



THE **ARTS****SMARTS** PROGRAM:
DESCRIPTION AND EVALUATION

A SUMMARY REPORT

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EXECUTIVE SUMMARY

ArtsSmarts is a national program that promotes the teaching of arts infused curricula and the invaluable lessons that artistic practices can contribute to self-awareness, creativity, empathy, and community. The J.W. McConnell Family Foundation funds the *ArtsSmarts* program, and the Canadian Conference of the Arts acts as the *ArtsSmarts* Secretariat. Organizations from across Canada have been chosen as *ArtsSmarts* Partners to oversee projects that meld the program objectives with localized needs, resources, and visions for learning through the arts. More than 125,000 young people, 2,500 artists, and 4,500 teachers and community members have participated in Phase I (1998-2001) of the *ArtsSmarts* program.

The evaluative research into Phase I of *ArtsSmarts* has shown that the program is meeting its goal of promoting collaborative efforts that bring the arts to schools and communities. Artists are bringing new insights and skills to learning, while passing on their passion for the arts. Teachers and administrators are expressing gratitude for the infusion of the arts into their teaching, their schools, and their community centres. Young people are enthusiastically engaging in art making and showing consistent signs of gaining new understandings of curriculum subjects, of themselves, and of their communities. Parents are volunteering time to the implementation and support of the projects. Whole communities are beginning to recognize the benefits of having the *ArtsSmarts* program in their midst and are providing venues, media coverage, collaboration, and, in some case, additional funding for the projects.

ArtsSmarts is embarking on Phase II of its programming, in which it will continue to support existing projects, expand the reach of *ArtsSmarts* to other Partners and communities, and identify strategies that will ultimately allow localized projects to become self-sustaining. The *ArtsSmarts* program is providing both leadership and opportunities to ensure that the arts remain a vital component of the lives and learning of Canadian young people.



THE ARTSMARTS PROGRAM: DESCRIPTION AND EVALUATION

ArtsSmarts is an innovative educational program founded on the belief that the arts are essential to the development and well being of Canadian young people, to the communities in which they live, and to the culture as a whole. This report describes the *ArtsSmarts* program and the impact it is having throughout the country.

The *ArtsSmarts* Objectives

ArtsSmarts brings together artists, teachers, and administrators to deliver arts infused education. The program has four guiding objectives:

1. To build long-term, local partnerships that link young people, artists or arts organizations, schools, and the broader community;
2. To provide opportunities for young people to actively participate in the arts;
3. To enhance appreciation of the importance of culture and the arts;
4. To enable schools/community organizations to explore ways to integrate arts activities in non-arts subject areas, aligned with the provincial curriculum where possible.

While *ArtsSmarts* encourages arts-infused teaching of school curricula, the overall thrust of the program is wider: it also promotes the invaluable lessons that artistic practices can teach about self-awareness, creativity, cooperation, empathy, and community. Accordingly, a number of the projects have also been set in community organizations whose concerns are not directly connected with curricular learning.

The *ArtsSmarts* Community

The J.W. McConnell Family Foundation funds the *ArtsSmarts* program. The Canadian Conference of the Arts has acted as the *ArtsSmarts* Secretariat, playing an essential role in the development and administration of the program. The following organizations from across Canada were chosen as Partners for Phase I (1998-2001) of the *ArtsSmarts* program¹:

¹ For a fuller description of the Partners and their affiliated projects, consult the *ArtsSmarts* Web site: <http://www.artssmarts.ca/nationalprogram.html>



- Arts Starts in Schools (British Columbia)
- Calgary Arts Partners in Education Society-CAPEs (Alberta)
- Community Foundation of Ottawa (Ontario)
- Districts scolaires 1 et 11 du Nouveau-Brunswick (New Brunswick)
- La foundation communautaire du grand Québec (Québec)
- Newfoundland and Labrador Arts Council (Newfoundland and Labrador)
- Nova Scotia (Nova Scotia)
- Portage and District Foundation Inc. (Manitoba)
- Riverside School Board (Québec)
- The Saskatoon Foundation (Saskatchewan)

The role of the Partners has been to choose and oversee projects that meld the *ArtsSmarts* objectives with localized needs, resources, and visions for learning through the arts. The Partners have fashioned a vast array of individual learning projects. For example, in many schools the arts are being used to teach social studies, language arts, math, and sciences, as well as to create awareness of local history and culture. Projects coordinated by community centers often have other goals. For instance, in the Calgary *Language of Life* project, young women working as prostitutes are using poetry and journal writing to help them leave behind life on the streets. In Saskatoon, the *Heart of the City Piano Program* is bringing piano lessons to inner city, at-risk children. Some projects are set in single sites such as classrooms, while the reach of others might extend to whole school board districts.

