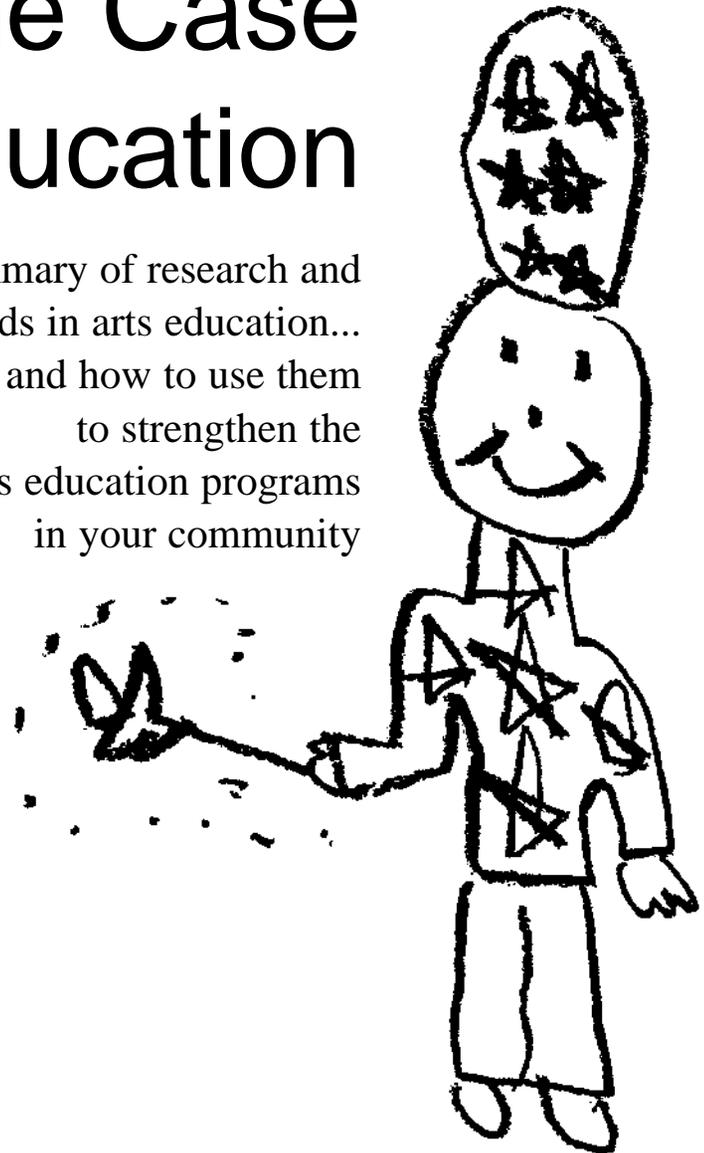


# Making the Case for Arts Education

A summary of research and  
trends in arts education...  
and how to use them  
to strengthen the  
arts education programs  
in your community



## ACKNOWLEDGEMENTS

We wish to express our thanks and appreciation to the following individuals who in their role as expert reviewers provided helpful suggestions, ideas and comments on the draft document: Joan Doern, Judith Fine, Mark Grimstead, Jon Mergler, Lee Willingham, and Sally Wismer.

Thanks also to the many educators and artists who contributed samples of artwork for this project from a wide range of schools and arts education projects across the province. We received many more works of art than could be used in the document – all of it wonderful. Special thanks to those young artists whose work we were able to include.

We also wish to acknowledge two other important participants in this project: Jean Bacon for her valuable contribution to the editing and writing of the guide and Kathleen Doody for her inventive design that brought the document to life.

Steven Campbell  
*Arts Education Officer*

Kathryn Townshend  
*Research and Policy Manager*



Copyright © March 1997 by the  
Ontario Arts Council

Ontario Arts Council  
151 Bloor Street West, 6th Floor  
Toronto, Ontario  
M5S 1T6  
(416)961-1660  
Toll-free in Ontario  
1-800-387-0058

Front cover and  
previous page:  
Charlene  
Alex  
Grade 5/6  
Warren Park School  
City of York

This page:  
David Gundrum  
Grade 8  
Parkland School  
Sault Ste. Marie

The Ontario Arts Council is  
an agency of the Ministry of Citizenship,  
Culture and Recreation.

ISBN 0-778-6173-9

## INTRODUCTION

- Page 4 Arts Education in a Changing World
- 4 The Need for Local Action
  - 5 Making the Case for Arts Education in Today's Environment
  - 5 The Purpose of the Guide
  - 6 The Key Messages
  - 6 How to Use the Guide



## MESSAGES

### Part 1. Why is Arts Education Important to our Students and Schools?

- 10 The arts help children develop vital higher level skills
- 12 Higher level skills – developed in part through the arts – are essential to success in the workplace
- 14 Arts education helps students to learn other subjects
- 16 Assessment methods used in the arts can measure achievement in other disciplines

### Part 2. What Can We Do to Ensure Strong, Effective and Innovative Arts Education Programs?

- 19 Teachers need better training and support in the arts to help them meet curriculum goals
- 20 Professional artists can play a significant role in arts education in the classroom
- 22 Effective partnerships between schools and the arts community benefit students and strengthen arts education in both settings

## ACTION PLAN

### What You Can Do

- 27 1. Organize
- 28 2. Target Decision-Makers
- 28 3. Develop Strategies
- 31 4. Evaluate Your Advocacy Efforts

## RESOURCES

- 36 Sample Materials
- 41 Selected Bibliography
- 43 Arts Organizations Engaged in Arts Education Advocacy
- 45 References

## Arts Education in a Changing World

The education system is in the midst of intense and rapid change. Everyone wants the best possible education for our children, but cannot agree on the most appropriate mix of programs, curriculum, tests and approaches to achieve this goal. While schools struggle with how best to educate students for the future, they are also dealing with serious financial pressures.

In schools all across Ontario, teachers, parents and administrators are making decisions about the skills students will need, and about the best way to use scarce resources to meet competing demands. They are looking at how and what to teach, and they are deciding which programs to eliminate, and which to keep.

Where does arts education fit in this restructuring of education? Will schools continue to offer arts education or are these programs vulnerable?

In fact, arts education has always been implemented inconsistently across the province. Some schools have extremely strong arts programs, others give arts education little or no attention in the formal timetable, and offer education in the arts only through extracurricular activities. The arts is one of the four core components of Ontario's mandatory curriculum for grades 1 through 9. Nevertheless, many schools devote less than 25% of their time and resources to the arts. Faced with financial pressures, school boards in some communities have eliminated the positions for arts consultants and cut budgets for musical equipment and other arts materials.

These recent trends are cause for concern among arts advocates, but there is also cause for excitement and optimism. At the same time that some schools are cutting arts programs, others

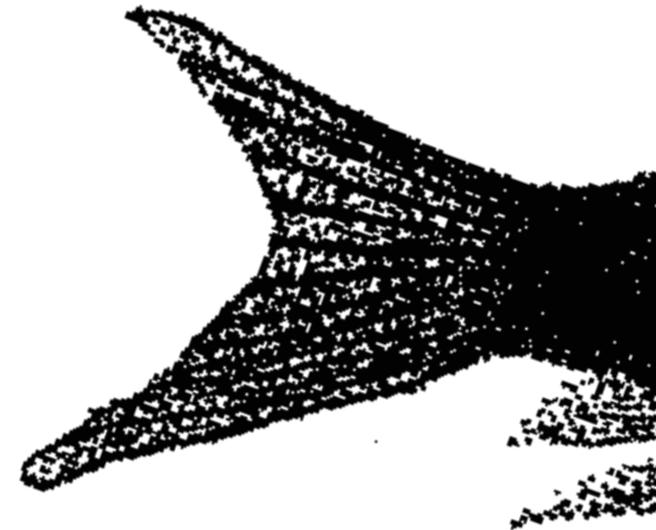
are making a significant investment in the arts. These innovative and exciting arts programs are having a direct impact on students' ability to learn. In addition, public support for arts education in Canada is strong – 72% of Canadians agree that it's important to expose children to the arts<sup>1</sup>. **And a growing body of research is proving what arts advocates have always known: arts education helps children to develop and learn.**

This guide provides advocates with highlights of the existing research to help them make a strong, solid case for arts education in their community.

### The Need for Local Action

The restructuring of Ontario's education system and the changes schools are facing provide a unique opportunity for people who believe in arts education. Now more than ever, it's time to speak up. It's our chance to ensure that those who decide what happens in our schools and classrooms understand the benefits and the potential of arts education.

Education policy is set provincially, but important decisions about arts education are made locally, board by board and often school by school. People advocating at the local level can have a tremendous impact on the future of arts education. The major changes now occurring in the education system have created both a sense of urgency and an opportunity. Those who believe in the arts must act *now*.



## Making the Case for Arts Education in Today's Environment

The need for advocacy in arts education is not new. Arts advocates have been working for many years to develop and protect arts education programs in our schools. Most of their messages have emphasized the value of arts education for its potential to enrich the lives of students by providing an outlet for their creative expression, developing their aesthetic sense, opening their minds to the full range of human experience, and helping them to see and feel the beauty inherent

in shape, colour, harmony and movement.

These messages are vital and must continue to be communicated but, in today's environment, they are not enough.

This guide provides messages and evidence that focus on the extrinsic value of arts education – how education in the arts can help our schools and society achieve broader education, economic and social goals. These messages complement other arguments about the value of arts education, making advocacy efforts more forceful and more credible. The strategy behind this guide is

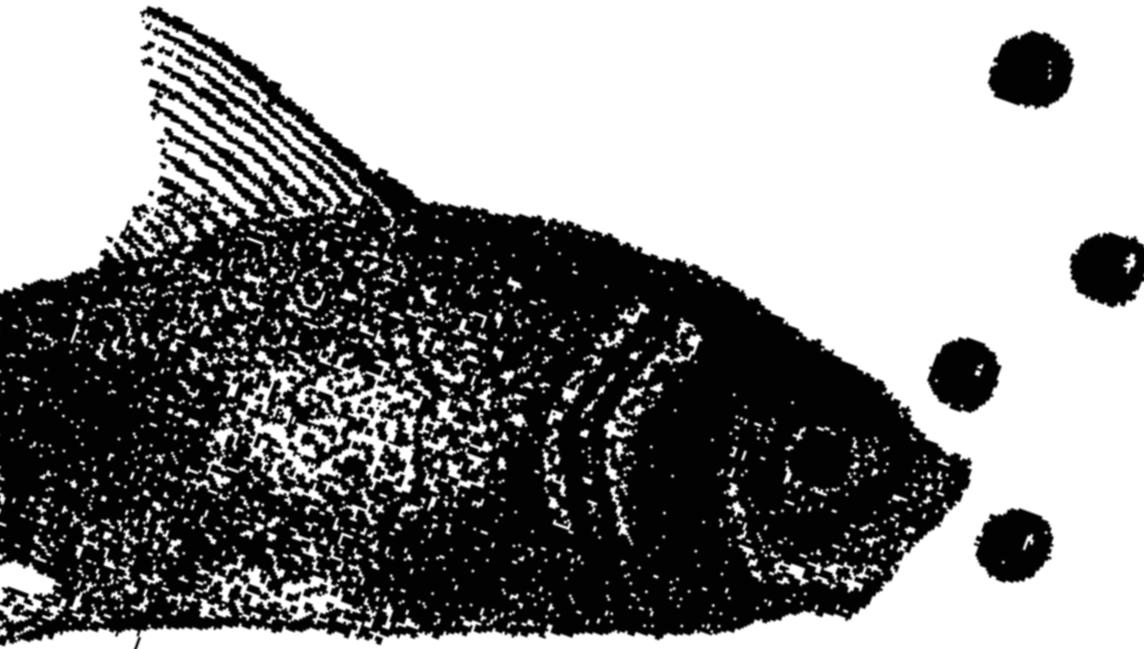
summarized in the following quotation:

The credibility of the arts in public education rests upon both [the intrinsic and extrinsic value of the arts]. To demonstrate their intrinsic value, the arts must first be in the school curriculum. A focus on their extrinsic value may be a way to get them there and keep them there. . . . The more associated the arts become with general educational aims, the greater will be their perceived value. If the arts are to be basic, their value to general education and as general education must be demonstrable. <sup>2</sup>

## The Purpose of the Guide

This guide is designed to help people advocate locally – school by school, community by community – for arts education. It does this by identifying key messages about the value of arts education and providing a wide selection of research findings and other evidence that supports these arguments. It also suggests ways to use this material in advocacy efforts at the local level.

