

cbe.ab.ca

Starting a Conversation for a Blueprint for the Future of Fine and Performing Art Education



learning | as unique | as every student

Advisory Committee:

FASC Position	Name	Organization
Chair	Cathy Faber	Learning Innovation, CBE
Co-Chair	Julie Barton	Fine and Performing Arts Specialist, CBE
EPCOR CENTRE for the Performing Arts High School Principal	John Anderson	EPCOR Centre for the Performing Arts
	Kim Hackman	Western Canada High School, CBE
Middle School Principal	Leslie Robertson	Willow Park School, CBE
High School Art Teacher	Ele Davis	Lord Beaverbrook High School, CBE
Middle School Drama/Dance Teacher	Kerry Martens	Sir John Franklin School, CBE
Middle School Art Teacher	Tammy Watt	Sir John A. Macdonald School, CBE
Director, Talent Management	Karen Demassi	Human Resources, CBE
Career & Technology Specialist	Sanimar Sarpal	Learning Innovation, CBE
Corporate Partnerships	Vicki McLaughlin	Learning Innovation, CBE
Alberta College of Art and Design (ACAD)	Marianne Elder	Alberta College of Art and Design (ACAD)
Department of Art, University of Calgary	Ann Calvert	University of Calgary
Department of Education, University of Calgary	Jackie Seidel	University of Calgary
National Music Centre	Kate Schutz	National Music Centre
Calgary Arts Development (CADA)	Cadence Mandybura	Calgary Arts Development (CADA)
FATF Past Chair	Jane Rogerson	
Administrative Assistant	Joy McMann	Research and Innovation, CBE

Contents

- A. Purpose..... 1
- B. Context..... 1
- C. Emerging Themes in Art Education..... 11
 - 1. Curriculum Development/Pedagogy..... 11
 - 2. Staffing..... 13
 - 3. Professional Learning..... 13
 - 4. Accessing Artists 14
 - 5. Fine Arts Integration 14
 - 6. Collaboration/Community 14
 - 7. Facilities/Space 14
 - 8. Resources..... 15
- Conclusion..... 15
- References 16

Education signifies an initiation into new ways of seeing, hearing, feeling, moving. It signifies the nurture of a special kind of reflectiveness and expressiveness, a reaching out for meanings, a learning to learn.

Maxine Green

A. Purpose

This blueprint for the future of fine and performing arts education has been created in response to a challenge from the Calgary Board of Education's Fine Arts Standing Committee (FASC) - Curriculum Development and Design Subcommittee (FASC - CDD). The FASC was created in September of 2012 with the mandate to build upon and expand the recommendations of the Fine Arts Task Force accepted by Superintendent's Team in June of 2012. Specifically, this blueprint responds to the following expectations of the FASC - CDD:

1. Provide input and direction to the system and provincial policies, curriculum development, assessment practices, support systems and funding that allows flexibility and choice to be known and practiced in arts education.
2. Build strategic alliances with the Calgary arts community and post-secondary institutions.

The purpose of this work aligns with the Calgary Board of Education's Three Year Education Plan that articulates a strategy of personalized learning that is supported by Alberta Education's vision and strategizes for engaging, active and effortful instructional design for each student.

B. Context

The repositioning of fine and performing art education is situated within and informed by global, national, provincial and local perspectives, parameters and worldwide educational reform. The global movement towards personalization and interdisciplinary, authentic project-based learning has now placed art education in the mainstream.

There is a world-wide resurgence in the revaluing of the arts both in creating culturally vibrant, healthy cities to enhance quality of life and as a foundational component of educating and engaging our youth to respond to the complexities of our world today and in the future. There is a recognition that "Art creates, enhances, and defines culture." (Jensen, 2001) Not only are the arts of great value in themselves, there is now wide-spread support for strengthening art education to develop well-rounded, creative, innovative and compassionate citizens who can

problem-solve, collaborate, network and contribute to society, both socially and economically. There is a sense of urgency across many spheres, including and perhaps especially the business community, for education reform that embeds the arts, creativity, innovation and design as key components.



