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## Research Report on the *Current State and Needs of the Arts-in-Learning Sector in Canada*

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Submitted to the Ontario Trillium Foundation

By The Canadian Network for Arts and Learning/Le réseau canadien pour les arts et l'apprentissage

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# Executive Summary

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This report contains the findings and the researchers' commentary for the Ontario Trillium Foundation (OTF) funded study of the current state and needs of the arts-in-learning sector in Canada, undertaken on behalf of the Canadian Network for Arts and Learning/Le réseau canadien pour les arts et l'apprentissage (CNAL/RCAA).

The goals of the research were three-fold:

1. To establish baseline data about how individuals and organizations in Canada are providing learning opportunities in the arts and through the arts. By *through the arts* we mean learning that involves the arts to engage individuals in their learning of school subjects and/or a wide range of life issues
2. To identify what the arts-in-learning sector in Canada needs in order to become a strong force in creating happy, healthy, productive lives
3. To identify what the arts-in-learning sector considers to be the most important potential roles for CNAL/RCAA

In collaboration with board members of CNAL/RCAA, we, the researchers, constructed surveys to be disseminated to four participant groups in all Canadian provinces and territories: artists, the education sector, arts organizations and arts funders.

There were 209 survey response in total. Quantitative and qualitative data were examined for frequencies in responses and for emerging themes and patterns. The following are some of the important findings derived from the participant data:

## Artists

- In the past, arts-in-learning was provided largely in school environments. Now more artists are providing arts-in-learning in community settings as well (e.g., social service organizations, health care settings, community-based facilities).
- Artists are providing arts-in-learning experiences across the life-span.
- Artists provide arts-in-learning experiences least often to pre-schoolers.
- Artists require more training for the extensive work that they are doing with special needs groups.
- Artists are relying less now than in the past on grants. They are finding the majority of their own arts-in-learning work; consequently, they require more training in entrepreneurial skills.
- Artists spend between 30% and 60% of their current working lives providing arts-in-learning experiences.
- The vast majority of artists do not perceive an inherent conflict between creativity and achieving school curriculum goals through the arts.
- Artists are finding that their own creative work is being enriched by their arts-in-learning work.

- Over three quarters of the artists reported that they either felt undervalued by Canadian society or weren't sure that they were valued.

#### *The Education Sector*

- While school board representatives valued arts-in-learning, the future of arts-in-learning in their schools was dependent upon the priority given to it at the ministerial level.
- The majority of school-based arts-in-learning experiences are taking place in elementary schools, with students having progressively less access to those experiences as they progress through their school years.
- Less than a quarter of responding school boards conduct or are involved in in-depth research studies of the processes and results of arts-in-learning experiences.

#### *Arts Organizations*

- Arts organizations are offering both community and school based arts-in-learning experiences working with groups and individuals across the life-span.
- Grants are the largest source of funding for organizations providing arts-in-learning programs.
- Only a small minority of the responding organizations are conducting in-depth research into the effects of their arts-in-learning offerings.
- Only a small minority of the responding organizations are able to meet all of the requests they received for funding or for programming.

#### *Arts Funders*

- The great majority of the responding funders had arts-in-learning as part of their current mandates, and 100% had it as part of their strategic plans.
- The large majority of funders are not able to meet all of the requests they received for funding.
- A minority of funders provide financial support for arts-in-learning research.

Throughout this report we provide interpretive comments on the findings for each study group. Summarizing comments are provided at the end of the report.

Together, all four participant groups identified potential realms of activity for CNAL/RCAA, all of which support the needs we identified in the data:

- Promotion of public and policy-maker awareness of the benefits of arts-in-learning
- Promotion and dissemination of original research on arts-in-learning in Canada

- Provision of access to best practices in arts-in-learning in Canada
- Encouragement of further development of life-long arts-in-learning opportunities
- Promotion of professional development for artists, educators, and arts organization administrators
- Facilitation of partnerships in the arts-in-learning sector
- Acting as a national and inclusive voice for the arts-in-learning sector
- Being at the table for policy discussions.
- Bringing together separate arts disciplines, practices, and sectors under one umbrella.

This study shows that the goals of CNAL/RCAA are closely aligned with those of the arts-in-learning sector. However, CNAL/RCAA will need to prioritize the potential roles it takes on for arts-in-learning in Canada, given the current extensive needs of the sector.

We would like to thank the OTF for making this research possible.

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# Introduction

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In 2013, the Canadian Network for Arts and Learning/Le réseau canadien pour les arts et l'apprentissage (CNAL/RCAA) received a grant from the Ontario Trillium Foundation (OTF) which supported four different objectives to develop and further CNAL/RCAA's growth. One of the four objectives was to commission original Canadian research in arts-in-learning and in knowledge transfer. Consequently CNAL/RCAA commissioned a study entitled *The Current State and Needs of the Arts-in-Learning Sector in Canada*. This report contains the findings of that study.

## About CNAL/RCAA

CNAL/RCAA is a national association of artists, arts organizations, educators, policy-makers, researchers, practitioners, and other advocates for arts in learning. It is led by the UNESCO Chair in Arts and Learning, Professor Larry O'Farrell, Queen's University, Kingston, Ontario.

CNAL/RCAA believes that engagement with creative activity through involvement with the arts is fundamental to the education of the fully realized individual. The organization maintains close links with the international movement for arts-in-learning.

Canadians participated actively in the first *UNESCO World Conference on Arts Education* in Lisbon, Portugal, in 2006, which emphasized the value of arts education and the important role it can play in building creative capacities for the 21st century. Wishing to share the gathering's international findings, Canadian delegates identified the need for a broad national voice for arts-in-learning which would build on existing initiatives and promote awareness of the benefits of the arts and creativity for all individuals living in Canada. In 2008, the evolving group passed a *Framework for Action* at its symposium in Kingston, Ontario, and, at its 2009 symposium in Toronto, the Canadian Network for Arts and Learning was formally established. In 2012 the CNAL/RCAA achieved charitable status.

## CNAL/RCAA's Vision

CNAL/RCAA envisions a world in which the arts and creative activity are recognized as being integral to the learning process, not only at school but also throughout life. Members are dedicated to the construction of a new world, in which knowledge, wisdom, and imagination are fostered in a climate of generosity and collaboration, through arts-in-learning. At the core of the organization's vision is a belief in the value of arts and learning

- 1) as an intrinsic component of human culture that deserves formal recognition in schools
- 2) as an instrument for achieving a wide range of essential learning goals, in both formal and informal settings, throughout life
- 3) as a means to resolving the social and cultural challenges facing the world today by building peace, cultural diversity, and intercultural understanding

This vision of the future is shared by a growing worldwide movement that is calling for a transformation in education, a transformation that will realize the full potential of high quality arts education, by using exemplary pedagogical programs to renew educational systems, to achieve crucial social and cultural objectives, and ultimately to benefit children, youth and life-long learners of all ages.

## Previous CNAL/RCAA Research

CNAL/RCAA's activities have included a strong research, knowledge development and knowledge distribution component since its inception. CNAL/RCAA commissioned two earlier research studies, in addition to the research reported here, with the financial support of the OTF: *Collaborative Partnership Models and Network Discussions* and *Creative Collaborations: Lessons from Arts-in Learning Partnerships*.

### ***The Collaborative Partnership Models and Network Discussions***

The first report, *Collaborative Partnership Models and Network Discussions*, was submitted to the OTF in March, 2011. As the title indicates, the report examined how to develop a community of supporters and how to network effectively.

The report identified potential roles for CNAL/RCAA to play in arts and learning in Canada. The report also examined how to develop a community of interest through a network. Interviewees highlighted, among other areas, the importance of research, collaboration, and communication for CNAL/RCAA as it developed its network. The concluding statement of this report was as follows: "The authors consequently regard this study as the beginning of an on-going, iterative dialogue that has the potential to assist CNAL/RCAA in fulfilling its mission and mandate."

### ***Creative Collaborations: Lessons from Arts-in Learning Partnerships***

The findings and conclusions of the *Collaborative Partnership Models and Network Discussions* research led directly to the second, and larger study entitled *Creative Collaborations: Lessons from Arts-in Learning Partnerships*, submitted to OTF in April, 2012. The study continued the discussions and research of the first study in a more in-depth and targeted way. The research identified and examined best practices in two national arts and learning organizations. As well, the research report provided a literature review of collaborations in the arts and learning sector, and an analysis and discussion by the researchers of the relevant learning and implications for the sector as a whole. This report is available on the CNAL/RCAA website. The report was presented at the *ArtsSmarts Knowledge Exchange Conference* in Calgary, in November, 2012.

### ***Report on the Current State and Needs of the Arts-in-Learning Sector in Canada***

The two previous OTF-funded CNAL/RCAA reports acted to some degree as needs assessments for CNAL/RCAA and the sector as a whole. The necessity and value of conducting a specific and focused needs assessment was clear to the researcher as early as the first report, as it was to CNAL/RCAA. A needs assessment study would be an extension of the earlier reports; it would also build upon the earlier findings. Consequently, the 2012 application to OTF identified a needs assessment study as one of the four streams of the grant application. Some of the relevant text of the 2012 OTF grant application reads as follows:

*CNAL/RCAA has determined that its next research component should be the development and dissemination of an online questionnaire to be distributed to its membership and beyond. The questionnaire will be designed to delineate the activities and needs of the sector ... and will influence the foci of future CNAL/RCAA symposia and think tanks, and will be presented to policy-makers.*

In short, the iterative dialogue between CNAL/RCAA and its members and the sector as whole is being extended and continued by this third research study, the findings of which are contained in this report.



