativity in arts education addresses the key question of how the arts can contribute to interdisciplinary learning and social cohesion. To support knowledge sharing, the UNESCO Chair held a series of interactive webcast symposia on topics such as creative expression through the arts and education teachers of drama and theatre.
200. At the University of Toronto, one of the projects conducted between teacher education program instructors, local schools, and a school board investigated how to build and sustain arts education in both elementary and secondary teacher education at a time of limited human and financial resources for arts education. The University of Toronto also is the home of the Centre for Arts-informed Research, which aims at advancing arts-informed research, and supporting and connecting the researchers. The Centre holds seminars and workshops and produces publications looking at various facets of the arts as part of research and learning.
201. As part of the Canadian Arts and Learning Symposium held in Kingston in 2008, numerous presentations were made on current topics of research on arts education in universities in Canada. Topics addressed included:
 - the creative processes of adolescents;

- the relationship between rhythm and student engagement;
- applied theatre research with incarcerated youth;
- applied theatre intervention to generate awareness of child poverty issues among educators;
- synthesis of research on teenagers' school-based drama/theatre experiences
- models of integrated music and arts education;
- the significance of emotions and the body in the lived creative experience of participation in a dance festival;
- the role of music in constructing a francophone identity in a minority setting;
- the impact of research on arts education policy, programs, and practice in Manitoba;
- an examination of affective and philosophical dimensions that music and music education can open in lives of young people;
- the place of arts in pre-service teacher education programs at faculties of education and other teacher training institutions in Canada;
- the role of artists from the theatre in the education of Franco-Ontarian young people.

202. A particularly significant study was conducted in 2004 by the School of Social Work at McGill University with funding from the Bronfman Family Foundation, and the Governments of Canada and Ontario. The *National Arts and Youth Demonstration Project* conducted research into the impact of selected community-based arts programs on children in low-income communities in one rural and four urban centres in Canada. The research showed that the participants in the program registered statistically significant improvement in program participation and enjoyment, arts skills development, task completion, and pro-social skills.

203. As part of its current revision of the arts curriculum, Alberta Education commissioned a study, *Promising Practices and Core Learnings in Arts Education: Literature Review of K-12 Fine Arts Programs*. Part one of the document addresses all four arts education disciplines – dance, drama, music, and visual art under four themes:

- trends in teaching
- effective practices
- recommendations for core learnings
- provincial indicators of success

Part two examines various theories of learning in relation to and developed through fine arts education for kindergarten through secondary school in the following areas:

- early childhood development
- personal and social development
- critical thinking

- creative thinking
 - students at-risk and secondary school completion
 - multiple intelligences
 - brain research
204. The Quebec Ministry of Education, Recreation and Sports publishes on its Web site the quarterly magazine *Arts and Culture in Quebec Schools*, a journal that deals with educational arts-related activities and artistic and cultural projects in the schools, presented in collaboration with cultural organizations and resources, that reflect the objectives of the Quebec Education Program and the culture-education agreement.
205. In 2005, the Government of Newfoundland and Labrador entered into a partnership with the Faculty of Education at Memorial University to conduct a study as part of the research component of the Cultural Connections Strategy. The study, *State of the Art: Arts and Cultural Education in Newfoundland and Labrador*, was to describe the current state of arts and cultural education in the province and identify issues, challenges, and needs related to future development and implementation. The baseline data was used for the planning of policy and practice, the monitoring of progress achieved under the Cultural Connections Strategy and future initiatives, and providing an outline of further research needs for school-based arts and cultural programming.
206. In 2009, the federal department of Canadian Heritage and the government of Alberta funded the Creative Cities Network of Canada to undertake a study on developing and revitalizing rural communities through arts and culture. Through an international literature review and resource compilation, the project looked at long-term vitality of the arts in rural settings, good practices in these settings, existing research, and opportunities and barriers.
207. The Canadian Society for Education through the Arts (CSEA) is a voluntary association that brings together art educators, gallery educators, and others with similar interests and concerns from school, postsecondary education, ministries of education, art galleries/museums, and community education. The association is dedicated to:
- the advancement of art education
 - the publication of current thinking and action in art education
 - the promotion of high standards in the teaching of art
208. The CSEA publishes the journal *Canadian Art Teacher* twice a year to help art educators exchange ideas, research, information and reflection on issues, and reviews of books, Web sites, and teaching resources. Additional current CSEA resources include:
- *Canadian Art/Works: A Resource for Primary, Junior, Intermediate and Senior Teachers* with reproductions of Canadian art works linked to concepts in

provincial and territorial curricula, providing unit teaching plans, student activities, and links of art education to broader issues;

- *ReVisions: Readings in Canadian Art Teacher Education* dealing with new directions, issues, and influences in Canadian art teacher education;
- *staARTing With* is an introduction to the art of art teaching in Canadian schools.

209. In the provinces and territories, numerous teachers' associations bring together arts teachers and/or those specialized in dance, music, drama, and visual arts, provide conferences, workshops, newsletters, journals, and on-line links and resources that contribute to knowledge sharing and professional development. Community, gallery, and museum educators also have associations, such as Canadian Art Gallery/Art Museum Educators, that provide access to research and knowledge exchange.
210. Some of the documents produced by ArtsSmarts have been noted previously. Other publications over the past few years have included:
- *Walking Tall in the Hall: A Mapping Review of ArtsSmarts Projects in Aboriginal Settings across Canada*, which provides a snapshot of the impacts of ArtsSmarts projects on teachers, students, and communities in 15 off-reserve Aboriginal communities;
 - *Deconstructing Engagement: A First Generation Report on the ArtsSmarts Student Engagement Questionnaire*, looking at the responses of students who completed questionnaires both before and after ArtsSmarts programs.
211. The *International Journal of the Creative Arts in Interdisciplinary Practice* is a Canadian-based open access and peer reviewed journal that focuses on research and knowledge about the arts in health and interdisciplinary practice. The March 2007 issue (the journal was then called *Canadian Creative Arts in Health, Training and Education Journal*) had articles on such issues as teaching opera in medical school to raise awareness about issues of death, loss, and suffering; the use of storytelling in nutritional counselling; and integrating dance and choreography for teaching children with cerebral palsy.
212. A useful resource for arts education research is the Web-based *Arts Research Monitor* from Hill Strategies Research Inc. in Hamilton, Ontario. This monthly open access publication provides summaries on key documents in the arts, including those dealing with arts education and research.
213. This snapshot highlights some of the research being carried out by different groups within arts education in Canada. The Canadian Network for Arts and Learning is developing as a clearinghouse for research and information collection and dissemination.

Concluding Remarks

214. Arts education in Canada involves not only the ministries and departments of education, but many other governmental, non-profit, community, and private providers and funders. The major themes of the *Road Map for Arts Education* are well reflected in policy and practice and the World Conferences on Arts and Learning and the *Road Map* have generated considerable activity in Canada. Although funding and resources are rarely sufficient to meet all the needs for school- and community-based arts education, the vitality, creativity, scope, and diversity of arts education offerings are evident from the examples in this report – and these represent only a fraction of all the activities underway.

