

Evaluation of the ArtsSmarts Strategy: Impacts and Sustainability

Discussion Paper

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1.0 Purpose

The purpose of this report is to provide: 1) an analysis of findings from a survey, interviews and focus groups regarding ArtsSmarts projects funded by the J.W.McConnell Family Foundation across Canada in 2002-2003 and 2) to support advocacy work to obtain long term funding and support for sustainability of the ArtsSmarts approach. The report focuses on the impact of the projects on students, the education system, the community and the arts community addressing key “spheres of Influence” in the educational system.

2.0 Background

ArtsSmarts is a long-term, national initiative, launched in 1998 to promote the active participation of young people in the arts. It is designed to increase and enhance arts-related activities in the classroom, by promoting art as a vehicle for teaching all subjects across the curriculum. Over the long term, it is intended that *ArtsSmarts* serve to develop supporters and practitioners of the arts, and to nurture creative thinkers who will be at the forefront of Canada’s cultural, social, and economic development. *ArtsSmarts* is an example of arts-infused education, an emerging field with implications for education design, community planning, and economic development.

ArtsSmarts places artists and the arts in schools and communities. Through its partners, *ArtsSmarts* provides funding to allow schools and their communities to offer arts-related activities linked to educational outcomes. For example, music or dance may be used to help students understand mathematical concepts, sculpting may be used to teach geography, or painting might spark the imagination of primary school children as they paint murals depicting local history.

Ten partners across Canada offer this program on a regional or local basis. The Foundation’s partners include arts organizations, community foundations and school boards. They are from small rural communities and large urban centers; some have regional jurisdiction, others provincial. The partners are responsible for identifying the projects that receive *ArtsSmarts* grants in their communities, and for administering the

granting of *ArtsSmarts* funds to support those projects. Table 1 provides a summary of the partners, their location and the number of projects funded.

During the past year ArtsSmarts partners across Canada provided funding support to approximately 283 projects. While the McConnell Family Foundation provided approximately \$75,000 to each partner to fund projects, the number of projects funded by the individual partners varied from 13 in Nova Scotia to 67 in British Columbia. Each partner had different funding limits and matched funding requirements for projects; some partners had additional funds to support projects.

Table 1: ArtsSmarts Partner Organizations

Name of Organization	Funding Region/ Province	Number of Projects Funded- 2002-2003
ArtStarts in Schools	British Columbia	67
CAPEs	Calgary	24
Saskatoon Foundation	Saskatoon	15
Portage & District Foundation	Portage	46
Community Foundation of Ottawa	Ottawa	28
Riverside School Board	Riverside School District (St. Lambert and south from Montreal)	20
Fondation Communautaire du grand Québec	Quebec City	24
Districts scolaires 1 et 11, New Brunswick	New Brunswick School Districts 1 and 11 (Moncton, Dieppe and surrounding areas)	28
Nova Scotia Arts Council -	Nova Scotia	13
Newfoundland and Labrador Arts Council	Newfoundland and Labrador	18

3.0 Methods

The evaluation comprised the following components: a survey completed by project coordinators after the completion of their project, individual interviews and focus groups.

3.1 Survey

During the 2002 – 2003 school year 286 ArtsSmarts projects were funded by the partners across Canada. Following completion of these ArtsSmarts projects, project coordinators were requested to complete a survey addressing the approach used in their projects as well as the impacts of the projects on participants (See Appendix A) . Approximately 216 surveys were completed and have been analyzed.

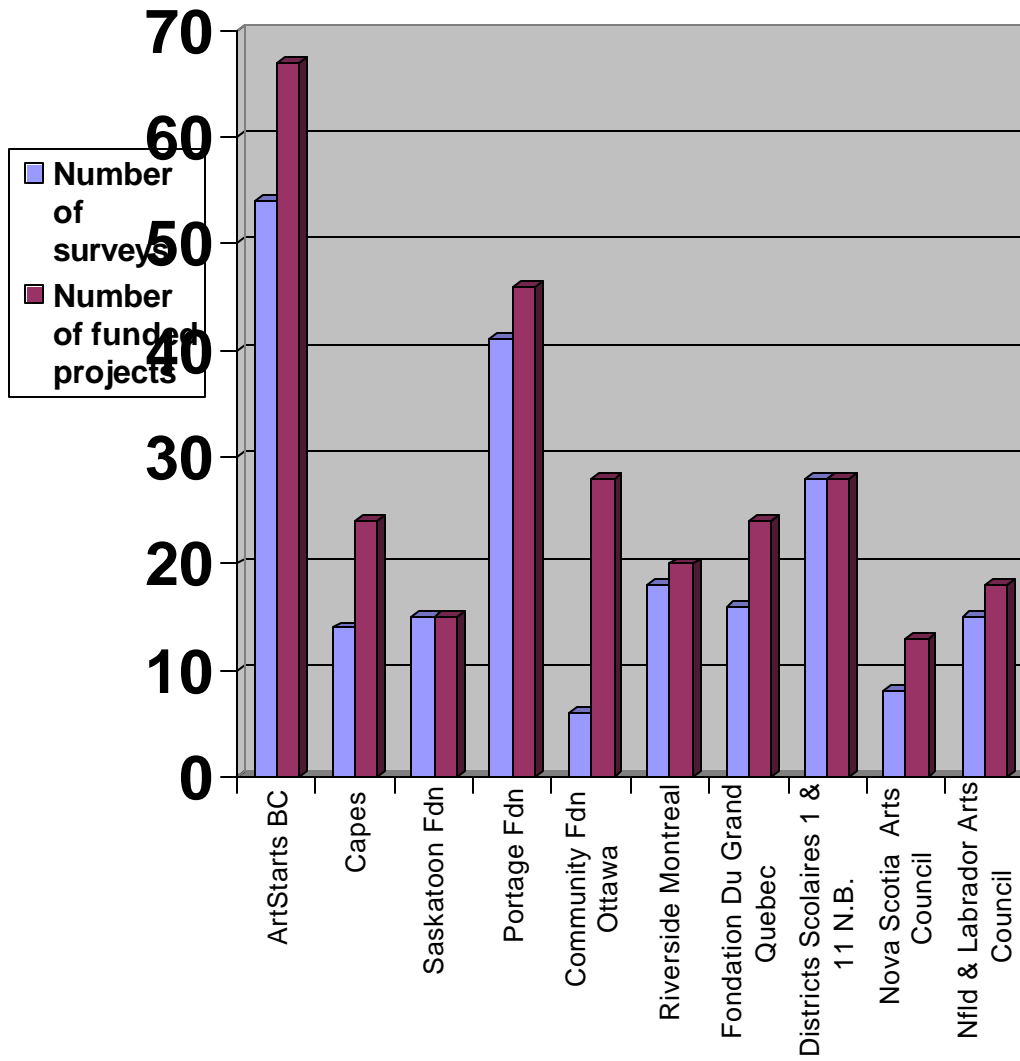
The graph on the following page shows the number of approved projects as well as surveys completed in relation to the partner organization.

3.2 Interviews and Focus Groups

Between March and October individual interviews and focus groups were held with approximately 95 ArtsSmarts participants. These discussions included 23 teachers, 15 principals and vice-principals, 13 school board administrators and consultants, 20 artists, 7 arts organization staff, 7 parents, 3 university professors and 7 staff of ArtsSmarts partner organization across Canada. Additional informal discussions were also held at a number of events.

While a preset series of structured and semi-structured questions was used, many interview participants did not stick to the narrow focus of the questions and took the discussions on a range of relevant tangents. Responses to the survey and notes from the interviews and focus groups were analyzed and findings are presented according to two main topics: characteristics of the projects and impact of the ArtsSmarts approach.

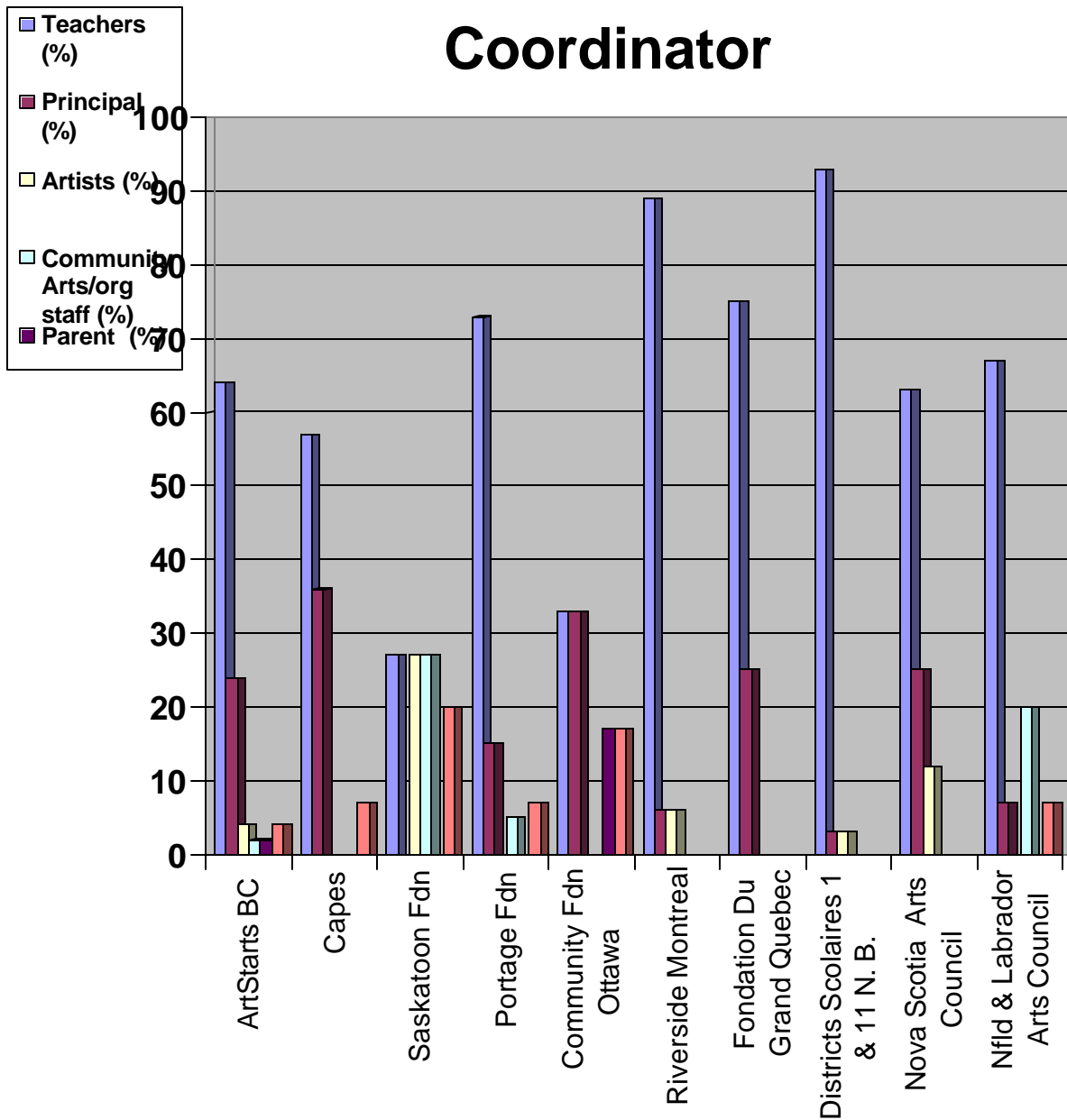
Number of Funded Projects and Completed Surveys



4.0 Characteristics of the Projects

The projects varied in a number of characteristics including their coordinators, the duration of and venue of the projects, age of students participating in the projects and the focus of the project.