## Goals of the Research

The goals of the current research were three-fold:

1. To establish baseline data about how individuals and organizations in Canada are providing learning opportunities in the arts and through the arts (By *through the arts* we mean learning that involves the arts to engage individuals in their learning of school subjects and/or a wide range of life issues.)
2. To identify what the arts-in-learning sector in Canada needs in order to become a strong force in creating happy, healthy, productive lives
3. To identify what the arts-in-learning sector considers to be the most important potential roles for CNAL/RCAA

## Research Methodology

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### Creation of Research Instruments

Based on the past CNAL research and our own experiences in the field of arts-in-learning, we, the researchers, identified four groups for the current study: artists, arts organizations, the education sector, and arts-in-learning funders.

In order to reach the largest number of individuals and organizations in the study groups, four separate questionnaires were created. The questionnaires were designed so that commonalities among the four groups were acknowledged and explored, while the special characteristics and concerns of each group were taken into account. Each of the questionnaires was created in both English and French.

Once the questionnaires were created, we submitted them to the Executive Committee of CNAL/RCAA for comments and suggestions for revisions. After the suggested revisions had been made, we then distributed the questionnaires to all CNAL/RCAA board members, with a request for feedback. The questionnaires were subsequently finalized and distributed through Survey Monkey to the four study groups.

### A Definition of Arts-in-Learning

In our introduction to the questionnaires, we provided the following, intentionally loose definition of the term, *arts-in-learning*, so as not to set exclusionary boundaries on our research participants:

*For the purposes of this survey, the term 'arts-in-learning' refers to activities and programs that have a component designed to educate about the arts in general and/or about a particular art form; to use the arts to illuminate other, non-arts subjects or issues; and/or to provide the opportunity for individuals to engage in creativity-based art work.*

For questionnaire respondents, this definition appeared to be adequate and evoked the kinds of information we had hoped to gather through the surveys.

## Generating Questionnaire Recipient Lists

Recipient lists for the questionnaires were created through the following means, most of which involved internet-based searches:

- Identification of major funders of arts-in-learning in Canada at the federal and provincial levels
- Collection of grant recipient lists from the major funders (These lists included both arts organizations and individual artists.)
- Identification of Superintendents of Education for school boards across Canada
- Solicitation of suggestions for questionnaire recipients from the CNAL/RCAA board members
- Solicitation of suggestions for questionnaire recipients from our own contacts in the arts

We recognized that the lists of questionnaire recipients were not likely to capture emerging arts organizations and artists, but felt that, by involving funders and arts organizations in the research, information about some of the newer arts-in-learning activities and providers would emerge.

Approximately 2,000 questionnaires were disseminated through Survey Monkey from May to October, 2013. When the surveys were closed on October 23, 2013, we had collected 209 responses, distributed across the survey groups as follows:

- Artists: 79
- Education Sector: 21
- Arts Organizations: 104
- Arts Funders: 5

Although the number of responses was low compared to the number of invitations to participate in the surveys, the findings nevertheless conveyed important information that both reflected and augmented our own knowledge of the arts-in-learning sector.

## Data Analysis

Once the data for this interim report had been collected, we examined and interpreted the results, based on our previous CNAL/RCAA research findings and on our own extensive professional and personal knowledge of the arts-in-learning field (See the researcher biographies supplied at the end of this report).

Frequencies in questionnaire responses were tallied and qualitative data from the open-ended questionnaire items were analyzed. In the case of both the quantitative and the qualitative data, we were alert to emerging patterns and themes in and across the study groups.

## Report Layout

The main sections of this report are as follows:

- Methodology
- Findings for artists
- Findings for the education sector
- Findings for arts organizations
- Findings for funders
- Summarizing comments

Our comments on the findings are provided after each of the report sections listed above, with summarizing comments appearing at the end of the report.

## Findings for Artists

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### Artist Representation in the Study

There were 79 respondents to the artist survey.

Table 1 shows the distribution of respondents to the artist questionnaire. As in all of the tables in this report, percentages have been rounded up and therefore may total in excess of 100%. As can be observed in Table 1, there were no responses from artists in Nunavut or the Northwest Territories. We tried repeatedly to reach artists in those two territories, but found that email addresses we retrieved were often defunct. In addition, there were no responses from artists who appear to have received our emails.

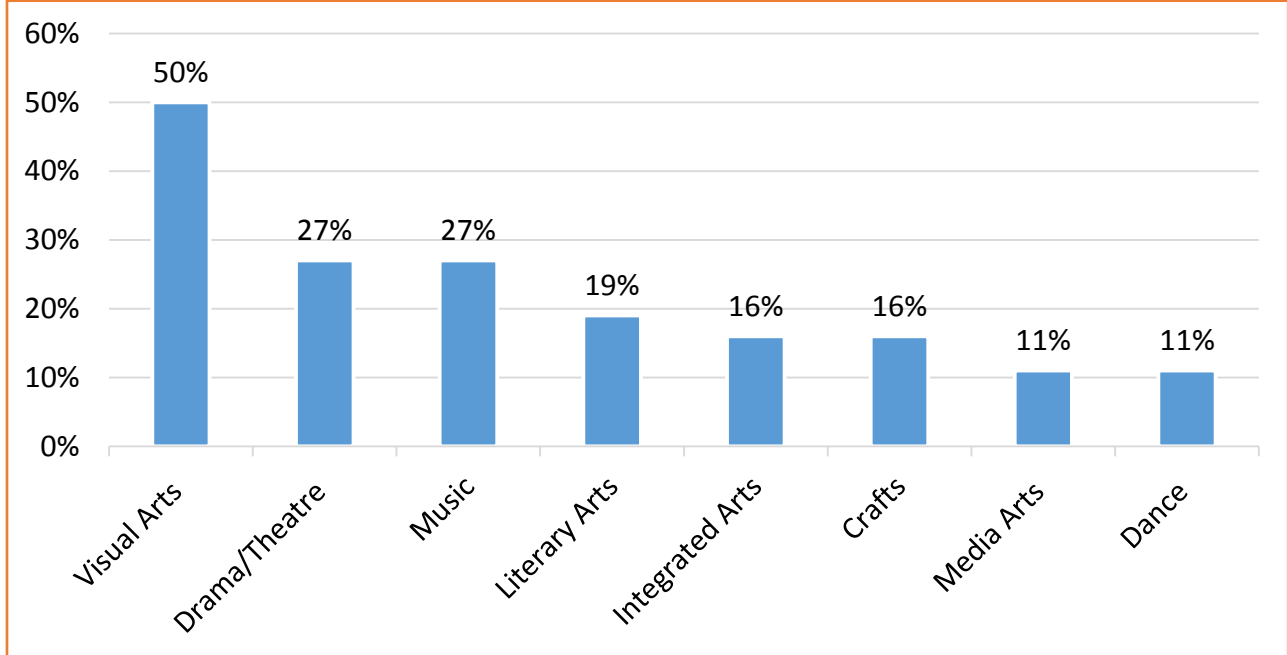
*Table 1: Distribution of artist respondents*

Province/Territory	% of Responses
Alberta	1%
British Columbia	1%
Manitoba	12%
New Brunswick	4%
Newfoundland and Labrador	17%
Northwest Territories	0%
Nova Scotia	1%
Nunavut	0%
Prince Edward Island	4%
Saskatchewan	3%
Ontario	54%
Quebec	1%
Yukon	3%

### Art Forms Represented

Chart 1 shows the art forms that were represented by the artist respondents. The percentages for the art forms combined total well over 100%, suggesting that many artists work in more than one art form.

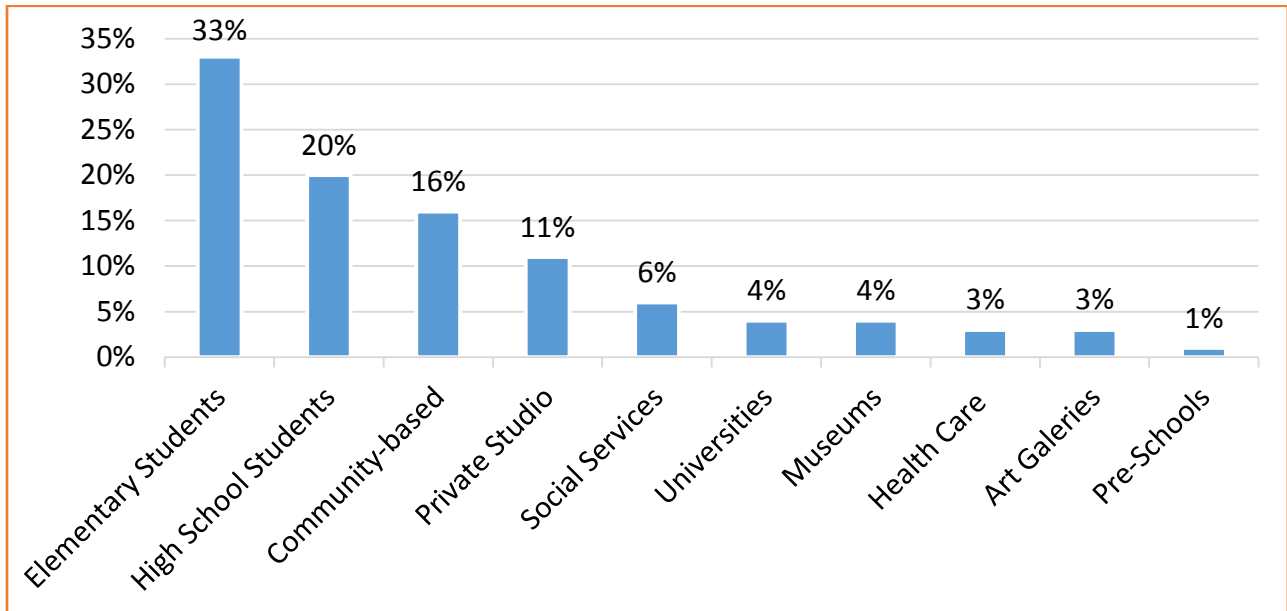
Chart 1: Art forms of responding artists



### Venues where Artists Provide Arts-in-Learning

Chart 2 shows the venues in which responding artists provided arts-in-learning experiences.