The guide is designed to give teachers, parents, artists and others who believe in the value of arts education the hard data they need to make a persuasive case for arts education and to influence the changes taking place in their schools.



## The Key Messages

This guide is based on seven key messages about the value of arts education. The messages are grouped to answer two questions commonly faced by arts advocates:

### 1. Why is arts education important to our students and schools?

- The arts help children develop vital higher level skills.
- Higher level skills – developed in part through the arts – are essential to success in the work-place.
- Arts education helps students to learn other subjects.
- Assessment methods used in the arts can measure achievement in other disciplines.

### 2. What can we do to ensure strong, effective and innovative arts education programs?

- Teachers need better training and support in the arts to help them meet curriculum goals.
- Professional artists can play a significant role in arts education in the classroom.
- Effective partnerships between schools and the arts community benefit students and strengthen arts education in both settings.

## How to Use the Guide

This guide is organized into three sections:

1. the messages
2. an action plan
3. resources

## 1. The Messages

Each message consists of:

- the message statement and brief summary of the message
- talking points, which provide evidence to support the message

The messages build on one another and are most persuasive when presented together, but each message can stand on its own, if necessary.

The talking points include a mix of findings of recent research studies and statements by experts and leaders in government and business. The points are loosely organized into a logical progression for presenting the message. However, they are intended to be used flexibly. In advocating for arts education, you may choose to: use all the talking points; select a few that best meet your needs; or add your own examples to strengthen the message and bring it to life for a local audience.

## 2. An Action Plan

The action plan describes different ways that arts advocates can use the messages in their communities. It is not a comprehensive guide to arts advocacy. Many good ones already exist. The plan simply suggests how to use the messages and information in this guide.

## 3. Resources

This section includes several types of resources, such as sample presentation materials and leave-behinds, organizations active in arts advocacy and a bibliography of some excellent reports and advocacy publications on arts education.

Part 1

Why is arts education  
important to our students  
and schools?



Previous page:  
Elizabeth Lee  
Grade 10  
Northview Heights  
Secondary School  
North York

This page:  
Nazia Tarikh  
Grade 7  
The Valleys Sr. Public School  
Mississauga

## MESSAGE SUMMARY

Learners must be equipped with “the basics,” but basic literacy and math skills are not enough. To function in a world where the amount of information doubles in months and people will change jobs many times during their working years, students need a broader set of skills.

To succeed in the workplace and in our changing society, people must develop higher level skills, including creativity, problem-solving, the ability to communicate in different ways, self-discipline, tolerance and critical thinking.

A growing body of research and decades of practice demonstrate that arts education can help children develop these critical higher level

## TALKING POINTS

Educators and government recognize the need to help students develop higher level skills:

- In its 1995 study of Canadian students, the Council of Ministers of Education Canada (CMEC) found that students generally know the basics of math and writing, but have difficulty applying these concepts. For example, 60% of the students could answer basic math questions competently, but only 24% could do problem-solving exercises that applied basic math procedures.<sup>3</sup>

- Full intellectual development requires more than traditional literacy and numeracy skills. Harvard developmental psychologist Howard Gardner has identified at least seven basic intelligences, which work together. To develop fully, people need all seven. Says Gardner, “An exclusive focus on linguistic and logical skills in formal schooling can shortchange individuals with skills in other intelligences.”<sup>4</sup> [see box]

Decades of practice and a growing body of research have documented the links between arts education and the development of these higher level skills:

- A survey of primary and junior teachers and administrators conducted for the Ontario Ministry of Education found that arts programs help students learn “in the general program of studies through improving perception, awareness, concentration, uniqueness of thought style, problem-solving, confidence and self-worth, and motivation.”<sup>5</sup>

- A group of 615 elementary school students in Ohio participated in a two-year evaluation of SPECTRA+, an arts education program that gives students one hour of arts instruction daily. Based on standardized tests, SPECTRA+ students demonstrated gains in creativity, self-esteem, some aspects of math and reading, and arts appreciation that children in control groups did not achieve.<sup>6</sup>

- Five hundred students in grades 4 to 9 (from

65 classes in 11 schools), who participated in an artist-in-residence program sponsored by the Music Center of Los Angeles County, reported improvements in higher-order thinking, communication and socialization skills. The marks on their report cards also improved.<sup>7</sup>

- Seventeen preschool children, classified as

## 7 Basic Intelligences

- Verbal-linguistic intelligence: deals with words and language
- Logical-mathematical intelligence: involves inductive and deductive thinking, numbers and abstract patterns, and is sometimes called scientific thinking
- Visual-spatial intelligence: relies on the sense of sight and ability to visualize and includes the ability to create mental images
- Body-kinesthetic intelligence: relates to physical movement and the wisdom of the body
- Musical-rhythmic intelligence: involves recognizing tonal patterns, sounds, rhythms and beats
- Interpersonal intelligence: has to do with person-to-person relationships and communication
- Intrapersonal intelligence: relates to self-reflection and awareness of internal states of being

Adapted from: Lazear D. *Seven Ways of Knowing: Teaching for Multiple Intelligences*. Skylight. Palatine, Ill. 1991

speech and language delayed, participated in a 12-week dance program. The children's scores on Torrance's Thinking Creatively in Action and Movement (TCAM) test for fluency, originality and imagination were significantly higher than those of children who participated in a physical education program.<sup>8</sup>

■ In a study at the University of California, Irvine, preschoolers who received daily music lessons for eight months scored 80% higher in spatial intelligence than children who did not have the lessons. According to the researchers, children with strong spatial intelligence – the ability to visualize the world accurately – find it easier to develop complex math and engineering skills.<sup>9</sup>

■ Arts education encourages cultural understanding and tolerance. Four public schools in Sudbury with a number of aboriginal students devote 90 minutes of the curriculum each week to traditional aboriginal crafts and projects. Part of the government-sponsored Better Beginnings, Better Futures initiative, the program has changed students' and teachers' perceptions. Respect has replaced racism, and aboriginal children are doing better at school. Some teachers now plan other parts of the curriculum to link with this program.

The link between arts education and higher level skills is now being acknowledged by those outside the arts:

■ “The arts are part of the core curriculum and not inherently less valuable as part of a well-

rounded education than any other subject; they are not ‘frills’ and should not be treated as such. ... Like science, art is a hands-on way to apply mathematical and logical reasoning skills, explore ideas, and have the satisfaction of making something with what one has learned.”<sup>10</sup>

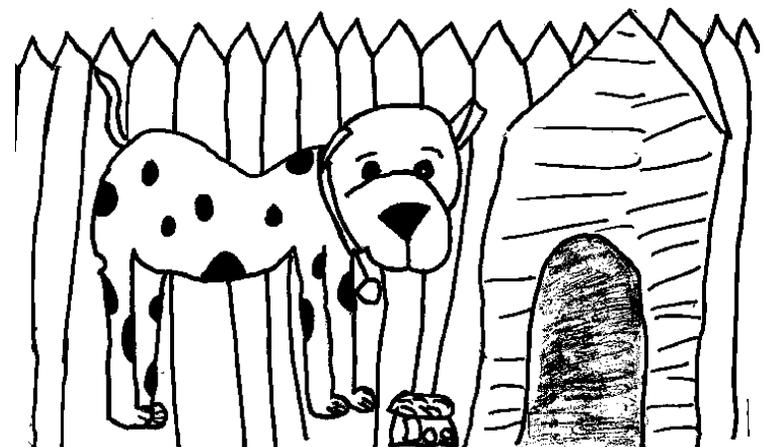
■ “[O]verwhelming numbers of Americans endorse the benefits that they believe accrue to children when they are exposed to the arts in the regular, required curriculum of schools. Over 9 in 10 expressed the view that when children get involved in the arts in school, they ‘become more creative and imaginative,’ ‘develop skills that make them feel more accomplished,’ and ‘learn to communicate well (develop speaking and writing skills)’. ... Over 8 in 10 Americans also feel that exposure to the arts ‘helps young people develop discipline and perseverance’ and helps them ‘to learn skills that can be useful in a job.’”<sup>11</sup>

Many French language schools in Ontario recognize the arts as a major and essential tool in developing Franco-Ontarian culture. L'animation culturelle is both a philosophy and a program which is intended to support the development of a dynamic Franco-Ontarian community. This is accomplished, in part, by instilling in students a recognition of Franco-Ontarian culture and a sense of their own personal, linguistic and cultural identity. Arts activities, such as theatre, music and literature, are one of the very best ways to achieve this goal because they offers students opportunities to engage and express themselves.

Natasha Baichoo  
Grade 2  
Dunrankin Dr. Public School  
Mississauga



Natasha



## Higher level skills – developed in part through the arts – are essential to success in the workplace.

### MESSAGE SUMMARY

Employers are looking for people who are creative and who are able to think critically, solve problems, communicate well, conceptualize, make decisions and learn and reason. The sought after worker is a continuous and highly adaptable learner, and an imaginative thinker who possesses a wide range of higher level thinking skills. Arts education can help students develop and reinforce these essential higher level skills.

### TALKING POINTS

Research shows that workers need high level skills:

- In its Employability Skills Profile, the Conference Board of Canada identified the most desirable employment skills in the Canadian workforce. They included the ability to communicate, think, learn for life, work well with others, adapt and be creative.<sup>12</sup>

- According to a three-year survey of Canadian university students, graduates and managers in a range of industries, effective organizations need employees who are creative, have visioning ability, and are able to lead. Although these skills are likely to be in high demand in the future, managers reported that they are in short supply in the workforce now.<sup>13</sup>

- A detailed analysis of the automotive parts

and information technology industries in Ontario indicated that technicians and technologists working in these fields have strong technical skills, but need advanced training in planning and organizational skills, decision-making, problem-solving, and creativity to be successful in their work.<sup>14</sup>

- In research conducted by the U.S. Secretary's Commission on Achieving Necessary Skills (SCANS) in 1990 and 1991, employers, students, skills experts and businesses identified the critical competencies, skills and qualities for job performance: creative thinking, decision-making, problem-solving, conceptual ability, reasoning and the ability to learn. The SCANS report also stressed that "SCANS know-how can be learned in the context of the arts." The research demonstrated that study of visual arts, theatre arts, music and other artistic disciplines provide situations where students can learn and practise SCANS skills.<sup>15</sup>

**Leaders in the private sector recognize the role of the arts in educating people for the workplace:**

- Graeme MacDonald, former Northern Telecom executive, and president of the Banff Centre, states: "The biggest gap in business's array of tools to improve productivity is creativity. And I think the way to learn creativity is from artists."<sup>16</sup>

- Warren Goldring, Chairman and CEO of AGF Management, gives the following advice to high school students: "Don't overlook education in the arts. There has been a tendency for students

today to study the hard sciences, business or computers. An arts training will provide the ability to think logically and that's the commodity that is in the shortest supply in business. Business and technology change. What you know now may be a long way removed from what you'll actually be doing. Studying the arts will develop skills that can help you in any career."<sup>17</sup>

- Ian Scott, Chief Hiring Officer at William Mercer, notes, "An education in the arts provides people with a competitive advantage when it comes to getting a job."<sup>18</sup>

- Richard Gurin, president and CEO of Binney & Smith, Inc., says, "... the basic problem gripping the ... workplace is not interest rates or inflation [but] the crisis of creativity. Ideas ... are what built American business. And it is the arts that build ideas ... Arts education programs can help repair weaknesses in American education and better prepare workers for the twenty-first century ... [T]he skills the arts teach – creative thinking, problem-solving and risk-taking, and teamwork and communications – are precisely the tools the workforce of tomorrow will need."<sup>19</sup>