Appendix A – Questionnaire on the Implementation of the Road Map for Arts Education

Special Note for Responses to the Questionnaire in the Report for Canada

The UNESCO questionnaire seeks to collect quantitative information on an international basis by asking Member States to indicate appropriate answers on the lists of possible replies: in some cases, the replies are to be listed in priority order. Given the diversity among and within the 13 educational systems in Canada and the plethora of other groups involved in arts education, it is not possible to provide hierarchical ratings or to accurately complete some of these tables. This Report for Canada stresses a qualitative approach, providing examples that respond to each of the factors raised by UNESCO. However, in order to provide UNESCO with as much information as possible, the responses to the quantitative questions, within these limitations, have been included as Appendix A.

In the responses to the questions on the following questionnaire, the “X” that marks aims, activities, policies, practices, and involvements indicates that these can be found in some instances within the educational systems and the arts education offered by the non-governmental groups; it does indicate that the aims, etc. are part of each system or of each activity.

For example, Question 4 asks, “Have projects been elaborated and implemented in your country with reference to the Road Map? If YES, at what administrative level?” In response to this question, both the “national” and the “local/federal governments” boxes are checked, indicating that there are projects at both levels. However, there have been no formal consultations with the ministries of education regarding the Road Map and the Road Map was not distributed to all the jurisdictional governments. It is important to keep in mind that a positive response to the questions does not indicate that the response applies to each jurisdiction.

Questionnaire on the implementation of the Road Map for Arts Education

Drawn up on the basis of deliberations undertaken during and following the World Conference on Arts Education (6-9 March 2006, Lisbon, Portugal), the "Road Map for Arts Education" aims to explore the role of Arts Education in meeting the need for creativity and cultural awareness in the twenty-first century.

The Road Map was especially designed to promote a common understanding among all stakeholders of the essential role of Arts Education by providing an adaptable framework with which Member States can develop their own guidelines in the field of Arts Education. In practical terms, it is meant to serve as an evolving reference document outlining concrete changes as well as measures required to effectively implement Arts Education in different learning environments. The document also aims to establish a solid framework for future decisions and actions in this field. The Road Map is therefore intended to communicate a clear vision and develop a consensus on the importance of Arts Education for building a creative and culturally aware society; to encourage collaborative reflection and action; and to garner the necessary resources to ensure the more complete integration of Arts Education into various social, cultural and historical situations.

Since officially disseminating the questionnaire to Member States in July 2007, UNESCO has promoted the document's use as a practical template for policy-guiding recommendations in order to implement Arts Education in various specific contexts at national level. In light of the 2nd World Conference on Arts Education, hosted by the Government of the Republic of Korea in 2010, UNESCO is particularly committed to undertaking an assessment survey on its implementation in each Member State. This evaluation, whose results will be presented at the World Conference 2010, will also provide an overview of the status of Arts Education and a list of current issues addressed in national Arts Education programmes and the diverse methods and policies used in the area of Arts Education.

Contact Information

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Reminders concerning the 2007 Road Map

1) To whom did you distribute the Road Map?

- Elected officials
 Schools
 Higher education institutions
 Cultural Institutions (museums, cultural centres, theatres, concert halls, libraries, etc.)
 Other (please specify): **For all questions with option of Other, please refer to the text of the document**
 Not yet distributed (→ go directly to 3)

2) How did you distribute it?

- a) Language In its original language (English / French / both)
 In your own (or official) language

- b) Means By displaying it on a website
 By correspondence (mail, email, fax, etc.)
 By organizing an (or several) information meeting(s)
 Other (please specify) : _____

3) How was the Road Map most useful in your country?

- Informing the public on the necessity of Arts Education
 Developing favorable policies on Arts Education
 Establishing specific projects and/or facilitating their implementation
 Other (please specify): _____

4) Have projects been elaborated and implemented in your country with reference to the Road Map?

- Yes, already in application
 Yes, but not yet in effect
 No planned project for the time being
 No, however there are other projects for Arts Education, without any reference to the Road Map
(→go directly to 4-2)

4-1) If YES, at which administrative level?

- National Local/federal governments (States/province/county/city/etc.)
 Other (please specify): _____

4-1-1) Brief description of projects (implementation or preparation in progress):

For all questions requesting written answers, please refer to the text of the Report for Canada.

4-1-2) What kinds of obstacles did you encounter in the implementation of projects?

For all questions requesting written answers, please refer to the text of the Report for Canada.

4-2) If NO, do programmes for Arts Education in your country elaborated independently from the Road Map nevertheless correspond to the orientation of the Road Map?

- Yes, absolutely Yes, in part Not exactly

4-2-1) Please specify: _____

The Aims of Arts Education

5) What are the major aims for Arts Education in your country?

(Please number them in order of importance) **As stated above, hierarchical ratings cannot be provided in the Report for Canada.**

- Uphold the human right to education and cultural participation
- Develop individual capabilities, including cognitive and creative capacities
- Improve the quality of education
- Promote the expression of cultural diversity
- Other (please specify): _____

6) Specify the order in which you consider the following elements essential for achieving aims of Arts Education? (Please number them) **As stated above, hierarchical ratings cannot be provided in the Report for Canada.**

- Creating a law, an official text or a directive to implement Arts Education
- Ensuring a budget to implement Arts Education
- Developing specific projects to strengthen Arts Education
- Other (please specify): _____

7) To achieve these aims, what are the obstacles confronted in the field of Arts Education in your country? (Please number them in order of importance.) **As stated above, hierarchical ratings cannot be provided in the Report for Canada.**

- Lack of funding
- Lack of awareness from actors: teachers, cultural professionals, artists, etc.
- Lack of cooperation among stakeholders
- Difficulty of applying it to current education system
- Other (please specify): _____

7-1) Further comments:

For all questions requesting written answers, please refer to the text of the Report for Canada.

Concepts Related to Arts Education

Arts Field

8) What is being done in your country to enlarge the understanding of the arts field and emphasize its interdisciplinary nature at school?

- Creation of new art courses and/or complementary activities for the school curriculum
 Increasing hours of existing art courses or complementary activities
 Creation or enhancement of professional development programmes for teachers
 No action foreseen for the time being
 Other (please specify): _____

9) Which art fields are currently integrated in schools in your country?

	Primary School			Secondary School		
	School Courses		extra-curricular activities	School Courses		extra-curricular activities
	arts subject	non-arts subject		arts subject	non-arts subject	
Drawing, Painting	x	x	x	x	x	x
Sculpture	x	x	x	x	x	x
Literature, Creative Writing	x	x	x	x	x	x
Design	x	x	x	x	x	x
Crafts, Ceramics	x	x	x	x	x	x
Music	x	x	x	x	x	x
Dance	x	x	x	x	x	x
Sport	x	x	x	x	x	x
Drama	x	x	x	x	x	x
Film and/or New Media Arts	x	x	x	x	x	x
New forms of popular artistic expression (Hip-Hop, Graffiti, B-Boy Dance, etc.)	x	x	x	x	x	x
Other (please specify)						

IMPORTANT NOTE for Report of Canada: The indication that an art field is integrated into the primary or secondary schools means that it is included in one or more schools or school divisions; it does not indicate that it is integrated in all or a majority of schools.

10) Outside of schools, what bodies contribute to Arts Education?

For all questions requesting written answers, please refer to the text of the Report for Canada.