In *The Element*, Sir Ken Robinson states, "businesses everywhere say they need people who are creative and can think independently. But the argument is not just whatever work we do." For our students to develop their full potential, they need to discover their *element*--"the place where the things you love to do and things you are good at come together." (Robinson, 2009)

It's simple logic, Pasi Sahlberg writes in the *European Journal*; "There is no creativity without trust that allows people to try new ways of thinking and working, in other words, taking risks. Furthermore, there is no innovation without an environment in which people can come up with original ideas that have value, in other words, where they can be creative." (Sahlberg, 2010)

Dr. John Maeda, President of the Rhode Island School of Design is a champion of the STEM to STEAM movement. The website [STEM-to-STEAM](#) explains, "In this climate of economic uncertainty, America is once again turning to innovation as the way to ensure a prosperous future. Yet innovation remains tightly coupled with Science, Technology, Engineering and Math-the STEM subjects. Art + Design are poised to transform our economy in the 21st century. We need to add Art + Design to the equation-to transform STEM to STEAM". At the 2013 Arts Advocacy Day, art's advocate Matt Sorum suggests instead the acronym should be A STEM because "the arts make STEM grow."

The City of Calgary is well-positioned to embrace the STEM-STEAM movement as 77% of Alberta's engineers reside in Calgary. In fact, Calgary is launching the first [Beakerhead](#) Movement, September 11-15, 2013. Beakerhead merges art, engineering and science and "brings together two crucial sectors in our community—engineering and culture—which share creativity, innovation and the Calgary Spirit." (Mayor Naheed Nenshi) Founded by Mary Anne Moser from Cybera, a not-for profit Alberta organization building e-infrastructure and Jay Ingram of the Discovery Channel, Beakerhead is joined by cornerstone organizations including the Glenbow Museum, Mount Royal University, SAIT Polytechnic, University of Calgary, Telus Spark and forty-eight collaborators that are comprised of arts, innovation and culture organizations.

"Art is about asking questions, which is a good way of looking at how to solve a problem. I like to apply how artists think to look at how to improve design, technology...and now leadership.

(Maeda)

Cities across the world are engaging in consultation processes with their communities to develop plans to revitalize and/or improve the quality of life of citizens. Interestingly, school districts have also engaged in what are clearly parallel processes.

The City of Toronto published its Action Plan entitled [Creative Capital Gains](#), which focuses on both the economic benefits of cultural and creative capital and the social benefits for youth, communities and all citizens. It states that "many performing arts organizations are trying to fill the gap that schools have left in arts programming" but makes no recommendation for the Boards of Education or for collaboration.

Making the Case for Culture, a 2005 publication by the Creative City Network of Canada provides an extensive literature review of the benefits of arts and culture for the personal and social development of children and youth. The key arguments include:

The wealth of nations and the well-being of individuals depend on having artists. In a world enriched by abundance but disrupted by the automation and outsourcing of white-collar work, everyone, regardless of profession, must cultivate an artistic sensibility.

(Pink, 2005)

- The arts are an effective outreach tool to engage youth.
- Learning in and through the arts enhances learning in other domains and general scholastic achievement.
- The arts build resilience and self-esteem in young people.
- The arts contribute to creating healthy and supportive communities for youth.
- The arts help in the successful transition to adulthood and the development of in-demand job skills.
- The arts offer opportunities for youth leadership development and for youth to affect positive change in their communities.

United States President Barack Obama commissioned the President's Committee on the Arts and Humanities (PCAH) which released its report [Re-investing in Arts Education: Winning America's Future through Creative Schools](#), May of 2011.