Chart 2: Venues in which artists provided arts-in-learning experiences

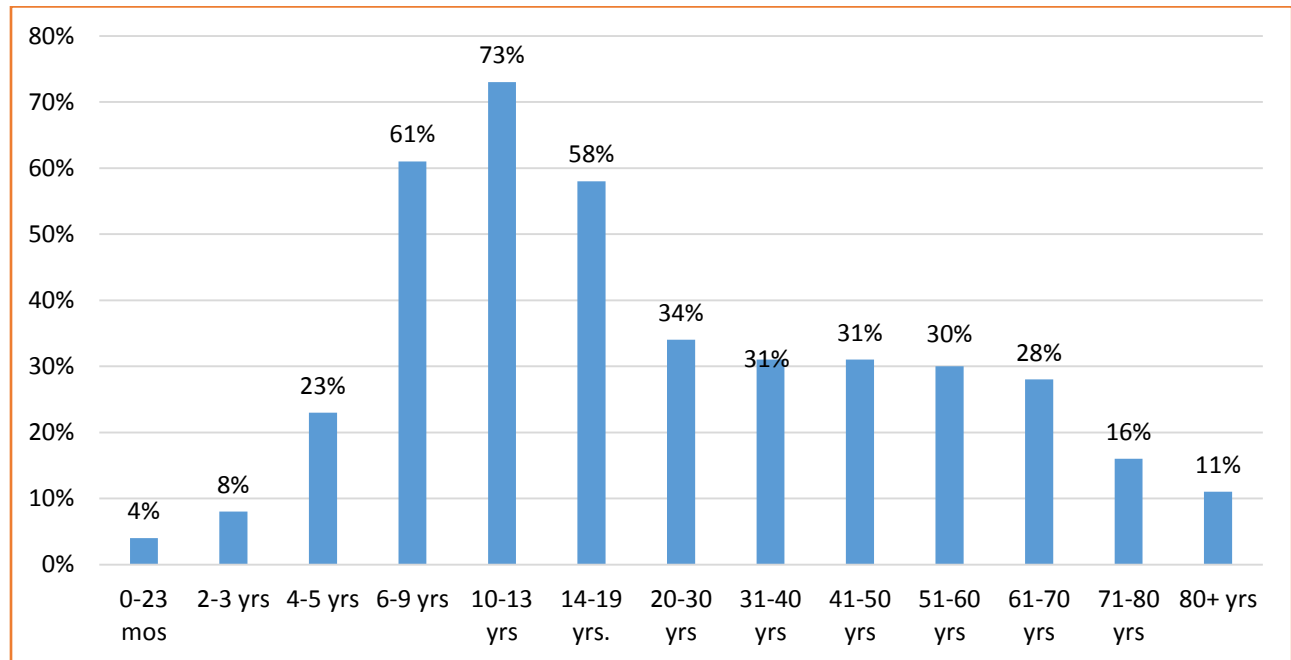


The array of venues for arts-in-learning experiences has expanded in recent years. In the past, arts-in-learning was provided largely in school environments. Now more community settings are involved (e.g., social service organizations, health care settings, community-based facilities). We interpret this as an indication of wider recognition of the power of the arts to promote learning and well-being for groups and individuals facing a wide variety of life circumstances and challenges.

We noted that the responding artists worked least in pre-school venues. Other data, reported later in this report, corroborate this finding, suggesting that, despite the traditionally wide use of experiential and craft-based learning for pre-schoolers, that demographic is not being widely exposed to artistic experiences offered by professional artists.

Our interpretations of the fore-going data appeared to be confirmed when we asked artists to indicate the age groups with which they normally worked: Chart 3 indicates that arts-in-learning experiences are being offered across the life-span, with pre-schoolers receiving the least.

Chart 3: Ages for which artists provide arts-in-learning experiences



While we were not surprised to see that the bulk of arts-in-learning experiences were offered to school-aged children and youth, we again observed that those experiences were also being offered with frequency across the life-span, likely reflecting an increasing recognition of the importance of providing life-long learning through the arts.

### Artist Work with Special Needs Groups

Our observation that arts-in-learning experiences are now being offered to a wide array of demographic groups in Canada was further confirmed when we asked artist respondents to indicate for which special needs groups they provided arts-in-learning. We had developed our categories of special needs based on the awareness that work with these groups and individuals calls for specialized, respectful knowledge of their cultures and their histories.

We were also aware that some of the categories we developed overlapped. Table 2 shows the distribution of artists' responses.

*Table 2: Artists' arts-in-learning work with special needs groups*

<b>Groups</b>	<b>% of Artist Responses</b>
First Nations	19%
Individuals living with emotional challenges	17%
Newcomers to Canada	17%
Métis	14%
Individuals living with physical challenges	10%
Inuit	9%
Individuals living on the streets	8%
Individuals with addictions	7%
Individuals with Post Traumatic Stress Disorder	5%
Individuals living with cognitive challenges	5%
Health care recipients	3%
Incarcerated individuals	2%
War Veterans	0%

Although this list of special needs groups is probably not as inclusive as it might be, we believe that the findings again illustrate a relatively recent expansion of awareness that arts-in-learning experiences can foster important learning and well-being for individuals and groups with varied special needs.

The relatively high percentages of artists working with individuals with physical, cognitive and emotional challenges invites further investigation into access to the arts by these groups, the benefits of the arts to these groups, and the special training artists may need to support them in this work.

## Artist Work in Schools

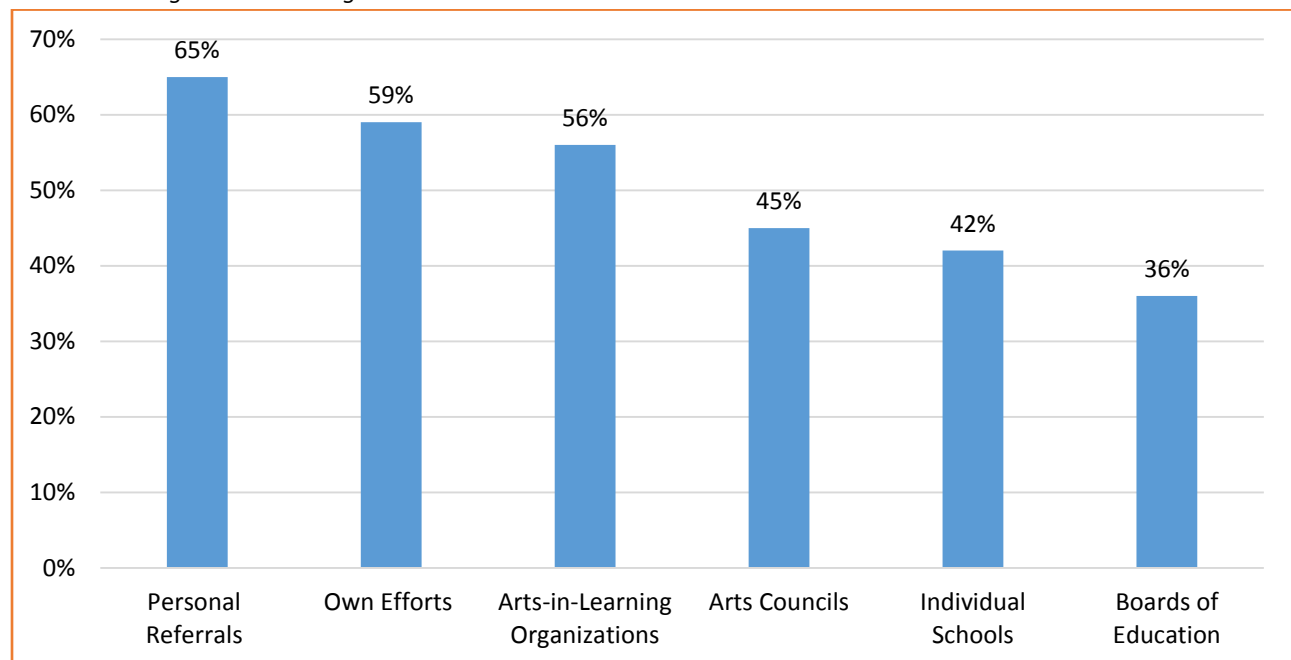
Just over 80% of responding artists indicated that their in-school arts-in-learning activities were directly linked to specific curriculum goals, as stated by their provincial or territorial curriculum outlines. This is a change since the mid-1990s when arts-based curriculum learning was a relative rarity in Canada. We think that this shift indicates a more widely-spread recognition of the capacity of arts-based teaching to provide engaging learning opportunities that meet the differentiated needs of the contemporary student population.

In another questionnaire item, we asked artists if they ever felt a conflict between meeting the creative needs of participants and achieving particular curriculum goals. The large majority of responding artists indicated that this was not an issue of concern. This finding suggests that artists do not see an inherent conflict between curricula based outcomes and creative based work, once a topic of much discussion in the sector.

## How Artists Find Arts-in-Learning Work

Chart 4 illustrates the distribution of artists' responses when we asked them through what means they found the majority of their arts-in-learning work.

Chart 4: Finding arts-in-learning work



From the information provided in Chart 4, it is clear artists are finding their arts-in-learning employment through a combination of means. Individual efforts to find work are exceeding reliance on arts councils.