4.1 Project Coordinator

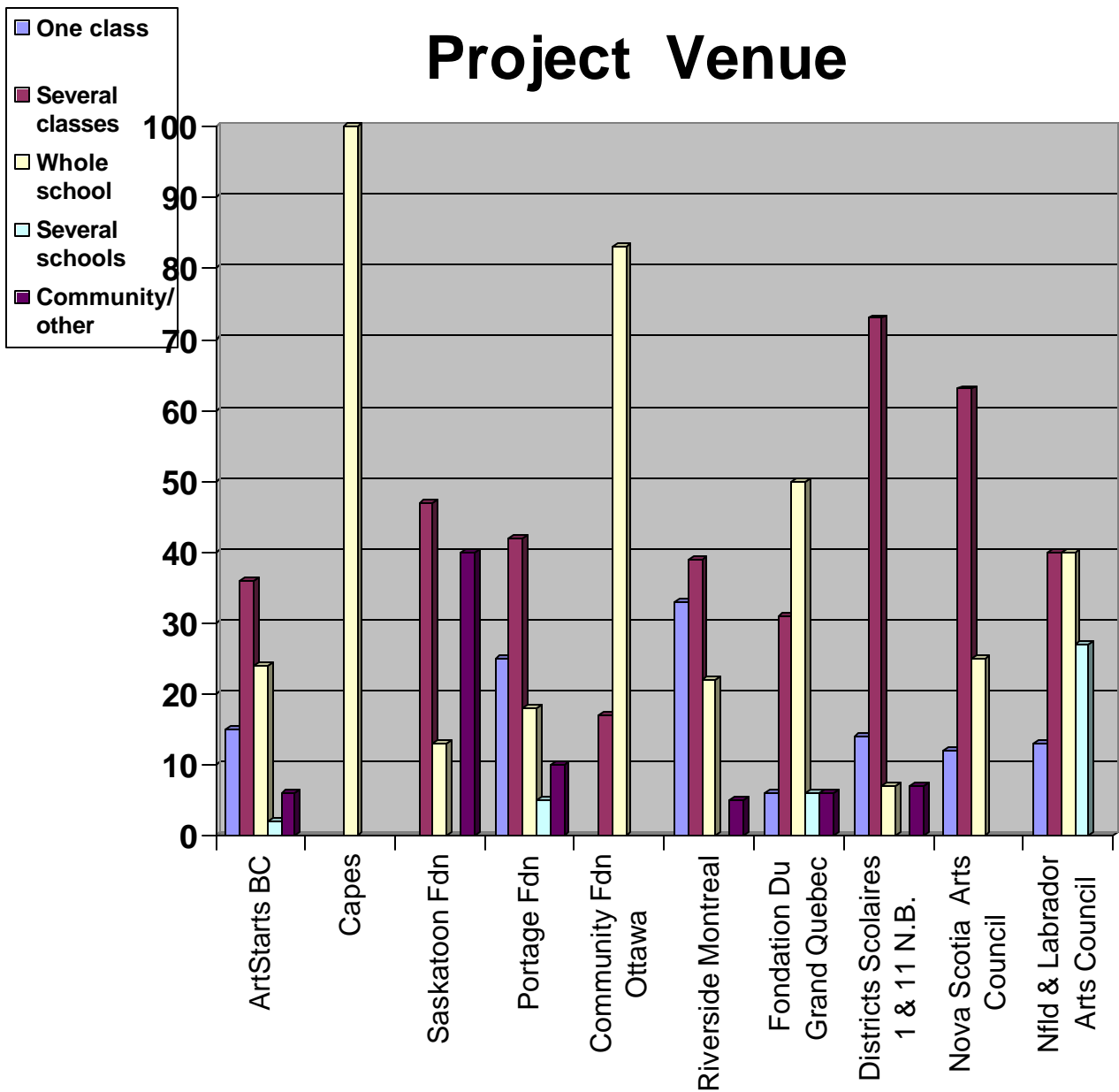


Across Canada almost 70% of the coordinators were teachers, 16% were principals, 5% were artists and 5% were staff in community arts organizations. This varied by partner, with principals playing this role in 35% of Capes projects which involved whole schools while principals were coordinators in approximately 5% of the Moncton and Newfoundland projects. Artists played the coordinator role in 27% of the Saskatoon projects and in 12% of the Nova Scotia projects. The staff of community or arts organizations were the coordinators in 25% of the Saskatoon projects and 20% of the Newfoundland projects. Parents were coordinators of one ArtsSmarts project in BC and one in Ottawa.

4.2 Project venue

Almost 90% of the ArtsSmarts projects were school based. Within these, 15% took place in one classroom and 43% involved several classes. Twenty-seven percent involved whole schools. The remaining projects were based in community or arts organizations.

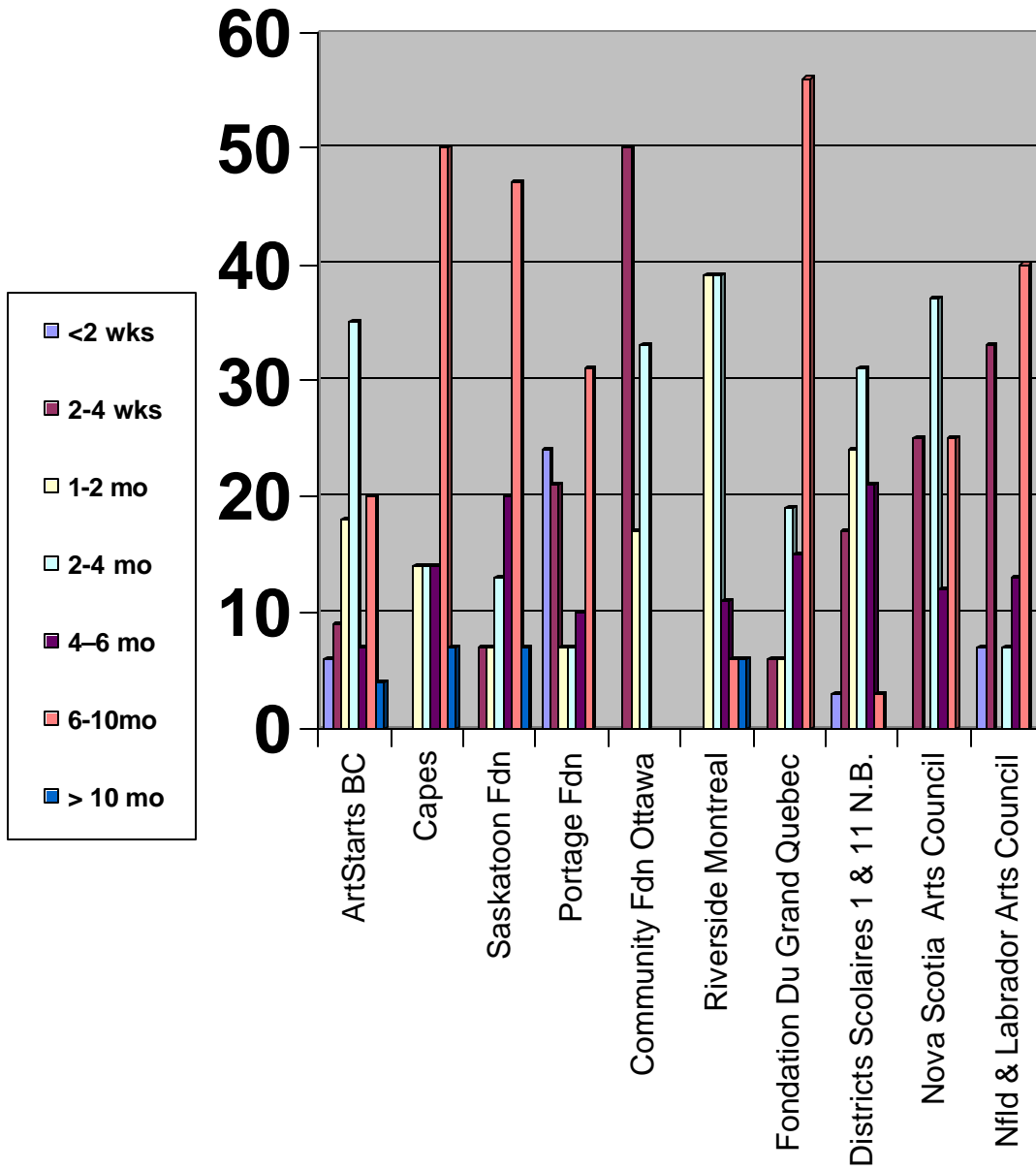
Across Canada the venue of the projects varied considerably. The Riverside School Board projects focused most heavily on individual classrooms, while most Moncton and Nova Scotia projects involved several classes. All CAPES projects and most of the Ottawa projects involved whole schools. A substantial portion of Saskatoon projects, on the other hand, were based in community organizations outside the school system.



4.3 Project Duration

Across Canada approximately 20% of projects lasted less than one month. A further 40% lasted 2 to 4 months. Approximately 40% lasted to 10 months. The duration of projects also varied across the 10 partners. Forty percent of the projects in Portage and Newfoundland lasted less than one month, while 65% or more of the projects in Calgary, Saskatoon and Quebec City lasted 4 to 10 months.

Project Duration



4.4 Project Development

There were differences in the approach taken in developing projects. While more than half of the projects were developed with equal contribution between the artist and teacher, approximately 15% were developed primarily by teachers and 23% primarily by artists.

4.5 Project Cost

Across the ten partners there was considerable variation in the average cost of projects and in the financial support received from ArtsSmarts. Based on the information received from the post project surveys, the average total project expenses was approximately \$4,900, with \$2700 provided by ArtsSmarts. The average cost ranged from \$1,770 in Portage to \$9,160 in Saskatoon, and ArtsSmarts grants ranged from \$1,500 in BC (40% of expenses), to \$6,500 in Nova Scotia (90% of expenses).

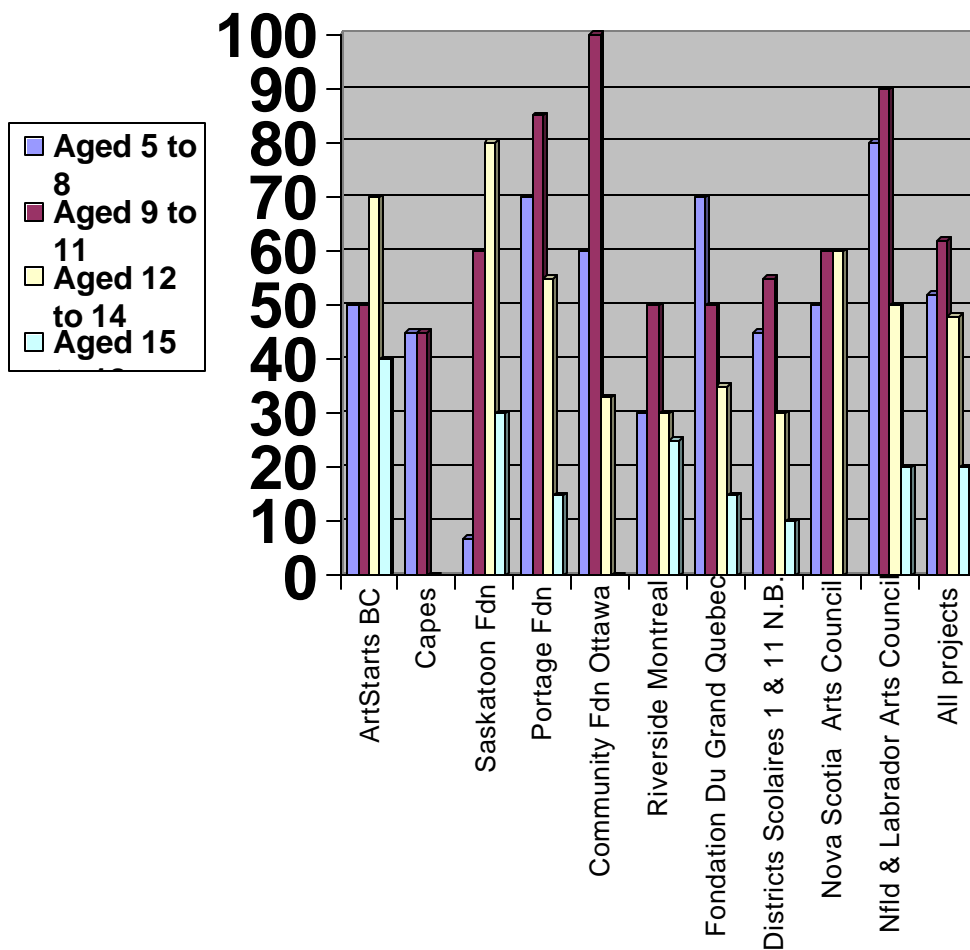
The range in these costs reflects the wide variation in the types of projects, as well as specific funding limits and requirements established by the ArtsSmarts partners. The artist involvement, for example, ranged from approximately 35 hours in New Brunswick, to approximately 120 hours in ArtStarts BC. Some partners required matching funding while others do not. Some have encouraged the development of shorter projects or involving individual classes, while others have supported longer projects or involved many classrooms or whole schools.