■ Paul W. Chellgren, president and CEO of Ashland Inc., a Kentucky firm, notes that: "... [T]oday there are two sets of basics. The first – reading, writing and math – is simply the prerequisite for a second, more complex, equally vital collection of higher-level skills required to function well in today's world. These basics include the ability to allocate resources; to work successfully with others; to find, analyze and communicate information; to operate increasingly complex systems of seemingly unrelated parts; and, finally, to use technology. The arts provide an unparalleled opportunity to teach these higher-level basics ... The learning is in the doing, and the arts allow students to do. No other educational medium offers the same kind of opportunity."<sup>20</sup>

■ The business school at the University of Western Ontario has worked with the Second City theatre company for a number of years to give business students the opportunity to participate in improvisational workshops. The goal is to help business students develop the ability to quickly think, adapt and make high-quality choices. Research shows that companies fail because they believe the future is predictable and can be planned, yet there are few tools to teach business people to make good spontaneous decisions. Western recognizes improv training as just such a tool. It encourages business students to be more intuitive.<sup>21</sup>

Arts education helps students become more competent in a technological world:

■ Jobs that merge new technology and artistic

skills, such as designing websites, developing software programs and creating computer animation, are growing. People with these skills are in high demand. For example, competition for Sheridan College's computer animation graduates is intense. Each year, between 24 and 40 animation studios send representatives to Sheridan's open house to assess candidates. "If you are capable of doing computer graphics for film and you're a graduate of Sheridan College," says Paul Donovan of Halifax-based Salter Street Films, "you will be offered a \$50,000 to \$75,000 a year job – one year before you graduate."<sup>22</sup>

■ Software developer, Intuit, looks for people with teamwork and communication skills, an understanding of quality concepts and a background in the arts. In addition, says Will Tait, Intuit's creative director, "An Intuit team includes an artist. [T]he ability to use colour, shape, music, rhythm and movement is essential to the finished product, primarily because of the sense artists develop for idea sequencing – a crucial thinking skill."<sup>23</sup>

■ Ontario's curriculum for grades 1 to 9 recognizes the link between art and technology by requiring that students learn how to use technologies – such as computers and video equipment – to plan and produce works in the arts.<sup>24</sup>

■ Students in all arts disciplines increasingly use a variety of technologies to achieve their goals. In the "Big Baud Book Project," schools used computers to link students in isolated and rural Ontario schools with artists. The student-artist teams then used technology to create, illustrate

and publish books.

The arts are a growing career area in their own right:

■ According to the 1991 Census, over 348,000 Canadians work in arts or cultural occupations such as musicians, writers, and graphic designers.<sup>25</sup>

■ Canada's cultural labour force is growing steadily and increased 25% between 1981 and 1991. It currently represents 2.4% of the total labour force.<sup>26</sup>

Bryan Nanni  
Grade 8  
S.F. Howe Public School  
Sault Ste. Marie



## MESSAGE SUMMARY

People learn in different ways. They respond differently to various types of learning materials and approaches. Because the arts draw on different kinds of intelligences or ways of thinking, they can help students learn other subjects. The arts can also be used to accommodate students' individual learning styles, including those of special learners. Research shows that children who receive high quality arts education will often see marked improvements in their other studies. Students taught through the arts also tend to be more motivated and have a more positive attitude toward learning.

With the impact that arts education can have on other learning, any cuts to arts programs will affect students' ability to achieve in other subjects, as well as in the arts. On the other hand, an investment in arts education is an investment in learning. The arts are a powerful tool that teachers can use to convey and explore other subjects and disciplines.

## TALKING POINTS

Experts recognize that people have different learning styles, and that the arts give people the opportunity to use their learning strengths:

- U.S. President, Bill Clinton, has publicly acknowledged the positive impact that arts education has on student achievement: "The arts and humanities help to lay the groundwork for accomplishment. We have seen it in our schools, where test scores are up and drop-out rates are down as a result of arts education."<sup>27</sup>

- Even at a very young age, children exhibit their own preferred learning styles. Project Spectrum researchers gave pre-school children a range of learning materials, many of them arts-related, and then observed them. Children as young as four showed definite strengths and weaknesses in their use of different learning materials. The Project Spectrum approach to education – allowing children to use materials with which they have demonstrated interest and expertise to learn reading, writing and arithmetic – has been used successfully with average, gifted and at-risk students.<sup>28</sup>

- The report of the Royal Commission on Learning states that, "Art is the major route to learning for many students, their most developed 'intelligence' and their best way of solidifying foundation skills. Drama, for example, has been shown to motivate students who otherwise avoid writing to write – and write well. Music is mathematical in structure, and some evidence sug-

gests that it may be similarly related to understanding and describing spatial relationships. Saving money by targeting arts programs probably does a disservice to all students, and can impose a particular hardship on many of them."

<sup>29</sup>

- Developmental psychologist Howard Gardner recommends that educators use the arts to help students who have difficulty in certain subject areas. For example, if a child finds it difficult to grasp mathematical concepts, educators could use musical notation to convey mathematical principles. This approach is particularly useful when the learner's first language is neither English nor French.<sup>30</sup>

Research shows that arts education programs result in measurable gains in student motivation and achievement in reading, writing and mathematics:

- The Ottawa Board of Education noted that "Research shows a direct correlation between arts experiences and enhanced student achievement ... [S]tudents can and do learn through images, textures, rhythm, colour, making models, role playing, sculpting, painting, designing and singing. Optimal instructional methods and programs ... incorporate the arts. ... [R]ather than detracting from other scholarly disciplines, the arts enhance learning in other disciplines."<sup>31</sup>

- Students who study the arts score higher on standard achievement tests. According to the U.S. College Entrance Examination Board, 1995 Scholastic Assessment Test (SAT) "scores for

students who had studied the arts for more than four years were 59 points higher on the verbal and 44 points higher on the math portion than students with no coursework or experience in the arts.”<sup>32</sup>

■ A three-year evaluation of 920 high-risk elementary students involved in “Different Ways of Knowing,” (a program of the Galef Institute of Los Angeles that integrates visual and performing arts with core curriculum studies), found the program had significant positive effects on student achievement, motivation and the children’s involvement in their learning. After one year, students scored significantly higher on standardized language arts tests than did children in a control group. After three years in the program, they had higher report card grades in core subject areas (language arts, math, reading and social studies) than the other students.<sup>33</sup>

■ SAMPLE, a program using music and poetry for language enrichment, was tested against a traditional language arts curriculum with two groups of fourth graders, all considered “low achievers” and closely matched in achievement and intelligence. Students in the SAMPLE program had higher scores than the control group in language expression and reference skills and significantly higher scores on the tests for language mechanics and total language. Other measures showed that the SAMPLE students made similar gains in their writing skills and their active engagement in learning.<sup>34</sup>

■ Students in grades 4 to 8 who participated in the dramatics program at two inner-city Newark,

New Jersey schools, “showed significant improvement in vocabulary and reading comprehension on the comprehensive test of basic skills compared to a similar group of non-participants.”<sup>35</sup>

■ In a Providence, Rhode Island study, four classes of 5 to 7 year-old “under achievers” were given a special program in musical and artistic skills as well as the standard curriculum. After seven months, the children in the arts program had caught up with the groups of regular achievers in terms of reading skills and surpassed them in math skills.<sup>36</sup>

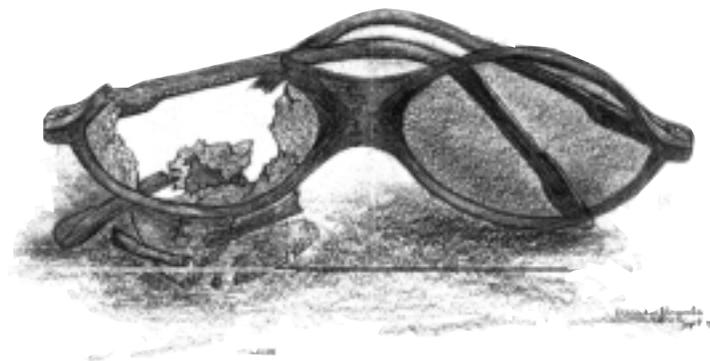
The arts give students the opportunity to transfer skills among subjects and apply what they learn in real-life situations:

■ Primary and junior teachers and administrators in Ontario report “a considerable degree of transfer of learning from arts programs to: learning and learning readiness in other subjects, and life and social learning.” For example, students apply perceptual skills they develop in the visual arts to the mathematical concept of symmetry/asymmetry.<sup>37</sup>

■ Kaeja d’Dance, an arts organization, worked with students and teachers in the Muskoka and Nipissing Boards of Education to create arts performances by integrating skills used in other subjects. In one project, students chose “the environment” as their theme, did scientific research, completed mathematical calculations on the data, and assessed social impacts. All that work

formed the basis for their performance. In another, students in five different schools worked together to develop a show on technology through history – from primitive cultures through the Industrial age to the “cyber-age” – using dance, sound, light, puppetry, mime and clowning. The children are responsible for all aspects of the performance, right down to printing and selling the tickets.

Danielle Jirgiala  
Grade 12  
Cobourg District  
Collegiate Institute West  
Cobourg



## MESSAGE SUMMARY

Over the years, the arts have developed a range of rigorous assessment methods that can be applied effectively to measure achievement in other disciplines. Arts assessment tools emphasize benchmarks and outcome-based learning and allow schools to assess student achievement and encourage continuous improvement. The goal is not simply to pass the test, but to learn more, achieve certain standards and continually do better.

## TALKING POINTS

Achievement in the arts can be assessed in concrete, measurable terms:

- Arts education is rigorous. “Real engagement with the arts takes hard work – practice, study and repeated assessment. ... Arts students strive to make their next work better than the last. ... Students with a strong arts education experience the strong connection between personal (or group) effort and quality of result. They also come to understand what makes a work of art “good” and what it means to work to a standard.”<sup>38</sup>

- Jurisdictions in Canada and the United States are working in innovative ways to establish standards for assessment in arts education. For exam-

ple, the 1996 Arts Alive conference gave elementary teachers in the Peel Board of Education a resource book that suggests assessment strategies they can use to measure whether students are achieving curriculum outcomes.<sup>39</sup>

Assessment methods developed in the arts provide useful models for measuring outcomes in other subjects:

- The U.S. Secretary’s Commission on Achieving Necessary Skills (SCANS) acknowledged the lead role arts education has played in assessment: “Arts education naturally embraces [assessment] methods that are characteristic of high-performance schools. Art departments often accept and evaluate students on the basis of portfolios and auditioned performances. Coaching and assessing progress are done continuously in the midst of practice, performance, or critiques. The arts are an especially good vehicle for teaching about improving quality. Who, more than the artist, is unwilling to be satisfied with yesterday’s performance?”<sup>40</sup>

- The Ontario Ministry of Education has recognized the potential of arts assessment tools for use in other disciplines. A provincial conference on assessment organized by the ministry in March 1997 featured workshops for general teachers on portfolio, and incorporated workshops on other assessment methods developed in the arts.

