

**Fine Arts Council
October 4, 2019
Minutes**

Attendance:

Present	Name	Organization
regrets	Adam Bell	U of C, School of Creative and Performing Arts
present	Alex Hunt	Specialist, Unique Pathways
present	Alex Link	Alberta College of Art & Design
present	Alison Miller	Centennial High School, Learning Leader
present	Alysha Bulmer	Calgary Philharmonic
present	Brittany Harker Martin	U of C, Werklund School of Education
present	Clancy Evans	Learning
present	Collette Quinn-Hall	Willow Park School, Learning Leader
present	Corinne Sandhurst	Parent Advisory
present	Danielle Booroff	Glenbow Museum
present	David Dyck	Education Director
present	Erin Quinn	Griffith Woods School, Learning Leader
present	Ewa Sniatycka	Artist
present	Gail Hiley	CADME representative
present	Glenn Taylor	Sir Wilfred Laurier, ATA Rep
regrets	Helen Moore Parkhouse	Calgary Arts Development Authority
present	Jeanine Anderson	Strategist, Area 6
present	Jennifer Roberts	Arts Commons
present	Jenny Peters	Arts Commons
regrets	Jess Knight	National Music Centre
present	Constantina Caldis	National Music Centre
regrets	Jim Finkbeiner	Henry Wise Wood High School
present	Joanne Baker	Decidedly Jazz Danceworks
regrets	Kate Love	Robert Thirsk High School, Learning Leader
regrets	Kate Schutz	Calgary Public Library
regrets	Kel Connoly	PAALS – McKenzie Highlands School, Principal
present	Kevin Willms	CADME representative
present	Lindsay McDonald	Theatre Calgary
present	Patricia Kesler	Calgary Opera
present	Dani Spady	Calgary Opera Guest
present	Paul Mulloy	Central Memorial High School, Learning Leader
regrets	Ray Luu	William D. Pratt School, Teacher
regrets	Ryan Plysuik	Alberta Ballet
regrets	Sharon Fortowsky	Artist Roster member
regrets	Shirley Hill	Artist Roster member, Elder Advisory
present	Talore Peterson	Alberta Theatre Projects
present	Tina Caldis	National Music Centre
regrets	Todd Cave	Sir John Franklin School, Principal
present	Lisa Robinson	Sir John Franklin School, LL

present	Kimberley H	Student Advisory
present	Gareth T	Student Advisory
present	Luna S	Student Advisory
present	Kailyn B	Student Advisory
present	Leslie M	Student Advisory
present	Izzy S	Student Advisory

Welcome

- Clancy Evans: Overview of agenda, membership, minutes
 - Due to the movement of the meetings to schools, minutes will now be a collaborative effort between specialists and may be more general in nature.
 - We have a variety of new members, including a parent member and a variety of new student advisors

Welcome

- David Dyck, Educational Director, Complementary Curriculum
 - Connections that are made with industry partners are part of the importance of education
 - David explained the structure of the leadership set up of directors in areas
 - Vision is the school/area and downtown based – looked over the school support model
 - Values of the CBE guide what we do – student learning is central and our first and foremost goal
 - Shows the cross over is very apparent and directors are learning more about how those relationships interact
- Elan La Montagne AP from Griffith Woods – introduction to the school and welcome to the space
 - Highly connected to the natural space of the environment and community
 - Connected and interdisciplinary work within the classes and discipline areas
 - How to connect and tap into different skill sets among staff – how can you share the skill set that already exists and gain extra skills for ourselves
 - One of the few orchestra programs in the CBE (students learn music in elementary and then the option of band and orchestra)
 - We will be having a tour of the school
- Introductions of members from the council
 - Very extensive and amazing group of people
- Erin Quinn, Learning Leader, Griffith Woods School
- Some guiding questions for us to consider when going about the meeting
 - Small Group conversations:
 - What are the important guiding questions when working collaboratively? Creatively?
 - What is the role of the Artist/Clinician? Teacher? School?