Name of Organization	Average Total project expenses	Average Funding from ArtsSmarts
ArtStarts in Schools	\$3,960	\$1,510
CAPEs	\$7,250	\$4,035
Saskatoon Foundation	\$9,160	\$5,382
Portage & District Foundation	\$1,770	\$1,565
Community Foundation of Ottawa	\$3,660	\$2,070
Riverside School Board	\$4,235	\$4,180
Fondation Communautaire du grand Québec	\$7,050	\$3,995
Districts scolaires 1 et 11, New Brunswick	\$2,750	\$2,590
Nova Scotia Arts Council	\$7,185	\$6,550
Newfoundland and Labrador Arts Council	\$7,080	\$4,350

4.6 Age of Participants

Consistent with previous years, the projects in 2002- 2003 involved more elementary aged students than high school students. Students aged 9 to 11 participated in 62% of projects, while students aged 5 to 8 years were involved in 52% of projects. Middle school students aged 12 to 14 participated in 48% of projects, while high school aged students 15 to 17 years were involved in 20% of projects. This lower participation rate of high school aged students is consistent with the view expressed by many teachers, principals and school board staff that these projects pose significant organizational challenges at the high school level.

Participants -% by age



A review of the participation rate by partner revealed that the age distribution varies considerably. For example, in the youngest age group, participation ranges from approximately 10% in Saskatoon to 80% in Newfoundland. Participation by students 12 to 14 years ranges from none in Calgary to 80% in Saskatoon, and high school participation (15 to 18 years) ranges from none in three partners to 40% in ArtsStarts BC.

4.7 Curriculum Focus

The curriculum areas that were addressed most frequently in projects were language arts, incorporated into 80% of the projects, and social studies, which was addressed in 70% of the projects. The incorporation of these areas was consistent across all ten partners.

Science and math were incorporated into approximately 45% of the projects while Information technology and personal development were included in less than 30%. The projects funded by partners included significant variations in curriculum areas. For example, science was incorporated in approximately 10% of Nova Scotia projects, but 80% of the Newfoundland projects. Math was addressed in approximately 20% of the ArtStarts BC projects, and in 60% of the Portage and Newfoundland projects. Similarly information technology was included in 20% of the ArtStarts BC projects and 70% of the Quebec City projects.

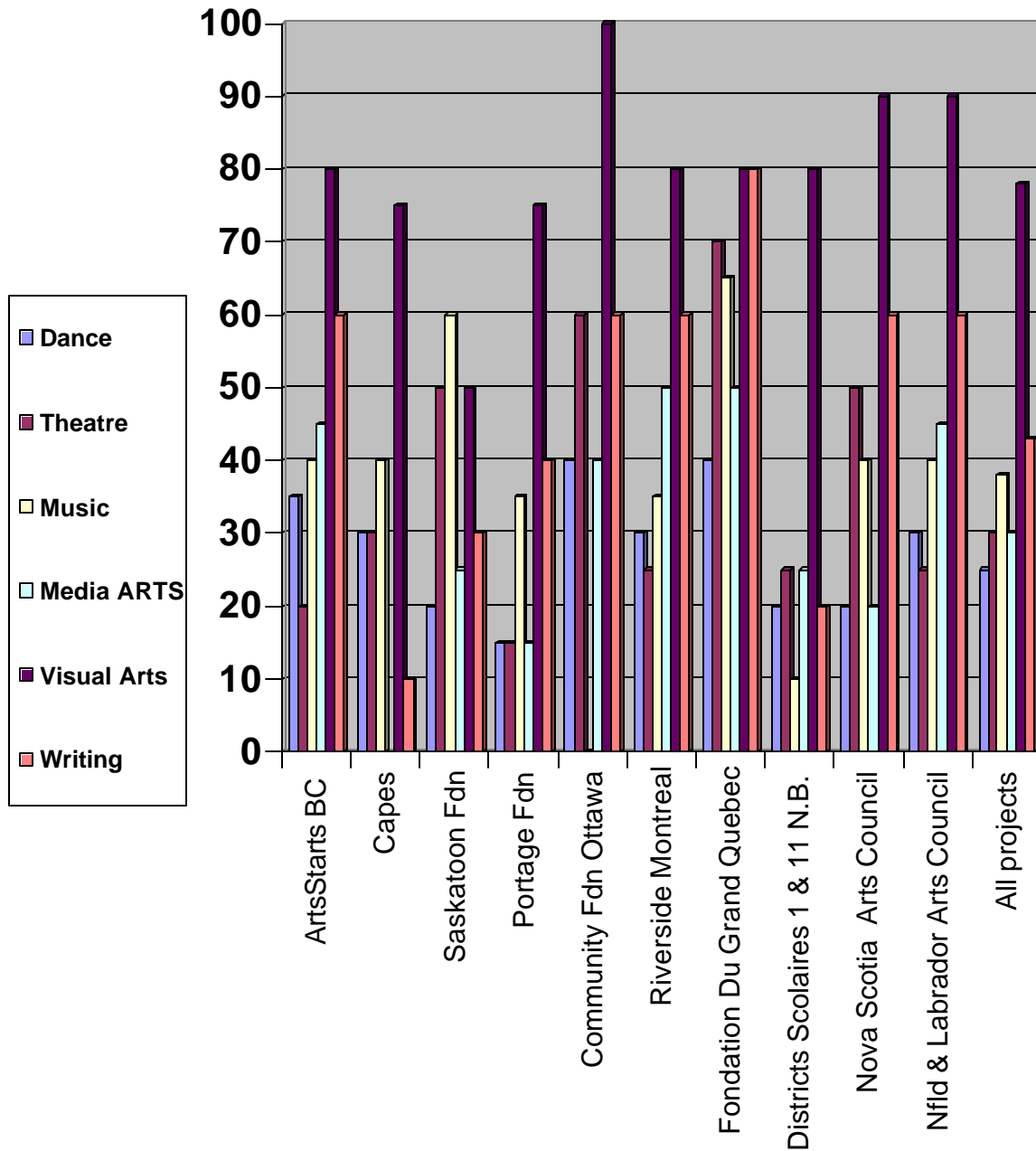
4.8 Arts Focus

The visual arts were most frequently used, with 78% of projects incorporating this discipline. Writing and music were used in 45% and 40% of projects respectively, theatre and media arts incorporated into 30% each, and dance was used in 25% of projects.

Across partners there was considerable variation in the incorporation of many disciplines, but consistency among some. Dance, for example, was used in 15 to 35% of projects, and media arts was used in 15 to 50% of projects. Writing ranged from 10%

in CAPES projects to 80% in the Quebec City projects. The use of visual arts was consistently high, in the 75 to 90% range, with the exception of Saskatoon where it was incorporated into half the projects.

Arts Focus



4.8 Summary

This review of the characteristics of the partners and the projects highlights the tremendous diversity in which ArtsSmarts are being implemented. Each partner is functioning within different community, economic, political, organizational, educational and arts environments. Each partner has also implemented ArtsSmarts with considerable variations: whether leaders are within or outside the school system; the venue and duration of the projects; the cost of the projects and the share covered by ArtsSmarts; the age of participants; and the curriculum and arts focuses. Each of these environmental and program differences have influenced program implementation and will likely influence sustainability in the local environment.

To date it has not been possible to complete comprehensive interviews or analysis of each partner environment with all participants in these areas or to assess the factors which have led to the current program design choices. Nor have we identified partners whose programs are more or less successful than others. As a result, the following discussions identify the impacts of ArtsSmarts initiative that cross all partners and will likely affect long term sustainability.

5.0 Impact of ArtsSmarts Projects: Analysis of Findings

The following section presents the themes and ideas that have arisen from analysis of the interview, focus group and survey results as well as the impressions of the interviewer on a number of key issues raised. The discussion is organized around the impact on students, teachers, the school community and the arts community. This approach builds on the Spheres of Influence model that has been used throughout the ArtsSmarts evaluation strategy over the past two years. A brief discussion of the status of teacher training in universities related to an integrated arts approach concludes the section.

A number of challenges were found in completing this analysis. One challenge of the interviews was, importantly, the recognition that each of the ArtsSmarts partners has developed a different approach for ArtsSmarts, as described earlier. Each of these approaches also functions within different community, economic, organizational, educational, political and arts environments. These environmental factors shape the impacts of ArtsSmarts programs.

A second challenge reflected in the design of the ArtsSmarts evaluation is that many factors influence the impacts on the projects including the students, teachers, principals, school boards, parents, provincial governments, etc. Many participants tend to see the projects from their own perspective, with often little understanding of the other participants.

A third challenge is the distinct impact that individuals can have in the process. Within different environments, the projects are affected by the interaction of the artists, teachers and other participants in the school and community environments.

5.1 Impact for Students

5.1.1 Student performance

Consistently across Canada we were told that ArtsSmarts projects increase the depth, breadth and retention of learning by students to the extent that it far surpasses the normal learning experiences of many students.

Discussions about the impacts on students convey the belief by students, teachers, parents and school administrators, that the ArtsSmarts projects are having a substantial influence on student learning in both the art and non-art subject curriculum. In addition, the projects are frequently cited as having a very significant impact on individual students and subsets of students. These projects increase the likelihood that students will learn the curriculum materials, resulting in higher grades, as well as completing assignments that contribute to their grades. Examples were described by students, teachers, artists, and principals across Canada.

One artist and an elementary school principal from Labrador said that the school had tracked the Criteria Reference Test scores (the standardized provincial test) related to poetry and media studies for a grade 3 class of approximately 25 students. They compared results before and after the ArtsSmarts project and found that the scores for poetry outcomes increased by 70%. In the media section of the test the results were as dramatic. Before the ArtsSmarts project only 3 students answered the questions correctly while after the project, all but 2 students in the class answered the questions correctly.

In Nova Scotia a principal tracked student performance in her school using standard literacy tests, although not standardized tests that can be used to compare across the province as these had not been adopted. Her school is in a low income, rural area in which she believed below average scores would be normal. She indicated that significant improvements have been made as a result of ArtsSmarts and other teaching strategies used, and believes that the school would currently score above average in the province. This is much higher than would be anticipated normally.

At an elementary school in Notre-Dame, just outside Moncton, the grade 7 teacher indicated to the principal that the scores on history, geography and science were higher than normal because of the learning approach used. The students were also found to be more engaged, learning and retaining more as a result of the projects.

Discussions with teachers and principals across Canada highlighted the challenge of demonstrating the impacts of ArtsSmarts on grade scores in different subject areas. While virtually all said that school performance improved, most said that they knew this qualitatively, but could not provide marks or standardized scores to substantiate this. A number of people said that they would really like to be able to provide this information because it would support the work that they are doing, but at this stage this information is not available. One university researcher involved in ArtsSmarts projects described a number of benefits including motivation, self-esteem, better understanding of language and making an emotional connection to the subject area that enhanced learning, but also indicated that at this stage it has not been possible to use standardized test scores to demonstrate the impact in the local schools that participated.