10-1) Please specify how they contribute:

Approaches to Arts Education

11) Are the arts used as a practical method of teaching and learning in certain curriculum subjects?

	Yes		No
	As teacher's individual initiative	As general practice within curriculum systems with teaching materials	
Primary School	X	□	□
Secondary School	X	□	□

11-1) If YES, could you give some examples?

- Using colors, forms and objects derived from the visual arts and architecture to teach subjects such as physics, biology and geometry
- Introducing drama or music as a method to teach languages
- Other (please specify): _____

12) Outside of schools, which groups in particular benefit from Arts Education in your country?

- Senior citizens Immigrants Indigenous peoples
- Out-of-school children and young people Disabled people Sick people
- Orphans Prisoners Military personnel Adult vocational trainees
- Other (please specify): _____

12-1) Please specify:

For all questions requesting written answers, please refer to the text of the Report for Canada.

12-2) Among these groups, can you observe any gender distinctions?

- Yes (please specify): _____
- No

12-3) What are the major goals of this type of Arts Education? (Please number them in order of importance.)

- Complementary to school education
- Social integration and cohesion
- Promotion of the cultural diversity
- Leisure activity and recreation
- Others (please specify): _____

12-4) What kind of bodies deals with these projects outside of schools?

- Ministerial offices or affiliated organizations
:name of organization and responsible ministry _____
- Cultural Institutions (museums, cultural centres, theatres, concert halls, libraries, etc.)
- Associations and/or foundations
- Communities
- Other (please specify): _____

12-5) Do they have joint collaboration with the education system?

- Yes No (→ go directly to 13)

12-5-1) If yes, how?

For all questions requesting written answers, please refer to the text of the Report for Canada.

Dimensions of Arts Education

13) Which term is used in your country to indicate what we call "Arts Education" in the Road Map?

- Arts Education
- Cultural Education
- Arts and Cultural Education
- Education in Arts and/or Education through Arts
- Other (please specify): **Arts and Learning** _____

14) What type of activities are organized for implementing the following three complementary pedagogical streams?

• Study of artistic works

- Museum or art gallery visits: exhibitions
- Attend performances: dramas, music concerts, dance performances, films, etc.
- Visits and/or workshops in libraries
- Long-term collaboration with cultural institutions
- Courses in theory and history of arts
- Practices of the arts in class and/or outside of class
- Encounter with artists in class and/or outside of class
- Other (please specify): _____

• Direct contact with artistic works (such as concerts, exhibitions, books and films)

- Museum or art gallery visits: exhibitions
- Attend performances: dramas, music concerts, dance performances, films, etc.
- Visits and/or workshops in libraries
- Long-term collaboration with cultural institutions
- Courses in theory and history of arts
- Practices of the arts in class and/or outside of class
- Encounter with artists in class and/or outside of class
- Other (please specify): _____

• Engaging in arts practices

- Museum or art gallery visits: exhibitions
- Attend performances: dramas, music concerts, dance performances, films, etc.
- Visits and/or workshops in libraries
- Long-term collaboration with cultural institutions
- Courses in theory and history of arts
- Practices of the arts in class and/or outside of class
- Encounter with artists in class and/or outside of class
- Other (please specify): _____

14-1) What kind of difficulties did you encounter when you tried to apply these three streams together? (Please number them in order of importance.) **As stated above, hierarchical ratings cannot be provided in the Report for Canada.**

- Lack of budget
- Lack of qualified teachers
- Lack of resources (information, network...)

- Lack of partnerships
- Lack of allocated time to Arts Education activities
- Lack of participants' interest
- Other (please specify): _____

Essential Strategies for Effective Arts Education

Education of teachers and artists

15) What kind of education is provided for making Arts Education actors (teachers, artists, arts educators) aware of the issues of Arts Education and developing their knowledge and skills in the fields mentioned in the Road Map?

	Continuous training: internships, conferences, seminars, discussions, hands-on workshops, etc.	Dissemination of written resources	No specific education for the time being	Other (please specify)
Teachers of general subjects	×	×	<input type="checkbox"/>	
Arts teachers	×	×	<input type="checkbox"/>	
Artists / cultural educators	×	×	<input type="checkbox"/>	

16) How do you choose artists who intervene in classes or programmes of cultural institutions?

- Through competitions or examinations
- After participation in training seminars or workshops
- Through certificate and degree programmes at universities or institutions
- Other (please specify): _____

Partnerships

Ministerial level or municipal level

17) Is there a (or several) ministry(ies) in charge of Arts Education in your country?

- Yes
- No (→go directly to 18)

17-1) If YES, which one(s)?

- Ministry of Education (or equivalent. Specify: ***Ministry of education in each province and territory***)
- Ministry of Higher Education (or equivalent. Specify: _____)
- Ministry of Culture (or equivalent. Specify: _____)
- Other (please specify): _____

17-2) If there is more than one single ministry involved, in what way do they cooperate with each other?

- Joint development of law or policies
- Co-elaboration of common budget
- Co-elaboration of common programmes
- Other (please specify): _____
- No cooperation for the time being (→go directly to 17-5)

17-3) Please explain how such inter-Ministerial cooperation is being sustained:

For all questions requesting written answers, please refer to the text of the Report for Canada.

17-4) Please describe some cross-border, trans-national cooperation that the above-mentioned Ministry(ies) is/are undertaking for Arts Education:

For all questions requesting written answers, please refer to the text of the Report for Canada.

17-5) Please give the names of ministerial offices and/or affiliated organizations working for Arts Education in your country:

For all questions requesting written answers, please refer to the text of the Report for Canada.

18) How do the different municipal organizations collaborate in your country for Arts Education?

Develop policies at state/local level

Elaborate projects together

Share networks and information

Other (please specify): _____

No collaboration for the time being

19) What are the main sources of funding for arts education in your country? (Please number them in order of importance.)

National government funding

Local government funding

Public/private foundations

Individual donors

Other (please specify): **Provincial and territorial governments** _____

School and Teacher Level

20) How do schools take advantage of the activities of cultural institutions (museums, cultural centres, theatres, concert halls, libraries, etc.)?

Participate in their programmes as out-of class learning

Integrate their programmes as a part of the school's regular curriculum

Visit these institutions for exhibitions or performances

Other (please specify): _____

21) Where do these activities, in collaboration with cultural institutions and/or artists, generally take place?

At school

At cultural institutions

In artists' studios

Other (please specify): _____

22) Through which channels do teachers collaborate with artists/arts educators (and vice versa)?

Through the mediation of ministerial organizations

Through cultural institutions

Through associations and/or foundations

On their own initiative (direct contacts...)

Other (please specify): _____

22-1) Please elaborate on the experience of collaboration between artists/cultural institutions and teachers at school level in your country and on the advantages of this type of collaboration:

For all questions requesting written answers, please refer to the text of the Report for Canada.

Recommendations

27) Which part(s) of the Road Map Recommendations could be readily applied and introduced into the Arts Education situation of your country? (Choose several boxes if necessary and number them in order of importance)

Given the decentralized system of education in Canada, it is not possible to answer the following questions. Jurisdictions have used the Road Map in different ways and applied it to different situations.