More than 125,000 young people, 2,500 artists, and 4,500 teachers and community members have participated in Phase I (1998-2001) projects of the *ArtsSmarts* program. *ArtsSmarts* is entering Phase II of its programming, in which it will continue to support existing projects, expand the reach of *ArtsSmarts* to other Partners and communities, and identify strategies that will ultimately allow localized projects to become self-sustaining.

Evaluation research into the impacts of Phase I of *ArtsSmarts* has shown that the program is meeting its goals. The following pages contain a summary of that research.



The Evaluation Research into Phase I of *ArtsSmarts*

I. Purpose of the Research

Research into Phase I of the *ArtsSmarts* program was undertaken with three specific aims:

1. To provide a record of all of the projects of the *ArtsSmarts* Partners;
2. To gauge the effectiveness of individual projects and of the *ArtsSmarts* program as a whole in meeting the four program objectives;
3. To disseminate information regarding successful implementations and needed refinements of the program to *ArtsSmarts* participants.

II. Research Design

Dr. Bernard Andrews of the Faculty of Education, the University of Ottawa, acted as the primary researcher and evaluation consultant for Phase I of *ArtsSmarts*.² Dr. Andrews created the research tools and procedures in lengthy consultation with the *ArtsSmarts* community. The evaluation research was designed to gather information from many participants: project coordinators, teachers, artists, parents, and community members. Tools intended to elicit information from young people about their *ArtsSmarts* experiences were also fashioned, but were largely set aside for future use, once the best means of conducting this comprehensive research have been established.

The research into Phase I of *ArtsSmarts* was conducted in two rounds, with Round One taking place during the second year of the program (1999-2000) and Round Two during the third year (2000-2001). The findings of the two rounds are reported here separately, followed in each case by comments. The final section of this report contains a discussion of the research findings as a whole.

III. Round One Research (1999-2000)

A. Gathering the Data

Four tools were used to gather data during Round One of the *ArtsSmarts* evaluation research. Each tool was designed to elicit specific kinds of information:

² All of the research findings summarized in this document are derived from Dr. Andrews' (1999, 2000, 2001) full research report entitled *Through the Looking Glass*.



Research Tool	Purpose
1. Project Information Form	- To provide descriptions of individual <i>ArtsSmarts</i> projects, e.g. locale, time frame, number of young people involved, etc.
2. Program Evaluation Questionnaire	- To determine whether and how individual projects were meeting the four program objectives.
3. Applied Dissemination Questionnaire	- To identify key factors that act as impetus or obstacles to the success of projects.
4. On-site Interviews	- To provide further, in-depth information about representative projects from each Partner site.

Participation in the *ArtsSmarts* evaluation research was voluntary. Ninety-one percent of the 120 Phase I projects were represented in the completed evaluation documents.

B. Research Findings

1. Project Information Form

The Project Information Form provided the following information for 91% of *ArtsSmarts* projects at the end of year two of the program:



- Of the 120 *ArtsSmarts* projects, 98 (90%) were centred in schools, and the remaining 11 (10%) were hosted by community organizations.
- Most of the projects involved school classes ranging in size from 17 to 40 students. However, there were also a number of projects that involved multiple sites. The highest number of student participants involved in any one multi-site project was 3000.
- The school projects took place primarily in elementary schools. Some schools involved all grades or many grades in a single project, while others involved only one grade level or class. From kindergarten to grade four, there were progressively more students taking part in the projects. Participation decreased from grade four through to grade twelve.
- The duration of the individual projects ranged from less than a month to a whole school year, with the highest percentage (38.5%) of projects lasting less than a month.
- Many of the school projects involved more than one art form. Most projects involved visual arts (72%) integrated with social studies and language arts. Music, dance, drama, and creative writing were fairly evenly represented (in 29% to 39% of the projects), with film and video being used in less than 12% of the projects.
- The projects were fairly evenly distributed between rural (41%) and urban/suburban areas (59%).
- Most of the project coordinators were school principals.

2. Project Evaluation Questionnaire

Data from the Project Evaluation Questionnaire indicated the extent to which the *ArtsSmarts* program objectives were being met in year two of the project.