5.1.2 Changes in behaviour

These projects increase the engagement of many students in schools and the proportion of students who complete homework assignments and reduce absenteeism during the projects. There is the belief among many teachers and principals that the projects reduce the number of behaviour problems in classes and bullying throughout the school.

A student from a Moncton High School French literature course brought comments from her fellow students to the Moncton ArtsSmarts exhibition saying:

“...For the majority, [my fellow students] admitted to being surprised by the hidden talent they had for being able to express an idea so clearly through art....Many also mentioned that this project motivated them to read the assigned novel, “Que cent fleurs s’épanouissent”, and to want to understand it better. We were able to learn a lot about the Chinese Cultural Revolution, and we also gained a better understanding of Chinese art....

...We also really appreciated the commitment of our teacher and the artist towards this project. The fact that everything was well structured and taken seriously motivated us to do our best. We would like to say to teachers that an activity of this kind is really worth doing....”

The teacher from this project talked about the impact on her students of having a Chinese artist lead a project through which the students created Chinese lanterns and paintings based on a novel they were reading. The class was described as fully engaged in the project. The teacher estimated that 90% of students read the novel, compared to a norm of 50%. During the project with the artist, there were no absences from class, compared to an average of 20% on any given day. She found that students were much more ready to participate in class discussions around the themes being studied in the novel. She also believes that marks on tests reflected a higher understanding of the novel than marks on other novels studied.

The discussions about classes that have participated in projects indicate that the level of engagement of students, and the depth, breadth and retention of learning, far surpasses the normal learning experiences of these students. Many of these comments indicated that the program reached students who were alienated within the school system. There were many examples of this.

An artist from an elementary school project in Vancouver said “I witnessed with the students their deep commitment, enthusiasm and involvement in the project.”

The principal from the Alert Bay School said that the elementary school “students who find school difficult experienced success and were able to focus and cooperate” .From the Yellowquill school in Portage “ Students that do not usually participate with their peers became fully involved. This was noticed by other students and commented on.”

The Vice principal from the Ecole Puntledge Park Elementary school said “many of our ‘unreachable’ students can express themselves very powerfully through art” when describing behavioural changes noticed. A Calgary teacher said a number of behavioural changes were noted including “Parents commented that their children were ‘enjoying school more’ and were ‘turned on to learning’. Students’ enthusiasm for

learning, high levels of engagement, and new tools for representing knowledge helped reduce the academic frustration often observed in our special needs population. In general an increase in school spirit was noted.”

Another elementary student, described as having an attention deficit disorder, “perked up and excelled remarkably. His family came to the performance, congratulated all of us, and purchased take-home art supplies” according to the project coordinator from the community art centre.

Some of the strongest statements from the surveys on the impacts on students related to student engagement and motivation in the learning process and pride in what the students accomplished. In the survey, approximately 60% of project coordinators found that there were frequent comments from teachers, students and parents regarding increased student engagement and interest in school. A number of comments indicated that the program improved school attendance. Students “didn’t want to miss any classes”, were eager to participate, expressed anticipation and did not hesitate to spend extra time , both at home and at school, to complete projects.

In a Vancouver High School project two situations were described in which the project kept students in school when they otherwise would have dropped out or been expelled due to non-performance. In both situations, the ArtStarts play was identified as the reason the students kept coming to school. The students wanted to be involved in the important work that was being done.

A high school teacher and artist in St. Lambert described the impact of their ArtsSmarts project which involved two classes in Moral and Religious Education. These classes were described as mandatory but with no credit and no mark for many of the students. Prior to the ArtsSmarts project a number of students regularly did not complete and hand in assignments. The project encouraged the students to express their thoughts on challenging issues such as abortion, euthanasia, human cloning and war through painting and collage. The artist and teacher both described situations of students who actively engaged in the project and began handing in their assignments. Two failing

students engaged and excelled. Ten students regularly came in at lunch time to work on their projects, and the paintings “brought the course to life” according to the artist. In terms of course curriculum requirements, the structure of the project required students to complete research on all the required areas before they chose their topic, which inspired students to move ahead quickly.

A Nova Scotia principal described the situation of a student with serious academic and social problems moving into the school and through engaging in the ArtsSmarts supported music and theatre program, becoming fully engaged in school and a leader to other students.

An artist from Portage who has since become an art teacher who has participated in ArtsSmarts programs at the elementary school level as well as teaching at the high school level highlighted an important timing issue. She said that it is important to engage students in these projects early in their school career so that they can be successful at school. Often it is difficult to re-engage students at the high school level if they have come to see themselves as failures. While many students have benefited from high school projects, she believes that it is important to use the ArtsSmarts approach throughout all grade levels.

5.1.3 Creativity and self-confidence

Comments from project coordinators suggest that other benefits to students were very broad. There were comments about the approach helping stimulating creativity, increasing knowledge of the arts, as well as enhancing interpersonal skills related to teamwork and partnerships.

“Some students shone as they created and presented their work and many gained self-confidence” according to a teacher from Vancouver. “Bringing artists into the classroom demonstrates the power of creative expression to facilitate learning and inspire personal growth”.

“A creativity showed up in some students that you would not normally expect to see” said a principal from Portage.

Statements about student learning highlighted that the projects helped visual learners, integrated the many types of intelligence, and helped students and teachers to discover students' creativity. A frequent comment was that the students and teachers discovered artistic skills that had not been seen before. These benefits were described as carrying over into the students' work without teacher direction.

One impact highlighted frequently was improved self-esteem. Many examples were also described of problem students becoming engaged. One story was of a student from outside Moncton whose work was chosen for the ArtsSmarts Exhibition. The student said the judges must have made a mistake; “he was never chosen because he wasn't a good student.” He saw this as the first time that he was successful in school.

Impacts on specific groups within the school was also noted in interviews. In other Calgary schools problem students have become the creative leaders and problem-solvers in artistic projects. The comments on the surveys also highlighted the engagement of students with behaviour problems, those seen as shy and reserved and those with different learning styles, indicating that the process improved the performance of these students in class. The survey indicated that many teachers thought the boys would not enjoy the projects but that they had become very involved.

The teachers and artists interviewed in all sites noted the impact on students involved in projects for the first time, irrespective of the students' grade. The teachers and artists described the almost universal expression “I can't” from students when asked to create art. As the projects moved forward confidence increased. In subsequent projects these students rarely use the “I can't” expression. One high school teacher from Vancouver's L V Rogers Secondary School said “What was most striking was the experience of exploring a writing style they don't normally use... I was surprised to find a certain resistance at first in the students, but this quickly disappeared as they developed important writing and research skills”

Teachers also noted that the benefits of the projects are often subtle, and elusive. One teacher noted that the benefits are not always immediately evident but show up over time. A Moncton area principal said that in her school the students “think they are just having fun but are learning more and don’t even recognize that they are learning”.

5.1.4 Engaging Students’ Voices

A number of comments were made regarding students gaining a voice through the projects. In Calgary the ESL students “have a voice” through the projects because they didn’t have a language barrier. In the Vancouver Technical School the project focused on the social and political importance of water in our society through a folk/reggae/ rock opera. These students engaged because their voices were being heard on issues important to them, within the school, but also in the broader community through productions in local festivals. The project at the Centennial Regional High School in St. Lambert enabled the students to powerfully present their views regarding issues of abortion, euthanasia and war in the Morals and Religions course. The principal from the Stride Avenue Elementary school in British Columbia said the greatest benefits were “making students aware of their voice and the importance of speaking up”.

5.1.5 Other Benefits

Teamwork in the projects was frequently identified as a major benefit affecting individual students, classes and the whole school. A number of comments focused on the uniting of the whole school community. Others talked about the impact on collaboration skills. One school principal in Nova Scotia said that her school has a high level of special needs students but that there are few problems and no bullying in her school. She attributed much of this as a result of the schools’ collaboration strategies implemented through ArtsSmarts projects. These strategies include mounting school plays each year in which more than half the students participate, building teamwork throughout the school.

At an individual level, a high school teacher in Moncton saw skills and engagement not seen before from otherwise unconnected and disengaged students. She observed that these specific students demonstrated strong artistic skills, readily took extra work home and learned more than they normally would. She also found that some students, seen often as excluded from the student body, were recognized for their skills.

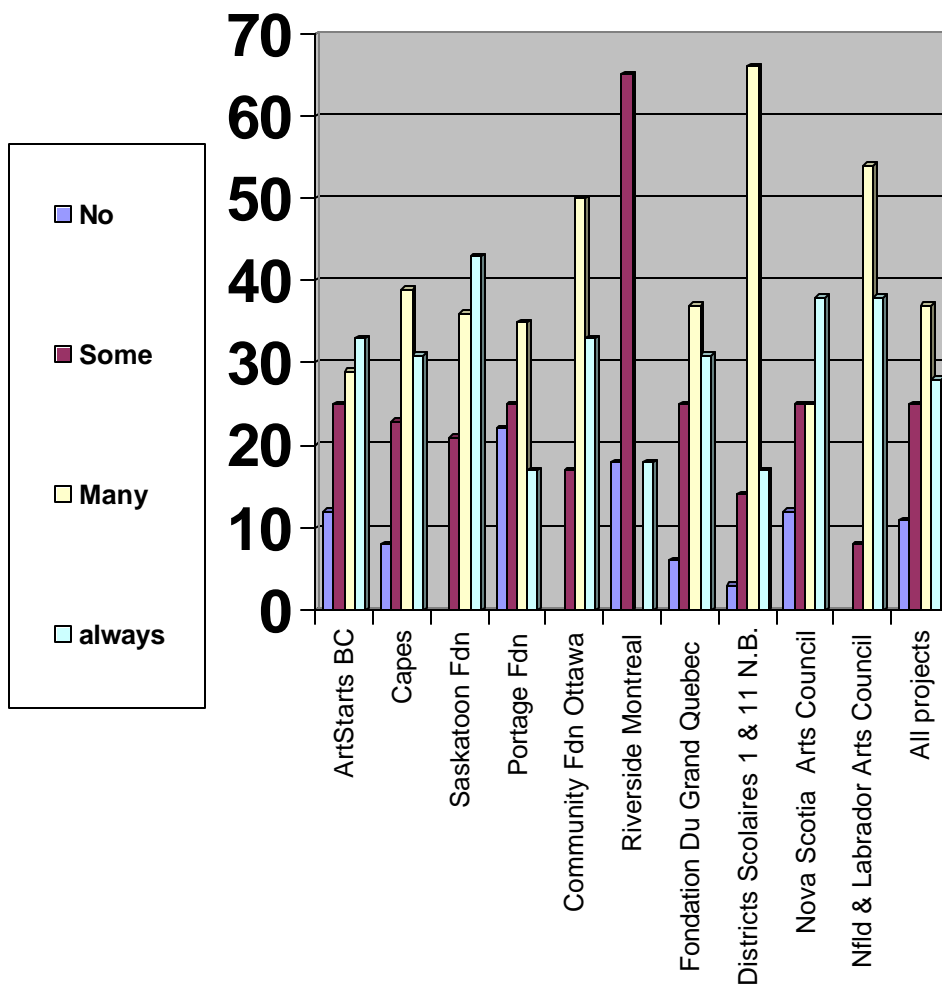
The teacher also described the project as creating “a more casual atmosphere, but one in which the students were more engaged... She learned a great deal about the students and saw them in a different light and through a different relationship.... Through the project the atmosphere of the class changed.”