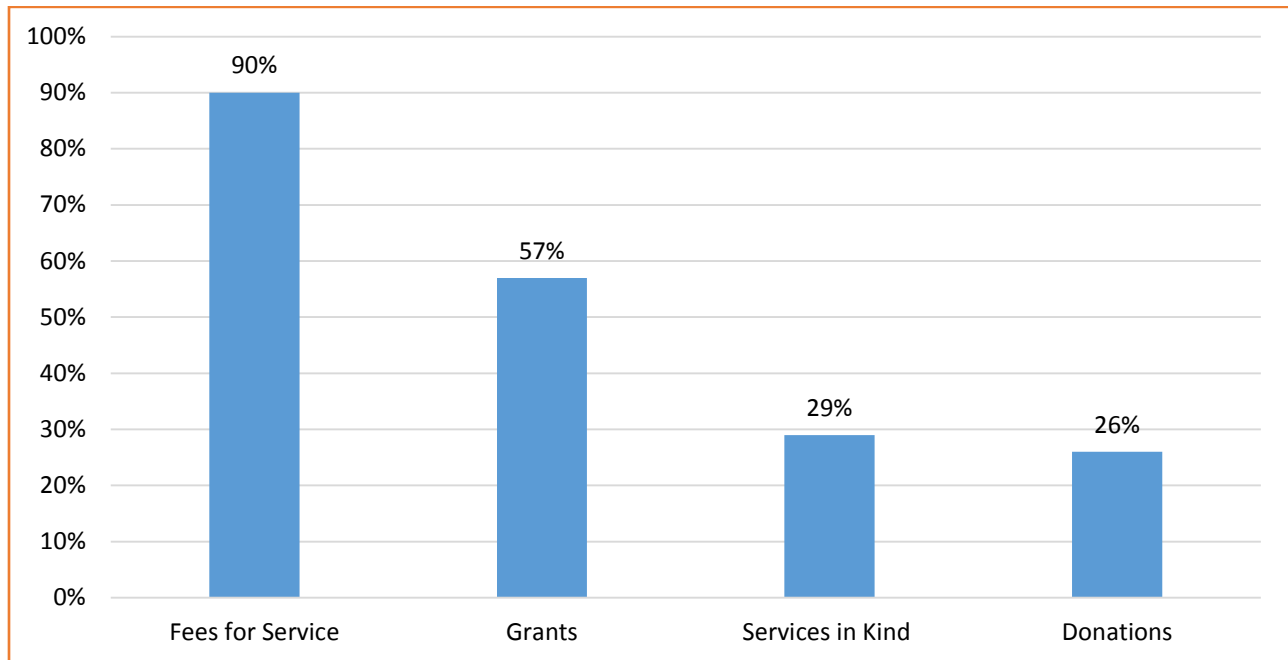
As will be seen later in this report, responding artists felt that they lacked the entrepreneurial skills needed to promote themselves and their arts-in-learning work.



## Sources of Income for Arts-in-Learning Work

Chart 5 shows what the responding artists reported as the main sources of income for their arts-in-learning work.

Chart 5: Sources of income for arts-in-learning work



We observed a diminishing reliance on public funding for artists' arts-in-learning work and more reliance on fees for services. We again conclude that this situation requires that artists be self-managing and entrepreneurial.

## Time Spent on Arts-in-Learning Work

The majority of artist respondents indicated that they spent somewhere between 30% and 60% of their work life providing arts-in-learning experiences, with the bulk of artists spending close to 30%.

Forty-seven percent (47%) of the artists indicated that they would like to increase the time they spent providing arts-in-learning experiences, while 9% indicated a desire to reduce the time. Forty-four percent (44%) indicated that they were happy with the amount of time spent on arts-in-learning.

From our own previous work in the field of arts-in-learning, we know that artists strive to find a balance between providing learning experiences for others and pursuing their private art-making.

## Compensation for Arts-in-Learning Work

When we asked artists if they felt fairly compensated for their arts-in-learning work, 51% said *yes*, 38% said *no*, and 11% said they *weren't sure*.

## Artist Views of the Benefits of Arts-in-Learning

In their questionnaire responses, artists identified benefits that they believed accrued to participants in arts-in-learning experiences in the areas of affect, cognition, and relationship. Of course, these areas of benefit intertwine and could all be placed under the heading of *developing the whole person*. The following list of the specific benefits in each area was provided by the artists as a group:

**Affect:** Experiencing and acknowledging one's own creativity, feeling joy, overcoming fear of failure, fostering self-esteem, providing opportunities for self-expression, encouraging a love of learning, providing release from stress, promoting health and healing

**Cognition:** Finding new entry points into knowledge and learning, providing new ways of expressing learning, promoting healthy brain development, encouraging thinking *outside the box*, promoting goal-setting and perseverance, helping learners focus and develop skills in and beyond the arts, introducing individuals and groups to the value of the arts

**Relationship:** Strengthening community, strengthening a culture, developing collaborative skills and empathy

## Artist Perceptions of How Canadians Value Them

The majority of responding artists (61%) reported that they felt that the majority of Canadians did not consider them to be valuable members of society, while a further 22% indicated that they weren't sure that they were valued.

Needless to say, there is reason for concern when 83% of responding artists feel undervalued or are not sure that they are valued by Canadians.

## Artist Isolation

When asked in the questionnaire if they felt isolated in their work as professional artists, 49% replied yes. This finding suggests that there is more effort needed to develop artist networks and support systems.

## The Effects of Arts-In-Learning on Artists' Creative Work

In their questionnaire responses, 97% of the artists made it clear that they, too, benefited from the arts-in-learning experiences they provided. The main benefits that accrued to artists are listed here in order of most to least often reported:

- Development of new approaches to artistic media
- Reflection on artistic practices and deepened commitment to artistic practices
- Re-ignition of passion for artistic work
- Development of new perspectives
- Acquisition of new awareness of community issues
- Development of communication skills
- Acquisition of more knowledge about audiences

It is always heartening when learning flows both ways between educator and student. Our findings suggest that, rather than detracting from artists' own art-making, involvement in arts-in-learning is widening the scope and depth of artists' own creative expression.

## Artist Participation in Arts-in-Learning Research

When asked if they had knowingly been part of any research into the effects of arts-in-learning, 67% of the responding artists said *no*. We suspect that this finding reflects the paucity of Canadian research being done in this field.

## Artist Training for their Work in Arts –in-Learning

Seventy-one percent (71%) of the responding artists reported that they had training for their work in arts-in-learning. However, 58% indicated that they would like more training for that work.

Artists identified two main areas in which they needed more training: working with individuals and groups with special needs and acquiring entrepreneurial skills (e.g., budgeting, fee structures, and grant-writing). This finding corroborates our earlier findings that artists are beginning to work more frequently with special needs groups and are becoming more self-reliant when searching for arts-in-learning work.

## Artist-Identified Roles for CNAL/RCAA

We provided a list of 12 potential roles that might be played by CNAL/RCAA and asked all respondent groups to indicate which they thought were most important for their own arts-in-learning work. We decided to include only the top six or seven choices of each group, as percentages of responses fell off sharply after those were identified.

Table 3 shows artists' top six responses when they were asked to choose from a list of possible roles that they would like to see CNAL/RCAA play.

*Table 3: Artist-identified roles for CNAL/RCAA*

<b>Roles for CNAL/RCAA</b>	<b>% of Artist Responses</b>
Encourage the development of life-long arts-in-learning opportunities	84%
Promote professional development for artists, educators, and administrators involved in arts-in-learning	76%
Provide information to individuals and organizations not involved in the arts about how the arts promote healthy and vital lives for individuals, communities, and societies	75%
Be a national and inclusive voice for the arts-in-learning sector	70%
Promote connections among artists working in arts-in-learning	69%
Provide information about what is happening in arts-in-learning nationally	66%

## Findings for the Education Sector

There were 21 responses from the education sector. While we had originally contacted only school board directors or superintendents with our invitation to participate in the survey, we speculate that about a quarter of the respondents were drawn from individuals in schools to whom the school board representatives had forwarded the survey. However, because we cannot be certain of the distribution of responses across school boards and schools, we present findings for the education sector as one group, assuming that responses from individual schools reflect the wider school board concerns.

### Arts-in-Learning Mandates

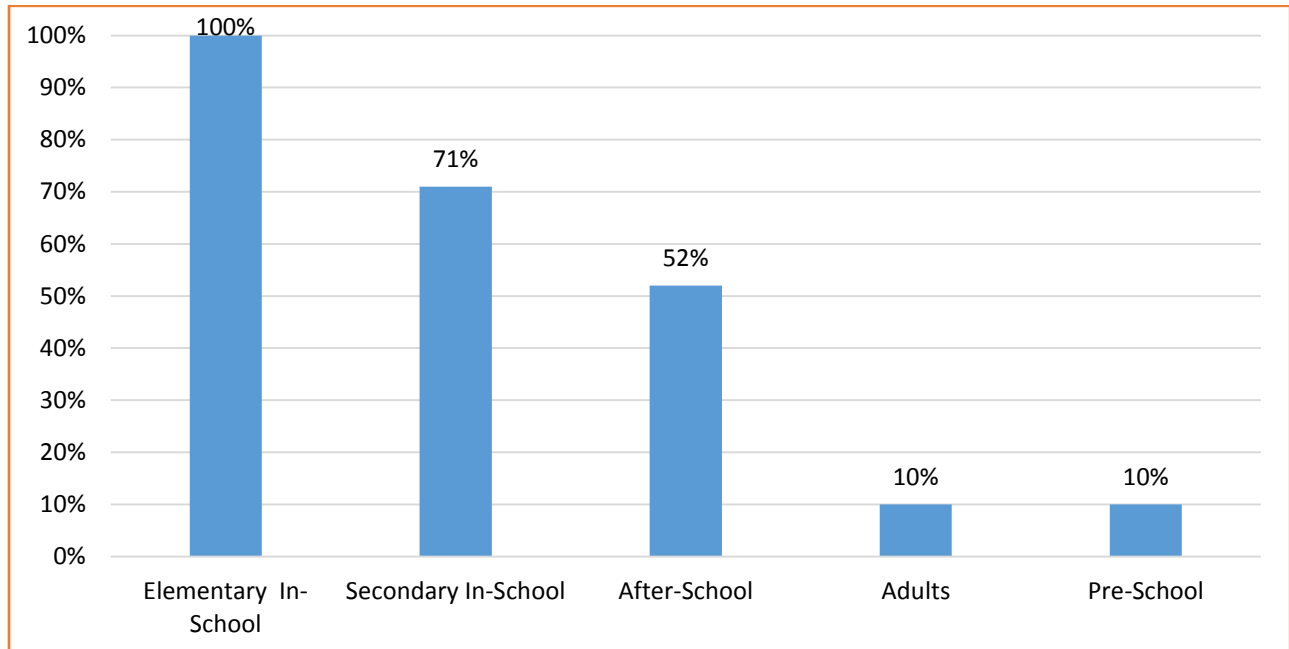
Ninety percent (90%) of the respondents from the education sector indicated that arts-in-learning was part of their current education mandates. However, just 67% of those respondents indicated that arts-in-learning was part of their strategic plans.