Its extensive review of research including longitudinal studies, brain research and arts integration studies, demonstrated significant positive improvement in academic achievement and creativity through arts education. They propose, "a seamless marriage of arts education strategies with overall educational goals, a vibrant collaboration between arts specialist, classroom teachers and teaching artists to create collaborative, creative environments that allow each child to reach his or her

potential, using all the tools at our disposal to reach and engage them in learning." The Committee made the following recommendations:

- Build robust collaborations among different approaches to arts education.
- Develop the field of arts integration.
- Expand in-school opportunities for teaching artists.
- Utilize federal and state policies to reinforce the place of arts in K-12 education.
- Widen the focus of evidence gathering about arts education.



The report boldly summarizes, "The value of arts education is often phrased in enrichment terms-helping kids find their voice, rounding out their education and tapping into their undiscovered talents. This is true, but as President's Committee saw in schools all over the country, it is also an effective tool in school-wide reform and fixing some of our biggest challenges. It is not a flower, but a wrench."

Australia's Victoria Department of Education has come to know that interaction through the Arts builds understanding and appreciation of their Indigenous cultures. Educational curricular standards are characterized by three interconnected strands of learning, each of which are made up of a number of domains: physical, personal and social learning that addresses health and physical education, interpersonal development, personal learning, government and citizenship. Discipline-based learning includes the arts as a core discipline and it is placed first before English and languages other than English, the humanities (economics, geography and History), mathematics and science. Interdisciplinary Learning is the last domain, which includes communication, design, creativity and technology, information and communications technology and thinking. The document goes beyond the obvious relationship with discipline-based learning in the arts and other disciplines, many school/arts partnerships have the potential to introduce new and creative ways of thinking and learning which can have a positive impact across all disciplines as well as the interdisciplinary learning standard. (Partnerships between schools and the professional arts sector Victoria, Australia Paper no. 19 June 2009)

Washington State Arts Commission released its report, [K-12 Arts Education EVERY STUDENT EVERY SCHOOL EVERY YEAR](#) in 2009 after surveying 478 schools in 171 school districts. Their results mirror the results of the CBE Survey completed by principals in the Spring of 2012. They found disparities between

schools with many elementary students receiving one hour or less of arts education. Music was offered the most, followed by visual arts, drama and dance. The report takes the position that:

- The Arts are core subjects. All core subjects need class time.
- Formal instructional materials support consistent and sequential arts learning.
- Assessing student learning is key to progress in arts education.
- When teachers are supported, arts education improves for students.
- Working with outside partners can support a greater focus on arts education.
- With increased support, arts education can be a force for education reform.

The best way to predict the future is to design it.

(Buckminster Fuller)

Most recently in Canada, C21 Canada: Canadians for 21st Century Learning and Innovation published [*Shifting Minds: A 21st Century Vision of Public Education For Canada*](#) in 2012. Focussing on a "made in Canada" vision, this call for action examines global research, policies, and trends and concludes, "multi-literate, creative and innovative people are now seen as the drivers of the 21st Century and the prerequisites to economic success, social progress and personal empowerment." C21 has identified the following seven 21st Century Competencies:

- Creativity, Innovation and Entrepreneurship
- Critical Thinking
- Collaboration
- Communication
- Character
- Culture and Ethical Citizenship
- Computer and Digital Technologies

Alberta Education engaged in a K-12 Arts Education Consultation process 2008 and published its [*Draft K-12 Arts Education Consultation*](#) report in 2009 to inform the development of a new Programs of Study. The report describes the current status of fine arts programs in schools and identifies the role of art education in 21st century learning. Key themes identified include globalization, information and technology and the complex learner. The report identifies that Arts Education plays an integral role as "The arts are tools of cultural expression and can transcend the barriers of language. Arts Education helps students understand their local and



global community." In addition, "the arts develop critical and creative thinking that is needed for students to thrive in changing contexts. Student need to be able to look at massive amounts of information and think critically to analyze what is relevant and what is important." The arts "develop problem-solving skills, critical and creative thinking. The arts also provide opportunities for students to lead and help others." New curriculum "hopes" to maintain the integrity of the arts disciplines, develop a provincial dance program, resource and assessment support and "generalist friendly" programs of study.