In Saskatoon one school had 7 classes participating in ArtsSmarts projects. One of these classes was identified as having behavioural issues as a class that almost resulted in the class being excluded from participation. The class did participate and was found to be very productive and creative, and benefited significantly from the hands-on experience of the project. A teacher from Coley's Point Primary school in Newfoundland said comments regarding behavioural changes were “usually about increased focus and attention, children being right into it. It was also noted that with a small group of exceptional students there was a level of excitement that was hard to contain later in the day.”

In Calgary the Glenbrook Elementary School has had ArtsSmarts projects for a few years. This school has a high population of low income and ESL students and had declining enrollments for a number of years. Through a number of activities, an important one cited as ArtsSmarts, the school has moved from being seen as an F class school to a C+ school, meeting and exceeding provincial expectations. Over the few years of involvement, the social studies scores in the province wide testing have jumped noticeably according to the Principal. The impact was noticeable in Grade 6 testing even with students who participated only in Grade 4 ArtsSmarts projects. The principal also noted a change in culture at the school with kids feeling more comfortable expressing themselves, and with reduced fighting and bullying.

Working with the artists was identified as having had a strong impact, both related to the level and breadth of skills, but this also helped the students to understand the role of artists in society and opportunities that exist for them. These comments also indicated that students learned about different arts media and learned things they couldn't learn from teachers.

Frequency that educators have commented on changes in student behaviour



5.1.6 Conclusion

The consistency of the views expressed across Canada results in the conclusion that the ArtsSmarts projects are increasing the depth, breadth and retention of learning of students to the extent that learning during the project far surpasses the normal learning experiences of many students. It also increases the engagement of many students in schools, increases the proportion of students who complete homework assignments and reduces absenteeism during the projects. Many teachers and principals believe that the projects reduce the number of behaviour problems in classes and bullying throughout the school.

In spite of the organizational challenges of initiating projects in high schools, the teachers interviewed from Vancouver, St. Lambert and Moncton described very strong and positive impacts on the participants. Some of the greatest impacts were described as increased engagement of all students but with a particularly strong influence on some students who were on the verge of failing or suspension. The projects re-engaged at least a few students, resulting in successful completion of courses and possibly school.

The length of the project was described as having an impact on students. Many artists and teachers saw longer projects as having an increased impact, and involvement in a series of ArtsSmarts projects over a number of years re-enforced the impacts. Short projects were seen as being engaging for students, but as having impacts that were less significant.

5.2 Impact For Teachers

5.2.1 New learning and skill development for teachers

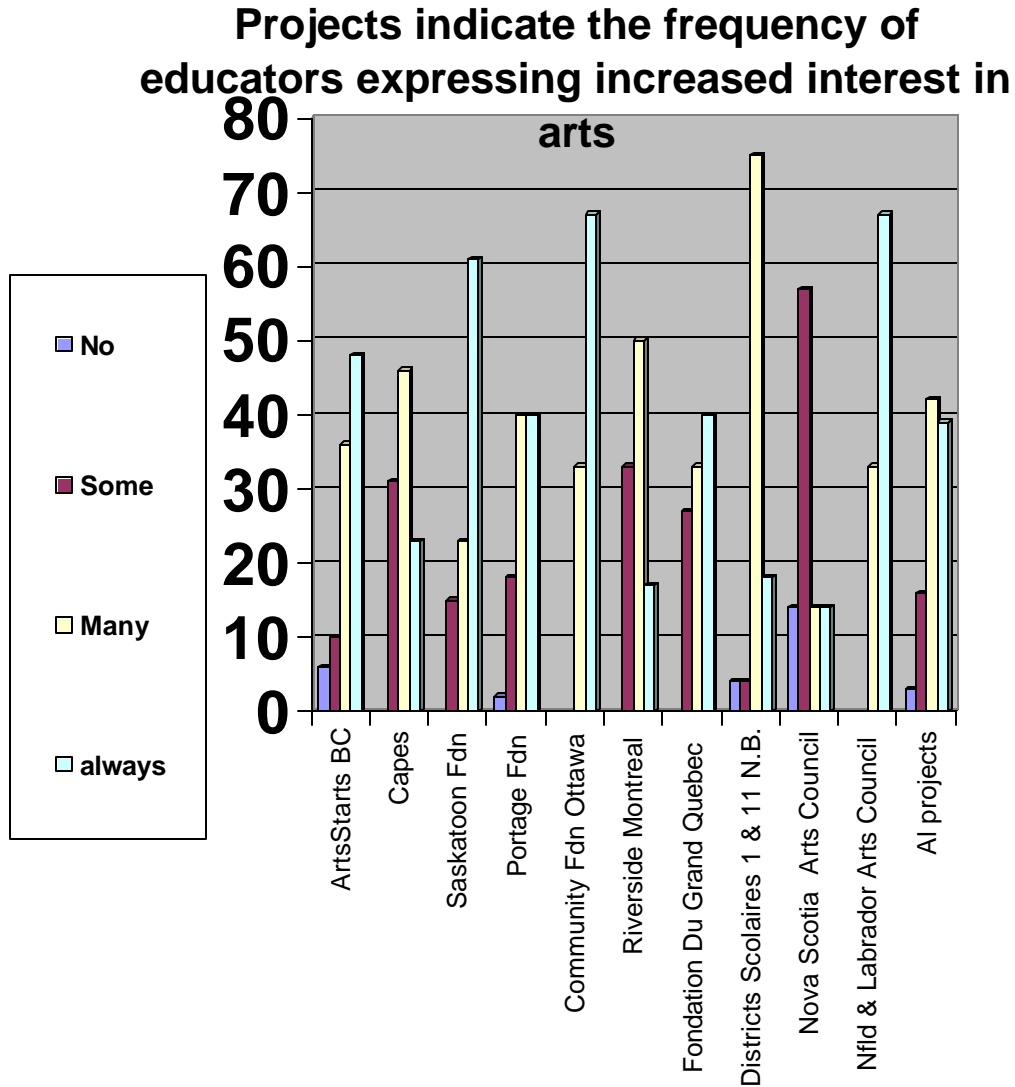
Teachers described the impact of having artists participate in projects as helping them learn new ways to teach different areas in the curriculum, and expanding their comfort zone. Teachers “often feel they don’t want to make mistakes” and “are freaked out by art.” This makes them resistant to new approaches in teaching according to interviews across Canada. Through participating in ArtsSmarts projects the teachers “learn techniques and feel secure.” The approach “provides the teachers with a new model” according to the Vice-Principal in a Moncton elementary school.

Artists in Calgary indicated that one of the factors that presented a challenge to some teachers was in clearly articulating the curriculum objectives for the projects. While teachers know the objectives implicitly, they often had difficulty making them explicit. Working with the artists forced the teachers to make the objectives explicit. In a number of projects the artists were recognized as having a very strong understanding of the curriculum objectives that helped in the implementation of the projects. For example, the artist working with the Glenbrook School in Calgary was recognized by the Principal as having a strong understanding of the Alberta program of studies, and this “helped teachers learn new ways of teaching areas of the curriculum.” In many other projects the artists’ knowledge of curriculum and prior involvement in similar project was identified as very supportive to the teachers.

One of the benefits according to the elementary school Vice Principal in Moncton is “the demystification of creativity”, while a challenge is the “initial difficulty of integrating curriculum and art, but through participating in the project they get it. Once they do they start questioning themselves, are more creative and create real learning experiences”.

Another impact on teachers was in seeing creativity in themselves that they had not previously recognized. A number of teachers indicated that they had enrolled in arts classes and programs since participating in ArtsSmarts. The survey indicated that 80%

of all coordinators said that most or all of the educators who had participated in the projects were interested in additional arts related experiences.



Others suggested that while the ArtsSmarts approach helps teachers to develop additional skills that are important to new curriculum requirements, generalist teachers should not be expected to be able to teach art at the level required. As stated by an art teacher from Winnipeg “the new viewing and representing requirements in the language arts curriculum expect too much for a teacher without training. Art should be a compulsory requirement in schools.”

5.2.2 Learning with students

A number of other impacts on teachers were identified. Teachers described the positive influence that resulted from them learning along side and from the students about the use of computers, photographic and other equipment. These included learning how to operate kilns that had been unused in Saskatoon elementary schools for a number of years and more fully using video editing programs owned by the school board. At the Malenfant High School in New Brunswick the students taught the teacher how to use a digital camera.

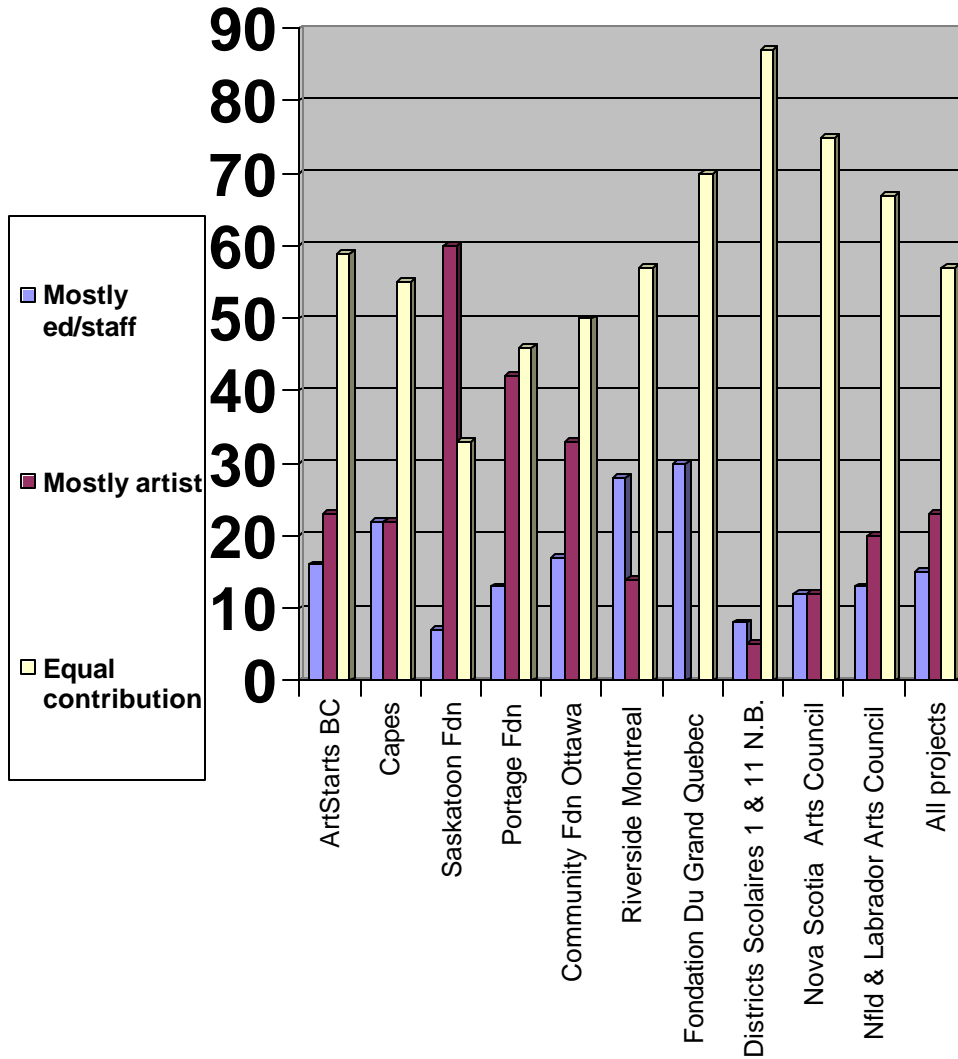
5.2.3 Collaboration

Many of the people interviewed, as well as comments on the surveys, indicated that the collaborative work between the artist and teacher is critical. It is through the collaborative planning that the teachers and artists are able to develop ideas and create effective approaches that integrate curriculum objectives into the projects. The surveys indicated that teachers had found new ways to present the curriculum, had become aware of new possibilities and realized that this approach to teaching the curriculum was feasible.