In their comments, the respondents indicated that the future of arts-in-learning in their schools was dependent upon the priority given to it at the ministerial level. This finding suggests to us that there is work to be done at the provincial and territorial government levels to impress upon policy-makers the importance of the arts-in-learning within education systems.

### Populations Served

All of the respondents from the education sector indicated that the school arts-in-learning experiences they offered were tied to the achievement of curriculum outcomes. Chart 6 shows the recipients of arts-in-learning experiences in the school system as identified by the respondents from the education sector.

Chart 6: Recipients of school-based arts-in-learning experiences



We were not surprised to see that the majority of school-based arts-in-learning experiences were offered to children in elementary schools. We know that, as learners advance through the school system, subject areas

become increasingly isolated from one another. In addition, it is often very difficult to convince secondary school teachers that the arts can assist and deepen student learning in non-arts subjects when they already feel that there is not enough time to cover curriculum subject matter.

Further, we suspect that the bulk of the 71% of the arts-in-learning experiences offered in secondary schools are for learning a particular art form, such as visual art, music, or drama. It is exciting to see that secondary school systems offer learning in the arts. However, we are aware that a minority of students access such learning opportunities and that introducing more arts-in-learning opportunities could support learning success while allowing more students to engage with the arts.

Arts-in-learning experiences are rare at the university level except where discrete arts subjects are being studied.

We also noted that, while school boards are increasingly venturing into the areas of pre-school and adult learning, individuals in those groups are not, on the whole, receiving arts-in-learning experiences, perhaps reflecting a view that pre-schoolers cannot benefit from such experiences and that adults will not see them as a useful to their learning. We believe that these assumptions can and should be challenged.

### **Professional Development Opportunities**

Seventy-six percent (76%) of the education sector respondents indicated that they provided professional development in arts-in-learning to their teachers, and 43% indicated that they offered professional development to artists.

### **Funding of Arts-in-Learning in the Education Sector**

Eighty-six percent (86%) of the survey respondents reported that they were dependent on government for funding for arts-in-learning. In addition, 29% of respondents reported that they also funded arts-in-learning through donations, and 14% indicated that they provided services-in-kind.

The latter two sources of support for school arts-in-learning, donations and services-in-kind, prompted us to wonder why there is a shortfall in ministry funding for arts-in-learning and, also, if artists are still being asked to provide arts experiences for free, as has often been the case in the past.

When we asked what amount of funding would enable school boards to promote and offer more arts-in-learning experiences, the education sector respondents indicated amounts that ranged from \$50,000 to \$500,000. These seem to us to be modest amounts when compared to other public spending projects and, again, emphasize the need to convince policy-makers of the importance of arts-in-learning.

### **Evaluation and Research**

Eighty-six percent (86%) of the education sector respondents indicated that they conducted evaluation of their arts-in-learning offerings. Evaluations typically focused on the following:

- Degrees to which students participated in and appeared to be engaged by their arts-in-learning experiences
- Students' abilities to display and articulate their learning
- Student and teacher satisfaction with the arts-in-learning experiences

Only 24% of the education sector respondents indicated that they conducted or supported in-depth research studies of the processes and results of arts-in-learning experiences. When in-depth research was conducted, it was reportedly most typically carried out by teachers as part of their pursuit of university graduate degrees.

The findings concerning arts-in-learning evaluation and research suggest to us that there is a missed opportunity for original Canadian research within the country's education systems. Since educational change is typically based on research, it seems imperative that research that takes into account the Canadian context is conducted.

## Roles for CNAL/RCAA

Table 4 shows the roles that the education sector would like CNAL/RCAA to play.

*Table 4: Education sector-identified roles for CNAL/RCAA*

<b>Roles for CNAL/RCAA</b>	<b>% of Education Sector Responses</b>
Disseminate original Canadian research in the field of arts-in-learning	95%
Promote professional development for artists, educators, and administrators involved in arts-in-learning	75%
Be a national and inclusive voice for the arts-in-learning sector	67%
Bring together separate arts disciplines, practices, interests, and sectors under one umbrella	67%
Be at the table for arts-in-learning policy development at all levels of governance	67%

## Finding for Arts Organizations

There were 104 responses to the arts organizations' survey.

### Representation in the Study

Table 5 shows the distribution of respondents to the arts organizations and education sector questionnaire.

*Table 5: Distribution of arts organization respondents*

<b>Province/Territory</b>	<b>% of Respondents</b>
Alberta	0%
British Columbia	7%

Province/Territory	% of Respondents
Manitoba	1%
New Brunswick	0%
Newfoundland and Labrador	4%
Northwest Territories	7%
Nova Scotia	1%
Nunavut	0%
Prince Edward Island	0%
Saskatchewan	2%
Ontario	49%
Quebec	12%
Yukon	17%

Ontario was most widely represented in the arts organizations' questionnaire responses. We think that this not only reflects the large population of the province, but also the fact that many national arts organizations have their head offices there.

### Arts-in-Learning Mandates

Of the 104 responding arts organizations, 93% reported that providing arts-in-learning opportunities was part of their current mandates.

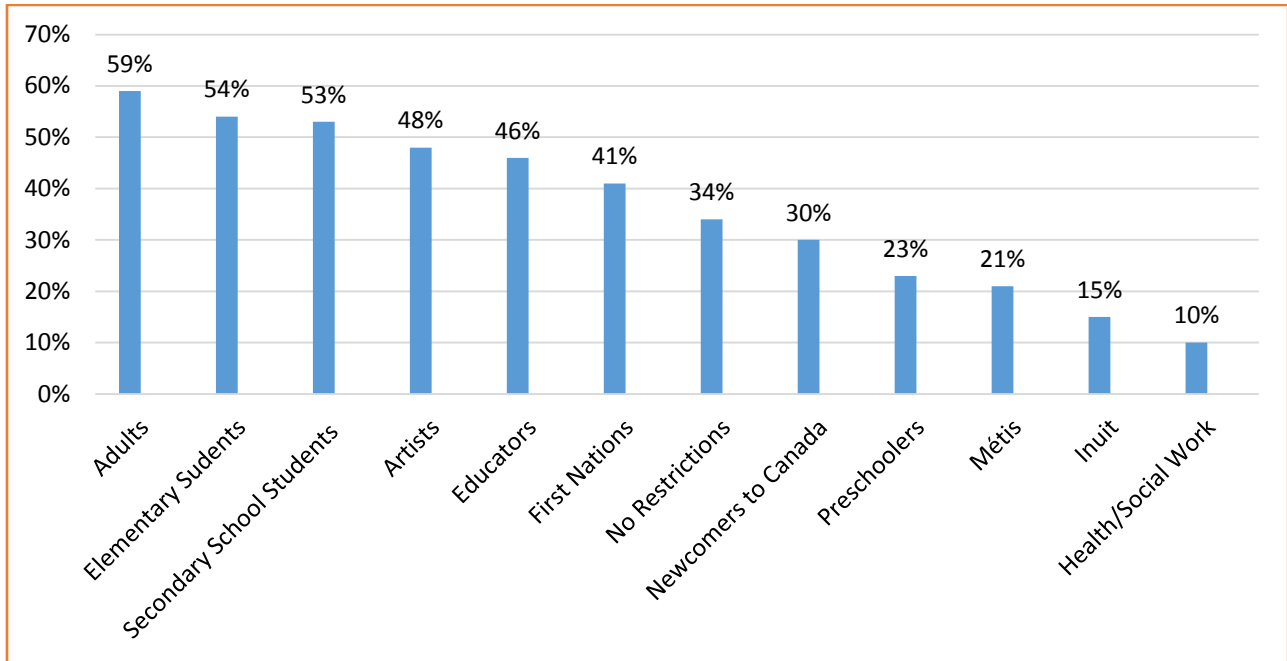
### The Reach of Responding Organizations

Not surprisingly, most responding arts organizations indicated that their arts-in-learning activities took place locally (65%) and regionally (69%). Twenty-four percent (24%) of organizations indicated that their reach was national, and some reported international activities (16%).