The existing Fine Arts Programs of Study were released between 1984 and 1994. There are programs of study for art, drama and music grades 1-12. Music and art are mandatory for grades 1-6. Currently dance, media and literary arts are locally developed courses.

Alberta Education released its K-12 [Draft Arts Education Curriculum Framework](#) in June 2009. The new Programs of Study were put "on hold" after much feedback. This will hopefully allow the Calgary Board of Education (CBE) to take a leadership role when the Request for Proposal is released by Alberta Education.

In its 2010 Report [Inspiring Education: A Dialogue With Albertans](#), Alberta Education identifies ten competencies that educated Albertans should be able to demonstrate:

- know how to learn—to gain knowledge, understanding or skills through experience, study, and interaction with others.
- think critically—conceptualize, apply, analyze, synthesize, and evaluate to construct knowledge.
- identify and solve complex problems.
- manage information---access, interpret, evaluate and use information effectively, efficiently, and ethically.
- innovate---create and generate new ideas or concepts.
- create opportunities---through play, imagination, reflection, negotiation, and competition---with an entrepreneurial spirit.
- apply multiple literacies---reading, writing, mathematics, technology, languages, media, and personal finance.
- demonstrate good communication skills and the ability to work cooperatively with others.
- demonstrate global and cultural understanding.

The arts allow me to express myself in ways that words cannot.

(Calgary Student)

I have learned how to slow down my thinking and thus, can understand more.

(Calgary Student)

- identify and apply career and life skills.

Inspiring Education: A Dialogue With Albertans, sets the stage for transformational change as it:

Recognizes that learners will acquire competencies on a continuum, with each learner starting and ending at different points. Learners will make progress when they master competencies like critical thinking, problem solving, innovation and creativity---not necessarily by age and grade. The current required hours of study for each subject area might not be applicable. Likewise, our current way of credentialing—using grade levels and required hours of study---may lose relevance.

Alberta Education soon followed with the [Framework for Student Learning: Competencies for Engaged Thinkers and Ethical Citizens with an Entrepreneurial Spirit](#) in 2011 to "provide direction for the development of future curriculum (programs of study, assessment, and learning and teaching resources)" following a review of educational literature and research and an extensive consultation process. The competencies of Critical Thinking, Problem Solving and Decision Making, Creativity and Innovation, Social, Cultural, Global and Environmental Responsibility, Communication, Digital and Technological Fluency, Lifelong Learning, Personal Management and Well-being, Collaboration and Leadership are identified as key in achieving Alberta Education's vision that "All students are inspired to achieve success and fulfilment as engaged thinkers and ethical citizen with an entrepreneurial spirit."

Art is nourishment for my soul-indeed, art is vital nourishment for all of our souls. Through the arts I have become a better human being and a more reflective thinker.

(Rocky Mountain House Student)

It is evident that the development of creativity and the creative process is integral to education at all levels internationally, nationally and provincially. Charles Leadbeater (2008) describes the new generation as being defined by what they share in the way of ideas and creative practice, not by what they own, as information is readily accessible in our virtual and digital worlds. Collaborative creativity is emerging as an essential practice for today's complexities.

There is a need for creativity in the mainstream of educational practice. Adam Royalty refers to students presently spending most of their time working on problems that have already been solved, or restating or retelling information in a context where the outcome is already known. There are innumerable definitions and theories of creativity. Lubart (2000) explains the creative process as the sequence of thought and actions that lead to a novel, adaptive production. Notice



The arts allow me to express myself in ways that words cannot. For example, I was once bullied and had trouble using my voice to stop the situation. I resolved my problem by picking up my sketchbook and a pencil.

(Calgary Student)

the words “make” and “thoughts and actions” (Kelly, 2013) We are all creative in our day to day endeavors. Although we start life as exceptionally creative people, we lose much of our ability to create completely new concepts by the time we finish high school. We need a way to stimulate our creativity, find ways to experiment and maintain inventive momentum as well as overcome the obstacles of creativity that we’ve been conditioned to accept. (Berk, 2013) Personalized curiosity and creativity will make learning relevant and engage students.