Recommendations for Educators, Parents, Artists, and Directors of Schools and Educational Institutions

- Advocacy, Support and Education
- Partnerships and Cooperation
- Implementation, Evaluation and Knowledge-sharing

Recommendations for Government Ministries and Policy Makers

- Recognition
- Policy Development
- Education, Implementation and Support
- Partnerships and Cooperation
- Research and Knowledge-sharing

27-1) If you have faced any difficulties during the application of the Road Map Recommendations, please specify.

Case Studies

28) Have the case studies been useful in creating or establishing specific projects in your country?

- Yes No

28-1) Please specify.

Given the decentralized system of education in Canada, it is not possible to answer the following questions. Jurisdictions have used the Road Map in different ways and applied it to different situations.

29) Could you indicate some Arts Education case experiences led in your country? Please specify in which context (in or out of schools) they take place.

For all questions requesting written answers, please refer to the text of the Report for Canada.

Review on the Road Map

30) What kind of final assessment, comments or suggestions would you like to make on the Road Map?
Given the decentralized system of education in Canada, it is not possible to answer the following questions. Jurisdictions have used the Road Map in different ways and applied it to different situations.

31) Do you think the Road Map should also address populations other than school populations?
 Yes No

31-1) If yes, whom and how? If not, why?

The principles and ideas in the Road Map have been applied to school and community arts learning

Appendix B – Sources

Web Sites of Provincial and Territorial Ministries and Departments Responsible for Education

Alberta Advanced Education and Technology

<http://www.advancededucation.gov.ab.ca/>

Alberta Education

<http://www.education.gov.ab.ca/>

British Columbia Ministry of Advanced Education and Labour Market Development

<http://www.gov.bc.ca/aved/>

British Columbia Ministry of Education

<http://www.gov.bc.ca/bced/>

Manitoba Department of Advanced Education and Literacy

<http://www.edu.gov.mb.ca/ael>

Manitoba Department of Education

<http://www.edu.gov.mb.ca/edu/>

New Brunswick Department of Education

<http://www.gnb.ca/0000/index-e.asp>

New Brunswick Department of Post-Secondary Education, Training and Labour

<http://www.gnb.ca/0105/index-e.asp>

Newfoundland and Labrador Department of Education

<http://www.gov.nl.ca/edu/>

Northwest Territories Department of Education, Culture and Employment

<http://www.ece.gov.nt.ca>

Nova Scotia Department of Education

<http://www.ednet.ns.ca/>

Nunavut Department of Education

<http://www.gov.nu.ca/education/eng/>

Ontario Ministry of Education

<http://www.edu.gov.on.ca/>

Ontario Ministry of Training, Colleges and Universities
<http://www.edu.gov.on.ca/>

Prince Edward Island Department of Education and Early Childhood Development
<http://www.gov.pe.ca/education/>

Prince Edward Island Department of Innovation and Advanced Learning
<http://www.gov.pe.ca/ial/index/php3>

Quebec Ministry of Education, Recreation and Sports
<http://www.mels.gouv.qc.ca/>

Saskatchewan Ministry of Advanced Education, Employment and Labour
<http://www.aeel.gov.sk.ca>

Saskatchewan Ministry of Education
<http://www.sasked.gov.sk.ca/>

Yukon Department of Education
<http://www.education.gov.yk.ca/>

Pan-Canadian Web Sites

Canada Council for the Arts
<http://www.canadacouncil.ca>

Canadian Commission for UNESCO
<http://www.unesco.ca>

Council of Ministers of Education, Canada
<http://www.cmec.ca>

UNESCO Chair in Arts and Learning
<http://www.educ.queensu.ca/unesco.html>

Web Sites of Provincial and Territorial Ministries and Departments Responsible for Culture

Alberta Culture and Community Spirit
<http://www.culture.alberta.ca>

British Columbia Ministry of Tourism, Culture and the Arts
<http://www.gov.bc.ca/tca>

Manitoba Department of Culture, Heritage, Tourism and Sport
<http://gov.mb.ca/chc>

New Brunswick Department of Wellness, Culture and Sport
<http://www.gnb.ca/0131/index-e.asp>

Newfoundland and Labrador Department of Tourism, Culture and Recreation
<http://www.tcr.gov.nl.ca/tcr>

Northwest Territories Department of Education, Culture and Employment
<http://www.ece.gov.nt.ca>

Nova Scotia Department of Tourism, Culture and Heritage
<http://www.gov.ns.ca/tch>

Nunavut Department of Culture, Language, Elders and Youth
<http://www.gov.nu.ca/cley>

Ontario Ministry of Culture
<http://www.culture.gov.on.ca>

Prince Edward Island Department of Communications, Cultural Affairs and Labour
<http://www.gov.pe.ca/commcu>

Quebec Ministry of Culture, Communications and Status of Women
<http://www.mcc.gouv.qc.ca>

Saskatchewan Ministry of Tourism, Parks, Culture and Sport
<http://www.tpcs.gov.sk.ca>

Yukon Department of Tourism and Culture
<http://www.tc.gov.yk.ca>

Web Sites of Departments of the Government of Canada

Department of Canadian Heritage
<http://www.phc.gc.ca/index-eng.cfm>

Web Sites of the Canadian Public Arts Funders Members

Alberta Foundation for the Arts
<http://www.affta.ab.ca>

British Columbia Arts Council
<http://bcartscouncil.ca>

Canada Council for the Arts
<http://www.canadacouncil.ca>

Conseil des arts et des lettres du Québec
<http://www.calq.gouv.qc.ca>

Manitoba Arts Council
<http://www.artscouncil.mb.ca>

New Brunswick Arts Board
<http://www.artsnb.ca>

Newfoundland and Labrador Arts Council
<http://www.nlac.nf.ca>

Northwest Territories Arts Council
<http://pwnhc.learnnet.nt.ca/artscouncil>

Nova Scotia Department of Tourism, Culture and Heritage
<http://gov.ns.ca/dtc>

Nunavut Department of Culture, Language, Elders and Youth
<http://www.gov.nu.ca/cley>

Ontario Arts Council
<http://www.arts.on.ca>

Prince Edward Island Council of the Arts
<http://www.peiartscouncil.com>

Saskatchewan Arts Board
<http://www.artsboard.sk.ca>

Yukon Arts Advisory Council
<http://www.tc.gov.yk.ca/138.html>

Web Sites of Associations, Arts Centres and Galleries, Foundations, Non-Profit and Community Organizations, and Other Providers/Funders of Arts Education

Afton School of the Arts

<http://www.afton.epsb.ca/programs.html>

Art City

<http://www.artcityinc.com>

Art Gallery of Nova Scotia

<http://www.artgalleryofnovascotia.ca>

Arts for Children of Toronto

<http://www.artsforchildren.org>

ArtsSmarts

<http://www.artssmarts.ca>

Arts Umbrella

<http://www.artsumbrella.com>

Arts Network for Children and Youth

<http://www.artsnetwork.ca>

Association québécoise des éducatrices et éducateurs spécialisés en arts plastiques

