



NATIONAL CONFERENCE 2015
Creative Engagement: A Call to Action for Arts & Learning in Canada

POSTER PRESENTATIONS
Wednesday, March 25, 2015. 12:30 - 13:30, Koerner Hall Galleries

Poster Presentation Type	Proposal Title	Name(s) of Presenter(s)	Organization Affiliation	Presentation Description
Program Profile	Professional Arts Partnerships	Patty Jarvis and Emilie Charlebois	PAONE - Professional Arts Organizations Network for Education	The relationship between the professional arts community and the education community is essential to ensuring that engaging, relevant artistic experiences are available to all young people. PAONE supports those individual artist-educators and arts education administrators working in ans with arts organizations to strengthen their practice as well as reflect, realistically, on the needs of the education community. This session will demonstrate how different professional arts organizations approach this work, both in an effort to promote and support their own artistic discipline and company as well as to build a strong foundation of support for teachers and students.
Exemplary Practice	Drama with adolescents who create, perform, and appreciate works of art	Francine Chainé (Université Laval), Mariette Thériège (Université d'Ottawa)	Université Laval	<p>This presentation explores two drama programs training contexts, each with a specific status: La Maison Jaune (The Yellow House) in Quebec City, in the province of Quebec, and the Centre d'excellence artistique De La Salle (La Salle Centre for Artistic Excellence), located in downtown Ottawa, Ontario. Both offer drama training to adolescents between the ages of 12 and 18, throughout their five or six years of secondary school. The programs provide meaningful drama education by connecting the adolescents enrolled in the programs with professional theatre artists and by offering them the opportunity to learn about this art form. Both programs thereby constitute privileged forums for training and identity affirmation and inspire the student to find gateways to self and art in society.</p> <p>By contextualizing the experiences adolescents, artist-teachers, organizers, board members, and parents have in these drama programs, we can see how theater impacts the lives of those who engage with it (Dewey, 2005). Theater changes our attitude to risk, to expressing opinions, and to saying what we want and what we feel. These educational experiments also provided us an occasion to participate as researchers. We became part of the conversation about these programs in order both to better understand them and to promote their goals. This presentation is an opportunity to further consider these two remarkable programs, keeping in mind that adolescents can be the best teachers, and taking into account the social contexts that characterize them.</p>

Program Profile	Canadian Society for Education through Art: Past Present and Future	Mary Blatherwick and Peter Vietgen	Canadian Society for Education through Art	<p>The Canadian Society for Education through Art (CSEA) is a national organization that was established by the art educator Charles D. Gaitskell in 1955 to provide a network for art educators working in a wide range of venues including: public schools, universities, colleges, ministries of education, art galleries, museums, and community arts organizations.</p> <p>CSEA offers its members opportunities to publish, attend conferences, and participate in the creation of student exhibitions. The publications, which include: Canadian Art Works, Revisions: Readings in Canadian Art Teacher Education and What Works: Innovative Strategies for Teaching Art, are designed for use by all members but are of particular interest for those working in the public schools, colleges and teacher education programs. They contain chapters written by practicing art educators so the information provided is practical, relevant and current. In addition to the texts CSEA publishes two journals. Canadian Art Teacher (CAT) features the art work and lesson ideas/concepts of educators who often are working in the public schools, colleges and universities. The other journal titled: Canadian Research in Art Education is of primary interest to post secondary art educators and researchers in the field of visual art education.</p> <p>The conferences, which are located in a different City each year, offer a unique opportunity for those involved in the visual arts and art education to share regional, national and international research, as well as participate in best practice workshops in a variety of art media. Besides the publications and conferences, CSEA initiates other activities such as student art exhibitions, which are shown regionally, nationally and internationally. It works to build partnerships and networks of support and common interests with other associations such as the National Art Education Association (NAEA) and the International Society of Education through Art (InSEA). CSEA's membership represents a wide range of venues and serves to unite, support and connect art educators across Canada.</p>
Research	Engaging Student Singers: Developing Self-Regulated Learning through Technology-Enhanced Environments in Arts Education	Dr. Sarah Morrison	Appleby College	<p>This study explores the integration of a wiki technology tool in support of an inquiry-oriented pedagogical approach in music education. The main research goal was to examine the development of self-regulated learning in secondary music education through reflection and collaboration. The wiki tool was integrated in a unique school setting, analyzed, and developed, in a design-based methodology. The study began with a pilot phase followed by two iteration cycles of approximately 12 weeks and, at the end of each cycle, data was collected and analyzed to inform the design changes of the wiki tool for the following iteration. Study participants involved 50 secondary music students in four different vocal music classes, consisting of a mix of grades 10, 11 and 12 students, as well as the teacher/researcher. The student-created content of the vocal wiki, which encompassed individual reflections, collaborative discussion, and vocal recordings, provided the main data for the design evaluation.</p> <p>Data analysis included coded analysis of design iterations as well as three case studies intended to provide a deeper exploration into individual student learning experiences. Study findings support that greater agency and self-regulated learning skill development resulted from the process of reflection on performance as well as collaborative dialogue and peer interaction. By engaging in reflection on their own musical experiences, students began to more effectively monitor their own musical progress. Through the development of these self-regulated learning skills, secondary school students became more independent as musicians, as well as further developed their musical identities.</p>