In alignment with Alberta Education, The CBE’s Three-Year Education Plan 2012-2015 Outcome: Student Success is comprised of the four pillars of Personalize Learning, Build Professional Capital, Engage Our Public and Steward Our Resources. [Three Year Plan](#) These pillars support the achievement of the CBE "Results". The Mega Result states:

Each student, in keeping with his or her individual abilities and gifts, will complete high school with a foundation of learning to function effectively in life, work and continued learning.

The other four [Results](#) focus on academic success, citizenship, character and personal development and support the achievement of the Mega Result.

The CBE has taken a significant leadership role in its relentless commitment to personalized learning, which focuses on success for each student through high quality instructional design of inclusive, meaningful and engaging tasks for students. Intellectual engagement and student agency ensure students know themselves as learners and are co-designers of their own learning.

Art-Centered Learning was the first alternative program created in the Calgary Board of Education after French Immersion. Launched in 1997 Art-Centred Learning has expanded from one site to four sites serving students from grades 5 through 12.

The integrity framework for arts-centered learning identifies the key outcomes for students to be:

- enhanced academic success through engagement in and through the arts
- a deep understanding of self
- a sense of belonging in an active community within and beyond the school;
- competencies in creativity and innovation; critical thinking, problem solving

and decision making; communication; life-long learning and personal management; collaborative leadership; social, cultural and global responsibility

- an understanding of the lived experience of artists
- enhanced appreciation of the arts as an integral component of culture and community
- respect and the ability to embrace diversity

Although the foundational pedagogy is alternative, many schools, particularly elementary, have implemented a learning through the arts philosophy. Middle and Sr. High Schools are beginning to explore the potential benefits of art as an integral part of education and culture in their schools.

The Arts help me grow because they maximize my creativity, which I can then bring into every aspect of my life.

(Sexsmith Student)

The Performing and Visual Arts program was established at Central Memorial High School and serves students across Calgary. Students audition for this program in their chosen discipline and have an opportunity to receive specialized and intense art education.

Promising partnerships are emerging. Alberta College of Art and Design (ACAD) has opened their doors to CBE teachers and students and has made concerted efforts to share facilities and faculty. With the college's new mission to engage the community they have intentionally followed through by planning with CBE schools around art education. They have invited schools onto the campus to participate in various artistic processes and studio spaces unavailable in CBE. ACAD has supported CBE schools by sharing their expertise, and providing professional development. ACAD will launch its first 'Summer Institute' for teachers designed in collaboration with CBE. CBE and ACAD have shared student work and exhibits that exemplify the rigour and passion of the arts that exist in both our education systems.

CBE has offered ACAD Alumni studio space in four CBE schools to practice their craft and to offer alumni experience in the community and a chance to work in education for a one year period. ACAD has awarded alumni substantial fellowships to support this practice. This prototype has positively impacted student outcomes as studio artists immerse themselves into the school culture and engage in authentic generative tasks. Studio artists have become an integral part of the school community attending staff and planning meetings, offering professional development and including students in various art processes and conversations. There are plans to extend the prototype to 8 new schools in the coming year. By

engaging with artists and contemporary art students, teachers and administration are provoked to think differently. "Studio artists in schools add a new chemistry to an old concoction." (Weinmann, 2013)



The Calgary Arts Development Authority (CADA) is creating Calgary's first Arts Plan. This plan will be an "integrated arts development strategy, setting clear, long-term targets for the resources and partnerships necessary to support a thriving arts sector in Calgary. CADA has committed to involving artists, representatives of arts organizations, and residents in the three-phase Arts Plan process." In Partnership with Calgary 2012, CADA established the Citizens' Reference Panel of thirty-six randomly selected Calgary residents which met for four days in the fall of 2012. The draft report released a series of themes, vision statements and recommendations. The second theme, *A holistic approach to arts learning* has as its first recommendation,

We encourage the boards of education to ensure that every student benefits from expanded and enriched arts programs that exceed provincial curriculum standards. We would like to see the boards of education work with CADA to develop and implement a program that pairs teachers and students across Calgary with professional artists and provides schools with access to leading arts institutions.