<http://www.aquesap.org>

British Columbia Art Teachers' Association

<http://www.bcata.wikispaces.com>

Canadian Network for Arts and Learning

<http://www.eduarts.ca>

Canadian Art Gallery/Art Museums Educators

<http://www.cageart.ca>

Canadian Society for Education through the Arts

<http://www.csea-scea.ca>

City Art Centre

<http://www.londonarts.ca>

Coalition for Music Education in Canada

<http://www.coalitionformusiced.ca>

Community Arts and Heritage Education Project

<http://www.cahep.ca>

Common Weal

<http://www.commonwealarts.com>

Community Arts Council of Vancouver

<http://www.cacv.ca/home>

Confederation Centre of the Arts

<http://www.confederationcentre.com>

Creative City Network of Canada

<http://www.creativecity.ca>

Elizabeth Fry Society

http://www.elizabethfry.ca/directory/pdf_members.php?memberID=16

Fédération des professionnelles et professionnels de l'éducation du Québec – Centrale des syndicats du Québec

<http://www.csq.qc.net>

4Cs Foundation

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

Les Grands Ballets Canadiens

<http://www.grandsballets.com>

Ici par les arts

<http://www.iciparlesarts.com>

iHuman Youth Society

<http://www.ihuman.org>

J. W. McConnell Family Foundation

<http://www.mconnellfoundation.ca>

Klondike Institute of Art and Culture

<http://www.kiac.ca/programs>

Learning through the Arts

<http://www.ltta.ca>

Learning through the Arts in Western Newfoundland

<http://www.wnlsd.ca/ittawnl/>

MASC – Multicultural Arts for Schools and Communities

<http://www.masconline.ca>

Mendel Art Gallery, Saskatoon, Saskatchewan

<http://www.mendel.ca/schools>

McMullen Art Gallery

<http://www.capitalhealth.ca/HospitalsandHealthFacilities/Hospitals/UniversityofAlbertaHospital/Aboutus/McMullenGallery/default.htm>

National Arts Centre

<http://www.nac-cna>.

National Film Board

<http://www.onf-nfb.gc.ca>

National Gallery of Canada

<http://www.gallery.ca>

Neighbourhood Dance Works

<http://www.neighbourhooddanceworks.com/>

Newfoundland Independent Filmmakers Co-operative

<http://nifco.org/>

Ontario College of Teachers

<http://www.oct.ca>

Récit

<http://recit.csp.qc.ca/indexflash.html>

Royal Ontario Museum

<http://www.rom.ca/schools>

Saskatchewan Teachers' Federation

<http://www.stf.sk.ca>

Saskatoon Community Youth Arts Programming

<http://www.scyapinc.org>

Soulpepper Theatre Company

<http://www.soulpepper.ca>

Street Culture Kidz Project

<http://www.saskculture.sk.ca/members/DirPage.asp?Org=10942>

Symphony Nova Scotia

<http://www.symphonynovascotia.ca>

Trillium Foundation

<http://www.trilliumfoundation.org>

W. Garfield Weston Foundation

<http://www.westonfoundation.org>

Winnipeg Arts Council

<http://www.winnipegarts.ca>

World Organization for Early Childhood Education

<http://omep-canada.org/seminaire>

You Dance

<http://www.youdancecanada.ca>

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Appendix C – Education in Canada

Canada is the second largest country in the world — almost 10 million square kilometres (3.8 million square miles) — with a population of 33.4 million as of October 2008, a population density of 3.5 people per square kilometre, and a median income in 2005 of C\$41,401. However, Canada's population is not spread evenly over the territory as two out of three Canadians live within 100 kilometres of the southern border with the United States. In addition, more than 80 per cent of the population lives in urban centres; 45 per cent of the population lives in just six metropolitan areas.

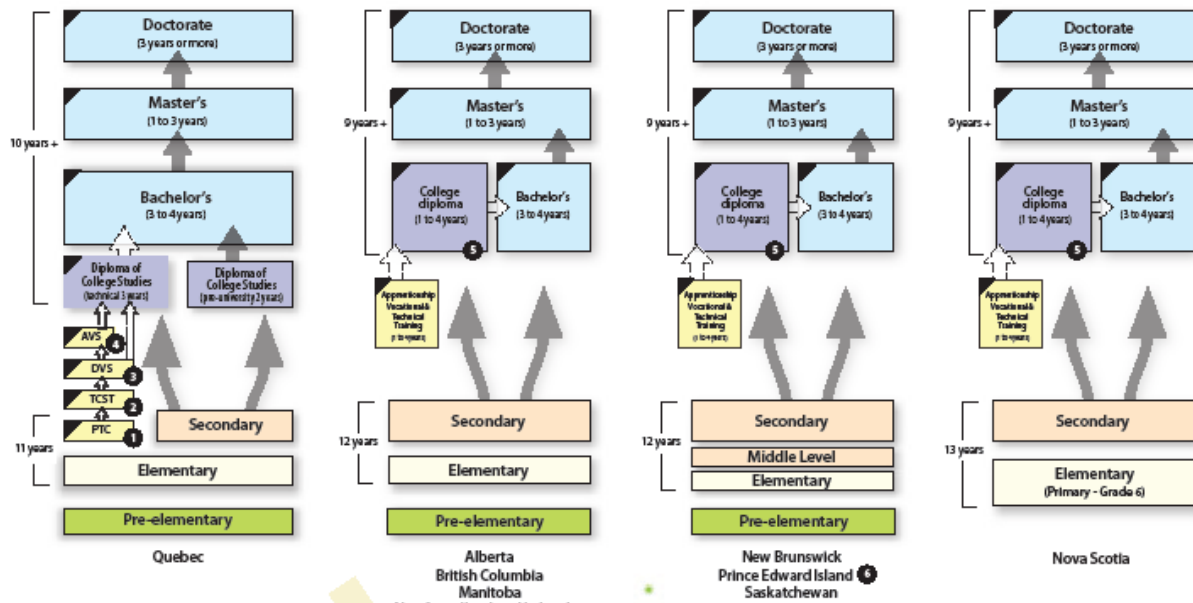
Responsibility for Education

Responsibility: In Canada, there is no federal department of education and no integrated national system of education. Within the federal system of shared powers, Canada's Constitution Act of 1867 provides that "[I]n and for each province, the legislature may exclusively make Laws in relation to Education." In the 13 jurisdictions — 10 provinces and 3 territories, departments or ministries of education are responsible for the organization, delivery, and assessment of education at the elementary and secondary levels, for technical and vocational education, and for postsecondary education. Some jurisdictions have two separate departments or ministries, one having responsibility for elementary-secondary education and the other for postsecondary education and skills training.

Regional Differences: While there are a great many similarities in the provincial and territorial education systems across Canada, there are significant differences in curriculum, assessment, and accountability policies among the jurisdictions that express the geography, history, language, culture, and corresponding specialized needs of the populations served. The comprehensive, diversified, and widely accessible nature of the education systems in Canada reflects the societal belief in the importance of education. Figure 1, Canada's Education Systems, illustrates the organization of the pre-elementary, elementary, secondary, and postsecondary education systems in each jurisdiction in Canada.

Educational Funding: In 2005-06, provincial, territorial, federal, and local governments spent \$75.7 billion on all levels of education, which represented 16.1 per cent of total public expenditures. (All dollar figures are taken from *Education Indicators in Canada: Report of the Pan-Canadian Education Indicators Program 2007* and are in 2001 constant Canadian dollars to allow for comparison across time periods.) Of this total, \$40.4 billion was for elementary and secondary education, \$30.6 billion for postsecondary education, and \$4.6 billion for other types of education such as special retraining and language training for newcomers. In 2002-03, combined public and private expenditure on education was \$72.3 billion, with \$42.7 billion on elementary and secondary education, \$5.2 billion on trade and vocational education, \$5.6 billion on colleges, and \$18.8 billion on universities. Public expenditure was 82.3 per cent of the total, with private spending at 17.7 per cent.