- Arts assessment methods can be adapted to assess students’ work placements and prior learning experiences. With arts assessment methods,

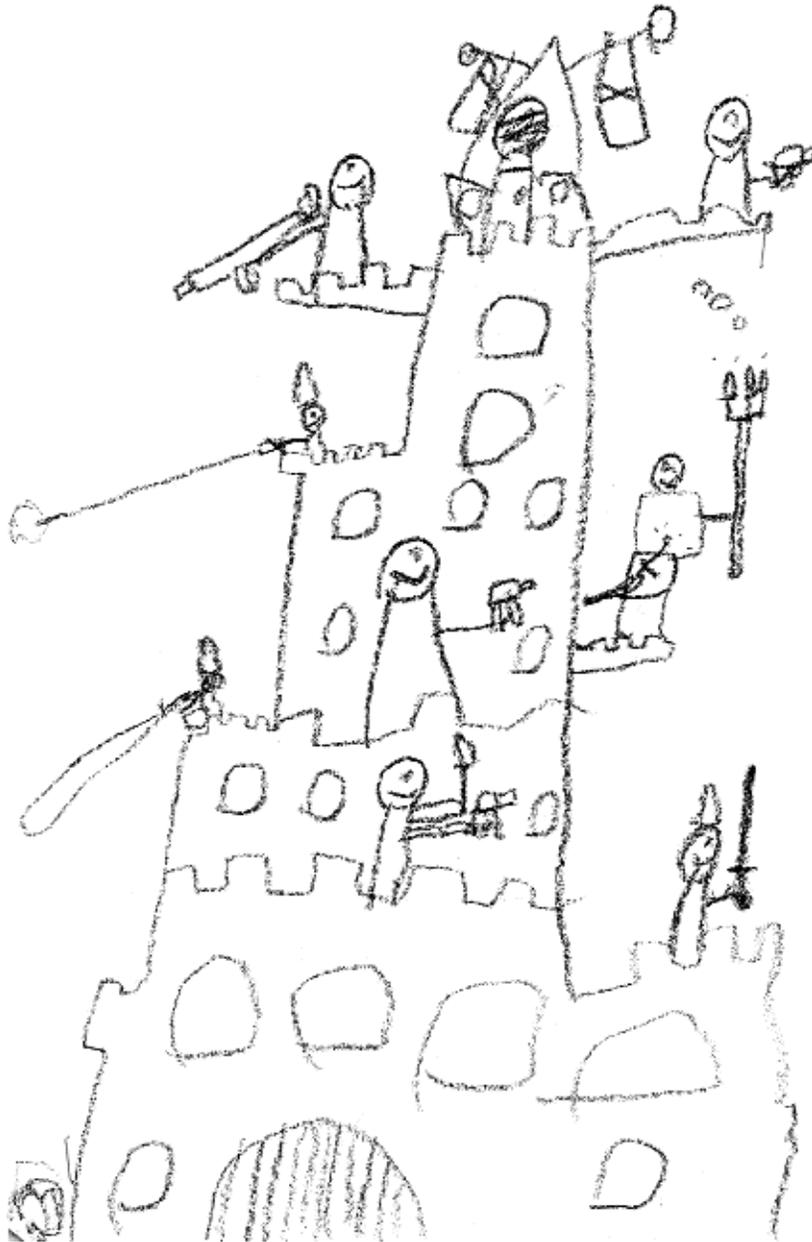
such as performance assessment and “authentic” assessment, students can demonstrate that they have developed the required skills and knowledge. This may become more important if, in the future, schools expand co-operative education and allow students to earn credits for prior learning.

## Arts Assessment Tools

Assessment approaches developed and used in the arts include portfolios, performance assessment, “authentic” assessment (i.e., demonstrations in an authentic context, such as an art studio, on stage, in a music ensemble), journals, video and audio tapes, observations and checklists, rubrics and qualitative rating scales and descriptors. Each assesses different strengths and skills. For example:

- Portfolios, which can contain samples of a student’s work from draft to finished work, are used by teachers to assess artistic development and the thinking process involved in producing the work.

- Rubrics are assessment scales, which clearly describe standards for student performance along a continuum from strong to weak. Rubrics are used to objectively assess various process skills and/or a finished product.



Teachers in other disciplines are using approaches developed by the arts to assess students' progress and their ability to apply what they have learned:

- Math teachers use performance assessment to see if students can solve complex problems and also explain how they found the answer.

- Science teachers use "authentic" assessment, observations and checklists to assess how students design and conduct an experiment.

- Primary teachers use portfolios to assess students' progress and to demonstrate to parents the children's strengths and development.

- Language arts teachers use portfolios and journals to assess students' ability to apply newly learned skills to their writing.

- Social studies teachers use performance assessments to judge whether students have understood material presented and can participate effectively in group discussions or presentations.

Jeremy Szamosi  
Senior kindergarden  
Island Public School  
Toronto

Part 2

What can we do to ensure strong, effective and innovative arts education programs?



Andrea Telfer  
Grade 4  
Forest Glen Public School  
Mississauga

## Teachers need better training and support in the arts to help them meet curriculum goals.

### MESSAGE SUMMARY

To deliver effective arts education and meet curriculum requirements, teachers need high quality training in arts education, as well as ongoing support. When teachers receive that training and support, schools and students are able to realize the full academic, economic and social benefits of arts education.

Most generalist teachers receive little training in the arts. Many student teachers receive only a few hours of instruction in the arts during the one-year general teacher training program. When those teachers move to the classroom, they no longer have experts at the board they can turn to for advice on their arts programs. With the elimination of art specialists, art consultants and cultural animators in many parts of the province, a vital resource has been lost.

As the arts are one of the four core components of Ontario's curriculum to grade 9, elementary teachers will need more training and different kinds of support to develop the skills they need to meet the requirements for classroom delivery of the arts.

### TALKING POINTS

Changes in teaching training should reflect the need for better arts training:

- The shift in Ontario from a one-year to a two-year training program for teachers recognizes that prospective teachers need more grounding in the fields they will teach. It also creates an opportunity to provide vital arts training for generalist teachers.

- The Ontario College of Teachers sets the standards of practice for teachers in the province. Changes in practice standards will have a direct impact on teacher education programs. In developing its new standards, the College should recognize the arts as a core part of the elementary curriculum and the role of the arts in teaching.

Teachers should have ongoing opportunities for in-service training in arts education:

- Teachers do not now have enough access to arts education. A report of the Ontario College of Teachers Implementation Committee, the *Privilege of Professionalism* states, "... there is an absence of appropriate opportunities to prepare teachers to respond to the introduction of new and mandatory policy initiatives."<sup>41</sup>

- With no ongoing access to arts specialists and consultants, teachers are more dependent on workshops and other forms of in-service training to develop the skills they need to run effective arts programs. Professional development workshops, such as Peel Board's 1996 Arts Alive conference, become extremely important. Schools that want to maintain or improve the quality of their arts programs must be willing to invest in this kind of innovative in-service training.

Resources are available to help with teacher training in the arts:

- The Ontario Arts Council provides grants toward the costs of artists' workshops for educators.

- Many of the larger arts organizations also offer seminars/conferences for educators. Examples include: The Stratford Shakespearean Festival, Young Peoples' Theatre, the Art Gallery of Ontario, the National Ballet of Canada, and others.

- The Ontario Arts Education Institute provides training in arts education for teachers, offering Additional Qualifications (AQ) courses in the arts on an out-sourced basis from the faculties of education. In its first two years, the Institute provided intensive training sessions for over 90 educators and artists.

## MESSAGE SUMMARY

Trained, professional artists have a place in the classroom. Visiting artists enrich school-based arts programs. Their skills can be used effectively to improve arts education in the schools, and benefit both learners and teachers. For students, artists act as a catalyst to provide in-depth creative learning experiences. Using artists in the classroom allows students to learn from experts. For teachers, artists in the classroom provide support and training in arts education. Artists can contribute significantly to arts education by assisting with program delivery, co-enrichment programs, subject expertise and subject integration.

Given the financial pressure on school budgets, visiting artists are a cost-effective way to support teachers and ensure students receive high quality arts education.



## TALKING POINTS

The use of artists in the classroom benefits both students and teachers:

- Using artists in the classroom can ease the pressure on the generalist teacher. With the elimination of arts specialists, arts consultants and cultural animateurs at the board level, generalist teachers are being asked to teach art and other subjects in which they have little background. Teachers who work with artists in the classroom can see arts education in action, receive on-the-job training, and learn techniques and approaches they can then use on their own.

- Arts education requires both artistic and teaching skills. In its 1977 report, the Arts, Education and Americans (AEA) Panel, stated, "... In the delivery of any arts education curriculum, expertise in both the art and teaching are prerequisite to excellence. It is not a case of either/or . . . In any well-planned comprehensive arts curriculum, there are legitimate roles for arts education specialists, artists, and classroom teachers working as allies."<sup>42</sup>

- The AEA report also notes that there "are certain aspects of the arts that artists convey better than anyone. They can illuminate the creative process in their art form, demonstrate the quality involved in professional production, and give students the real-life experience of the arts as they exist in society."<sup>43</sup>

- The Royal Commission on Learning noted that "teachers can't be expected to be artists, scientists, computer techies, social workers, musicians, fitness specialists, but all those who are can come to schools," and it recommended "that the Education Act be amended to allow instructors who are not certified teachers to supervise students . . . and to deliver certain non-academic programs."<sup>44</sup>

- Students learn more than art from artists. A vice-principal in a North York school explained that the artist "taught more than just theory and techniques to these young people. She worked with them on developing personal attributes such as an increasing sense of responsibility, a mature attitude toward work and greater interpersonal skills. We were so fortunate to have a gifted artist with us who was truly interested in developing the whole child."<sup>45</sup>

- Said one teacher in Ottawa, "I had qualms over giving up my class to others. I was a little apprehensive about giving over control. Within minutes, I knew that my pupils were in find hands. Problems all had solutions or resolutions. A few children that I just don't reach opened up to [the artist's] style."<sup>46</sup>

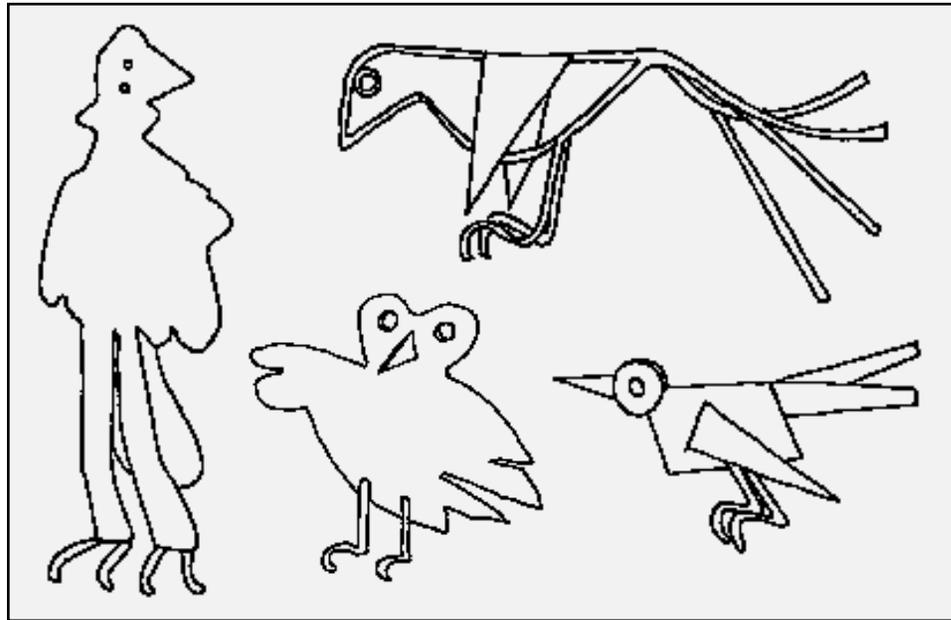
Schools have access to resources to support artists in the classroom:

■ A growing number of arts organizations have developed programs for use in schools. Schools can now contact groups such as the Playwrights Union of Canada, the League of Canadian Poets, the Writer in Electronic Residence Program, Association des auteures et auteurs de l'Ontario français, Northern Lights in the Schools, Prologue to the Performing Arts, Mariposa in the Schools, the Inner City Angels and Kaeja d'Dance – to name a few – and use their skills to augment their arts programs and other courses.

■ The Ontario Arts Council (OAC) provides a variety of programs and services to support the use of professional artists in the classroom. The Artists in Education program funds 75% of the cost of bringing professional artists into schools to work directly with students on artistic projects.

■ To help artists develop teaching skills, OAC provides professional development/training in the theory and practice of working in schools.

■ The Ontario Arts Education Institute provides training courses for artists to help them develop teaching skills and keep abreast of issues and research in arts education.



