



In attendance: Julie Barton, Jeannie Everett, Paul Kerber, Rita Egizii, Elsie Pankratz, Stephan Wiebe, Shannon Roy, Mar'ce Merrell (RC), Emily Forrest, Lorraine Fafard, Kate Love, Carol Hayes, Helen Moore-Parkhouse, Jennifer Walden, Warren Johnson, Gerry Fijal, Chris Meaden, Teresa Martin, Ralph Maier, Collette Quinn-Hall, Susan Faulkner,

Regrets: Tammy Watt, Ross Jaques, Jim Finkbeiner, Christy Offer, Natalie Marsh, Jane Rogerson, Mary Ellen Dewar, Sheila McLeod, Patrick Finn, Wendy Bulbuck, Charlotte Nixon, Marianne Elder, Cathy Betz, Ele Davis, Shaun Elder, Paul Mulloy, Tracy Franks, John Anderson, Patti Jarvis, Danielle Booroff, Brittany Harker Martin, Lisa Wickenheiser, Gina Cherkowski, Bruce Barton,

Welcome and Introductions

We welcome two new FAAC members:

- Chris Meaden, most recently Principal at Robert Thirsk High School, now Director, Learning
- Gina Cherkowski, STEM Alberta/STEM Learning Labs (

Arts within the Community & Update

Julie

- OYR
- Music Mile - Year of Music Tourism Calgary – free good entertainment tonight – beginning of the year of music celebration – Year of music website: calgarypushplay.com
 - Action: could we disseminate this through communications as well
- 2 events to celebrate youth and music:
 - Through the Junos: one is a showcase fundraising event March 14 @ the Bella - kind of the best in show format
 - i. Jennifer will showcase her Orff band
 - ii. Show bands, ensembles, the top violinist in the country,
 - A fundraiser for the Band-Aids – you might know some of the schools who will be receiving instruments from them – so it's our way of giving back while they're here
 - Playing the City – we've hired a Juno award winning composer – he's going to do a composition where people are in three different landscapes around the city – Genesis centre suggested the LRT in Westbrook Mall, St Patrick's Island, the Calgary Public Library and Festival Hall. We'll pick 3 of those and people will play the environment to whatever happens. On Jan 19th the kids will see a how-to-video to invent for themselves those kind of opportunities and send it in to a channel.
- Stephan – Spring Fundraiser - this group will pay artists for their work and then it's auctioned off for time and the time is then given to the non-profit. An individual offers their time, they win the bid, they get the art and their time goes to the non-profit. Non-profits can apply to receive time and artists can apply to have their art auctioned off.
- Fine and Performing Arts Certificate – CBE form of recognition for students who have dedicated a significant portion of their study to the fine arts – for any of the fine arts disciplines includes design, CTS work - fashion etc. in the arts, it gets brought together with the professional development arts course – the Junior Achievement Entrepreneurial Artist course (built as a CTS cluster course - any school can access this – it's on a D2L platform) which brings together all that study

into the lens of how to take this into becoming a career or into life beyond – kind of ties it all together. Many of our students get certificates – how can we have the certificate match with high school success, how can we acknowledge the work the students are doing and in all the ways they are doing the work. I see this still in kind of a draft form near completion (see handout).

Framing Research - What are our BIG Questions? (see handout)

Process

- Examined post its
- Categorized into BIG Questions
- Share question that applies to Communication Plan
- Share parent involvement inquiry

What are FAAC's BIG questions?

Assumption: When there is more student agency there is more intellectual engagement.

1. **How do we build teacher capacity to increase student agency and student engagement through the arts?**
2. **A) What does arts as core look like?**
B) What are the implications?
C) How will we assess the effectiveness of arts education?
3. **What is the role of the arts in enhancing student wellness?**
 - There were a great number of comments on this

CBE's new Three Year Plan

Jeannie

Comments:

- All of our daily work at the CBE is filtered through this plan; it guides us in our work in all the schools in support of student success.
- Important that the work of this Council is seen as using this Three Year Plan as the vehicle, not seen as separate or disjointed at all, the fact that there are those obvious connections just helps people realize that it is not either or but as part of.
- Personalization of student learning, student success - we don't see it ending anytime soon – not an end point, it is evolving as our students evolve and as we come to understand
- Under mission/values – outcome of student success, expectation of ABEd and their goals – they get reordered for us, certain things become more of an emphasis than others over the years, and our plans respond to these goals
- ABEd engage stakeholders beyond politicians about what are the goals and aims of education in Alberta and they look at all the data of the school jurisdictions to determine these goals
- with our new government they may be branded a little differently but the essence of their main goals is the same

Working Group Part 1

How do these Big Questions align and support CBE's Three Year Plan?

- What are the questions we haven't captured?
- What is the question you wished we asked?
- Do we already have research on that?
- Can we answer some of these questions?
- What do we need to do? IDEAS?

What have we learned from our discussions today, what will you do as a result of that and how will you share this information?