Canada's Education Systems



- 1 PTC - Pro-work Training Certificate (2 years after Secondary 8)
- 2 TCST - Training Certificate for a Semi-skilled Trade (1 year after Secondary 8)
- 3 DVS - Diploma of Vocational Studies (300 to 1800 hrs), depending on the program
- 4 AVS - Attestation of Vocational Specialization (300 to 1165 hrs), depending on the program
- 5 Selected institutions in Alberta, British Columbia, Ontario and Prince Edward Island offer applied degrees.
- 6 In Prince Edward Island, secondary education is divided into junior high (3 years) and senior high (3 years).
- 7 The territories have no degree-granting institutions. Some degrees are available through partnerships. Students may also access degrees directly from institutions outside the territories.

Alberta
British Columbia
Manitoba
Newfoundland and Labrador
Northwest Territories
Nunavut
Ontario
Yukon

New Brunswick
Prince Edward Island
Saskatchewan

Nova Scotia

Notes:
All colleges and universities offer certificate programs of variable length.
Continuing and adult education programs, while not shown on this chart, may be offered at all levels of instruction.

- Legend:
- College Education
 - University Education
 - Apprenticeship - Vocational & Technical Training
 - To the job market
 - Typical pathway
 - Alternate pathway

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Elementary and Secondary Education

Government Role: Public education is provided free to all Canadians who meet various age and residence requirements. Each province and territory has one or two departments/ministries responsible for education, headed by a minister who is almost always an elected member of the legislature and appointed to the position by the government leader of the jurisdiction. Deputy ministers, who belong to the civil service, are responsible for the operation of the departments. The ministries and departments provide educational, administrative, and financial management and school support functions, and they define both the educational services to be provided and the policy and legislative frameworks.

Local Governance: Local governance of education is usually entrusted to school boards, school districts, school divisions, or district education councils. Their members are elected by public ballot. The power delegated to the local authorities is at the discretion of the provincial and territorial governments and generally consists of the operation and administration (including financial) of the group of schools within their board or division, curriculum implementation, responsibility for personnel, enrolment of students, and initiation of proposals for new construction or other major capital expenditures. According to Statistics Canada data, there are approximately 15,500 schools in Canada — 10,100 elementary, 3,400 secondary, and 2,000 mixed elementary and secondary — with an overall average of 350 students per school. In 2004–05, provinces and territories reported that there were 5.3 million students enrolled in public elementary and secondary schools.

Minority-Language Education: Canada is a bilingual country, and the constitution recognizes French and English as its two official languages. According to the 2006 Census, more than 85 per cent of French-mother tongue Canadians live in the province of Quebec: the minority language rights of French-speaking students living outside the province of Quebec and English-speaking students living in the province of Quebec are protected in the *Canadian Charter of Rights and Freedoms*. The Charter defines the conditions under which Canadians have the right to access publicly funded education in either minority language. Each province and territory has established French-language school boards to manage the network of French-first-language schools. In the province of Quebec, the same structure applies to education in English-first-language schools.

Funding Sources: Public funding for education comes either directly from the provincial or territorial government or through a mix of provincial transfers and local taxes collected either by the local government or by the boards with taxing powers. Provincial and territorial regulations, revised yearly, provide the grant structure that sets the level of funding for each school board based on factors such as the number of students, special needs, and location.

Teachers: In 2004-05, Canada's elementary and secondary school systems employed close to 310,000 educators, most of whom had four or five years of postsecondary study. These educators are primarily teachers, but principals, vice-principals, and professional non-teaching staff such as consultants and counsellors are also included. They are licensed by the provincial

and territorial departments or ministries of education. Most secondary school teachers have a subject specialization in the courses they teach.

Pre-Elementary Education: All jurisdictions have some form of pre-elementary (kindergarten) education, operated by the local education authorities and offering one year of pre-grade 1, non-compulsory education for five-year-olds. Depending on the jurisdiction, kindergarten may be compulsory or pre-school classes may be available from age four or even earlier. At a pan-Canadian level, 95 per cent of five-year-olds attend pre-elementary or elementary school, and over 40 per cent of four-year-olds are enrolled in junior kindergarten, with significant variations among the jurisdictions. In 2005–06, about 130,000 children were attending junior kindergarten, with more than 312,000 in kindergarten. The intensity of the programs varies, with full-day and half-day programs, depending on the school board.

Elementary Education: The ages for compulsory schooling vary from one jurisdiction to another, but most require attendance in school from age 6 to age 16. In some cases, compulsory schooling starts at 5, and in others it extends to age 18 or graduation from secondary school. In most jurisdictions, elementary schools cover six to eight years of schooling. The elementary school curriculum emphasizes the basic subjects of language, mathematics, social studies, science, health and physical education, and introductory arts; some jurisdictions include second-language learning. In many provinces and territories, increased attention is being paid to literacy, especially in the case of boys, as test results have shown that their performance is falling behind that of girls in language. Almost 98 per cent of elementary students go on to the secondary level.

Secondary Education: Secondary school covers the final four to six years of compulsory education. In the first years, students take mostly compulsory courses, with some options. The proportion of options increases in the later years so that students may take specialized courses to prepare for the job market or to meet the differing entrance requirements of postsecondary institutions. Secondary school diplomas are awarded to students who complete the requisite number of compulsory and optional courses. In most cases, vocational and academic programs are offered within the same secondary schools; in others, technical and vocational programs are offered in separate, dedicated vocational training centres. For students with an interest in a specific trade, programs varying in length from less than one year to three years are offered, many of them leading to diplomas and certificates. The secondary school graduation rate in 2003 was 74 per cent, with 78 per cent of girls and 70 per cent of boys graduating. The overall graduation rate has remained relatively stable while the longer-term dropout rate has declined as older students complete their secondary education. In 2004–05, the dropout rate (defined as 20- to 24-year-olds without a secondary school diploma and not in school) had fallen to 10 per cent.

Separate and Private Schools: The legislation and practices concerning the establishment of separate educational systems and private educational institutions vary from jurisdiction to jurisdiction. Three jurisdictions provide for tax-supported separate school systems that include both elementary and secondary education. These separate school systems reflect the

constitutionally protected right to religious education for Roman Catholics or Protestants, when either group is in the religious minority in a community. Public and separate school systems that are publicly funded serve about 93 per cent of all students in Canada. Six jurisdictions provide partial funding for private schools if certain criteria, which vary among jurisdictions, are met. No funding for private schools is provided in the other jurisdictions, although they still may be regulated.

Postsecondary Education

Range of Institutions: Postsecondary education is available in both government-supported and private institutions, which offer degrees, diplomas, certificates, and attestations depending on the nature of the institution and the length of the program. The postsecondary environment has evolved during the past few years, as universities are no longer the only degree-granting institutions in some jurisdictions. A recognized postsecondary institution is a private or public institution that has been given full authority to grant degrees, diplomas, and other credentials by a public or private act of the provincial or territorial legislature or through a government-mandated quality assurance mechanism. Canada has 163 recognized public and private universities (including theological schools) and 183 recognized public colleges and institutes, including those granting applied and bachelor's degrees. In addition to the recognized institutions, there are 68 university-level institutions and 51 college-level ones operating as authorized institutions, at which only selected programs are approved under provincially established quality assurance programs.