Objective 1: To build long-term, local partnerships that link young people, artists or arts organizations, schools, and the broader community.

- 98%* of the respondents indicated that administrators, teachers, and local artists worked collaboratively at some or all stages of the projects to bring arts infused learning to young people.

* This percentage was derived by collapsing the percentages of “Always” and “Frequently” responses chosen from a list of five possible answers: “Always”, “Frequently”, “Sometimes”, “Never”, and “No Response”.



- 94%* of the respondents felt that some or all of the collaborative links that had been established among administrators, teachers, artists, and young people would endure.
- Volunteer parental involvement in the school projects was high.

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Objective 2: To provide opportunities for young people to actively participate in the arts.

- 93% of the respondents reported a high level of active engagement of students in their own art making processes, e.g. musical performance, story-telling, dance, pottery making.
- 88% of the respondents said that students consistently exhibited their own decision-making and reflective processes in their arts activities.
- 89% of the respondents indicated that there was a consistently high level of student interaction during the arts activities.
- 84% of the respondents indicated that the young people consistently engaged in discussion with teachers and/or artists regarding the planning, implementation, and evaluation of the arts infused learning.

Objective 3: To enhance the importance of culture and the arts.

- Most responses indicated a high level of excitement for the projects and enjoyment of the arts activities among the young people who participated.
- 74% of the respondents reported that students “Always,” “Frequently,” or “Sometimes” indicated an interest in having more arts experiences, and that they inquired about the possibility of continued *ArtsSmarts* involvement during the next academic year.
- 83.5% of respondents reported that the *ArtsSmarts* program was “Always” “Frequently” or “Sometimes” a topic of conversation among individuals who came in contact with the projects (e.g. parents, community members). Most comments were positive.

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- 35% of the respondents reported that they anticipated further local support for arts infused learning projects (e.g. from Parent Advisory Councils and Student Councils). Others reported that it was too early in the program to predict the availability of such support.

Objective 4: To enable school/community organizations to explore ways to integrate arts activities in non-arts subject areas, aligned with provincial curriculum where possible.

- 79% of the respondents reported the consistent use of the arts to teach non-arts subjects in a fashion that covered curricular requirements. A further 11% indicated that the arts were sometimes used in this capacity.
- Most of the teaching through the arts occurred in the subject areas of Language Arts and Social Studies.

3. Applied Dissemination Questionnaire

Responses to the Applied Dissemination Questionnaire identified the factors and obstacles to the success of the *ArtsSmarts* projects.

a) Success Factors:

- The commitment and support of school administration, e.g. allowing adequate planning and teaching time for the project;
- Adequate financial resources to carry out the project;
- The willingness of teachers, administrators, and artists to collaborate and to learn from one another throughout the planning, implementation, and evaluation stages;

* This percentage was derived by collapsing the percentage of “Always” and “Frequently” responses chosen from a list of five possible answers: “Always”, “Frequently”, “Sometimes”, “Never”, and “No Response”.

* This percentage was derived by collapsing the percentage of “Always” and “Frequently” responses chosen from a list of five possible answers: “Always”, “Frequently”, “Sometimes”, “Never”, and “No Response”.

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- Mutually respectful relationships among artists, teachers, administrators, and students;
- Support from local organizations such as District Arts Councils, artists' groups, and the community at large.



b) Obstacles to Success:

- Insufficient time allotments for the implementation of the projects;
- Lack of appropriate spaces in which to pursue arts activities;
- Finding artists who were available, affordable, and able to teach young people;
- Engaging too many students at one time in arts activities.

4. On-site Interviews

In-depth interviews were conducted at 14 *ArtsSmarts* project sites across the country. In total, 19 artists, 19 teachers, and 15 project coordinators (usually school principals) were interviewed. In addition, three parents, each from a different project site, were interviewed. The data gathered revealed that each interviewee group had its own particular comments and concerns about the projects:

a) Artists

Many artists expressed gratitude for the opportunity to share their knowledge and passion for the arts. Of greatest concern for the artists were the challenges of classroom management and of adapting their artistic practices to curriculum requirements. Artists generally fared best when teachers were enthusiastic, active participants in the planning and implementation of the arts activities.

b) Teachers

Teachers reported that the artists made many contributions to school and classroom life: the artists were able to engage young people in learning, often developing a special rapport with them, and the artists were able to show teachers new ways to teach through the arts. Teachers commented that the artists could often reach the hard to educate students and that the arts should be a part of all children's lives and learning. Teachers expressed concern about many of the artists' difficulties with classroom management.