CADA collaborated with Calgary Mayor Naheed Nenshi to launch the Mayor's Lunch for Arts Champions on February 21, 2013. This celebration of the Arts recognized Calgary as the Cultural Capital of Canada and was the kick-off to a two day Arts Champion's Congress. Delegates comprised of artists, educators, representatives from arts organizations, City of Calgary and corporate Calgary who participated in a variety of sessions including an Arts Summit, Building Places for Creativity, Community, collaboration and Change, Building Corporate and Community Investment Partnerships, Creativity and Innovation in Corporate Culture and a session co-hosted by CADA and the CBE entitled *Excellence in Arts Education*. CBE teachers and administrators as well as representatives from post-secondary institutions and members of the FASC and FASC - CDD joined other delegates in a three hour Mini Summit, a collaborative process to provide input to CADA and to inform the future of arts education in the CBE.

C. Emerging Themes in Art Education

The following themes have emerged world-wide, nationally, provincially and locally. The research, policy and practices across the world as well as the input from our local stakeholders is remarkably consistent and provides us with clear direction in moving forward.

1. Curriculum Development/Pedagogy

The arts are integral to a rich meaningful, personalized, inclusive and rigorous education. "Art as a core subject" is a dominant theme. In all grades, learning in the arts should provide both traditional and contemporary opportunities along with new media/multi disciplinary forms and genres. Congruent with the CBE's [Results](#), both stakeholders and research support a vision that extends beyond excellence in the arts, to a focus on excellent education for all that fosters independent and creative thinkers, designers, problem-solvers, innovators, knowledge generators, risk-takers, life-long learners, and citizens that contribute to their communities and create a better world.

With pencil in hand, I can create whatever I want without discrimination. Art is a way for me to express my inner thoughts. With the freedom I get from drawing, life doesn't seem so bad. Art has helped me through the rough times in my life.

(Calgary Student)

To meet these escalating changes, an inclusive art education curriculum includes the following practices:

- Students are actively engaged and inspired by tasks that challenge, intentionally focus on multiple literacies and are inter-disciplinary.
- Art education becomes both discreet and integrated across all disciplines. Students learn of, about and through the arts. Multifaceted and process oriented, arts curriculum should provide different perspectives, clear frameworks and assessment processes.
- The learning environment extends beyond the school building, and seamlessly incorporates the community and off-campus experiences.
- Strengthened opportunities for future partnerships by coordinating efforts and collaborating with experts, art organizations and partners to create educational goals for arts programming that are shared across the community.
Opportunities may include:
 - sharing facilities
 - field trips
 - funding arts curriculum

- artists-in-schools
 - sharing resources
 - sharing funding responsibilities
 - student apprenticeships/internships
 - mentor teachers
 - resources and art organizations accessible to teachers
- Although important to maintain the integrity of the disciplines, Programs of Study need to be repositioned in today's context and incorporate contemporary art, which is designed to challenge and provoke our thinking. Contemporary art invites us to experience different perspectives and think in new ways; it encourages us to consider unique associations that leads us to imagine new realities. In Contemporary Art, political literacy figures prominently as an expression of social justice in today's society.
 - All elementary students should have quality instruction in the arts. Dance should be added as a program of study. In addition to specialized courses in grades 7-12, students need to have the opportunity to take exploratory art courses.
 - Introduction of mandatory credits in art education at the secondary level.
 - Seamless transitions to post-secondary institutions to explore expanded opportunities for work experience, apprenticeships and accreditation. The CBE is currently modelling this strategy with the Alberta College of Art and Design.
 - A priority for equity of art opportunities for students. The resourcing for art education should reflect this priority. The importance of art education should be clearly articulated by Alberta Education and the Calgary Board of Education.
 - Working with practicing artists is imperative for students, whether it be on or off-site. Opportunities for students to have on-going interaction with artists as the student and the artist engage in the artistic process are deemed most valuable. The need for a fluid and seamless process to allow easy access for schools to artists and artists to schools is imperative for student learning in the arts.