Governance: Publicly funded universities are largely autonomous; they set their own admissions standards and degree requirements and have considerable flexibility in the management of their financial affairs and program offerings. Government intervention is generally limited to funding, fee structures, and the introduction of new programs. Most Canadian universities have a two-tiered system of governance that includes a board of governors and a senate. Boards are generally charged with overall financial and policy concerns. Academic senates are responsible for programs, courses, admission requirements, qualifications for degrees, and academic planning. Their decisions are subject to board approval. Students are often represented on both bodies, as are alumni and representatives from the community at large. In colleges, government involvement can extend to admissions policies, program approval, curricula, institutional planning, and working conditions. Most colleges have boards of governors appointed by the provincial or territorial government, with representation from the public, students, and instructors. Program planning incorporates input from business, industry, and labour representatives on college advisory committees.

Funding: Statistics Canada has reported that public expenditure on postsecondary education in 2005–06 was \$30.6 billion (in 2001 constant dollars). In 2004–05, federal, provincial, territorial, and municipal government funding, including funding for research, accounted for 54.2 per cent of the revenue, although this ranged from 38.4 per cent in Nova Scotia to 68.1 per cent in Quebec. Student fees accounted for over 20 per cent of the total, with bequests, donations,

nongovernmental grants, sales of products and services, and investments bringing in another 25 per cent. Tuition costs at universities averaged \$4,524 in 2007–08, with international student fees for an undergraduate program averaging about \$14,000 annually. At colleges (in the nine provinces outside Quebec), the average tuition was about \$2,400 (Quebec residents do not pay college tuition). Education is also funded through the money that governments transfer to individual students through loans, grants, and education tax credits.

Attendance and Graduation: According to the Association of Universities and Colleges of Canada, in 2005, there were 806,000 full-time university students (an increase of nearly 150,000 in the previous four years), as well as 273,000 part-time students. In 2005, Canadian universities awarded an estimated 175,700 bachelor's degrees, 33,000 master's degrees, and 4,200 doctoral degrees. The Association of Canadian Community Colleges has reported that, in 2004–05, full-time public college and institute enrolment was almost 515,000 students in credit programs. Including both full- and part-time students, there were about one million students in credit programs and about 500,000 in non-credit programs. Just over 173,000 students graduated from public colleges and institutes in 2004–05. Participation in postsecondary education has grown significantly in the past few years, whether measured by numbers of enrolments or by the proportion of the population in any given age group who are attending college or university. While women continue to make up the majority of students on both university and college campuses, they are still in the minority in the skilled trades.

University Activities: Degree-granting institutions in Canada focus on teaching and research. In 2004–05, Canadian universities performed \$8.9 billion worth of research and development, close to 35 per cent of the national total. Teaching is the other key function, whether at the small liberal arts universities that grant only undergraduate degrees or at the large, comprehensive institutions. Registration varies from about 2,000 students at some institutions to a full-time enrolment of over 62,000 at the University of Toronto, Canada's largest English-language university. There are more than 10,000 undergraduate and graduate degree programs offered in Canadian universities, as well as professional degree programs and certificates. Most institutions provide instruction in either English or French; others offer instruction in both official languages. In 2005, Canadian universities employed close to 40,000 full-time faculty members.

University Degrees: Universities and university colleges focus on degree programs but may also offer some diplomas and certificates, often in professional designations. University degrees are offered at three consecutive levels. Students enter at the bachelor's level after having successfully completed secondary school or the two-year cégep program in Quebec. Most universities also have special entrance requirements and paths for mature students. Bachelor's degrees normally require three or four years of full-time study, depending on the province and whether the program is general or specialized. A master's degree typically requires two years of study after the bachelor's degree. For a doctoral degree, three to five years of additional study and research plus a dissertation are the normal requirements. The *Canadian Degree Qualifications Framework* outlines the degree levels in more detail. In regulated professions,

such as medicine, law, education, and social work, an internship is generally required in order to obtain a licence to practise.

College Activities: There are thousands of non-degree-granting institutions in Canada. Of these, over 150 are recognized public colleges and institutes. Whether they are called public colleges, specialized institutes, community colleges, institutes of technology, colleges of applied arts and technology, or cégeps, they offer a range of vocation-oriented programs in a wide variety of professional and technical fields, including business, health, applied arts, technology, and social services. Some of the institutions are specialized and provide training in a single field such as fisheries, arts, paramedical technology, and agriculture. Colleges also provide literacy and academic upgrading programs, pre-employment and pre-apprenticeship programs, and the in-class portions of registered apprenticeship programs. As well, a wide variety of workshops, short programs, and upgrades for skilled workers and professionals are made available. At the college level, the focus is on teaching, but applied research is taking on greater importance.

College Recognition and Cooperation: Diplomas are generally awarded for successful completion of two- and three-year college and institute programs, while certificate programs usually take up to one year. University degrees and applied degrees are offered in some colleges and institutes, and others provide university transfer programs. Les collèges d'enseignement général et professionnel (cégeps) in Quebec offer a choice of two-year academic programs that are prerequisite for university study or three-year technical programs that prepare students for the labour market or for further postsecondary study. Colleges work very closely with business, industry, labour, and the public service sectors to provide professional development services and specialized programs and, on a wider basis, with their communities to design programs reflecting local needs.

Prior Learning Assessment and Recognition: About 80 per cent of colleges also recognize prior learning assessment and recognition (PLAR) in at least some of their programs. Some universities also recognize it, and a growing number of provinces offer PLAR to adults at the secondary school level. PLAR is a process that helps adults demonstrate and gain recognition for learning they have acquired outside of formal education settings.

Vocational Education and Training

Providers and Participation: Vocational education refers to a multi-year program or a series of courses providing specialized instruction in a skill or a trade intending to lead the student directly into a career or program based on that skill or trade. It is offered in secondary schools and at the postsecondary level in public colleges and institutes, private for-profit colleges, and in the workplace, through apprenticeship programs. At the secondary level, vocational programs may be offered at separate, specialized schools or as optional programs in schools offering both academic and vocational streams. The secondary school programs prepare the student for the workforce, a postsecondary program, or an apprenticeship. The role of public colleges has been described above. Private colleges may be licensed by provincial governments or may operate as unlicensed entities. They may receive some public funding but are largely

funded through tuition fees and offer programs in such areas as business, health sciences, human services, applied arts, information technology, electronics, services, and trades. Programs usually require one or two years of study, although some private career colleges offer programs of shorter duration. Apprenticeship programs in Canada have been generally geared toward adults, with youth becoming increasingly involved in some jurisdictions. The related industry is responsible for the practical training, delivered in the workplace, and the educational institution provides the theoretical components. Apprenticeship registrations have shown a steady increase, reaching almost 300,000 in 2005. The largest increases have been in the building construction trades.