### Artists in the Schools

Having an artist work with students can, in some cases, result in a permanent, high-quality display of student creativity. Bogart Public School in Newmarket commissioned a local metal sculptor, Steve Lewis, to work with its students to create a steel sculpture of a tree full of birds for the school's front foyer, an open two and a half-storey space.

Lewis began by teaching every class in the school, using a variety of media and approaches. Children in kindergarten to grade 2 created bird dramas, a bird story and made paintings of birds. Lewis then reproduced 40 of their birds in steel. Students in grades 3 to 8 worked

in pairs, using drawings, painted collages, paper, wire, bristol board and pieces of steel to create bird designs. From these, Lewis made another 100 steel birds. All the birds were painted in one of 15 colours as directed by the students and welded onto the tree.

The children learned important skills and gained a great sense of accomplishment from the project. They can see "their" birds on the tree, and feel it is their sculpture. The school has a vibrant work of art that celebrates the skills of its students.

## MESSAGE

Effective partnerships between schools and the arts community benefit students and strengthen arts education in both settings.



Mui Luu  
Grade 9  
C.W. Jeffries Collegiate Institute  
North York

### MESSAGE SUMMARY

The arts community is a valuable resource for schools, but schools should also work with arts organizations to develop effective community-based arts programs. Not all arts education is delivered in schools. Arts education programs offered outside school hours in community centres and other local sites are an effective way to encourage disadvantaged children. They are also an innovative way to reach young school leavers and adults, and give them the knowledge, skills and attributes that they, too, need to succeed in education and in the workplace.

### TALKING POINTS

Strong links between schools and arts organizations benefit teachers, students, artists and the community:

■ The Royal Commission on Learning report notes that “schools that aren’t organically connected to the families, businesses, arts and music communities and the health and social agencies around them are limited in their ability to cope with the needs of their students.” To achieve the full development of each learner, schools “must become part of a network of many local or regional organizations, all inter-connected, and all dealing with the whole reality of childhood.”<sup>48</sup>

■ Ontario has a strong history of effective school-community partnerships in arts education. For example, the Children’s Aid Society Foundation and the City of York’s Board of Education jointly fund Art Starts, a storefront program that brings children together with local artists in programs in schools, after school and during the summer.

■ Many arts organizations, such as regional art galleries and symphony orchestras, collaborate with schools on arts education programs. For example, each year, the Northumberland Art Gallery in Cobourg exhibits the work of high school students, and offers an arts education program that involves students in workshops and gallery tours.

■ The new school advisory councils provide an opportunity to develop a stronger link between schools and the arts community. Artists can serve on the councils and the councils can ensure the local arts community has an opportunity to get involved and share its skills and ideas.

### Community-based arts education programs are an effective way to reach early school leavers and disadvantaged youth:

■ For the past 18 years, Dixon Hall, a community service organization in Toronto’s Regent Park neighbourhood, has offered a variety of arts education programs designed to bring together professionals from the arts community and disadvantaged youth. The programs include a music school, Black Perspectives cultural program, and

a drama workshop.

■ Believe In Me, a program in Austin, Texas, uses dance to give youth, many of whom are involved with drug and gang activity, the tools needed to be successful in the community. The results? “Youth are excelling in other areas of their lives, such as in school”, reports executive director Rachel Carter. “We’re seeing less participation in drug and gang activity, and a decrease in [the number of kids] dropping out of school.”<sup>49</sup>

■ The Arts Apprenticeship Training Program, run by the Manchester Craftsmen’s Guild, a multicultural arts education and performance organization located in one of the poorest neighbourhoods in Pittsburgh, Pennsylvania, conducts classes for inner-city youth in visual arts. The program teaches the technical and aesthetic elements of ceramic art, computer imaging, drawing, painting and photography. Between 74% and 80% of the youth who participate in the program go on to college, compared to about 20% for the community as a whole.<sup>50</sup>

### Partnerships among schools, arts organizations and businesses can strengthen school-based programs and keep the arts vital:

■ A partnership between the Canadian Opera Company and the Bank of Montreal is bringing opera to classrooms in communities across Ontario.

■ Artyard, run by the North York Board of Education, and Art Junktion, run by the Toronto Board of Education, collect recyclable materials from local businesses and industry, and make them available to visual arts teachers. These programs greatly enhance the range and type of materials available to students at virtually no cost to the boards.

■ In the United States, collaborative efforts by schools, arts organizations and businesses are helping to shape the future of arts education. Says Dick Deasy, executive director of the Goals 2000 Arts Education Partnership, “When business comes to the table, the issue is taken seriously. Business people increasingly realize that the arts are evidence of a school’s commitment to high standards of excellence for every child ... So business is a key player – and a key partner – in our efforts to provide a solid education in the arts to every child in America.”<sup>51</sup>

**What You Can Do**

Advocacy takes time and organization. Many excellent resources are available to help groups and individuals advocate for arts programs (see the Resources section on page 33).

This action plan is not a comprehensive guide to arts advocacy. It simply suggests some ways to use the messages and information in this resource. These messages can be incorporated into existing advocacy efforts, or they can be part of a “stand alone” initiative to encourage schools to recognize the extrinsic value of arts education.

To use this material effectively, we suggest the following steps:

# 1. Organize

Advocacy is more effective when a number of different people are involved.

If you are not already part of an arts advocacy group, identify possible allies in your community, such as:

- arts education teachers and consultants
- students who are studying the arts and can speak passionately about the skills they are learning
- artists in the community
- arts education advocacy groups, such as the Coalition for Music Education in Canada, the Coalition for the Arts and Education and the Arts Education Council of Ontario
- arts organizations in your community, such as community arts councils, galleries, museums, theatres, symphony halls, other cultural facilities and libraries
- music teachers/specialists
- employers who actively recruit people with arts training or who can talk about the need for workers with strong critical thinking and problem-solving skills
- local businesses that believe in the value of arts education [see box]
- local people with a strong arts background who have gone on to successful careers in the arts or other fields
- community leaders, such as local politicians, media people, the Chamber of Commerce

## The Role of Business in Arts Advocacy

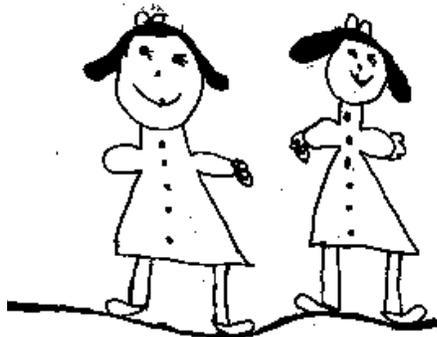
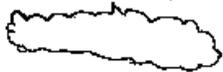
Arts advocates and arts organizations are accustomed to turning to business and industry for philanthropic support, but not for help with advocacy for arts education. That relationship is changing. Anxious for the skills to compete in the workplace, a growing number of businesses are taking a different view of arts education. They see it as an investment with a potential return in the form of creative, innovative, adaptable people who are able to thrive and succeed in the workplace.

For example, Ashland Inc., a Kentucky firm, uses all of its advertising budget to support quality arts education because the company believes that it is a linchpin to business growth. Says vice-president, Dan Lacy, “Superior skills are needed to survive competitively in the global context. Acquiring them has to begin as early as possible in a child’s education, and we see that it comes through arts education ... Ashland support arts education – not only to build better kids but to build a better workforce.”<sup>17</sup>

Arts advocates should look at local business as a potential ally in the effort to strengthen arts education in their community.

Previous page:  
Melanie Dodge  
Grade 11  
Wallaceburg District Secondary School  
Wallaceburg

This page:  
Amanda Della Vedova  
Grade 2  
S.F. Howe Public School  
Sault Ste. Marie  
(detail)





Leslie Cook  
Grade 5  
Parkland School  
Sault Ste. Marie

- school principals or other senior administrators who are committed to arts education
- members of the school board who are committed to arts education
- parents who want strong arts education programs for their children.

Consider establishing an Arts Advisory Committee for your community, made up of arts educators, school administrators, local artists from each of the arts disciplines and representatives of your community arts council.

## 2. Target decision-makers

Identify the people in your community who make decisions about school curriculum, teacher recruitment, in-service training, budgets – or those who can influence the decision-makers, such as:

- school trustees
- school principals
- the people responsible for human resources or staff development in boards
- other school administrators
- parent/teacher associations
- school advisory councils
- parents and parents' groups
- local media
- local politicians
- the local provincial members of parliament
- local branches of the teachers' federations
- local business leaders
- other advocacy groups in the community
- the Ontario College of Teachers
- the Ministry of Education and Training.

The goal is to get these decision-makers excited about arts education and to realize the value of strong arts programs. You are trying to persuade them to make a strong commitment to arts education in school and in the community, and to provide the time and resources required to develop effective arts programs.

To reap the full benefits of arts education – creative, innovative students with the ability to think critically and solve problems – schools

must be willing to make a formal commitment to the arts. It is not enough to offer arts as an extracurricular activity. Arts education must be seen as an integral part of a complete education, and given appropriate emphasis in students' schedules and in the school's planning resources. Students who are artistically gifted and talented, and those who wish to pursue a career in the arts, should have access to information and training within the education system to help them pursue their goals of excellence in the arts.

As more decisions are made locally, the principal and school advisory council, who have more direct influence over staffing and timetabling, may be the most important targets – but the principal and council, in turn, are influenced by parents, teachers, trustees, the local community and the media.

## 3. Develop Strategies

Getting the right mix of messages to the right people will involve a number of different strategies.

The first three messages about the value of arts education are suitable for everyone. However, parents may be more likely to respond to the message about how arts education helps their children develop necessary skills, while teachers may be more interested in assessment strategies and in how arts education can be used to teach across the curriculum.

Some messages are quite specific. For example, to have an impact, the message about teacher in-service training will have to reach the human resources or staff development people at your

school board, who are responsible for planning professional development days. The message about pre-service training will have to reach the Ontario College of Teachers, which sets practice standards, the faculties of education that train teachers, and the teachers federations that help shape both standards and education.

### To educate parents and the general public:

■ Find out more about arts education in the schools to identify any needs in your community. When gathering information, consider exploring a series of issues, such as:

- What percentage of the curriculum is devoted to arts education?
- Is arts education part of the formal timetable or are arts programs only available as an extracurricular activity? Within the timetable, how much time is given to arts education compared to other subjects? Do students at all levels have arts education as part of their timetable?
- Do any of the school's (or board's) senior administrators have particular expertise or interest in the arts?
- Does the school have a policy on arts education?
- Have you established standards for arts education? What assessment tools do you use?
- Do you use the arts to help achieve other curriculum goals?
- What types of arts are children exposed to?
- Are the teachers responsible for arts education specialists or generalists?



Phoebe Norton  
Grade 1  
Island Public School  
Toronto

- If they are generalists, does the board have specialists they can turn to for advice?
- What kind of in-service in arts education does the school provide for teachers?
- How does the school take advantage of the skills of local artists and involve them in arts education?
- Has the school developed any links with community arts education programs, or identified students who could benefit from involvement in community programs?
- Offer to make a presentation at parent/teacher association meetings, parents' nights or other events that bring parents together; explain what you have learned about arts education in your

community and any needs you've identified.

- Send a press release to the media, or contact the people who cover school and education issues; give them the messages, suggest story ideas, such as:
  - talking to education experts about how arts education helps children develop higher level skills
  - interviewing people with a strong arts background who are now in interesting, successful careers
  - talking to employers about the skills they want in employees
  - interviewing principals at the local schools

to see what percentage of the curriculum is devoted to arts education

- giving coverage to innovative and exciting arts education initiatives in the community.

- Meet with key business leaders in the community to make sure they understand the value of arts education.

- Contact local service clubs and offer to make a presentation.

- Encourage local businesses to sponsor school performances or artists residencies; display student artwork in businesses in the community.

To educate principals, school trustees and members of schools advisory councils:

- Meet individually with the principal and the members of the school board and school advisory councils to discuss the value of arts education – try to include parents, artists and employers in these meetings.

- Follow-up with a positive “good news” presentation to trustees and administrators, highlighting how well innovative arts programs work.