I often find ways to solve problems through my creativity.

(Calgary Student)

- Communication within, among and with external agencies needs to be fluid, flexible and easily accessed.

2. Staffing

Every school needs passionate highly qualified art educators.

The CBE's goal is to ensure that every school has highly qualified teachers in all areas of fine arts to ensure that all students receive quality fine arts instruction. Innovative staffing models that allow students the opportunity to receive specialized instruction in the arts are being explored. Sharing of specialists and practicing artists across schools is encouraged. While recognizing the importance of teacher student relationships, CBE could consider the possibility of K-12 families of schools to ensure a quality art education. Mentorship opportunities for both staff and students with artists needs to be expanded.

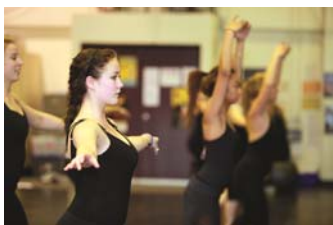
3. Professional Learning

Teachers benefit from expert in-depth instruction to improve practice. Building the collective capacity of teachers in art education may include:

- job embedded professional learning with specialists and/or practicing arts working together with generalists
- professional learning communities
- curriculum design
- performance based assessment
- understanding arts concepts and creative processes
- skills and techniques
- art integration
- child development in the arts

In many jurisdictions schools are employing “teaching artists” who are arts specialists. These teaching artists work with teachers to design tasks and personalize student learning. This may happen on a regular or intermittent basis.

Principals need to be supported as the instruction leaders in their school as they build capacity, creativity and design. Communication processes that enable teachers to easily access professional learning opportunities in art education, creativity and design is imperative.



The understanding of the importance of art as an integral part of education has direct implications for post-secondary institutions as they design education for teacher training. The CBE would like to work in partnerships with post-secondary institutions to ensure teachers are prepared for the significant shift in education suggested in this blueprint.

4. Accessing Artists

An easily accessible artist roster would greatly improve accessing artists and expand the repertoire of artists that work in schools. Sharing school spaces with practicing studio artists has the potential to provide authentic learning and support in schools. Designating key contact people in each school greatly enhances communication and ultimately the quality of the experience for students, teachers and artists.

5. Fine Arts Integration

While there is strong recognition that the arts are important disciplines unto themselves, there is clear consensus that the arts and other disciplines do not live in silos. Stakeholders at the Calgary Arts Development mini-summit presented their perspective that educators should not solely focus on integrating arts into other disciplines, but also on integrating other disciplines into the arts.

6. Collaboration/Community

Research indicates that no one organization or sector can continue to work in isolation in the context of 21st century learning. There are unlimited opportunities for students and for Calgary itself through on-going collaboration of the CBE, the arts community, post-secondary institutions, business and the general public. It will be imperative to educate the public on the importance of art education.

7. Facilities/Space

A need for more dedicated spaces for both art education and performances was identified by stakeholders. There is considerable space within schools and community centres that go unused after hours that could be made available to artists. Expanding the use of community and public spaces by CBE would provide more opportunities and access for students. This would also add equity for students who are not able to travel long distances for art opportunities.

8. Resources

On-going sustainable funding is required to support art education. A significant challenge to excellent art education in schools is the school-based allocation of resources, particularly staff. There is competition for a limited amount of resources. Strong systemic and school-based leadership and support for the arts is necessary to "raise the bar" as a system. Working with our partners, there is a need to develop new funding sources.

Conclusion

The global, national, provincial and local movement towards personalization, interdisciplinary and authentic project-based learning now places art education in the mainstream.

The blueprint suggests the Calgary Board of Education has an opportunity to take a leadership role in providing input and direction to system and provincial policies, curriculum development, assessment practices, support systems and funding to allow flexibility and choice to be known and practiced in arts education. The Calgary Board of Education is also intentional about building strategic alliances and collaborations with Calgary post-secondary institutions, the arts community, and corporate partnerships.