c) Project Coordinators

The project coordinators (usually school principals) highlighted the variety and number of duties they had necessarily assumed: organizing meetings for teachers and artists; raising awareness about the projects among teachers, parents, and students; acting as a liaison between artists, teachers, and the *ArtsSmarts* Partners; acting as a support for both teachers and artists; and inspiring passion for the projects. The project coordinators also spoke of some resistance on the part of teachers with specialized arts skills to incorporating the arts into the teaching of non-arts subjects.

d) Parents

The three parents interviewed said that they believed strongly that parents should help with the classroom arts activities and with rallying financial and moral support for the projects. These parents also expressed the conviction that the projects were enhancing and broadening learning: young people were developing better communication skills, greater self-confidence, the ability to express themselves creatively, and fuller notions of what it means to be human.

C. Discussion of Round I Research Findings

The impressive rate of return on evaluation documents (from 91% of the projects) spoke of widespread commitment to the *ArtsSmarts* program on the part of the Partners and project participants, as well as of a sense of shared responsibility concerning the program's success. The high rate of return also made it possible to speak of the research results as representative of the *ArtsSmarts* program as a whole.

By the end of year two of the *ArtsSmarts* program, project participants had made laudable progress in meeting the four guiding objectives of the *ArtsSmarts* program: there was a growing sense of collaboration and relationship among young people, teachers, artists, and administrators; the arts were being used to teach non-arts subjects such as social studies and language arts; and young people engaged actively in their art-making and learning through the arts, displaying their capacities for reflection, decision-making, and communication. The young people appeared to enjoy immensely the arts activities and expressed hopes that there would be similar future opportunities for learning through the arts. Parents were enthusiastic supporters and advocates for the program.

The visual arts were used most widely in the arts infused teaching. This is not surprising in that visual arts have traditionally been a more prominent feature of elementary level education than have the other art forms. However, project coordinators were also making efforts to integrate dance, drama, creative writing, and music.



Administrators, teachers, and artists showed awareness of the need to work collaboratively and respectfully with one another and to acknowledge that each group brings particular skills and talents to the projects. All parties also expressed a growing awareness of the complexities of the roles that they play in providing arts-infused learning opportunities. There were realistic appraisals of the need for artists to learn teaching and classroom management methods from teachers, and, conversely, of the need for teachers to be committed, active participants in all stages of the learning through the arts.

The wide array of project types, project durations, and the number of young people involved in individual projects all showed that *ArtsSmarts* was being responsive to an extensive variety of local needs, resources, and visions for learning through the arts.

IV. Round Two Research (2000-2001)

A. Gathering the Data

Two research tools were used for Round Two (2002-2001) of the *ArtsSmarts* evaluation research:

Research Tool	Purpose
Project Evaluation Questionnaire	1a) To obtain descriptive information about the projects, and b) to determine to what extent and how individual projects were meeting the four <i>ArtsSmarts</i> program objectives.
On-site Case Study	To develop an in-depth understanding of a highly effective artist-teacher <i>ArtsSmarts</i> project.

The *ArtsSmarts* participants were widely represented in 214 submitted responses; in a few cases, there were multiple submissions from single projects (up to a maximum of five submissions).



B. Research Findings

1. The Project Evaluation Questionnaire

The Project Evaluation Questionnaire provided the following information about the impact of *ArtsSmarts* by the end of year three of the program:

a) Project Descriptions:

- Most of the projects involved school classes ranging in size from 17 to 40 students. However, there were a number of projects that involved multiple sites. The highest number of student participants involved in any one multi-site project was 3,750.
- About 88% of the *ArtsSmarts* projects were centred in schools, and about 12% were hosted by community organizations.
- The school projects took place primarily in elementary schools. Some schools involved all grades or many grades in a single project, while others involved only one grade level or one class. The children most widely represented in the project participation grew steadily from kindergarten to grade five (48.5%) and declined gradually from grade five through eight, and more rapidly from grade 9 through to grade 12 (6.1%).
- The duration of the individual projects ranged from less than a month to a whole school year, with the highest percentage (51.4 %) of projects lasting from two to four months.
- Many of the school projects involved more than one art form. Visual arts were most widely represented (in 69% of the projects). Music (in 33% of the projects), drama (32%), and creative writing (38%) were fairly evenly represented. Dance was used in 18% of the projects, and film and video used in 7.5% of the projects.
- The projects were fairly evenly distributed between rural (43.9%) and urban/suburban areas (50%). There were some participants who did not indicate the locale of their projects.
- Most of the project coordinators were teachers.



b) Meeting the Four *ArtsSmarts* Objectives

Objective 1: To build long-term, local partnerships that link young people, artists or arts organizations, schools, and the broader community.