The surveys indicated that the proportion of collaboratively developed projects was much higher in some partner organizations, such as the Moncton School District, where 85% were developed collaboratively, compared to Saskatoon where approximately one-third were developed collaboratively. In Saskatoon 60% of projects were developed mostly by artists.

In interviews there were discussions of a number of projects that were initiated by principals, parents, or others without collaboration between artist and teacher. In these projects the teachers really struggled initially, often objecting to participating in the project. It took considerably longer for the teachers to feel comfortable in the process. Other comments indicated that artists also struggled when there had been no collaborative planning.

Project Collaboration



5.2.4 Future participation

Project coordinators, most of whom were teachers, were asked whether they would be interested in participating again in an ArtsSmarts project. This was seen as a question that would identify the level of future support for ArtsSmarts, but from a different perspective.

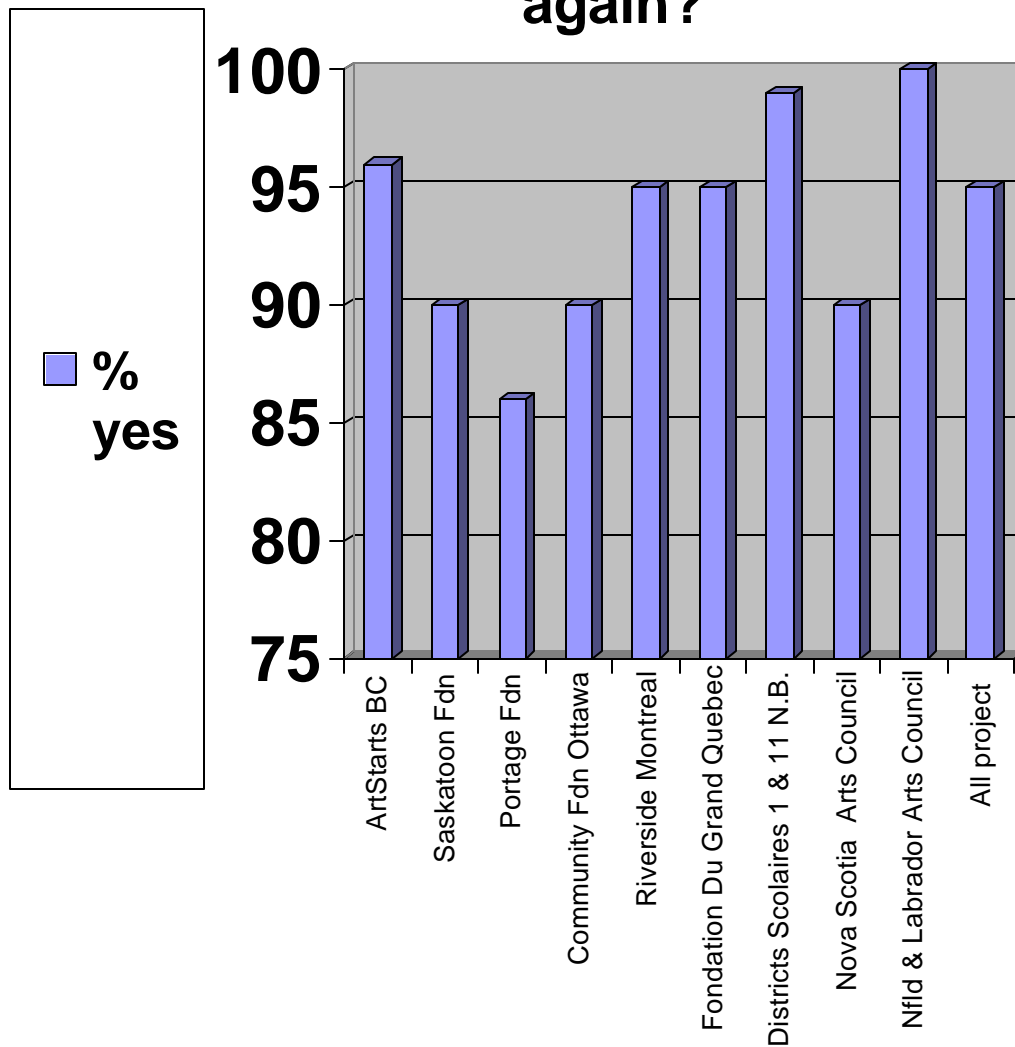
Almost all coordinators, irrespective of the partners' location, said that they would be interested in being involved in ArtsSmarts projects again. Comments on the surveys suggested that two aspects motivate the coordinators: (1) the overall impact on the students, teachers and schools; and (2) the importance of the projects addressing the learning styles of students.

The motivation emanating from the impacts in the school environment indicated that the projects were: valuable for students and the school; everyone was enthusiastic; it was enriching for students and teachers; and students were more motivated in learning. One of the most frequently identified impacts was seeing creativity, talents and skills in students that had not been seen before. For teachers this was most significant with students they otherwise had seen as being problem students in the classroom or school. Teachers also benefited from seeing the excitement and enthusiasm of the students during the projects. .

The motivation related to learning styles included: that the teacher wants arts to be integrated into learning; it is a good program for all styles of learning; it is the best way to bring arts education into schools; and when you expose students to different art forms you discover hidden talents.

A number of coordinators also highlighted challenges that they believe will limit participation: the projects are seen as hard work, taking a great deal of time; developing ideas and writing proposals was identified as a challenge by some; and obtaining the required financial support was identified by many. Regarding the level of work, a few coordinators said they would either be involved again after a break, or that they would not be involved every year due to the work required.

Would Coordinators participate again?



Comments in the survey regarding increased interest indicated a strong desire, from teachers who had been involved, to participate in future ArtsSmarts projects. A significant number of comments also said that teachers who had heard about the projects, both from within the school and from other schools, were very interested in participating. A smaller number of comments indicated that teachers had been inspired to take lessons outside the school to strengthen their own skills.

5.2.6 Conclusion

These discussions show substantial benefits for teachers who actively collaborate with artists using an arts integrated approach to teaching curriculum. The approach adds to the teaching strategies used by teachers, broadens the “comfort zone” of teachers and changes the way these teachers design their courses. It also changes the interaction with students, and shows their excitement for learning that is motivating for teachers. Teachers felt appreciated, re-invigorated and excited as a result of participating themselves, and were excited about engaging “hard to reach” students.

At the same time, the teachers are under continuous pressure to achieve the curriculum requirements and improve performance of students. In many school systems teachers are being presented with prescriptive approaches that limit the ability to develop new approaches. The interviews indicate that these teachers find that they continue to require artists to be part of the process of creating new approaches to achieve the curriculum requirements and that the approach increases workload of the teachers. Teachers as well as principals indicated that to achieve this, teachers require supports from the school system, but that many school systems across Canada have little or no flexible resources to support the teachers. A number of people interviewed also indicated that the skills required go beyond what can be expected of all generalist teachers, and that the ArtsSmarts approach does not alleviate the importance of students learning the arts from specialized teachers skilled the various arts disciplines.

5.3 Impact for the School Community

5.3.1 Strengthening the community

The school communities all provided examples that indicate that ArtsSmarts is having an important influence on strengthening the community, both within the school and with the broader community.

A number of examples were described of the projects pulling the community together. In Saskatoon one school was located in a district where all the streets are named after local artists. The project celebrated these artists and brought some into the school. In Moncton a number of the projects celebrated the Acadian culture, increasing parent engagement in the school, and increasing Parent Advisory Committee funding to these projects. In Notre-Dame, just outside Moncton, the projects celebrated the community history and geography, and have resulted in more interest and support for the school.

These examples are similar to those described in interviews in Ottawa, where cultural communities in a low-income housing area became engaged in schools for the first time and began to take pride in their own community. Similar examples were also discussed in Newfoundland and Nova Scotia as a result of projects in those communities.

5.3.2 Parental involvement

A second unexpected outcome was the strong interest of parents and community in the projects. One person indicated that there had been “overwhelming parental support”. Others identified strong support and participation by parents. As stated by one teacher, they “didn’t realize the level of parental support for the arts.” Community involvement and the building of connections between the teachers and the community were identified as very important.

The Parent Council of the Glenbrook Elementary School in Calgary has helped to fund projects and “want them to continue”. In the Ecole Rose de Vent school in Vancouver the parents have become more involved and the project has “bridged a rift between parents and teachers within the current political environment”. In the Vancouver

Technical School the ArtsSmarts project created “great relationship building in the school”. The Superintendent for the Chartwell Public School attended their Multi-cultural Country Week presentation and said to the school “It was the best event he had ever been to in his school career”.

5.3.3 Engagement of school boards

Teachers, schools, school boards and provinces are being compared against each other on standardized tests that focus attention primarily on reading, writing and math. As a result there is a tremendous push to strengthen teaching to focus on and improve scores in these areas. Curriculum requirements are becoming more prescriptive. At the same time there is concern by some that this approach does not match with many students, at all grade levels, especially boys, who are being diagnosed with Attention Deficit Disorder (ADD) or are under-performing at all grade levels and dropping out of high school. Arts-integrated teaching has the potential to increase school engagement and increase performance scores in schools.

In discussing the ArtsSmarts approach with staff in school boards as well as principals and teachers, it appears that some of these school board staff are aware of the work that is being done in schools, and the results that are emerging while others are less aware. One school board director described their knowledge as impressionistic, but that “they often didn’t know what the schools were doing.” This director indicated that “everyone says it has an impact, but there had been no formal analysis.” When school board leaders are aware of the impacts, they are generally supportive, but often see funding as an issue as most school boards describe themselves as being under tremendous financial pressure.

The district school board in Portage is very aware of the ArtsSmarts program and the impacts. One of the Superintendents indicated that the program has strengthened the community vision that art is important in school and that this has built a base of support in schools, from students, parents, teacher and principals as well as at the school board. According to the superintendent, the ArtsSmarts approach matches the differentiated learning approaches that were first put in place in 1997. It has also

brought aboriginal art into the schools and increased parental participation. Both of these changes were identified as important because the inner city community is approximately 30% aboriginal background, and because parental participation in the inner city tends to be low.

A number of factors in the environment of Portage appear to have contributed to the program being well known. It is a small community and the school board is based in Portage, giving easy access to the program participants. Also, the leader of the ArtsSmarts program, the Executive Director of the Community Foundation was well known and trusted as an artist and community leader.

At the same time, a number of challenges were identified. The Superintendent indicated that there were a number of skeptics who wondered whether there was time for this approach within the focus on standardized tests. The second was that this changes the way of teaching, and teachers needed to learn new approaches. At the same time, the Superintendent indicated that there is a recognition that the way that the funds have been invested has had a much greater impact than would have occurred had it been used to hire the equivalent of one and a half additional teachers.

In other communities the impact of this approach to teaching has not been fully understood by school board staff. One school board staff member who had been involved in ArtsSmarts projects said “he can’t say that the projects are having an impact on the school board. There is no critical mass yet.” He also said that there is some support because schools are being permitted to use some school funds to support projects. In Newfoundland and Labrador, an artist indicated that the school board members were parents whose children participated. They could see the impact on their own children, but attributed this to the artist, not to the ArtsSmarts approach.

Another principal said that ArtsSmarts is “not on the school board radar screen – no one is interested.” It was this principal’s perspective that they had “developed quality education on their own” and that the remoteness of their school allowed them to participate without the school board interest, which was “a good thing.” Yet another

school board staff member and former principal stated that “teachers and schools that believe in ArtsSmarts are swimming upstream against provincial direction” and that “the focus on literacy and math results in players taking a narrow view.” Many of these people “don’t see the broader approach to mastering these subject areas.”

