



In attendance: Julie Barton, Ross Jaques, Paul Kerber, Jim Finkbeiner, Carol Hayes, Rita Egizii, Elsie Pankratz, Tracy Franks, Emily Forrest, Kate Love, Ralph Maier, John Anderson, Christy Offer, Patti Jarvis, Teresa Martin, Danielle Booroff, Paul Mulloy, Stephan Wiebe, Lorraine Fafard, Gerry Fijal, Brittany Harker Martin, Jeannie Everett, Lisa Wickenheiser, Natalie Marsh, Emiko Muraki, Bruce Barton, Warren Johnson, Jane Rogerson, Shaun Elder, Collette Quinn-Hall

Regrets: Tammy Watt, Helen Moore-Parkhouse, Shannon Roy, Jennifer Walden, Mary Ellen Dewar, Sheila McLeod, Patrick Finn, Wendy Bulbuck, Charlotte Nixon, Marianne Elder, Cathy Betz, Ele Davis,

## Welcome and Introductions

### Advisory Membership and Intention

- Consistent Networking and Communication

The most important part of being involved in a committee is seeing the direct impact of your efforts here and selfishly, how you can support our efforts out in the community as well, so really its that mutually symbiotic relationship between and in and among the members of this group and the larger school community or the greater community of Calgary.

- As a FAAC member:
- How do you influence and support goals of FAAC?
  - What role can you play, how can we work even better to further our work?
    - small groups / feedback

Teresa – my role or influence is to be a representative of the arts community or the anticipated vibrant arts community we're hoping to establish to a greater presence through Nelson Mandela High School with the development of the anticipated new theatre in the school. As part of the Principals' Association I am kind of a conduit there.

Emily (Calgary Opera) – my role is to provide a voice when needed, to give you our perspective where relevant/when needed working with schools, to support, its also advocacy. Communication to schools - I do a lot with Julie and also report back to our staff at the Opera as needed.

Paul – the word bridge came up – bringing our school experience to this group and also bringing that back - providing a bridge between schools and downtown

Carol – an extension of the two would be beyond the schools we are associated with, figuring out how can we communicate the relevancy to every teacher

Stephan – rich, being able to bring school experiences into this group and then bridging this back to the schools/vice versa/extending the relevancy to other teachers

Gerry – 2 words – advocacy (school perspective) and amplify beyond and out into the community the work that we are doing collectively in fine arts. In this group we have a deeper understanding of how fine arts plays an extremely significant role in supporting all our students and the role it plays in curriculum as a whole.

Jim - we can show the results of the work of this group and so we have resources for students and teachers and support through this group.

Tracy - the artists themselves – having a symbiotic relationship with schools, the school board, working in schools, protecting themselves – having insurance, having best practices, importance of communicating with them.

Patti – both children in ACL program (4 CBE arts centred learning schools – SirJohnFranklin NE, WillowPark SE, James Fowler NW, Lord Beaverbrook SE)– incredibly great opportunities – I would like to see this extended out of just the ACL program - all students should have the opportunity to experience this.

Brittany – common holistic way of knowing/thinking /approaching our lives in this work, systematic access and recognition – there is a bridge across all the work represented in this room, helping to do that with the schoolboard as well. Building these bridges across the system is really important.

Jeannie - amplify, a state, an essential component and value add of this particular committee. We have to share the news – go beyond these walls and we need to do it in a systemic way.

### **Arts within the Community**

- Arts teachers - 1 minute sharing each

Emily – accepting applications for Lets Create an Opera – K-6 (you receive a writer, composer, director) Legacy kind of opportunity for the school - everybody sings unless they're working lights – email me with names of those you think might be interested.

Jan. 29 Die Tote Stadt (The Dead City) opera is not suitable for children. Suitable for post-secondary age+

Apr – the Magic Flute – excellent for students

Paul - fall musical, The 25th Annual Putnam County Spelling Bee is tonight, tomorrow and Sunday @ 2pm, Christmas choir concert is Dec 15 @ McDougall United

Jim – Henry Wise Wood final concert is Wed, Dec 16<sup>th</sup>

- AFA (Alberta Foundation of the Arts) Funding – cut by 50%. Schools apply for grants - in the past 3 years they have funded 64 of our schools (probably our biggest funder). Go to <https://arts-ed.squarespace.com> and contribute name to the site and/or write to them.

Joy of Dance – Kaiti Perras Endowment Grant through Ed Matters. Something positive came out of the terrible Brentwood tragedy – Fowler was the first school to receive the grant and their performance really represented the joy they wanted to see - the spirit of their daughter through the dance – it was very special and touching.