Adult Education

Participation: The 2003 International Adult Literacy and Skills Survey shows that almost half of the adult population in Canada (aged 16 to 65, not including full-time students) were enrolled in organized forms of adult education and training, including programs, courses, workshops, seminars, and other organized educational offerings at some time during the year of the study. Each learner devoted about 290 hours to this learning over the year. Fifty-three per cent of participants were supported by their employers, while 41 per cent paid for their own education, and 8 per cent had government sponsorship, with more men than women getting access to employer funding for learning. Compared to the general population, participants in adult education tend to be younger, to be native-born rather than immigrants, to have higher literacy, education, and income levels, and to be in the labour force. Fifty-seven per cent of those in the labour force participated in adult education and training, compared to 31 per cent of the unemployed and 24 per cent of those not in the labour force. For all participants, the overwhelming reason for participation was job-related at 82 per cent; personal interest was the motivation for about 20 per cent. Participation in informal learning was also tracked in the International Adult Literacy and Skills Survey, looking at activities related to daily living that result in learning, such as visits to museums, use of computers, and reading reference materials. Almost all Canadians (93 per cent) report having been involved in some form of informal learning over the year covered by the study.

Literacy: The 2003 International Adult Literacy and Skills Survey, mentioned above, revealed that 58 per cent of adults in Canada possess literacy skills that indicate they could meet most everyday reading requirements. This leaves 42 per cent of adults with low levels of literacy skills. Those with lower levels of literacy also were shown to have lower levels of employment and lower earnings. The results varied among the provinces and territories across the country, but even in the top performing jurisdictions, at least three out of ten adults aged 16 and over performed at the lower levels in literacy. The literacy needs of Canadians are addressed through various collaborative efforts between the provincial and territorial educational authorities, the federal government, and the vast nongovernmental sector. This multi-group approach ensures that programs are designed for Canadians of all ages and all groups in society. Literacy is an educational priority, often framed within wider social and economic development initiatives.

Providers: Many institutions, governments, and groups are involved in the delivery of adult education programs, with the providers varying by jurisdiction. Colleges offer adult education and training for the labour force; government departments responsible for literacy, skills training, second-language learning, and other adult programs may provide programs themselves or fund both formal and non-formal educational bodies to develop and deliver the programs. Some jurisdictions have established dedicated adult learning centres. Community-based, not-for-profit, and voluntary organizations, school boards, and some private companies, largely funded by the provincial, territorial, or federal governments, address literacy and other learning needs for all adults, with some of them focusing on specific groups such as rural populations, the Aboriginal communities, immigrants, displaced workers, and those with low levels of literacy or education. The federal government works with the provincial and territorial governments to fund many of the skills training and English and French second-language programs.

Technology in Education

Schools: In 2006, virtually all schools in Canada had computers, providing one computer for five students. Ninety-eight per cent of schools had an Internet connection. The computers were used for word processing, research, and individualized and on-line learning. Some provincial services and several school boards offer the provincial curriculum on-line for distance learning and for course enhancement in small and rural schools. In the 2006 Programme for International Student Assessment, 94 per cent of the 15-year-olds surveyed in Canada reported using a computer every day or often during the week at home, while 47 per cent reported the same amount of usage at school. A broad range of technology — television, print, teleconferencing and on-line — is used in classrooms and distance learning throughout Canada.

Postsecondary Education: Postsecondary students in all jurisdictions have access to technological resources for learning, both on campus and through distributed learning. Three provinces have open universities, and all have colleges and universities that offer distance courses. Consortia at the provincial and pan-Canadian levels also provide access to university and college programs.

Home Access: During 2005, about 26 per cent of adult Canadians went on-line for education, training, or school work. These education users reported going on-line on a daily basis and spending more than five hours a week on-line. Of this group, two-thirds used the Internet to research information for project assignments, and 26 per cent did so for distance education, self-directed learning, or correspondence courses. Nearly 80 per cent of full- and part-time students used the Internet for educational purposes.

Activities of the Government of Canada

The Federal Contribution: The federal government of Canada provides financial support for postsecondary education and the teaching of the two official languages. In addition, the federal

government is responsible for the education of Registered Indian people on reserve, personnel in the armed forces and the coast guard, and inmates in federal correctional facilities.

Aboriginal Education: The federal government shares responsibility with First Nations for the provision of education to children ordinarily resident on reserve and attending provincial, federal, or band-operated schools. In 2006-07, Indian and Northern Affairs Canada supported the education of 120,000 First Nations K–12 students living on reserves across Canada. Band-operated schools located on reserves educate approximately 60 per cent of the students living on reserves, while 40 per cent go off reserve to schools under provincial authority, usually for secondary school (First Nations children living off reserve are educated in the public elementary and secondary schools in their cities, towns, and communities, with the provinces and territories providing the majority of educational services for Aboriginal students). Funding is also provided for postsecondary assistance and programs for Status Indian students residing on or off reserve, as Indian and Northern Affairs Canada supports approximately 23,000 students annually for tuition, books, and living allowances. The department also provides support to some postsecondary institutions for the development and delivery of college - and university-level courses designed to enhance the postsecondary educational achievement of Status Indians and Inuit students.

Postsecondary Education: In addition to providing revenue for universities and colleges through transfer payments, the federal government offers direct student support. Every year, the Canada Student Loans Program and related provincial and territorial programs provide loans, grants, and interest forgiveness to over 350,000 postsecondary students. The Canada Millennium Scholarship Foundation awards \$350 million in bursaries and scholarships each year to about 100,000 students throughout Canada. In 2009-10, the Canada Student Grant Program will replace the foundation, providing income-based grants to postsecondary students. For parents, the Canada Education Savings Grant program supplements their savings for postsecondary education. These programs, and many similar ones offered by the provinces and territories, are designed to make postsecondary education more widely accessible and to reduce student debt.

Language Education: Reflecting its history and culture, Canada adopted the Official Languages Act (first passed in 1969 and revised in 1988), which established both French and English as the official languages of Canada and provided for the support of English and French minority populations. According to the 2006 Census, 67.6 per cent of the population speak English only, 13.3 per cent speak French only, and 17.4 per cent speak both French and English. The French-speaking population is concentrated in Quebec, while each of the other provinces and territories has a French-speaking minority population; Quebec has an English-speaking minority population. The federal government's official-language policy and funding programs include making contributions to two education-related components — minority-language education and second-language education. Through the Official Languages in Education Program, the federal government transfers funding for these activities to the provinces and territories based on bilateral and general agreements that respect areas of responsibility and the unique needs of each jurisdiction. The bilateral agreements related to these contributions are negotiated

under a protocol worked out through the Council of Ministers of Education, Canada (CMEC). Two national federally funded programs, coordinated by CMEC, provide youth with opportunities for exchange and summer study to enhance their second-language skills.

The Council of Ministers of Education, Canada

Role of CMEC: The Council of Ministers of Education, Canada (CMEC) was formed in 1967 by the provincial and territorial ministers responsible for education to provide a forum in which they could discuss matters of mutual interest, undertake educational initiatives cooperatively, and represent the interests of the provinces and territories with national educational organizations, the federal government, foreign governments, and international organizations. CMEC is the national voice for education in Canada and, through CMEC, the provinces and territories work collectively on common objectives in a broad range of activities at the elementary, secondary, and postsecondary levels.

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