### Arts-in-Learning Recipients

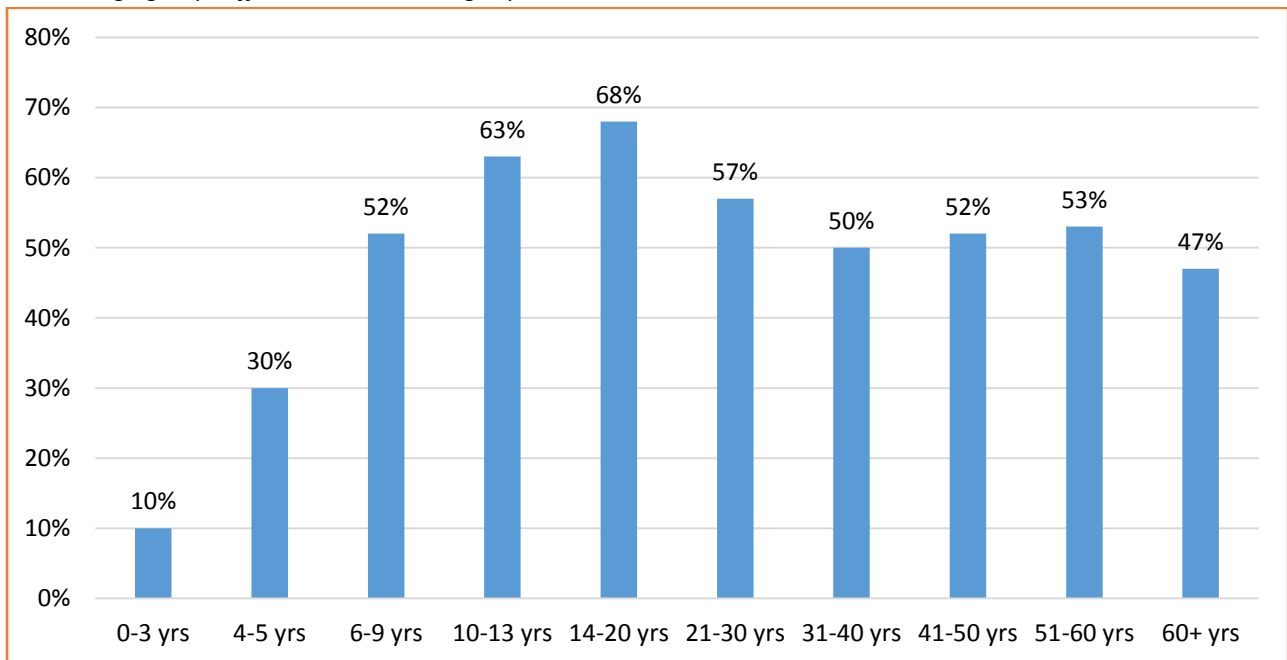
Chart 7 shows the groups to which the responding organizations provide arts-in-learning experiences.

Chart 7: Participants in organizations' arts-in-learning experiences



Arts organizations appear to be offering both community- and school-based arts-in-learning experiences working with groups and individuals across the life-span. The latter observation was confirmed by the data organizations provided about the age groups involved in their arts-in-learning offerings (Chart 8). Again, we noted the lack of arts-in-learning experiences offered to pre-school children.

Chart 8: Age groups offered arts-in-learning experiences

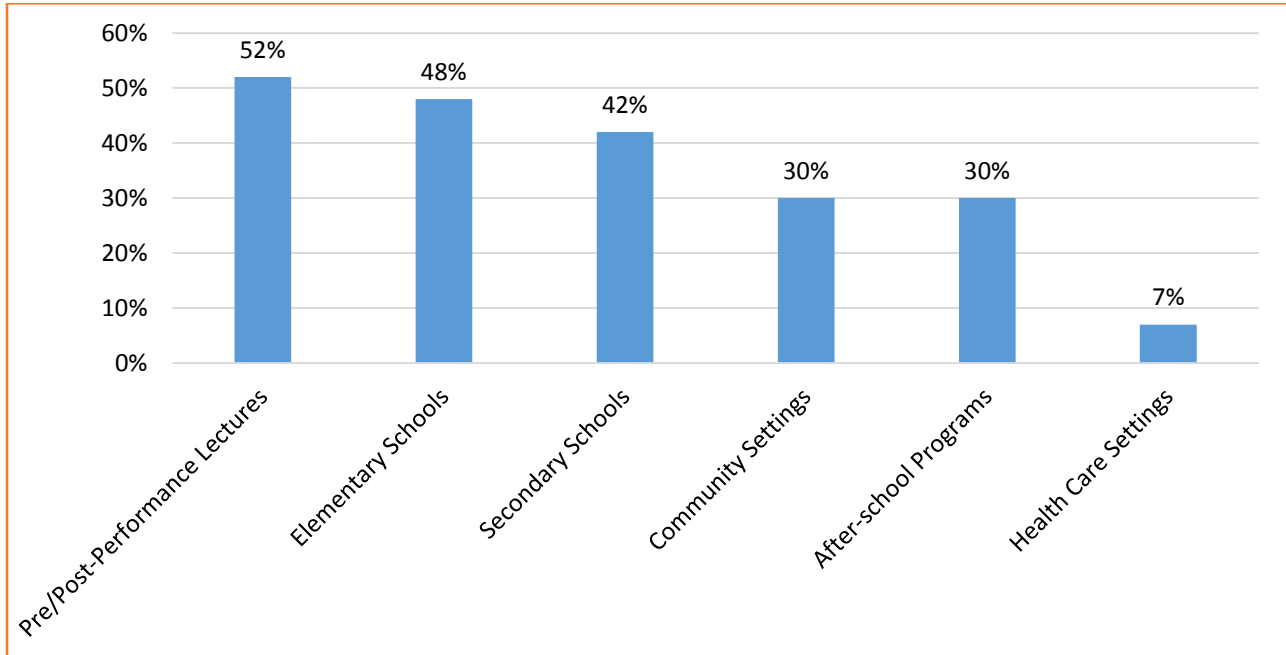




## Organizations' Venues for Arts-in-Learning Experiences

As we have already observed, classrooms are not the only, indeed not even the main venue, for arts-in-learning experiences delivered by organizations. Chart 9 shows the mix of locales reported by our respondents.

Chart 9: Arts organization venues for arts-in-learning

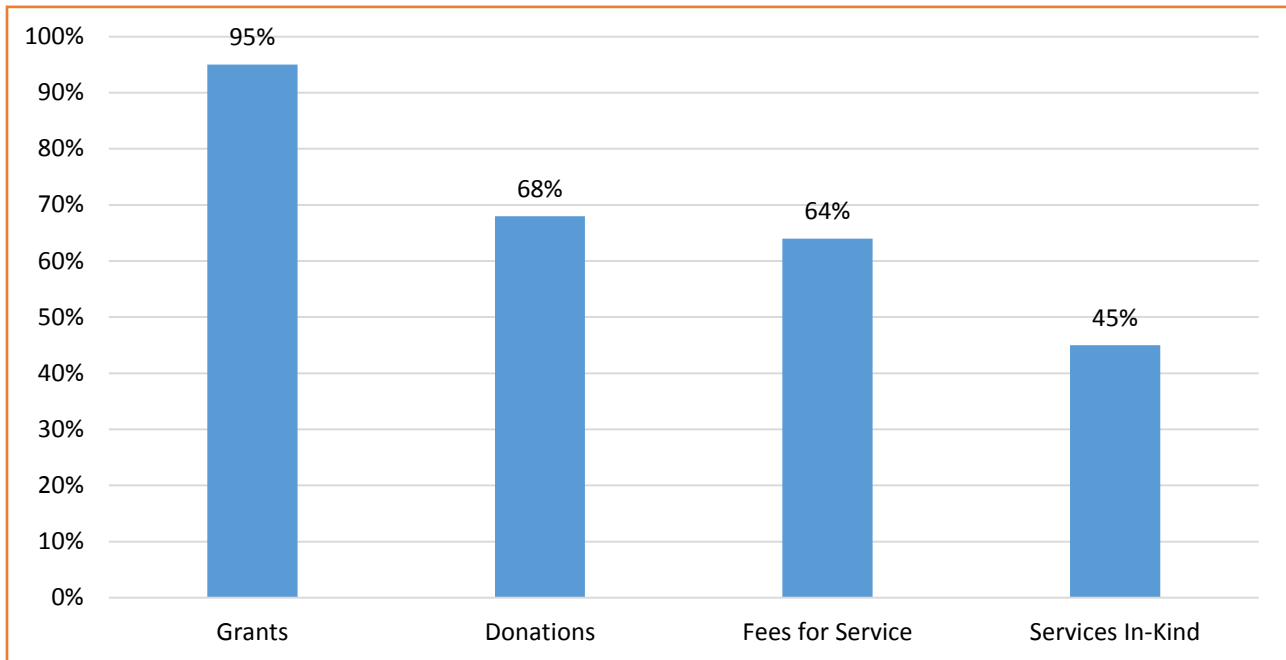


In-house experiences occur more often than in elementary schools and secondary schools. It is highly likely that students are among the in-house participants. The benefits of an arts experience in an arts-specific-space such as an art gallery or a performing arts facility appear to often outweigh the costs and procedures of transporting students to out-of-school settings. Community-based and after-school programs, at 30% each, also represent a sizeable addition to in-house and in-school programs provided by arts organizations.

## Sources of Funding for Arts Organizations

Chart 10 shows what the arts organizations identified as the primary sources of funding.