- Arrange for trustees to visit an artist in residency program in action.

- Give principals a list of community artists who work in schools, with a description of their “products” and how each one fits into the curriculum, as well as a list of sources of funding

for artists in schools.

- To help ensure that schools integrate arts education into the timetable for all students (and don’t limit arts programs to an extracurricular activity), offer to help in developing the timetable and demonstrate how all subject areas can be incorporated into student timetables (For example, in one community, arts education advocates found timetabling software that could be used to integrate arts education and demonstrated it to the principal and trustees.)

- Encourage the decision-makers to develop a comprehensive arts policy.

To educate local politicians and MPPs:

- Write letters, giving them detailed information about the educational, economic and social benefits of arts education.

- Let them know how many children participate in arts education in the school or in the community.

- Invite them to attend arts events at the school.

- Keep them informed of special arts education initiatives, such as a visiting artist or artist in residence program.

To educate human resource staff at boards of education and teachers:

- Offer to organize workshops on arts education – involve parents, artists and employers in the

workshops; include information on assessment.

- Distribute examples of research, case studies on the value of arts education and information on models in use in other communities.

- Discuss the advantages of team curriculum planning and encourage teachers to work together and to use arts education across the curriculum.

- Encourage arts teachers to become active arts advocates by:

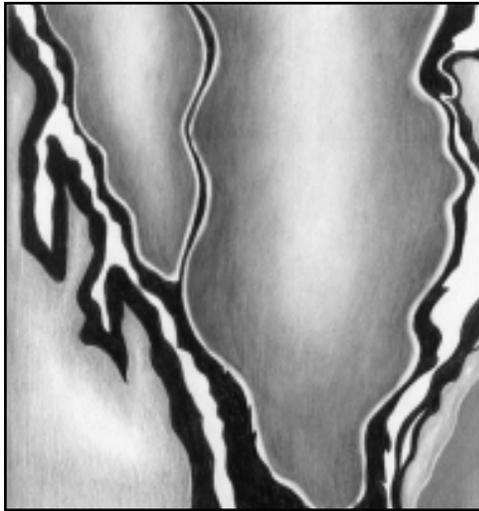
- offering to be involved in developing or reviewing the school timetable (ensuring the school schedules appropriate time for arts education)

- volunteering to serve on school and board committees, so arts education will have a voice when curriculum and resource decisions are being made

- Provide a list of community artists/organizations who work in schools, with a description of their “products” and how each one fits into the curriculum, as well as a list of sources of funding for artists in schools (see resource list on page 43).

- Offer to help the school apply for a grant to bring an artist in for a professional development day.

- Work with the school to take advantage of the OAC Artist in Education Program; if finding the other 25% of the cost (not covered by the OAC) is a problem for the school, offer to approach local



service clubs, businesses or parents' associations for the money.

■ Let teachers know about education opportunities such as:

- the Ontario Arts Education Institute
- OAC lists and publications
- the artist in residence programs
- education programs offered by arts institutions locally and across the province (e.g., local galleries, symphonies, theatre groups).

■ Talk about assessment, and encourage arts education teachers to:

- set goals and standards and identify outcomes for arts education
- be aware of different assessment tools and how to use them effectively
- choose the assessment tools more appropriate for them and their students.

To reach faculties of education:

- Write to the Ontario College of Teachers asking them to review the training requirements and practice standards for arts education in the province.
- Make a presentation to the faculty of education about the value of arts education and how important it is to have skilled arts education teachers.
- Encourage ongoing Canadian research into the impact/benefits of arts education that can be used to improve arts programs and to support the case for arts education.

To reach local artists:

- Contact local artists/artist organizations and make sure they know who to contact if they want to be involved with programs in the school.
- Work with the local community arts council.

To reach students:

- Contact guidance counsellors and give them information on careers in the cultural industries and on how skills learned in arts programs can be applied in other careers.
- Promote careers that rely on higher level skills and arts training, such as designing websites, developing content for the information highway, and animation.

## 4. Evaluate your advocacy efforts

Take some time to assess your advocacy efforts. Were people receptive to the messages? Were some messages more effective than others? Do people respond better to concrete case examples? Were you able to have an impact on decision-making? If not, what or who are the barriers? Are there other strategies you could use that would be more effective?

Joanna Lo  
Grade 10  
Earl Haig Secondary School  
Willowdale

The resource section is divided into four parts:

## 1. Sample materials

- Sample text that you can use when making a presentation or attending a meeting – as speaking points, overheads, etc.
- A summary of the information presented in this guide that you can photocopy as needed – to use as a leave-behind at meetings, or as part of a mail campaign, etc.

## 2. Selected bibliography

- Selected advocacy guides and other materials that will help you advocate effectively for arts education
- Selected reports and other publications on research into arts education that may provide more information you can use
- Selected Internet resources

## 3. Arts organizations engaged in arts education advocacy

- A selected list of arts agencies and organizations involved in advocating for arts education

## 4. References

Specific references for the research and other evidence cited in this publication



Previous page:  
Erik Earle  
Grade 1  
Island Public School  
Toronto

This page:  
Ken Bellamy  
Grade 10  
Heart Lake Secondary School  
Brampton

## Sample text for presentations and overheads

The following text provides the highlights of the advocacy arguments included in more detail in the message section. Feel free to use this text as needed in your advocacy efforts – for example, as speaking points for a meeting, or as the basis for overheads to use in a presentation.

### 1. Why is arts education important to our students and schools?

- The arts help children develop vital higher level skills.
- Higher level skills – developed in part through the arts – are essential to success in the workplace.
- Arts education promotes learning in other subjects and disciplines.
- Assessment approaches used in the arts can be

used to measure achievement in other disciplines.

### 2. What can we do to ensure strong, effective and innovative arts education programs?

- Teachers need better training and more support to help them meet curriculum goals.
- Professional artists can play a significant role in arts education in the classroom.
- Effective partnerships between schools and the arts community benefit students and strengthen arts education in both settings.

### 3. The arts help children develop vital higher level skills:

- creativity
- problem-solving
- the ability to communicate
- self-discipline
- critical thinking.

### 4. Higher level skills are essential to success in the workplace.

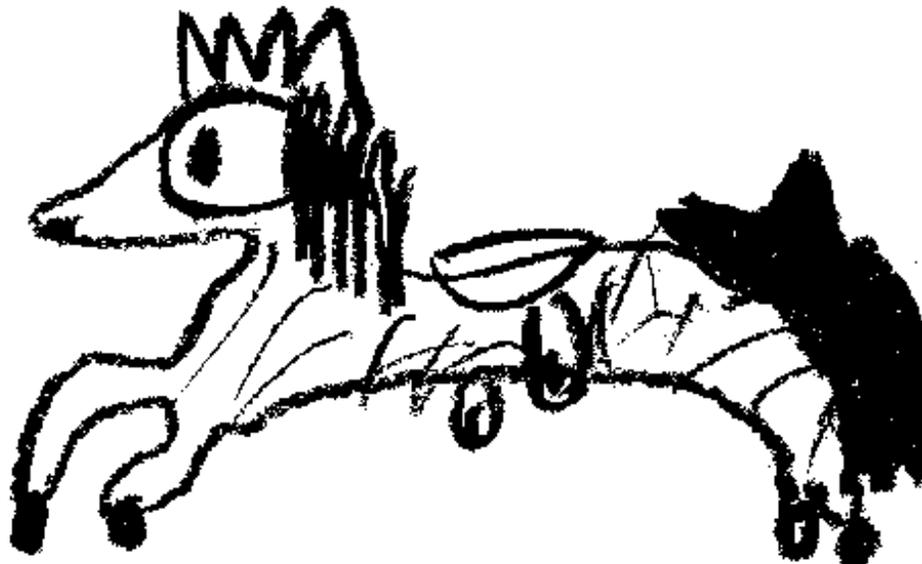
Employers are looking for people with higher level skills, especially:

- creative thinking
- decision-making
- problem-solving
- conceptual ability
- the ability to reason
- the ability to learn.

### 5.

“We believe the skills the arts teach – creative thinking, problem solving and risk taking, teamwork and communications – are precisely the tools the workforce of tomorrow will need.”

Richard Gurin, president and CEO of Binney & Smith, Inc. “Educating for the Workplace Through the Arts”, *Business Week*, October 1996



## 6. Arts education helps students to learn other subjects.

The arts are a powerful tool that teachers can use to explore other subjects. Students educated through the arts:

- are more motivated
- have a more positive attitude toward learning
- often see a marked improvement in their reading, writing and math skills -- and marks.

## 7. Assessment approaches used in the arts can be used to measure achievement in other disciplines.

Arts education uses rigorous assessment tools that:

- emphasize benchmarks and outcome-based learning
- allow schools to assess student achievement
- encourage continuous improvement.

The goal of assessment in the arts is not simply to pass the test, but to learn more, achieve certain standards and continually do better.

## 8. Teachers need better training and support in the arts to help them meet curriculum goals.

Generalist teachers need:

- more time for arts education in teacher training courses
- seminars/conferences.
- workshops on arts education
- workshops that show them how to integrate the arts into their other courses

## 9. Professional artists can play a significant role in arts education in the classroom.

Professional artists, trained to work in classrooms, can:

- relieve pressure on the generalist teacher
- provide valuable knowledge and expertise
- give students the chance to learn from experts.

## 10. Effective partnerships between schools and the arts community benefit students and strengthen arts education in both settings.

Working together, schools and the arts community can:

- improve in-school arts education programs
- develop community-based arts education programs that may reach school leavers and other vulnerable students.



Daniel McArthur  
Grade 4  
Island Public School  
Toronto

### The evidence is in...

On the following three pages you will find a summary of the information presented in this guide that you can photocopy as needed.

Use it as a leave-behind at meetings, as part of a mail campaign, etc.

## The evidence is in ...

### Children need arts education now more than ever before.

#### Why? Because ...

The arts help children develop vital higher level skills ...

To thrive and succeed in today's world, children need to know more than how to read, write and do math. They need higher level skills, such as the ability to reason and to use their language and math skills to solve problems. Research in Canada and the United States proves that students who receive high quality arts education develop these higher level skills. They are more creative, more self-disciplined, more tolerant and better able to think critically, solve problems and communicate than students who have little or no arts education. For example:

- preschoolers who received daily music lessons scored 80% higher in spatial intelligence than those who had no music training. (Children with strong spatial intelligence – that is, the ability to visualize the world accurately – find it easier to develop complex math and engineering skills.)

- elementary students who participated in one hour of arts education each day showed marked improvements in creativity, self-esteem, and some aspects of math and reading

- grade 4 to 9 students in an artist-in-residence program developed better higher-order thinking, communication and socialization skills, and they received better marks on their report cards.

... and higher level skills will help them in

the workplace.

Employers are looking for people with higher level skills. According to the Conference Board of Canada and the US Secretary's Commission on Achieving Necessary Skills, employers want people who can think creatively, solve problems, reason and continue to learn. Business leaders agree:

- "... the skills the arts teach – creative thinking, problem-solving and risk-taking, and teamwork and communications – are precisely the tools the workforce of tomorrow will need."

Richard Gurin, president and CEO of Binney & Smith Inc., *Business Week*, October 1996.

- "An arts training will provide the ability to think logically and that's the commodity that is in the shortest supply in business." Warren Goldring, chairman and CEO of AGF Management, *North Toronto Post*, 1996.

- "...today there are two sets of basics. The first – reading, writing and math – is simply the prerequisite for a second, more complex, equally vital collection of higher level skills required to function well in today's world. These basics include the ability to allocate resources; to work successfully with others; to find, analyze and communicate information; to operate increasingly complex systems of seemingly unrelated parts; and, finally, to use technology. The arts provide an unparalleled opportunity to teach these higher level basics." Paul W. Chellgren, president and CEO of Ashland Inc., *Business Week*, October 1996.

The arts can be used to help children learn other subjects.