Research indicates that the Calgary Board of Education would benefit from a clear vision of art education. Communicating the value of learning in, through and about the arts will substantiate the need for building professional capital and stewarding resources in the arts. The arts provide students with opportunities to personalize learning and to become active citizens capable of creating new ideas in their schools and in their communities.

References

Alberta Education (2009 Draft). *K-12 arts education curriculum consultation report*. Retrieved from http://education.alberta.ca/media/1076364/kto12arts_consult.pdf.

Alberta Education (2009 Draft). *K-12 arts education curriculum framework*. Retrieved from http://education.alberta.ca/media/1115263/arts_ed_framework.pdf.

Alberta Education (2010). *Inspiring Education: A Dialogue with Albertans*. Retrieved from <http://www.inspiringeducation.alberta.ca/LinkClick.aspx?fileticket=BjGiTVRiuD8%3d&tabid=124>.

Alberta Education (2011). *Framework for student learning: Competencies for engaged thinkers and ethical citizens with an entrepreneurial spirit*. Retrieved from <http://education.alberta.ca/media/6581166/framework.pdf>

Watt, T., (2013). *How do the Arts help me grow?* ATA Fine Arts Council

Beakerhead. <http://www.beakerhead.org/>.

Bittman, Marilyn, ed. (2005). *Making the case for culture*. Creative City Network of Canada.

C21 Canada (2012). *Shifting minds: A 21st century vision of public education for Canada*. Retrieved from http://www.c21canada.org/wp-content/uploads/2012/02/C21-Canada-Shifting_Minds.pdf

Calgary Arts Development Authority (CADA). <http://www.calgaryartsdevelopment.com/>

Calgary Board of Education Arts-Centred Learning Program Integrity Framework (2012). Retrieved from http://www.cbe.ab.ca/Programs/program/Program_Integrity_Framework_External_Arts-Centred_Learning.pdf

Calgary Board of Education (2012). *Calgary Board of Education three-year education plan 2012-2015*. Retrieved from http://www.cbe.ab.ca/aboutus/documents/Three_Year_Education_Plan_2012-15.pdf

Calgary Board of Education. *Results for student achievement*. Retrieved from <http://www.cbe.ab.ca/Trustees/results/default.asp>

City of Toronto (2011). *Creative capital gains*. Retrieved from <http://www.toronto.ca/culture/pdf/creative-capital-gains-report-august9.pdf>.

Green, M. (2001). *Variations on a Blue Guitar: The Lincoln Centre Institute Lectures on Esthetic Education*. Teachers College Press: New York and London

Jensen, Eric (2001). *Arts with the brain in mind*. Association for Supervision and Curriculum Development.

Kelly, R. (2012). *Education for Creativity and Global Conversation*. Brush Ed. Inc.

Pink, Daniel (2006). *A whole new mind*. The Berkeley Publishing Group.

President's Committee on the Arts and Humanities (2011). *Reinvesting in arts education*. Retrieved from http://www.pcah.gov/sites/default/files/PCAH_Reinvesting_4web_0.pdf.

The Government of Victoria (2009). *Partnerships between schools and the professional arts sector*. Department of Education and Early Childhood Development. Arts Victoria: Victoria

The Government of Victoria (2011). *Partnerships between schools and the professional sector. Evaluation of impact of student outcomes*. Department of Education and Early Childhood Development. Paper No. 19. Education Policy and Research Division: Victoria

Robinson, Ken (2009). *The element*. Penguin Group.

Sahlberg, P. (2010). *Creativity and innovation through lifelong learning*. Journal of Lifelong Learning in Europe. European Training Foundation: Torino, Italy.

STEM to STEAM. <http://stemtosteam.org/>.

Washington State Arts Commission (2009). *K-12 arts education every student every school every year*. Retrieved from <http://www.artswa.org/media/dynamic/docs/Booklet-Arts-Education-Research-Initiative.pdf>