Chart 10: Sources of funding for organizations

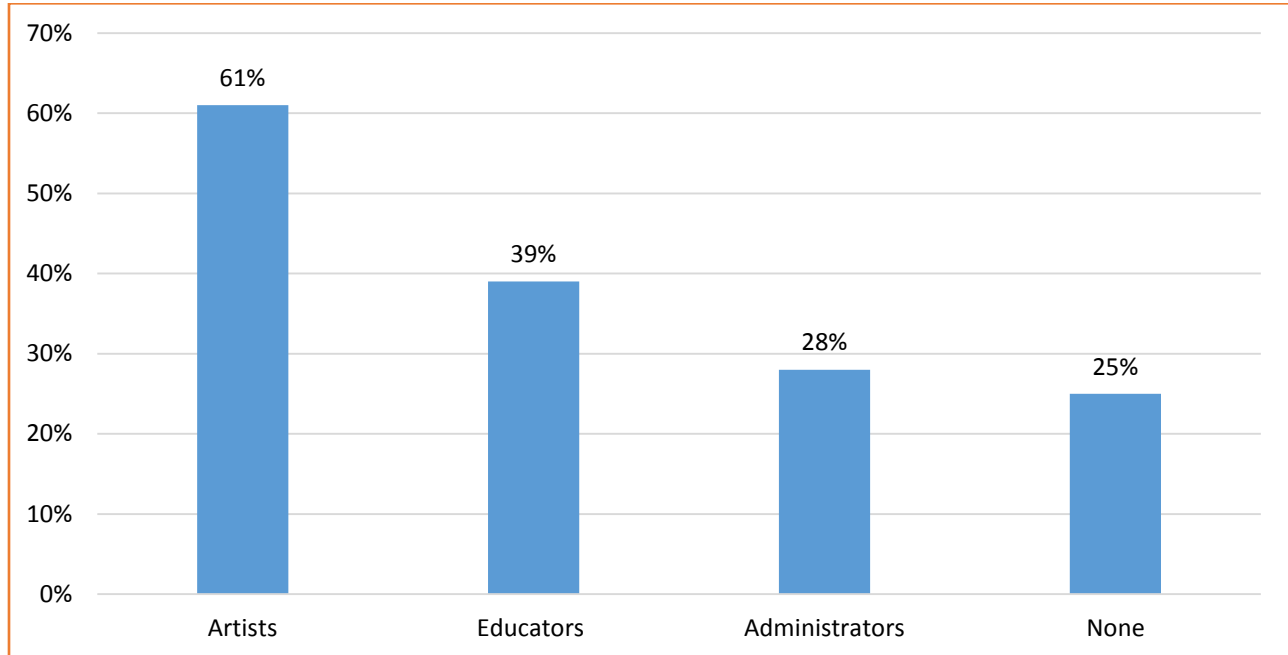


Grants are the largest source of funding for organizations providing arts-in-learning programs. Organizations in the sector, most of which are not-for-profits, have always derived much of their support from grants. Chart 10 shows that fees for services are slightly lower than donations. This is in contrast to the support for individual artists, most of whom are self-employed and derive almost as much support from fees for service (90%) as organizations derive from grants. This highlights the different environments and challenges facing organizations and artists as they acquire funding for their respective activities in the same sector.

## Professional Development Offering

Chart 11 illustrates the foci of the professional development opportunities offered by the responding organizations.

Chart 11: Professional development opportunities



While the artists engaged by organizations to deliver arts-in-learning experiences may be highly trained in their respective art forms, Chart 11 suggests that they require additional and specialized training to provide arts-in-learning. It is highly likely that the additional training artists do have relate to accommodating the goals of the specific programs being delivered, managing classrooms, forming effective teacher-artist teams, learning how to merge art forms and school curricula, and determining how to accommodate the varied needs and life experiences of learners.

A little less than a third of the responding organizations recognized the need to offer training to administrators of arts-in-learning programs.

## Prevalence of Arts-in-Learning Administrators

When asked in the questionnaire if they had designated administrators for their arts-in-learning programs, 58% of the organizations responded *yes*. We were not surprised that 42% of the organizations had no arts-in-learning administrator. We know that arts organization, most of whom work within tight budget constraints, very often require their staff to wear many hats and fulfill many roles that likely include, but are not solely dedicated to, coordinating arts-in-learning opportunities.

## Program Evaluation and Research

When asked if they conducted evaluation of their arts-in-learning programming, 65% of the organizations said *yes*. The four main areas of evaluation identified by the organizations were achievement of intended outcomes, participant satisfaction, engagement levels of participants, and number of participants.

Only 15% of the responding organizations indicated that they conducted any in-depth research into the effects of their arts-in-learning offerings. This paucity of research activity suggests that, given limits on funding and perhaps the parameters placed on the use of resources by funders, organizations have chosen to focus on delivery of programming rather than on research.

### Organizations' Abilities to Meet Requests for Arts-in-Learning Programming

Only 15% of the responding organizations indicated that they were able to meet all of the requests they received for funding or for programming.

When asked to indicate in dollars how much more funding they would need to meet requests for funding and/or programming, the vast majority of respondents said that between \$25, 000 and \$50, 000 would be adequate. To us, these dollar requests seem modest.

### Moving Forward

We broadened our questions about funds for programming to ask what things, including funding, would help organizations to more effectively meet their arts-in-learning mandates. Table 6 displays the distribution of responses.

*Table 6: Organizations' needs to meet mandates*

<b>Need</b>	<b>% of Responses</b>
More Funding	88%
Increased public and policy-maker awareness of the benefits of arts-in-learning	68%
More inter-organizational partnering and sharing of resources	56%
Access to information about best practices in arts-in-learning in Canada	56%
Professional development opportunities for arts-in-learning artists	52%
Access to Canadian research in the field of arts-in-learning	49%
Having a national, umbrella organization to advocate for the arts-in-learning sector	44%
Belonging to a national network for arts-in-learning organizations	41%

We think that this list could be important to funders and policy-makers when they are considering where and how they allocate resources.

## Roles for CNAL/RCAA

In their questionnaire responses, organizations identified the following potential roles for CNAL/RCAA (Table 7).

Table 7: Arts organizations'-identified of roles for CNAL/RCAA

Roles for CNAL/RCAA	% of Organizations' Responses
Promote professional development for artists, educators, and administrators involved in arts-in-learning	81%
Promote public and policy-maker awareness of the benefits of arts-in-learning	81%
Be a national, inclusive voice for the Canadian arts-in-learning sector	79%
Disseminate original Canadian research in arts-in-learning	78%
Promote partnerships among organizations in the Canadian arts-in-learning sector	77%
Encourage the development of life-long opportunities in arts-in-learning	77%

## Findings for Arts-in-Learning Funders

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We received survey responses from only 5 arts-in-learning funders, three at the provincial/territorial level and two at regional levels within Ontario.

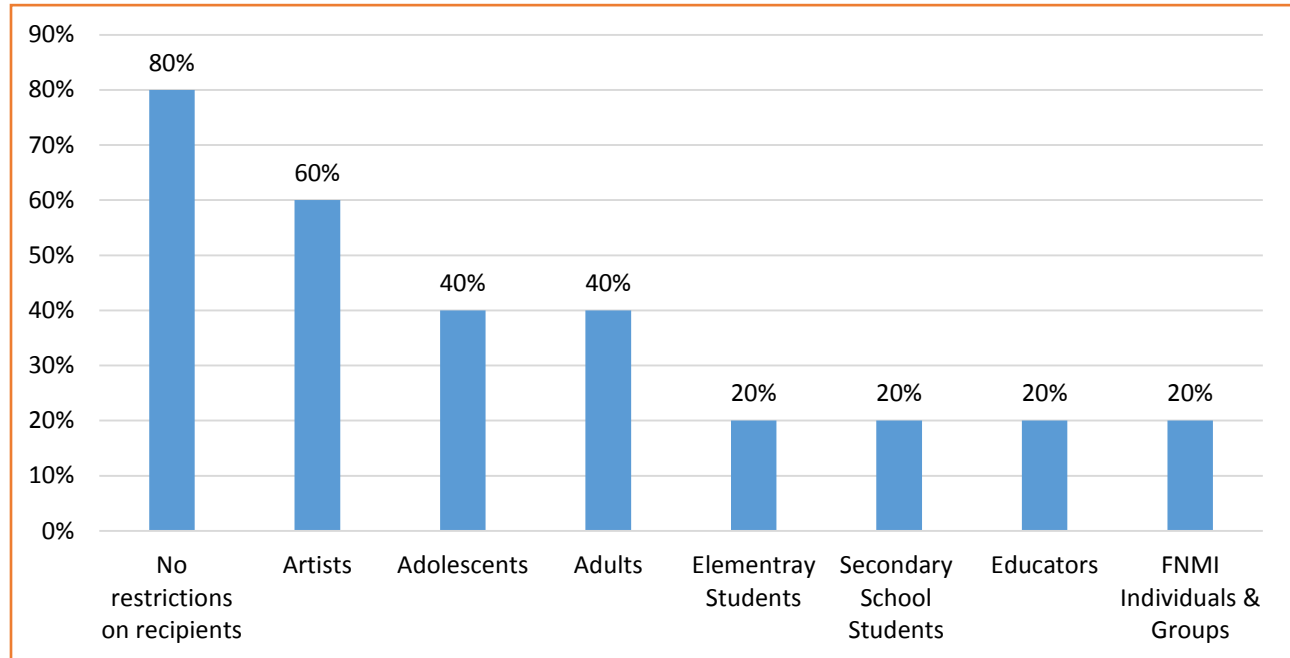
### Arts-in-Learning Mandates

Eighty percent (80%) of the responding funders indicated that arts-in-learning was a part of their current mandates, and 100% indicated that arts-in-learning was part of their strategic plans.

## Funding Recipients

Chart 12 illustrates the groups and individuals to whom the responding funders distributed most of their arts-in-learning funding. Some of the categories overlap. *FNMI* refers to First Nations, Métis, and Inuit individuals and groups.

Chart 12: Groups and Individuals receiving funding



## Professional Development Offerings

Eighty percent (80%) of the funder respondents indicated that their funding was used in part to provide professional development for artists working in arts-in-learning, and 75% reported that it was used to provide similar opportunities to administrators. Based on our shared knowledge of funding organizations, we assumed that, by *administrators*, the funders meant individuals within their own organizations who were involved in the administration of arts-in-learning funding. Sixty-seven percent (67%) of the funders provided professional development to teachers.

It is heartening to see that the majority of funders supported professional development for artists and teachers working in the field of arts-in-learning. However, we did not ask what percent of their overall budgets went to arts-in-learning professional development activities.

## Program Evaluation and Research

We asked funders if they conducted program evaluation of the arts-in-learning activities they funded and/or if they required evaluations from the recipients of arts-in-learning funding. Eighty percent (80%) of the funder respondents said yes. The funders indicated that they most frequently evaluated participant satisfaction and engagement.