Program Profile	Challenging the Children's Choir Movement to Inclusionary Excellence: Exploring models for inclusion	Dr. Sarah Morrison & Dr. Charlene Pauls	The Oakville Children's Choir	<p>The Children's Choir movement in Canada has been primarily focused on strong music education and performance excellence over the past few decades and has categorically neglected young people from the special needs community. We feel that our work as musicians, teachers and conductors can transform lives, build community, and foster self-esteem for all young people involved and that there are few structured, high quality singing opportunities for children and youth with disabilities.</p> <p>This poster will feature the exploration of models for inclusion in the Canadian children's choir movement with a focus on The Oakville Children's Choir (OCC) partnership with ErinoakKids Centre for Treatment and Development (the largest Children's Treatment Centre in Ontario), now in its fourth year. We will also explore the development of the OCC's new choir program "All Voice Together" (AVT) which welcomes all choristers regardless of ability or experience and is entering its second season.</p> <p>The OCC's partnership involves OCC choristers collaborating with the ErinoakKids "Glee club" program students twice a week in mentorship roles and coming together to perform in the community several times a year. This program is supported by the artistic teams as well as music therapists and other support staff as required. The goal of this model is to strive to ensure that the choir includes and welcomes children and youth who are diagnosed with disabilities, when they demonstrate the musical aptitudes and skills appropriate (providing support as needed). We would like to present this model as well as examine how this important work can extend further into the children and youth choir community across Canada.</p>
Program Profile	Mapping Partnerships and Processes for The Royal Conservatory's ARTS-REHAB Project	Nicole Arends; Lisa Meschino	The Royal Conservatory of Music	<p>Interest in the potential benefits of creative arts for patient health is growing. Yet there is little research on how meaningful engagement in a creative arts program can impact the personal and social wellness of patients in rehabilitation. This presentation evaluates the process of developing a creative arts program that assists rehab patients to re-enter their communities sooner and more positively than under standard treatment regimes. The Royal Conservatory's ARTS-REHAB Project is a multi-year creative arts initiative that examines rehab patients' evolving sense of self in recovery as they participate in The Living Through the Arts program. Funded by the Ontario Trillium Foundation, The ARTS-REHAB Project brings specially-trained Artist-Facilitators and a research team into eight hospitals across Ontario to deliver and evaluate weekly arts-based programming for rehab patients. Working directly with patients and their healthcare providers, the ARTS-REHAB Project aims to help increase patients' sense of optimism towards recovery, generate hopeful outlooks for the future, and decrease their length of hospital stay. This presentation identifies three key aspects that have shaped the project's development, focusing on their impact on program curriculum design and research methodology. These three aspects are: 1) building strong partnerships; 2) opening communication; and 3) understanding the diverse needs of the arts, medical, and patient communities. The presentation will also examine the potential impacts of a creative arts initiative that supports a "whole person" approach to rehabilitation, focusing beyond patients' physical needs for healing to their equally important emotional and psychological needs. Consideration also will be given to elements of program sustainability through project components that include outreach, knowledge translation, training, and long-term growth.</p>
Program Profile	Slamming for Social Change	Dwayne Morgan	Up From The Roots	<p>1998, Dwayne Morgan started Ontario's first regular poetry slam series. In 2013, he presented a proposal to the York Region District School Board to introduce poetry slams to their schools. In 2014, 23 elementary and high schools across the board created poetry teams, and competed against one another based on their written and spoken words. In 2015, the number of schools has jumped to 50, as students eagerly jump at the opportunity to share their truths, experiences, identities, and views on social change.</p>