- 97%* of the respondents indicated that school administrators, teachers, and local artists worked in collaboration at various stages of the projects in order to bring arts infused learning to students.
- 41%* of the respondents indicated that parental and wider community involvement were constant features of the projects. 37% of the respondents indicated occasional parental and community involvement. Wider community involvement included such things as local media coverage of the project, public attendance at project presentations/concerts, donations of venues for presentations/performances, and donations of funds for the projects.
- 83% of the respondents indicated that they believed that all, most, or some of the relationships established among teachers, artists, young people, school administrators, parents, and the wider community would endure.

Objective 2: To provide opportunities for young people to actively participate in the arts.

- 96%* of the respondents reported a high level of active engagement of students in their own art-making processes.
- Respondents indicated that that students expressed their own ideas, exhibited their own decision-making and reflective processes, accepted personal responsibility, and were self-directed in their arts activities.
- 92%* of the respondents said that students interacted extensively with their peers during arts activities, and 94%* reported that students engaged in discussions about the activities with teachers and artists.

* This percentage was derived by collapsing the percentage of “Always” and “Frequently” responses chosen from a list of five possible answers: “Always”, “Frequently”, “Sometimes”, “Never”, and “No Response”.

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Objective 3: To enhance the appreciation of the importance of culture and the arts.

- Most respondents indicated a high level of excitement for the projects and enjoyment of the arts activities.
- 77.6% of the respondents reported that students “Always,” “Frequently,” or “Sometimes” indicated an interest in having more arts experiences and inquired about the possibility of continued *ArtsSmarts* involvement during the next academic year.
- 93.5% of respondents reported that the program was “Always”, “Frequently”, or “Sometimes” a topic of conversation among individuals who came in contact with the projects. Most comments were very positive.
- 43%* of the respondents reported that they anticipated further local support for arts infused learning projects (e.g. from Parent Advisory Councils and Student Councils). Others reported that the availability of such support was difficult to gauge.

Objective 4: To enable schools to explore ways to integrate arts-related activities throughout the curriculum.

- 74%* of the projects reported the consistent use of the arts to teach non-arts curricula, with another 14% indicating that the arts were sometimes used in this capacity.
- Arts were predominantly integrated with social studies and language arts; however, there were also projects that integrated the arts with other subjects such as math, science, religious studies, and health.

*. This percentage was derived by collapsing the percentage of “Always” and “Frequently” responses chosen from a list of five possible answers: “Always”, “Frequently”, “Sometimes”, “Never”, and “No Response”.



2. In-Depth Case Study

The great majority of the *ArtsSmarts* projects existed within school settings; accordingly, an exemplary school project was chosen for an in-depth case study. Teachers, artists, students, and the project coordinator were interviewed, observed, and/or submitted written reflections about their *ArtsSmarts* experiences. This case study resulted in the following observations and recommendations for creating a highly effective project:

- Thorough planning of the project is essential. Such things as the overall purpose of the project, the theme of the educational materials, the artistic mediums to be used, the resources available, and the student selection processes should be clearly established and understood by all participants.
- Students should be included in the planning stages of the projects, as well as in the implementation and evaluation.
- Sufficient time should be allowed for project planning, implementation, and debriefing. Accommodations in teachers' and administrators' timetables should be made, and artists should be recompensed accordingly for their time.
- Team-building workshops involving teachers and artists are very beneficial: they allow for collaborative planning, the realistic appraisal of one another's knowledge and skills, and the creation of a sense of teamwork.
- Wherever possible, the same artists should be asked to take part in subsequent school or community projects: these artists have usually amassed experience working in the classroom or with the client group, and are knowledgeable about the goals and needs of the particular school or community organization.
- The opportunity to benefit from learning through the arts should not be extended only to a "gifted few", but should be available to young people from a wide variety of ethnic, economic, academic, age, gender, and grade backgrounds.
- The wider community and the school should benefit reciprocally from an *ArtsSmarts* project. For example, the case study school teamed students with senior citizens in a long-term project led by the teacher and artist.