- Junos micro-grant, further awards info at [outloudyyc.com](http://outloudyyc.com) (they got 6 applications overnight)
- “Every Student Succeeds Act” with dedicated funding for arts education.

### **Framing Research**

Our Research Subcommittee would like your help in helping them build intention around pursuing research locally, nationally and globally.

That team is:

Warren	Brittany	Jane
Collette	Mary (away)	Julie
Emiko	Rita	

If you want to refer to these documents today, they are all available online at [cbefinearts.org](http://cbefinearts.org)

Julie - Survey and current research

- November 12th, 2015 FPA Survey to Principals via Directors
- Making Thinking & Learning Visible, Personalization
- Blueprint
- Arts Education Curriculum Redesign
- Fine & Performing Arts November 15th Survey
- Lincoln Centre Education Capacities
- Living a Creative Life
- Youth & Education Baseline Data
- Calgary Foundation Vital Signs
- NEA Arts & Achievement
- Business in the Arts
- Prototype LTTA/KGG

Emiko –Mapping the Ecosystem Living a Creative Life  
A little forward planning for 2016:

- Our research and data collection is really associated with the living a creative life strategy at least in terms of how it connects into education and youth access and experience.
- How do we better understand the full ecosystem within which young people, their parents, all Calgarians, have access to the arts and what that means and what the supports are for the arts?
- CADA is a public funder who provides grants directly to artists and not for profits art organizations. Beyond that, through our experience in groups like this, through our experience in things like participating in the Junos committees we know that there is far more out there that supports the system that doesn't fall within the realm of "I am an artist or I am a not for profit arts organization". How can we better understand that full system to also understand through our funding where we have the best points of leverage where we can really make a big difference in supporting that system? This is a piece of work we will start in 2016.
- Will refresh the arts basis strategy published in 2007 (cultural infrastructure funding from the province instigated the strategy – all funds have been allocated). In anticipation of future funding we want to be ready to have an update with what Calgary looks like 8 years later – what spaces do we have that we didn't have before, are the gaps different, are the needs different? Update will take hopefully take into account not only purpose built arts facilities but non-purpose built spaces and spaces that exist in maybe different realms like two different schools in the city.
- Those are our two pretty major pieces of research. Hopefully we will be working with Brittany and with some individuals who are signatories to Living a Creative Life around some research specifically on arts education outcomes.

Brittany - LTTA/KGG (handout - building teacher capacity)

- Our group of arts organizations met and were interested in looking at ways of doing program evaluations in a more streamlined way so that we are able to aggregate some of our data. How can we evaluate these programs in ways that our funders/policy makers value the data we are gathering but then also how can we take the data we are gathering and put it together in order to know and understand more about about the arts in general happening in Calgary.
- The idea is to collaborate on common measures arts organizations are using, put it together into a meaningful statistically designed survey instrument that can be used and then aggregate that data, then also to enhance that with some theoretically driven questions or survey items as well. Proposed doing it under her consulting arm in order to obtain the information quickly and inform whats happening in practice rather than disseminating this as a scholarly piece. That we use this socially empowered framework and create a streamlined survey that can help those arts organizations measure specifically, empowerment, entrepreneurial agency and engagement in terms of how their programs are doing those things. When they can measure those things they can show that their programs will intellectually engage students.
- We looked at two specific types of teaching, we looked at what we call educational social enterprise; which is when kids create, design and develop some kind of social value initiative in a school (KGG - Trickster)
- And we also looked at artsy \_\_\_\_\_creation as a way of learning through Trickster theatre (David C's group)
- Eg. Trickster's process: When they went in and did just KGG which was the social enterprise piece, they went in and talked to kids about a real

world issue like well water and they said what can you do for people who live in these places taking into consideration ethics, etc.

- Then they worked with some MBA students from Haskayne to design projects that would create social value to be able to generate funds and to help these communities get access to water...
- How to create a process with an entrepreneurial aspect to it
- the Trickster theatre process of looking at issues globally but looking through the lense of drama, using different techniques and strategies from improv theatre , process drama, exploring the issues and then put together all the by products of that exploration into formats that they share. It has kind of an advocacy orientation because it teaches the audience about these issues.

What happens when we put those two together so we measured

- WKGG page 2 working definitions/theoretical model.

Even when you had really strong results in each of the others, when they delivered it in tandem, the students were exploring the same issue, designing the social value initiative but also exploring the context through drama and what we found was that was the most powerful.

Two interesting findings for us:

- we found that the ESL students had the higher scores on intellectual engagement than first language students.