Large Group Report Back

Helen's group

- capacity building - is there any training for teachers in their pre-teaching university courses on how do you use arts in the classroom
- How do we support the leadership in schools, how do you make sure all principals are equipped not just those with passion leading the focus
- The roster is a good start, need networks, champions, examples of, schools to share their arts as well as opportunities for schools to share their arts experiences and a comment section on the roster so there is more inter-school sharing around what's working and exciting
- Talked quite a bit about focus on aboriginal (First Nations, Inuit, Metis) artists interacting with students – how do we ensure the ABE goal of ensuring success for those students is also complemented by access to cultural leaders coming in to work with those students - is there any research in that area?
- An aboriginal arts representative is some of the representation that is missing on this council.
- How do we get to the non-frequent flyers about what's available and what the possibilities are and inspiring them – how do we expose opportunities to the ones who don't reach out all the time.

Stephan's group

- What does arts as core look like and implications of that
- Creative process, process learning, how process learning of the arts pairs up with design thinking and that and how the ministerial order and core competencies – where those tie together
- Core competencies, ways of knowing of artists and how that links , knowing what we want students to have in all areas of their learning – made visible, learning skills of self-expression/understanding – this strong linkage already exists and is very visible in the arts
- What form of curriculum supports all this learning and this connection of learning between these foundational things in the arts and specific skills in the arts and students broad learning through curriculums
- Exposure of students to arts enhances personalization, they are coming to understand themselves and how to express themselves
- Teacher capacity – some type of common approach, learning together/using the strengths and passions of teachers – how do we harness all this expertise in ways to benefit students?

Collette's group

- Definitely looked to create more questions – how do you build capacities in students for them to advocate their learning needs? Whether those are artistic self-expression or _____
- It means the student moving from one arts integrated experience to somewhere more traditional, the student would have the capacity to say “I need to do and share my work this way” – lends itself so beautifully to the personalization in the 3yr plan
- The idea of we have to somehow shift the idea of “what art form” – I need to replicate the way of knowing as an artist
- Shift from form to process – how do we teach the creative process?
- How do you know what you know?
- Rita - Creative and critical thinking processes – you have to understand this culture – the culture piece of this way of knowing – this group can really position this – change theory – the best way is to show urgency
- Change theory – how do we create urgency to shift it, now that the oil and gas sector is gone, we can look at creative thinking

- Resiliency – how do we build up our resiliency and function at capacity – how do you know what you know – are you teaching what you know – start with your self-awareness and then move outward,
- Jennifer – are our teacher training facilities really addressing this?
- Multiple literacies – in music it's the terminology that's used that allows teachers not to address this. The idea of the assumption of value, teaching learners who thrive in music that's orally transmitted – they can imitate anything while others need it put down for them. When we say multiple literacies – are we approaching this in the global? Are our post-secondary institutes really addressing this so that teachers come out of there prepared?
- Lorraine – We kept coming back to this question – Yes we do have the research but how did all these notions around arts education become practice? So where are we doing these within our leadership capacities to help develop practices?

Jeannie's group

- Our leaders come with different actions and ways of knowing
- we talked about awareness levels, artist rosters, digital presence, network of principals so frequent flyers put themselves out there as contacts ,
- offering in-service possibilities or options to invite people to talk to colleagues about how they're using that to make it accessible so that though they're not teaching Bollywood they know that's not a bad idea so who on my staff can I ask? So that we build that capacity
- Why are K-3 not arts centred learning –we are not going to name them arts centred learning because they should all be arts centred learning
- These are ways we can make a more coherent approach and build capacity – develop the urgency to seek out arts as core – there are ways to encourage or approach that in a system this size.

Artists in Schools (previously Artist Roster)

Working Group Part 1

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

- Who are the artists in our schools?
- What work are they undertaking?
- What role should an artist roster play as part of a strategy for artists in schools?

We want to communicate out to schools once with a concise message so the roster can exist, live and support the work of schools. Broaden the scope to what other artists are in our schools and how do we support that as well.

- Warren – one of the things in our first discussion - is there a possibility of having little video vignettes giving people a little snippet of the potential with that artist to ignite some passion or understanding of the possibilities of that work from a school point of view.

Large Group - Report Back Part 1

Susan's group

- would it be helpful to receive notice when a new artist joins
- Everyone in the building learning from the artist
- Can there be a place to put feedback – this school had them come in and had this experience.....
- Can we help artists with the \$200 fee?

Helen's group

- We like the idea of the video vignettes of the artist interacting with students and what that feels and looks like

- Could help build capacity and networks beyond a listing - could it offer a section of connections to artists who would be very good at helping teachers learn how to use arts in the classroom?
- Roster does a great job of generating awareness of artists and arts organizations who offer predesigned programs for schools – organizations should be made aware that they are also welcome to list their programs on the site
- Is it helpful to include outside of school arts experiences or is it strictly for in school – Childfest/a matinee/the opera - 2School (Trish Hubbard brings her students to the Opera - they journal experiences there).

Carol's group

- Challenges of artists on the roster and guest artists coverage
- Trying to be sure of insurance arrangements for guest artists
- Possibility of teaching artists on the roster – professional learning

Stephan was looking at roles/who they are in our schools and what they're doing

- Studio artists in our schools have been very successful – how do we expand that from visual to performance etc.?

Next Meeting: February 5th, 2016
Education Centre, Room T332