Teachers can teach almost any subject – language, math, science, history – through the arts. Arts education is a powerful tool that can help children learn other subjects or reinforce concepts taught in other classes. Teaching through the arts is particularly important for children who have trouble with language and math concepts. Research also shows that students who receive arts education are more motivated and do better in their other subjects. For example:

- in the 1995 Scholastic Assessment Test (SAT), the college entrance examination used across the United States, students who studied the arts for more than four years scored 59 points higher on the verbal part of the test and 44 points higher on the math portion than students with no coursework or experience in the arts

- elementary school students who received an academic program integrated with visual and performing arts scored significantly higher on standardized language tests and had higher report card grades in language arts, math, reading and social studies than other students

- 5 to 7 year-old "underachievers" who received a special music and art program, in addition to the standard curriculum, caught up with their peers in reading and surpassed them in math – after only seven months in the program.

Assessment tools used in the arts can measure achievement in other disciplines.

The arts use rigorous assessment methods – such as portfolios, performance assessment, journals, observations and rating scales – to assess student achievement and encourage continuous improvement. The goal is not simply to pass the test, but to learn more, achieve certain standards and continually do better. Teachers can use these same arts assessment tools to measure and encourage achievement in other disciplines and to assess students’ ability to apply what they have learned. For example:

- math teachers use performance assessment to see if students can solve complex problems and also explain how they found the answer

- science teachers use “authentic” assessment, observations and checklists to assess how students design and conduct an experiment

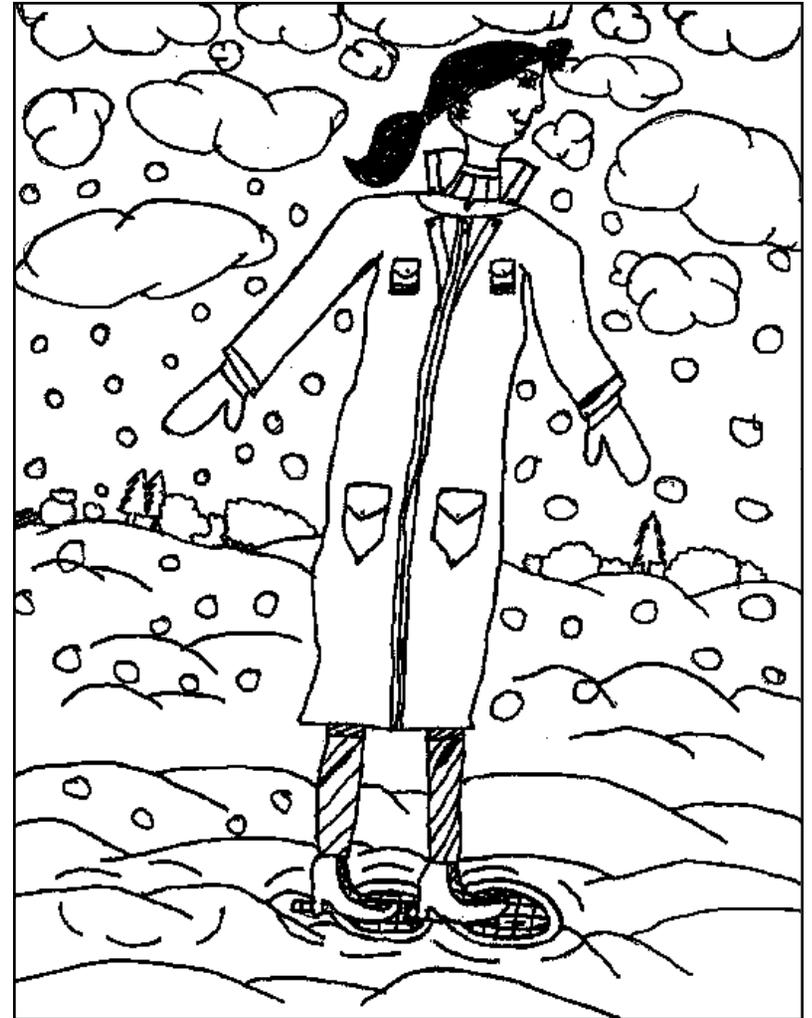
- primary teachers use portfolios to assess students’ progress and to demonstrate to parents’ the children’s strengths and development

- language arts teachers use portfolios and journals to assess students’ ability to apply newly learned skills to their writing

- social studies teachers use performance assessments to judge whether students have understood material presented and can participate effectively in group discussions or presentations.

### What can we do to ensure our children have strong, innovative arts education programs?

Give teachers more training and support  
With fewer arts consultants and specialists in school boards across Ontario, generalist teachers are now expected to teach arts education. To do this, they need access to arts education training – when they are first preparing to become teachers and throughout their teaching careers. Given the right training and support, these teachers can do an excellent job of integrating the arts into their programs.



Pragati Sanduja  
Grade 5  
Dunrankin Dr. Public School  
Mississauga

### Use more professional artists in the classroom

Ontario has many professional artists who are able to provide valuable knowledge and skills. Given the pressure on school budgets and teacher time, schools should make more effective use of this valuable resource. When artists come into the classroom, they can relieve some of the pressure on teachers and, at the same time, give students a vital and unique learning experience. Schools that have artist-in-residence programs are enthusiastic about them:



Charlene  
Grade 6  
Warren Park School  
City of York

■ “I had qualms over giving up my class to others. I was a little apprehensive about giving over control. Within minutes, I knew that my pupils were in fine hands. Problems all had solutions or resolutions. A few children that I just don’t reach opened up to [the artist’s] style.” Teena Myscouhg, teacher, Ottawa Board of Education

■ “The artist taught more than just theory and techniques to these young people. She worked with them on developing personal attributes such as an increasing sense of responsibility, a mature attitude toward work and greater interpersonal skills. We were so fortunate to have a gifted artist with us who was truly interested in developing the whole child.” Patricia D. Parisi, vice-principal, North York Board of Education.

### Develop partnerships with the arts community

Schools and the arts community can work together to give children more opportunity to participate in the arts. Arts representatives will serve on school advisory councils. Many arts organizations offer programs for school groups or will come into schools to work with students. Schools can also work with the arts community to develop community-based arts education programs that will reach young school leavers and give them the knowledge and skills they will need to succeed in education and in the workplace. For example:

■ Art Starts, a storefront arts program sponsored by the North York Board of Education and the Children’s Aid Society Foundation, brings children together with artists in arts education classes offered in school, after school and during the

summer

■ Dixon Hall, a community centre in Toronto’s Regent Park neighbourhood, uses artists to run music and drama programs for disadvantaged youth

■ Dance programs in the US have helped youth involved with drugs and gang activities to stay in school, succeed in school and avoid the drugs and gangs.

### The evidence is in.

Children need arts education. The arts can help them succeed in school and develop the skills they will need when they leave school. An investment in arts education is an investment in the future.

We have the proof. It’s time to act. Make sure your school is giving all its students high quality arts education.

Developed by the Ontario Arts Council 1997.  
Excerpted from *Making the Case for Arts Education*, Ontario Arts Council 1997.

## Selected bibliography

A range of good material exists on arts education. Here are some suggestions of advocacy guides and general arts education research and reports. Also included are a few Internet resources.

### Advocacy guides

Alperstein, Cory Ann & Weyl, Ronnie B. *Arts for Everykid: A Handbook for Change*. New Jersey: New Jersey State Council on the Arts & Alliance for Arts Education/ New Jersey, 1992.

Babineau, Ninette. *Partners in Arts Education: Reaching Beyond the Classroom*. Toronto: Association of Canadian Orchestras, 1995.

Business Committee for the Arts Inc. *Arts Education: Resource Guide*.

Grollman, Sharon Hya et al. *The Arts Go To School: An Arts-In-Education Handbook*. Cambridge: New England Foundation for the Arts Inc., 1983.

Kenyon, Diane E. *Getting Started...Arts Advocacy and Lobbying in Ontario*. Toronto: Ontario Arts Council, 1992.

Music Educators National Conference. 1991. *Building Support for School Music: A Practical Guide*. A project of the National Coalition for Music Education.

National Coalition for Music Education in Canada. *Music Advocacy Kit*.



National PTA, The & Getty Center for Education in the Arts. 1992. *Be Smart, Include Art: A Planning Kit for PTAs*.

Remer, Jane. *Beyond Enrichment: Building Effective Arts Partnerships with Schools and*

*Your Community*. New York: American Council for the Arts, 1996.

Amanda Knapp  
Athens District High School  
Athens

Remer, Jane. *Changing Schools Through the Arts: How To Build on the Power of an Idea*. New York: American Council for the Arts, 1990.

Webster, Betty. *Education and Community Participation*. Toronto: Ontario Federation of Symphony Orchestras, 1994.

### Arts education research and general reports

Arts Education Council of Ontario. *The ArtsPaper: A Voice for Arts Education in Ontario*. Published 3 times per year.

Boston, Bruce O. *Arts Education for the 21st Century American Economy: A Conference Report*. New York: American Council for the Arts, 1995.

Campbell, Steven & Townshend, Kathryn. *Not A Frill: The Centrality of the Arts in the Education of the Future*. Toronto: Ontario Arts Council, January 1994.

Costello, Laura, ed. *Part of the Solution: Creative Alternatives for Youth*. Washington: National Assembly of State Arts Agencies, 1995.

Fowler, Charles. *Can We Rescue the Arts for America's Children?: Coming to Our Senses -- 10 Years Later*. New York: American Council for the Arts, 1988.

Gardner, Howard. *Frames of Mind: The Theory of Multiple Intelligences*. New York: Basic

Books, Inc., 1983.

Gardner, Howard. *Multiple Intelligences: The Theory in Practice*. New York: Basic Books, Inc., 1993.

Loyacono, Laura L. *Reinventing the Wheel: A Design for Student Achievement in the 21st Century*. Washington: National Council of State Legislatures, 1992.

McLaughlin, John. *Building A Case for Arts Education: An Annotated Bibliography of Major Research 1990*. Lexington: Kentucky Alliance for Arts Education, 1990.

McLaughlin, John, ed. *Toward A New Era in Arts Education. A report of the Interlochen Symposium*. New York: American Council for the Arts, 1988.

Mitchell, Ruth, ed. *Measuring Up to the Challenge: What Standards and Assessment Can Do for Arts Education*. New York: American Council for the Arts, 1994.

National Endowment for the Arts. January, 1995. *The Arts and Education: Partners in Achieving Our National Education Goals*.

OMG, Inc. et al. *Understanding How the Arts Contribute to Excellent Education*. Philadelphia: Prepared for the National Endowment for the Arts, 1991.

Rockefeller, David Jr., Chairman. *Coming to Our Senses: The Significance of the Arts for American Education*. A report of the Arts,

Education and Americans Panel. New York: American Council for the Arts, 1977.

Weitz, Judith Humphreys. *Coming Up Taller: Arts and Humanities Programs for Children and Youth at Risk*. Washington: President's Committee on the Arts and Humanities, 1996.

Welch, Nancy & Greene, Andrea et al. *Schools, Communities, and the Arts: A Research Compendium*. Arizona: Morrison Institute for Public Policy & the National Endowment for the Arts, 1995.

### Internet resources

There is a wealth of arts education information available on the Internet. Here are a few websites to explore.

ArtsUSA (Am. Council for the Arts)  
<http://www.artsusa.org>

CultureNet  
<http://www.ffa.ucalgary.ca>

The Kennedy Center -- ArtsEdge  
<http://artsedge.kennedy-center.org/>

National Endowment for the Arts  
<http://arts.endow.gov/>

## Arts organizations engaged in arts education advocacy

This is a selected list of arts agencies and organizations involved in advocating for arts education in Ontario. For a broader list of key organizations and individuals working in the arts, boards of education, and other government organizations, see *Arts Education Catalogue 1996-1997: A Resource Guide for Artists and Schools*, published by and available from the Ontario Arts Council.