We weren't really surprised but it showed us that they were more engaged than first language students

- It shows that an arts integrated approach can really be an important means of pedagogy for kids that are typically marginalized by traditional music teaching and the social enterprise as well

We ran some exploratory studies which were some preliminary analysis based on some very basic items – it also showed there was a positive effect on creativity– it also reduced anxiety across the groups.

As part of the two working definitions that make our connection between the maker movement and the arts education movement is this notion of entrepreneurial agency and emergent cognition (when students are shaping where they're heading). So when teachers design something that has entrepreneurial agency, meaning students can proactively go ahead and choose so the definition, the freedom to take the initiative can be made, engage in a challenge or contribute to solutions and implementation they are more engaged. When students are fully aware that it hasn't been predesigned by the teacher and that they're actually shaping where they're heading which we are calling emergent cognition, they are super psyched – I see it all the time in my life. That is what we have been working on at the University of Calgary.

**Working Group Part 1 – Facilitated Groups of 5 or 6**

**What can we learn from the people in this room to inform this work?**

**#1 How do we pursue local, national and global research that will inform arts education, curriculum development and support success for each student, and what will we continue to pursue?**

- What are the big questions you are asking or wondering about?
- What research is grounding your work?
- What research are you involved in, part of or know about?

- What are your research interests?

### **Report Back** (2 minutes or less)

Collette – looking at building and working through the capacities at the Lincoln Centre – the notion of capacity building – how can we shift working with the students so it becomes a professional development for the teachers to work in that fashion – will enhance the engagement with the students as well. Work so that it becomes the culture of the school to want to work in this way.

How do we look at bridging the capacity across the curriculum in the school?

How can we align the language of the ways in which we engage in esthetics with core – artists/teachers speaking the same language

What is it about students ability to be creative to be thinking about how something different has to happen at school – what is it about certain individuals about how change can happen?

Warren – how do we have data that supports what we believe?

Large conversation around the piece around engagement – how do we measure the impact when children are engaged in the arts – evidence that students that are engaged in this way are not only engaged academically but socially and emotionally – helps students to be living a creative life.

Emiko –the arts enhancing wellness – artistic experiences

The teacher’s ability to deliver this type of curriculum – how do we start to know the efficacy to work in this way?

Talked about technology as a transformational mode of knowing - how tech works for any creative individual – how do we know that.

Discussed entrepreneurship and the arts – when we really value artistic skill and the many benefits they bring to all s

Bruce - how to understand our world and our experiences directly rooted in artistic practice

How do you have a shared language in

Jane – what do we have in data about the effectiveness of these different approaches on the students skill level in the arts

Is art for art’s sake enough? Are we being critical of that effort just to be a better musician? Balance of time into the curriculum outcomes.

This follows up on Brittany’s research was talking about – teachers need to let go, trust the artist, trust the process, trust the students – how are we going to help teachers do that. Interested in the impact on the child?

Looking at the understanding of students engaged in the arts and mental health.

Exploring the artist methodology, arts, structure, artists in residence – explore this more. How do we improve the artist skills, approach – which is the best one to use - do you start with skill and drill or do you start with knowledge. Parent involvement in student success.

How do we engage classroom teachers and staff in the classroom with what we have here?

### **FAAC Subcommittees**

- Artists in Schools
  - framing the artist roster and insurance pieces are continuing from previous years
  - Need to articulate a message and communicate it in a mindful way, process bit – liability for artists – clarify this and run through prototypes to see they are ready for use.

- looking at ways artists and teachers can be involved in professional development.
- Plan a process for Not for profits
- Communications
  - Julie & Paul met with Cathy B, made a draft
    - Trying to focus on 3 websites – public, CBE main, insite
    - Developing a robust fine arts presence that reflects CBE's attitude to the arts & also provides information that parents, artists, teachers need
    - Then how do we get the word out that its there – we'll have a better sense of how these look like in Feb.
    - Natalie Marsh joining Communications subcommittee.
- Infrastructure & Support - Ross
- Not much has changed since last meeting.
- Stephan is rounding up a group of music teachers to review the standard.
  - We will use the reviewed standard to make decisions about instruments for the new schools. We will also contact music teachers/principals to talk about the \$590K capital funding and to get a feel for their needs.
- Research Subcommittee Members – Julie
- HR Subcommittee (when needed) – Wendy
- Short Term Subcommittee: Stephan
  - General Standards of Musical Instrumentation

**Next Meeting: January 8, 2016**

Education Centre, Learning Commons,  
2nd level Safran