When we asked funders if they conducted or funded in-depth research into specific aspects of the arts-in-learning experience, only 40% said yes. Two funders specified the areas of research that they supported: evaluating the role of arts instruction in the pursuit of life-long learning and the effects of arts-in-learning experiences.

The support of research into the role of the arts in life-long learning reflects the growing emphasis on providing arts-in-learning experience across the life span that we observed in the work of artists and of arts organizations.

Our sample of funders was very small. However, we suspect that the lack of support given to arts-in-learning research is more typical than not of arts-in-learning funders.

### Funding for Arts-In-Learning Funders

When we asked funder respondents if they were able to meet all the requests they received for funding for arts-in-learning activities/programs, 60% said *no*. In order to meet their arts-in-learning mandates, funders indicated that they required between \$250,000 and \$450,000.

### Moving Forward with Arts-in-Learning

Table 8 shows the distribution of funders' responses when we asked them what would help them to more effectively meet their arts-in-learning mandate and plans.

*Table 8: Funders' needs for meeting arts-in-learning mandates and plans*

<b>Needs</b>	<b>% of Funder Responses</b>
Access to information about best practices in arts-in-learning in Canada	100%
Having a national, umbrella group that could advocate for the needs of the arts-in-learning sector	100%
Access to Canadian research on arts-in-learning	80%
Further partnerships and collaborations with other arts-in-learning funders	80%
Belonging to a national network for arts-in-learning funders	60%
Increased public and policy-maker awareness of the benefits of the arts in learning	60%
Increased dollars for funding	60%

### Roles for CNAL/RCAA

In their questionnaire responses, arts-in-learning funders identified the following potential roles for CNAL/RCAA (Table 9).

*Table 9: Funder-identified roles for CNAL/RCAA*

<b>Roles for CNAL/RCAA</b>	<b>% of Funder Responses</b>
Promote partnerships among arts-in-learning organizations	100%

Roles for CNAL/RCAA	% of Funder Responses
Promote professional development for artists, educators, and administrators involved in arts-in-learning	100%
Encourage the development of life-long arts-in-learning opportunities	80%
Disseminate original Canadian research on arts-in-learning	80%
Develop a repository of Canadian and International research on arts-in-learning	80%
Bring together separate arts disciplines, practices, interests, and sectors under one umbrella	80%
Be a national and inclusive voice for the arts-in-learning sector	60%

## Summarizing Comments

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We remind our readers here of our three goals for the research reported in this document:

1. To establish baseline data about how individuals and organizations in Canada are providing learning opportunities in the arts and through the arts
2. To identify what the arts-in-learning sector in Canada needs in order to become a strong force in creating happy, healthy, productive lives
3. To identify what the arts-in-learning sector considers to be the most important potential roles for CNAL/RCAA

Immediately below, we provide brief summarizing comments that address the first two of these goals: baseline data and the needs of our study groups. We follow those comments with a list of the potential roles CNAL/RCAA might play in order to promote and support arts-in-learning in Canada, as identified by our study participants.

### Current State and Needs of the Arts-in-Learning Sector

Our data revealed that large amount of arts-in-learning activity occurs outside schools. Indeed, arts-in-learning opportunities are currently being provided across the life-span in a wide variety of venues for increasingly diverse sectors of the population in Canada. We interpret this finding as a growing recognition of the power of the arts-in-learning to help individuals to acquire knowledge and to navigate life challenges.

However, noticeably lacking in the data from all of the four categories of recipients were reports of arts-in-learning being offered to pre-school children. We have no argument with the bounty of craft activities that are offered to very young children, recognizing that those activities can promote pleasure as well as cognitive, physical, and social



growth. However, we think the assumption implied in the research data, that very young children cannot benefit from arts experiences provided by professional artists, is worth challenging. One way to challenge that assumption is to conduct more, original research into the effects of arts-in-learning experiences for the very young.

In fact, this study highlights a need for more Canadian research into the effects of arts-in-learning in general: arts organizations, the education sector, and funders have all emphasized the importance and the paucity of this kind of research.

The artists we surveyed appeared to be happy to play a role in providing arts-in-learning experiences in both school and community settings. Their arts-in-learning experiences have convinced that their work in the field has emotional, cognitive, and social benefits for participants.

The artists also provided information that revealed that their own personal art work is being enhanced and often deepened and broadened through their arts-in-learning work.

The artists also indicated that they were becoming less reliant on funders for support of their arts-in-learning work, finding more work through self-promotion. Consequently, artists need more professional development in entrepreneurial skills. Artists also indicated that they need more professional development to prepare them for their work with special needs groups.

It was disturbing to find that, given their arts-based contributions to so many sectors of Canadian society, the vast majority of artists whom we surveyed still felt undervalued by the public. This finding underlines the importance of disseminating information about the role of the arts in promoting healthy, productive lives and, therefore, the important contributions artists make to life in Canadian.

We heard across all of the research groups calls for more awareness of how arts-in-learning contribute to human health and well-being.

Arts-in-learning school experiences occur most commonly in elementary schools, with progressively diminishing opportunities for this kind of learning as a student progresses through the education system. Consequently, it is important to convince ministries of education of the benefits of arts-in-learning through advocacy and research: schools boards cannot commit to funding arts-in-learning without unwavering financial and philosophical support from education policy-makers. The amounts that school boards identify as essential to continuing and expanding their arts-in-learning offerings are modest relative to other public spending.

The majority of arts organizations we surveyed indicated that arts-in-learning was part of their mandates and strategic plans. As with the education sector, the arts organizations identified the main impediments to increasing and sustaining their arts-in-learning offerings as a lack of adequate funding and insufficient awareness of the benefits of arts-in-learning on the parts of the public and policy-makers.

Across all of our study groups, including funders, there was an expressed desire for partnerships that would maximize limited resources and avoid duplication of offerings.

While the data we gathered from funders was limited, we did see wide commitment to arts-in-learning and calls for increased emphasis on professional development for artists and educators to prepare them for their work with a wide range of participant groups.

## Potential Roles for CNAL/RCAA

We have distilled the lists each research group provided when asked to indicate what activities they would like to see CNAL/RCAA undertake in order to promote arts-in-learning in Canada. These activities are not reported in order of importance:

- Promoting public and policy-maker awareness of the benefits of arts-in-learning
- Promoting and disseminating original research on arts-in-learning in Canada
- Providing access to best practices in arts-in-learning in Canada
- Encouraging further development of life-long arts-in-learning opportunities
- Promoting professional development for artists, educators, and arts organization administrators
- Facilitating partnerships in the arts-in-learning sector
- Providing a national and inclusive voice for the arts-in-learning sector
- Bringing together separate arts disciplines, practices, and sectors under one umbrella

Clearly, CNAL/RCAA will, in these early days of its existence, need to prioritize the potential roles it could play for the arts-in-learning sector in Canada.

Although our study was small, we concluded that CNAL/RCAA's vision to promote life-long arts-in-learning in schools and community settings is aligned with the needs and desires of the arts-in-learning sector in Canada.

## Acknowledgements

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We would like to thank the Ontario Trillium Foundation for making this research possible.

## Researchers' Biographies

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### **Dr. Ann Patteson**

Dr. Ann Patteson is a passionate advocate for the arts in life and learning. She has presented 38 academic papers on the positive impacts of the arts and is often invited to speak nationally and internationally about the importance of the arts and of the research that is necessary to support claims that the arts enrich human existence. Dr. Patteson has recently stepped down from her seven-year position as founder of the Department of

the National and International Research for the Royal Conservatory of Music, Toronto, Canada, where she conducted over 60 studies into the effects of arts experiences for the organization. She has been instrumental in setting up *Learning Through the Arts* programming in First Nations communities in Canada.

Dr. Patteson has also acted as external researcher for many other Canadian arts organizations, including the *National Arts Centre*, the *Creative Arts Learning Partnership*, *ArtsSmarts*, and the *Canadian Network for Arts and Learning*. She has conducted research on arts and learning programming in England, Cambodia, Singapore, Japan, and the United States. Dr. Patteson has acted as research advisor for other programming in Germany and in England. In the latter case, she assisted with the development of a research agenda for an arts-in-learning project being launched by *The Prince's Foundation for Children and the Arts*.

Dr. Patteson was the 2005 recipient of the Canadian Society for Studies of Education Arts Special Interest Group award for the outstanding Canadian Doctoral Dissertation in the Arts.

As an arts educator, Dr. Patteson has maintained a voice studio for over 30 years, where she teaches singing to individuals of all ages. She has also taught music to teacher candidates at the Faculty of Education, Queen's University; to students in the Digital Music program at St. Lawrence College; and to participants in programming provided by the Kingston Orff Society. Dr. Patteson is, herself, a performer, and acts as Artistic Director, MC, and performer for a yearly benefit concert for children in need in the Kingston region.

Dr. Patteson now works as a private consultant and researcher to arts organizations.

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### **Steven Campbell**

Steven Campbell is an experienced consultant in the arts, education and culture sectors. His work is based on a belief in the importance of the arts in developing human and social potential, as well as an understanding of their intrinsic values.

He was an invited keynote speaker at UNESCO's first world conference on arts education and is the recipient of the Gaitskill Award from the Canadian Society for Education Through Art for his contribution to arts education. He was Director of Community Partnerships, and previously the Arts Education Officer, at the Ontario Arts Council. In the former position he was the director of a provincial task force on arts and communities.

Mr. Campbell's consulting work has included strategic planning, research, and organizational development. He has successfully led and facilitated partnerships at national, regional, and local levels through a process of decision-making by consensus. He has conducted and co-authored research studies and reports on the social and personal benefits of the arts and culture to society. Consulting clients include government departments, arts councils, numerous arts organizations, education organizations, and family foundations.

Mr. Campbell has also served on numerous boards of directors in the not-for-profit sector.

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