5.3.4 Projects in high schools

As outlined earlier, most ArtsSmarts projects occurred in elementary and middle schools with only 20% of projects involving students aged 15 to 18 years. Comments from teachers, principals and school boards generally indicated that projects in high schools are problematic. These problems include organizational factors such as: rigid schedules; short class times with students rotating from class to class; the semester system that requires courses to be completed in half the school year; highly focused curriculum requirements; limited time for teachers to plan and organize the projects; the difficulties for artists to participate in short class periods; and ArtsSmarts funding cycles through which teachers and artists learn about funding approvals during the school year in which a project is to occur.

While these organizational barriers were described by many as posing insurmountable challenges, there were a number of examples of high school projects that were mounted and reported tremendous impacts on the students. The H2O project at Vancouver Technical School, a number of media projects in Saskatoon, the French Literature/ Chinese Lantern project at the Malenfant High School in New Brunswick and the Morals and Religious education classes in St. Lambert all provide examples in which projects were completed in spite of the organizational challenges.

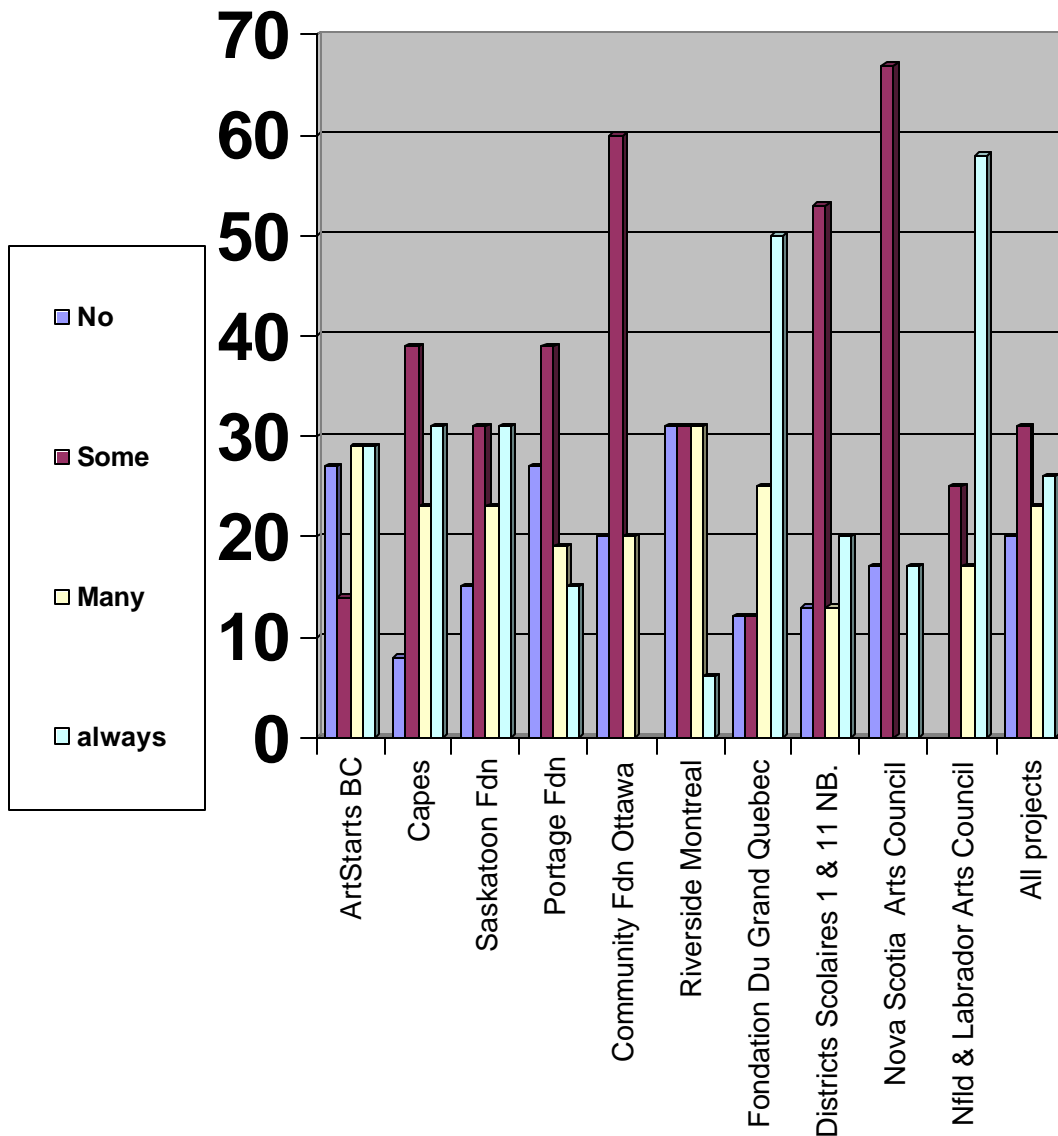
Each used different strategies to overcome the barriers. For example, much of the project in the H2O Workshop took place outside normal class time, as did the film making production in Saskatoon, which occurred during lunches, after school, and on weekends. The Malenfant High School engaged a Chinese Literature professor able to participate within the required class time, while the High School in St. Lambert engaged an artist who was a parent of students in the school with flexible time available.

Each of these schools and projects developed strategies to address the inflexibility of the high school system, and had significant impacts, discussed elsewhere, on the students and teachers. The teachers and artists involved in these projects were excited about the success, saw impacts on the students and on the school and were committed to the approach. Most also said that developing and organizing the projects, and writing grant applications, create challenges that result in some teachers wanting to take a break between projects. Comments suggested that to be an effective long-term strategy, the barriers need to be reduced where possible, and planning time and support needs must be recognized.

5.3.5 Future participation

Overall, approximately 50% of project coordinators said that there were many or significant indications of future support from participants. The results from different partners suggests that this ranged from very strong support in Newfoundland and Quebec City to much weaker support in Moncton, Portage and Nova Scotia. Comments suggest that schools, teachers, parents and parent advisory committees are very supportive and that there is increased support for the planning time required by teachers to enable the projects to occur. Funding support was evident in the responses from only a few schools. Planning time and funding are the key challenges highlighted in comments.

Indications of future support from partners



5.3.5 Conclusion

The ArtsSmarts projects are having significant influences on school communities across the project sites. The influences depend somewhat on the local environment, the nature of the projects and the grade level of students involved, but projects tend to strengthen school communities, increase parental engagement in the school, increase funding from Parent Advisory Committees, and increase community interest in the school. Support

from school boards varied significantly, from strong support in some areas where ArtsSmarts was recognized as an approach that will improve success of all students and school performance, to other areas where ArtsSmarts is not on the radar screen. Indications of future support were much stronger in some communities than in others.

High schools projects were identified as posing significant challenges, while at the same time demonstrating very strong impacts on students. While a number of these schools successfully implemented projects, this success occurred as a result of overcoming a variety of barriers that may limit adoption of the approach in some situations. It has not been possible to delve sufficiently into the factors that enabled ArtStarts BC to have twice the level of high school aged participation than the average for all the partners, for example, or why other partners funded no high school projects. Additional research would be beneficial in uncovering the organizational and other factors that contributed to the differences.

5.4 Impact for the Arts Community

Working with the artists was identified in interviews and the survey as having had a strong impact, both related to the level and breadth of skills developed by students and teachers, but also helped the students understand the role and opportunities of artists. The students learned about different arts media and learned things they couldn't learn from teachers.

Artists learned through the projects too. Artists that were interviewed who have been involved in projects generally found the projects to be very exciting, enriching and a lot of work. The artists developed new techniques and a new perspective on students in the school environment as well as increased skill in teaching. One writer from a community organization Saskatoon, working in a high school program with abused women, said that working with the women was like an ongoing writers' workshop in which she learned new approaches for creating stories in every class. A number of artists in successful projects found increased demand for them as artist partners in these projects. Some found that they were being called upon for more projects than they could handle because many teachers were reluctant to call artists who had not previously been part of ArtsSmarts projects in the past.

Artists understanding of classroom teaching, curriculum and the school system was identified by many people as an important factor for success. In many situations, the artists in successful projects were described by other participants as already having very strong teaching skills. In some projects in Manitoba and Saskatoon the artists were retired teachers with an interest in visual art and music. The artist in one Nova Scotia project was home schooling her own children. The artist in one of the CAPES schools was identified as having a very strong understanding of the Alberta curriculum and the ability to help teachers implement projects to achieve the outcomes desired.

As a result of participation in projects some artists became more interested in teaching and returned to university to complete a teaching degree or to pursue continuing education in this area. For example, an artist in Portage participated in ArtsSmarts projects for 3 years found the process to be a great boost professionally and very

stimulating. In her third year of involvement she worked on ArtsSmarts activities "almost full-time although not being paid for all the time she was putting into the projects". At the end of that year she decided that if she was going to work full time, she should take her teaching degree and become a full-time teacher. She completed her Bachelor of Education and was immediately hired as an art teacher in Winnipeg, in part crediting her ArtsSmarts experience for being hired so quickly. She also credits her involvement as strengthening her ability to develop new ideas and projects in her new teaching position.

Approximately 20% of the projects reported increased interest in the arts and arts activities on the survey. A few artists also indicated that the projects resulted in increased demand for their work as artists. Arts organizations in some communities such as Portage and Saskatoon experienced increased participation and demand for classes, and in other communities, increased demand for courses given by individual artists were reported. In most other communities people interviewed believed that it was pretty difficult to see impacts that could be attributable to ArtsSmarts and that this impact will likely take a number of years to become visible.

On the negative side, some artists reported that participation in projects was very time consuming and had resulted in "burn-out" for a number of artists in communities across Canada. Some reported over-committing time to ArtsSmarts and had to back away for a period. One cause of the burn-out was the amount of up-front investment in creating projects and writing proposals. Another was in executing the projects, which most often took far more time than was budgeted or for which they were paid. Another reason that some artists backed away from participating in ArtsSmarts projects was that the artists had stopped their own artistic work as a result of participation. In spite of both these issues, most artists said they would participate in future projects.

5.4.1 Conclusion

Many artists are being engaged in ArtsSmarts projects. This is increasing their income, adding to their artistic skills and strengthening their teaching. Some artists and communities found that the interest and demand for their art or for arts courses had

increased. At the same time, there are challenges for artists. In many situations there is a significant up-front time investment required by the artists to become part of an ArtsSmarts project. In many projects the artists invest much more time than they estimated and which they are paid for, and can lead to burn-out. In addition, artists who are known to be effective are frequently called upon, and this can result in them becoming so committed to ArtsSmarts that they have little time for their own artistic work.

5.5 Teacher training in universities

To date only a few university faculty members have been interviewed, but these people believe that the ArtsSmarts approach is very important. The university faculty members interviewed are supporting research and adding courses that teach about the approach and enable teachers-in-training to develop comfort with the approach. For example, a faculty member at the University of Moncton has completed a number of studies integrating art and curriculum, and has participated in ArtsSmarts projects in that community. She currently teaches graduate level courses on the integration of knowledge. She also indicated that while their school still teaches subject areas separately, they are integrating in some areas. In the arts area they have been teaching integrated approaches for approximately three years.

In her view, arts integration is beneficial, “helping students make connections between subject areas.” It has also been shown in studies to engage weaker students. The ArtsSmarts approach has been successful in Moncton because: it affects motivation; validates students leading to increased self esteem; increases involvement of parents and community; and increases understanding and pride in French, the language of the Acadian community. Her studies also indicate that the approach does not hold back curriculum achievements in other areas. In discussing the impacts of the ArtsSmarts approach, she indicated that from her experience, all teachers talk about the benefits, and most talk about the extra work. “Those would participate, love it, but there is a need to free up the time of a teacher or coordinator as it tends to take extra work.”