- Projects usually gather momentum after the initial reflective and planning processes. Therefore, it is useful to schedule more classroom time for the arts and learning project as the project proceeds over time.
- The needs, resources, and capacities of particular students, teachers, schools, and communities shift over time. Flexibility is key to all stages of a project.

C. Discussion of Round II Research Findings

Delivery of the *ArtsSmarts* projects continued to involve the collaborative efforts of administrators, teachers, young people, and artists. The case study pointed out the desirability of having the young people involved in the early stages of planning the project.

While the arts were still being infused primarily into language arts and social studies lessons, there was expansion into other areas such as math and science. Project leaders continue to attribute young people's development of intellectual, communication, and expressive skills to the arts infused teaching. Visual art is still the predominant art form being used in the projects.

School principals are typically the driving force behind school innovations, and this was clearly seen in the results of Round One of the research, where mostly school principals acted as project coordinators. Round Two of the research showed that teachers had widely taken over the role of project coordinator, a sign that the *ArtsSmarts* program was becoming a more integrated part of school culture. Most of the projects remained centred in elementary schools.

While the majority of year two projects lasted less than a month, projects lasting from one to four months predominated in year three. This may be interpreted as indicating that participants are beginning to appreciate and accommodate the fact that lasting learning in the arts requires an extended time commitment.

The case study provided useful guidance for both existing and future projects by highlighting the ingredients for a successful *ArtsSmarts* project.

The wide array of project types, project duration, and the number of young people involved in individual projects all showed that *ArtsSmarts* is continuing to fulfill its mandate of being responsive to an extensive variety of local needs, resources, and visions for learning through the arts. The results of Round Two of the *ArtsSmarts* evaluation indicated that the program was continuing to meet its four guiding objectives during year three of the program.



The effects of the program were beginning to radiate outward from individual classrooms and community centres into the community at large.

Concluding Comments on the Impact of Phase I of *ArtsSmarts*

In an era when funding for the arts and teacher training in the arts are often treated as inessential (Pitman, 1998; Sharing the Vision, 2001; Upitis, R., 2001), the *ArtsSmarts* program is providing much needed opportunities for learning through the arts. Artists are bringing new insights and skills to learning, while passing on their passion for the arts. Teachers and administrators are expressing gratitude and enthusiasm for the infusion of the arts into their teaching, their schools, and community centres. Young people are engaging in art making and showing consistent signs of gaining new understanding of curriculum subjects, of themselves, and of their communities. They have also shown great enthusiasm and appreciation for the arts experiences. Parents are volunteering time to the implementation and support of the projects. Whole communities are beginning to recognize the benefits of having the *ArtsSmarts* program in their midst and are providing venues, media coverage, collaboration, and, in some case, additional funding for the projects.

Much progress has been made in identifying the vast array of roles, duties, and responsibilities that participants must assume in a successful *ArtsSmarts* project. The difficulties inevitably involved in combining the diverse needs and characteristics of school, artist, and community cultures have been realistically assessed. Real progress is being made in accommodating varied needs and in providing exemplary models for forging lasting relationships among participants.

In the future, program Partners and coordinators might wish to promote more projects for adolescents, situate more projects in community centres, and encourage the exploration of dance, music, creative writing, and drama on an equal footing with the visual arts. Young people might be asked directly about their experiences.

The *ArtsSmarts* community can pursue its Phase II programming confident that it is providing both leadership and opportunities for ensuring that the arts remain a vital component in the lives and learning of Canadian young people.



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About the Author

Ann Patteson has been involved in the arts, education, arts education, and arts education research for many years. While conducting her master's and doctoral level studies, Ann has been a member of the research teams for the national *Learning Through the Arts (LTTA)*[™] and for the Kingston-based *Teachers as Artists* school arts-infusion programs. Along with her other duties, Ann has participated in the design of assessment tools, gathered data, conducted both quantitative and qualitative data analyses, and has been co-author, first author, and sole author of academic papers, as well as national and international conference presentations. Ann has also been the sole designer of research and the investigator into the effectiveness of the Toronto-based *Creative Arts Partnership* program, a project that provides arts-making and aesthetic experiences to teachers from 10 Toronto area school boards, in partnership with several performing arts organizations.

Ann taught oral and written communication skills for ten years at St. Lawrence College and helped design a new post-degree diploma course in Expressive Arts Therapies for educators and health-care givers at Sir Sanford Fleming College, Peterborough. In addition, Ann has maintained her own voice studio for the past twenty years, teaching singing to children and adults. Ann is both a performing singer and a visual artist.

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