Program Profile	The Sharing Dance Program	John Dalrymple	Canada's National Ballet School	<p>Canada's National Ballet School (NBS) is committed to demonstrating the relevance of dance to improving quality of life. "Learn to. Love to." That is the motto of the Sharing Dance Program, NBS' multifaceted, flagship community engagement initiative. Sharing Dance offers a range of opportunities for youth in the community, for aging populations and for everyone in between, to get active, healthy and creatively engaged through dance. NBS leads a consortium of high calibre partners in the growth and delivery of this program, including national partners the Royal Winnipeg Ballet School and Physical and Health Education Canada.</p> <p>Sharing Dance is an umbrella initiative with three program delivery streams. Streams 1 and 2 deliver specialized activities to meet the specific needs of targeted populations; stream 3 delivers activities that bring the other two together, as well as drawing in participants from all walks of life. Each stream is supported by a dynamic online learning system providing freely accessible supplemental resources.</p> <p>Stream 1 targets youth populations with fun and engaging dance activities with the goal of developing key physical literacy skills for all participants as well as providing a dynamic, creative outlet for artistic expression. Stream 2 targets support groups for people living with Parkinson's disease (PD), approx. 150,000 Canadians. Specialized dance routines developed by experts in the field provide people living with PD physical respite from their symptoms and increase awareness of the body in stillness and motion. They also provide an uplifting arts engagement experience with significant emotional, cognitive and social benefits.</p> <p>Stream 3 brings the other two streams together as well as members of the broader community for an annual Sharing Dance Day in the May. Sharing Dance Day events feature a public performance of the annual routine (created with accessible choreography and modified versions to suit all abilities).</p>
Program Profile	Participate in Culture Days: Canada's largest public participation movement in the arts and culture!	Catherine McLeod	Ontario Culture Days	<p>This presentation will invite arts educators to participate in Culture Days and present highlights from Culture Days' national research project. By participating in Culture Days arts educators can raise their profile in the community, attract new clients and volunteers, develop new collaborations and engage with the wider cultural community in their area.</p> <p>Culture Days is a national collaborative volunteer movement to raise the awareness, accessibility, participation and engagement of Canadians in the arts and cultural life of their communities. Annually, it takes place on the last weekend in September. In Ontario, the fifth Culture Days weekend had 1671 free activities in over 170 cities and towns across the province with an estimated attendance of half a million Ontarians. The sixth Culture Days will take place September 25, 26 and 27, 2015.</p> <p>This presentation will include:</p> <ul style="list-style-type: none"> • brief overview of Culture Days as a national movement • snapshot of Culture Days in Ontario • summary of the tools and resources available to support participation • highlights of the national Culture Days research project • activity ideas, tips and tools to help arts educators to make the most of their Culture Days activity!