At the same time, there were indications that because New Brunswick is at the bottom end of results when compared to other provinces on standardized test results, there is a new government policy focus on literacy, science and math, and “arts are not part of the discourse”. The Faculties of Education in the province are following the current focus on the 3 Rs, and tend to teach discipline-streamed pedagogical approaches that do not teach teachers how to use art as a teaching medium for other curricula. They are not changing the medium of teaching teachers in university. How universities train teachers is slowly changing, and moving forward may require different approaches in some provinces. For example, in some provinces it may be easier to influence some school

boards, individual schools and parents than in other situations. In other situations it may be possible to influence universities.

A recent art teacher graduate in Winnipeg said that the art department at the teachers college she attended was one of the strongest departments, but that the time spent on art was too limited, and that there was little teaching about integrating art and other curriculum. She indicated that to improve the ability of teachers to implement the curriculum requirements of “viewing and representing” and to support the integration of art and other curriculum areas, that teachers will require increased time and emphasis on this in teacher training.

Discussion about professional development strategies with teachers and artists suggested that short-term one-day programs to introduce teachers to the ArtsSmarts approach would have limited impact. While this may increase awareness, it will be difficult to enable teachers to learn how to redefine the curriculum requirements, create appropriate projects and support the teachers in the implementation using this approach.

Conclusion

These discussions suggest that the benefits of the ArtsSmarts approach are being recognized, but that not all the educational environments into which this innovation is being introduced are susceptible to change at this time. Some are focusing strictly on the 3Rs with little or no focus on the arts or arts-integrated teaching. There are also few flexible resources available at the school board level to support implementation of the approach. Professional development was identified as important, but there were questions raised as to whether brief professional development workshop strategies were adequate for supporting the types of changes needed at the teacher level.

6.0 Challenges for Sustainability of ArtsSmarts Projects

Using an arts-integrated teaching approach brings out a number of challenges at the present time. The current educational environment is focusing heavily on cross Canada comparisons of literacy, science and math grades. Teaching strategies are becoming more prescriptive in an effort to improve performance in these areas and few teachers are being trained in this approach to teaching. The arts also are frequently described as an add-on. Teachers have little time flexibility within the school day and few administrative supports within schools. Funding for many school activities is limited.

Integrating art into teaching stretches the comfort zone of teachers, both as a teaching method and in their artistic skills. Some teachers take to this type of teaching readily, some are brought on more slowly, and others don't take to it at all. Irrespective of whether or not they like the approach, most teachers found that integrating ArtsSmarts project and artists into their teaching adds work, and most schools are unable to provide support that compensates for the increased workload. Developing project ideas, writing proposals, rethinking curriculum, developing collaborations, finding supplies and working with the artists are time consuming. But once teachers have participated in an ArtsSmarts project, they frequently say it becomes part of the way they teach.

Most participants indicated that involvement in a number of projects over a few years results in substantial development of the teachers as well as students. Student and teacher comfort with the approach increases over time, and the quality of the projects and learning develops as a result of participating in multiple projects. Many of the teachers indicated that the process has changed the way they think about teaching. The teachers also said, though, that they require the involvement of artists to make this work effectively.

Three factors were identified as significant challenges: developing project ideas; finding artists and funding that enables them to participate; and training and professional development of teachers in the approach.

Mounting an ArtsSmarts project takes a considerable investment of time to: develop an idea; collaborate with an artist; write a proposal; organize the materials; and then to actually run the project with students. In many school environments this time is very limited, and inflexible as teachers are expected to be in class, teaching during the normal school day and have limited flexibility to develop the projects. Some schools did indicate that teachers or a designated coordinator was provided release time for these purposes.

Interviews indicated that teacher education programs in universities are providing some courses to students on integrated learning approaches, but most courses are focusing more attention on individual subject areas. The movement toward integrated teaching is said to be slow. Professional development for teachers was identified as having limitations as teachers require more than a one day session to identify curriculum objectives, learn how to work with artists and develop projects that will achieve the teaching objectives.

Discussions with school board staff across Canada indicated that many school boards have limited awareness and have not gathered or analyzed information on the impacts. Most are focusing directly on reading, writing, math and science, not alternate approaches that will help students perform better in these areas. But this is not universal. One school board superintendent in Moncton who works closely with the staff member leading the initiative said “they have stopped thinking about art as something you do on Friday afternoon. ...They love to teach this way and don’t lose sight of the curriculum.”

Another challenge identified is that ArtsSmarts projects require additional funds to pay for artists to participate in the classroom. Many schools report that parents are so impressed with the results of ArtsSmarts projects that the parent councils raise money specifically for this purpose or encourage the school to provide support from within the budget. At the same time, a number of partners are in areas with higher levels of poverty or lower levels of government resources available. This limits the ability of parents to raise funds and provides limited room for allocation within school budgets.

The survey asked what were the greatest challenges to continuing to create ArtsSmarts projects in the future and what resources are needed to encourage the development of projects in the future. Time and money were highlighted much more strongly and frequently as challenges than any others.

The challenge of obtaining funding for the projects (artists and materials) was identified with similar frequency as time. Funding for everything is portrayed as very limited, but funding for art is even less available. While it is beneficial for artists to be required, this may also mean that when resources are not available for hiring artists, there is a very high likelihood that teachers will revert to previous teaching strategies. The focus on the 3 Rs also increases pressure to use traditional teaching approaches

7.0 Conclusions

ArtsSmarts works. Teachers, principals, artists and parents all say that there are great benefits from the projects. Students learn more about the subject areas, they retain the materials better, and the effects remain with them over time. The approach also engages students who are recognized as problem students or who are marginalized within the school system. It also highlights talents that have not been recognized by teachers. It engages students in learning in ways that recognizes and builds on their strengths. Many discussions with teachers and principals across Canada indicated that the approach built teamwork within the schools, and addressed problems of bullying.

Future sustainability strategies for ArtsSmarts will be affected by a range of local factors including community, economic, organizational, educational, political and arts environments. Within the educational and political systems, at the present time, there is generally a strong focus on the 3 Rs and a sense that there is little flexibility in approaches for improving performance in these areas. There are also few teachers who have been trained in this teaching approach prior to beginning their career or early in their careers.

Sustainability of the ArtsSmarts model will be influenced in the longer term by the interest of teachers and administrators in this educational method. Success will be likely be judged on a number of criteria. Success in teaching the 3 Rs, engagement of difficult to teach students, workload for teachers and resource requirements will all play a part.

At the present time, ArtsSmarts projects are seen, by those who have participated, to increase the learning and success of most students, and have the potential to provide learning approaches that engage students who currently are failing within the school system. It works for many students because they are engaged in activities that are fun and interesting to them, and through which they are learning at the same time. (Arts-integrated projects are likely not going to engage all students though. Other strategies, such as sports and construction, may be more effective than arts-integration for some students.)

It is the generally held opinion that the ArtsSmarts projects result in additional work for teachers. This additional work includes rethinking curricula, developing project ideas, obtaining supplies, as well as working with the artists. From a sustainability point of view, each of these creates challenges. In looking at them separately, it would seem that supporting teachers to rethink curricula so that they can easily conceptualize the way this material can be taught, is probably the most significant. Many teachers are challenged by ArtsSmarts projects. It appears from many discussions that it is often the artists who are able to develop the teaching approaches to cover the curriculum using an arts-based teaching model. As was described by many of the people interviewed, teachers need to be able to work within their comfort zone.

To enable teachers to be comfortable using this approach may require a different approach to teaching teachers. Interviews to date indicate that teacher education programs teach specialized curriculum areas first and foremost, and that this is reinforced by the Ministry of Education curriculum requirements. This creates a comfort zone that does not include an ArtsSmarts approach to learning.

One approach to addressing this may be to encourage universities to broaden the pedagogical model for teaching teachers, so that the university programs start with an ArtsSmarts model of teaching. By taking this approach, teachers will have less difficulty thinking about ways to present this material because it would match the approach through which they were taught themselves. This process could also reduce the time required for collaborative planning and proposal writing by teachers.

As currently operated ArtsSmarts partners pay primarily for artists' time and the materials for the project. With current funding constraints in most school boards across Canada, the use of internal funding for artists, instead of additional teachers, is unlikely in many communities. Sustainability of the ArtsSmarts funding approach, in many of the environments, will require, at least in the foreseeable future, mechanisms for funding which are located outside the school and school board budgets. The broader community will therefore be critical for sustainability. Parent Councils, private and community foundations, arts organizations and arts councils are more likely to be able to sustain and support the approach than schools and school boards themselves. Assessing which of these is most likely to be the most effective avenue for support will require an analysis of each of the environments individually and may vary across Canada. In some competitive school systems, like those in Alberta, this may be possible as there is often greater flexibility in the use of school resources. In some wealthier communities it may be possible for parents to support these activities.

While the impacts of the funds invested to support artists in projects would appear to be very significant, and might be judged to have a greater impact than the equivalent cost of a teacher, many schools are also in a political environment that is unlikely to make a trade-off between using resources for artists instead of teachers. The amount of money spent to pay for bringing artists into schools through ArtsSmarts is quite limited. Each partner spent approximately \$75,000 on projects including both the artist time and materials. This is equivalent to the cost of 1 to 1.5 teachers. The average project involved several classes and received funding from ArtsSmarts partners of approximately \$2,700 for each project resulted in other additional revenues and in-kind support of approximately \$2,000. When looked at it this way the impact of the artists

was on 40 to 50 classes for the equivalent cost of 1 to 1.5 teachers. As said by a school board staff member in Portage, the impact of ArtsSmarts has been far greater than the impact would have been had they hired one and a half art teachers.

8.0 Recommendations

Based on these findings the following recommendations are proposed to enhance the sustainability of the ArtsSmarts strategy in the future:

1. Work with school boards and the provincial Ministries/ Departments of Education to increase the understanding of the ArtsSmarts approach as an effective intervention for achieving improved outcomes in the 3 Rs with a wide range of students.
2. Partners should provide development support for schools, teachers and artists who are developing project ideas and proposals. This funding approach is being used in other situations by the J.W. McConnell Family Foundation and other foundations recognizing that many non-profit organizations do not have the flexibility and resources required to make the investment in writing proposals and to take risks.
3. Partners should monitor the actual time required for implementing projects to assess whether this is influencing burn-out of teachers and artists.
4. Partners should support and encourage the engagement of new artists so that the pool of experienced and successful artists increases over time, reducing the dependence on a relatively few artists. This could be supported through a range of strategies such as: providing annual training and professional development programs for artists; mentoring of new teacher/ artist partnerships; or policies requiring teachers and schools to change artists.
5. Recognize that longer projects with more time for collaboration with artists tend to result in greater impacts on students and teachers
6. Partners individually and collectively develop mechanisms for collective learning from participants in the ArtsSmarts strategy to identify effective strategies for addressing challenges. For example:

- A high school strategy group could be created to learn from the high schools which have effectively implemented programs in spite of the challenges in the high school systems.
 - Teachers, artists and coordinators could participate in national meetings to provide input regarding challenges they are encountering
 - University faculty involved in teacher training programs could be supported to learn about the ArtsSmarts approach to support the development of research agendas and pedagogical models within university faculties.
7. Investigate the pedagogical directions of faculties of education across Canada to determine whether there is interest and potential for the creation of a new model of teacher education that better matches and supports the ArtsSmarts model. A comparable change in pedagogy occurred in the late 1960s through the 1980s in medical schools. Until that time, medical students in Canada and the US were selected based primarily on science courses. They were then taught the specialized sciences of medicine first, and then how to work with patients in the later stages of medical school. In the late 1960s McMaster Medical School developed a new approach to teaching medicine, using problem-based learning, which required the students to examine patients' health from a broader perspective than solely a science framework, starting at the beginning stages of medical school. Through the medical school program all of the scientific knowledge is learned, but using a different learning lens. The model resulted in a change in the pedagogy of medical schools around North America.
 8. To support sustainability at the local levels, partners should be encouraged and supported to complete an assessment of their local community assets and contextual factors including community, economic, organizational, educational, political and arts environment and to develop local sustainability strategies based on these assets.