### **Art Gallery Educators (AGE)**

c/o Art Gallery of Hamilton  
123 King St. West  
Hamilton, ON  
L8P 4S8  
phone: (905) 527-6610  
fax: (905) 577-6940

### **Arts Education Council of Ontario (AECO)**

c/o York Region Board of Education  
Box 40, 60 Wellington  
Aurora, ON  
L4G 3H2  
phone: (905) 727-3141 ext. 3141

### **Association Ontaroise des responsables en animation culturelle (A.O.R.A.C.)**

681, chemin Bellfast  
Ottawa, ON  
K1G 0Z4  
phone: (613) 563-7118  
fax: (613) 244-2336

### **Canadian Black Artists in Action (CANBAIA)**

54 Wolseley Street  
2nd Floor  
Toronto, ON  
M5T 1A5  
phone: (416) 703-9040  
fax: (416) 703-0059



### **The Canadian Society of Children's Authors, Illustrators and Performers (CAN-SCAIP)**

35 Spadina Road  
Toronto, ON  
M5R 2S9  
phone: (416) 515-1559  
fax: (416) 515-7022

### **Coalition for Music Education in Canada**

P.O. Box 52635  
1801 Lakeshore Rd. W.  
Mississauga, ON  
L5J 4S6  
phone: (905) 823-6863  
fax: (905) 848-9737

### **Coalition for the Arts and Education (CAE)**

P.O. Box 65073  
348 Danforth Avenue  
Toronto, ON  
M4K 3Z2

### **Council of Drama in Education (CODE)**

c/o 133 Elizabeth Street  
Stratford, ON  
N5A 4Z4  
phone: (519) 271-5302  
fax: (519) 273-7118

### **Dance Collection Danse**

145 George Street  
Toronto, ON  
M5A 2M6  
phone: (416) 365-3233  
fax: (416) 365-3169

### **Dance/Community of Educators (DANCE)**

c/o Laidlaw Foundation  
365 Bloor Street East  
Suite 2000  
Toronto, ON  
M4W 3L4  
phone: (416) 964-3614  
fax: (416) 975-1428

Roger Mainy  
Grade 9  
Heart Lake Secondary School  
Brampton

**Gallery 44 Centre  
for Contemporary Photography**

401 Richmond Street West  
Suite 120  
Toronto, ON  
M5V 3A8  
phone: (416) 979-3941  
fax: (416) 340-8458

**Inner City Angels**

179 Richmond Street West  
Toronto, ON  
M5V 1V3  
phone: (416) 598-0242  
fax: (416) 598-0242

**Mariposa in the Schools**

401-68 Broadview Avenue  
Toronto, ON  
M4M 2E6  
phone: (416) 462-9400  
fax: (416) 462-0871

**Multicultural Arts for Schools  
and Communities (MASC)**

250 Holland Avenue  
Ottawa, ON  
K1Y 0Y6  
phone: (613) 725-9199  
fax: (613) 728-3872

**Orchestras Ontario/  
Association of Canadian Orchestras**

56 The Esplanade #311  
Toronto, ON M5E 1A7  
phone: (416) 366-8834  
fax: (416) 366-1780

**Ontario Federation of Symphony Orchestras**

**(OFSO)**

56 The Esplanade  
Suite 311  
Toronto, ON  
M5E 1A7  
phone: (416) 366-8834  
fax: (416) 366-1780

**Ontario Music Educators' Association  
(O.M.E.A.)**

Mr. Gregg Bereznick  
President  
67 Wendy Cres.  
London, ON  
N5X 3J7  
phone: (519) 850-9974 (h)  
fax: (519) 452-8620 (w)

**The Ontario Society for Education  
Through Art (OSEA)**

c/o Wellington Board of Education  
Silvercreek Education Centre  
292 Speedvale Avenue  
Guelph, ON  
N1H 8K8  
phone: (519) 766-9582 Ext. 317

**Playwrights Union of Canada (PUC)**

54 Wolseley Street  
Toronto, ON  
M5T 1A5  
phone: (416) 703-0201  
fax: (416) 703-0059

**Prologue To The Performing Arts**

489 King Street West  
Suite 100  
Toronto, ON  
M5V 1L3  
phone: (416) 591-9092  
fax: (416) 591-2023

**The Storytellers School of Toronto**

412-A College Street  
Toronto, ON  
M5T 1T3  
phone: (416) 924-8625  
fax: (416) 924-8169

**Theatre for Young Audiences  
Association of Ontario**

c/o 39 Strathmore Boulevard  
Toronto, ON  
M4J 1P1  
phone: (416) 469-2878  
fax: (416) 462-1408

**The Women's Art Resource Centre**

80 Spadina Avenue  
Suite 506  
Toronto, ON  
M5V 2J3  
phone: (416) 703-0074  
fax: (416) 703-1441

**The Writers' Union of Canada**

24 Ryerson Avenue  
Toronto, ON  
M5T 2P3  
phone: (416) 703-8982  
fax: (416) 703-0826

## References

<sup>1</sup> Decima Research and les consultants Cultur'inc inc. *Canadian Arts Consumer Profile 1990-1991: Findings*. May 1992.

<sup>2</sup> OMG Inc. et al. *Understanding How the Arts Contribute to Excellent Education*. Philadelphia: Prepared for the National Endowment for the Arts, 1991.

<sup>3</sup> Council of Ministers of Education Canada. 1995.

<sup>4</sup> Gardner H. *Multiple Intelligences: The Theory in Practice*. New York: Basic Books, Inc., 1993.

<sup>5</sup> Courtney, R. and Parks, P. *Learning Through the Arts: The Arts in Primary and Junior Education in Ontario*. Toronto: Ministry of Education, 1980.

<sup>6</sup> Luftig, R.L. *The Schooled Mind: Do the Arts Make a Difference? An Empirical Evaluation of the Hamilton Fairfield SPECTRA+ Program, 1992-93*. Ohio: Center for Human Development, Learning and Teaching, Miami University, 1994. Cited in Welch, N. & Greene, A. et al. *Schools, Communities, and the Arts: A Research Compendium*. Arizona: Morrison Institute for Public Policy & the National Endowment for the Arts, 1995.

<sup>7</sup> Redfield, D.L. *Evaluating the Broad Educational Impact of an Arts Education Program: The Case of the Music Center of Los Angeles County's Artists-in-Residence Program*. California: Center



for the Study of Evaluation, UCLA Graduate School of Education, 1990. Cited in Welch, 1995.

<sup>8</sup> Jay, D. "Effect of a Dance Program on the Creativity of Preschool Handicapped Children," *Adapted Physical Activity Quarterly*. V. 8, pp 305-316, 1991. In Welch, 1995.

<sup>9</sup> Begley, S. "Your Child's Brain: How Kids are Wired for Math, Music and Emotions," *Newsweek*. February 19, 1996. Reprint by The American Music Conference.

<sup>10</sup> Royal Commission on Learning. *For the Love of Learning. Volume II Learning: Our Vision for Schools*. pg 40, Ontario: 1994.

<sup>11</sup> Harris L. *Americans and the Arts* 7. 1996., pg 9.

<sup>12</sup> The Conference Board of Canada. *Employability Skills Profile*. 1996.

<sup>13</sup> Evers, F.T & Rush, J.C. "Making the Match Between University Graduates and Corporate Employers", *Challenges*. Ontario Ministry of Economic Development and Trade, Fall 1993.

<sup>14</sup> Ontario Ministry of Education and Training. *No Dead Ends: Report of the Task Force on Advanced Training to the Minister of Education and Training*. 1993.

<sup>15</sup> The Secretary's Commission on Achieving Necessary Skills. *What Work Requires of Schools*. U.S. Department of Labor, Washington D.C., June 1991. The

Angela Owen  
Grade 12  
Scarborough

- Secretary's Commission on Achieving Necessary Skills. *Learning a Living: A Blueprint for High Performance*. U.S. Department of Labor, Washington, D.C., 1991. Both cited in Welch, 1995.
- <sup>16</sup> Dafoe, C. "Juggling Art and the Bottom Line," *The Globe and Mail*. September 18, 1993, pg C4.
- <sup>17</sup> "Post Graduates", *North Toronto Post*. September 1996.
- <sup>18</sup> Boston B. "Educating for the Workplace Through the Arts," *Business Week*. October 1996.
- <sup>19</sup> Ibid
- <sup>20</sup> Ibid
- <sup>21</sup> McFarland J. "Business school takes cue from Second City," *The Globe and Mail*. April 4, 1996.
- <sup>22</sup> Woods, C. "The Making of A Toon College," *Maclean's*. June 24, 1996, pg 43.
- <sup>23</sup> Boston, 1996
- <sup>24</sup> Ontario Ministry of Education and Training. *The Common Curriculum Grades 1-9: Working Document, Version for Parents and the General Public*, 1993.
- <sup>25</sup> Statistics Canada. 1991 Census of Canada.
- <sup>26</sup> Ibid
- <sup>27</sup> Clinton, W. Speech to mark National Arts and Humanities Month. "Endowment News". National Endowment for the Arts website. October 1996.
- <sup>28</sup> Gardner, H. *The Unschooled Mind: How Children Think and How Schools Should Teach*. New York: Basic Books, Inc., 1991.
- <sup>29</sup> Royal Commission on Learning, 1994.
- <sup>30</sup> Gardner, 1993
- <sup>31</sup> Ottawa Board of Education. *I Think and Then I Draw A Line Around My Think: The Place of Arts Education in Ontario's Schools*. A presentation to the Royal Commission on Learning. 1993.
- <sup>32</sup> The College Board, Profile of SAT and Achievement Test Takers, 1995. Cited in Murfee, E. *Eloquent Evidence: Arts at the Core of Learning*. Washington: President's Committee on the Arts and the Humanities, and the National Assembly of State Arts Agencies, 1995.
- <sup>33</sup> Catterall, J.S. *Different Ways of Knowing: 1991-94 National Longitudinal Study Final Report*. California: The Galef Institute of Los Angeles, 1995. Cited in Welch, 1995.
- <sup>34</sup> Hudspeth, C.C. *The Cognitive and Behavioural Consequences of Using Music and Poetry in a Fourth Grade Language Arts Classroom* (Ph.D. dissertation.) Texas: Texas Woman's University, 1986. Cited in Welch, 1995.
- <sup>35</sup> Gourgey, A.F. et al. "The Impact of an Improvisational Dramatics Program on Student Attitudes and Achievement," *Children's Theatre Review*. V. 34, n. 3, pp.9-14, 1985. Cited in Welch, 1995.
- <sup>36</sup> "The Food of the Gods," *The Economist*. June 1, 1996.
- <sup>37</sup> Courtney, 1980.
- <sup>38</sup> Boston, 1996
- <sup>39</sup> Mills, D., ed. *The Arts Make Common Sense Resource Book: Peel Board of Education's Arts Alive Conference 1996*. Peel Board of Education, 1996.
- <sup>40</sup> SCANS, 1991.
- <sup>41</sup> Ontario College of Teachers Implementation Committee. *The Privilege of Professionalism: Final Report*. 1995.
- <sup>42</sup> Rockefeller, D. Jr., Chairman. *Coming to Our Senses: The Significance of the Arts for American Education*. A report of the Arts, Education and Americans Panel. New York: American Council for the Arts, 1977.
- <sup>43</sup> Ibid
- <sup>44</sup> Royal Commission on Learning. *For the Love of Learning: A Short Version*. pp 10 & 71. Ontario, 1994.
- <sup>45</sup> Campbell, S & Townshend, K. *Not a Frill: The Centrality of the Arts in the Education of the Future*. Submission to the Royal Commission on Learning. Ontario Arts Council, January 1994.
- <sup>46</sup> Ibid
- <sup>47</sup> Contini A. "Flights of Fancy". *Arts in Guelph*. December/January 1995/96.
- <sup>48</sup> Royal Commission on Learning. *A Short Version*. pp 21 & 10, 1994.
- <sup>49</sup> Weitz, J.H. *Coming Up Taller: Arts and Humanities Programs for Children and Youth At Risk*. Washington: President's Committee for the Arts and Humanities, with the National Assembly of Local Arts Agencies, 1996.
- <sup>50</sup> Ibid
- <sup>51</sup> Boston, 1996.