- Host School Presentation: Erin Quinn (8), Tara Vandertoorn (8), Michelle Bamford (K), Sheena Williams (2), Ewa Sniatycka (Artist in Residence)
 - Artist in Residence 2018-2019, Drama production, Kindergarten Art integration, Artists in Residence 2019-2020

- G.W – went over the experience of working with an artist in residence – there was a committee of people who interviewed prospects to see if there was a fit with the school community and context. The successful applicant was one that sought nature as a part of the art project (something that is really important to the school community)
 - Murals that were collaborative and involved natural elements
 - Students suggested animals and picked the top six animals and then the artist worked with each student in contributing to the murals – kids would collect the objects from nature and he worked through what elements of art were at play and what to look for
 - Process was visible - and the kids could watch and join in with him (got to see the process the entire way through)
 - Reciprocity to the land – thank you to the land, how do you thank the land for what we take/are given
 - They will live in the stair wells
 - Performing arts focus of the school – first extra-curricular production (grades 5-9)
 - Did a musical – broadways review. Students helped to write the script and pick the music from favorite musicals
 - Over 80 students involved over-all and 40 in the cast
 - Parent community very involved and welcomed
 - Parents with young children at home were welcomed into the community to start the celebration of the arts early
 - Another show this year – won't be a musical
 - Kindergarten – focus from the teachers on FNMI focus and learning through the arts focus – collaboration with students – what do kids know about the community and the land? There was a focus for students – “What is on the other side of the river?” as a guiding question
 - 40 students in the kindergarten program
 - The kids from the Tsuut'ina collaboration with the students from Griffith Woods
 - The Central Library was the site of a collaboration and celebration of learning – mural lived there and has recently been picked up
 - Created clay animals that told a narrative – tells the story of the partnership and the different “sides” of the story and physical location
 - Intended to be a collaborative piece – could be housed in other places

- Small working group discussions around collaborations between artists and schools
 - Small Group conversations:

- What are the important guiding questions when working collaboratively? Creatively?
- What is the role of the Artist/Clinician? Teacher? School?
 - Brainstorming notes will be collected and collated prior to next meeting

Whole group conversation regarding the break out questions:

- Eva shared her experience of applying to work with the CBE
 - Costly, vulnerable sector check (need at least 8 weeks before it comes in), need insurance (marsh insurance, 2 million and costs 200\$) – have WCB, when you have your WCB number and you are not actually active, you need to put the number on hold otherwise you will be continuously charged – once you have the insurance you can work in all of western Canada – is challenging and not always very cost effective to work with the CBE for some people
 - Looking for work arounds (example of how can we have something similar to the MRU set up?)
 - Missing out on sectors of people because there is no “home” for places (again for MRU the conservatory experience)
 - Something that has been on the radar for a while with this committee
 - Have we exhausted all avenues to supports artists working in schools?
 - Unbillable hours are not a part of this process
 - How do you encourage new or young artists to be a part of this process?
- What are some new and exciting revelations and what would you like to bring forward to the council? In teaching and learning in the arts.
 - It is important for the collective to advocate for the new arts curriculum up and in schools and helping other people understand the work that has gone into it
 - Like to see highlighting of the work being done in arts and reconciliation
 - How is it that we can provide the viability to give a business case for that and giving an opportunity to see arts in the community and a direct path
 - Funding and budget
 - Communication with schools – you can come for other reasons, not just curriculum
 - More to the point of the new curriculum – more open to allow for natural concepts and issues to naturally arise
 - How in programs – the why before the wow, how learning comes from the purpose and why before getting the end product out, - what is the why?
 - Involvement and diversity in styles and getting all students interested in the arts (not just girls or boy)
 - High school engagement – please contribute
 - Get out of the bubbles and cross pollinate
 - Cross between arts, Indigenous education, etc.
 - Access to resources that are diverse

Questions for consideration (small group discussion):

- Are all kinds of schools and learners visible? What's the opposite of Griffith woods? How can we work with parents to offer equity? Is this the norm for other schools? How can we make sure similar learning opportunities are possible for all students in the system? "Reciprocal" taking something and giving something back
- Importance of legacy – what is done in grade 1 has a clear build upon in grade 3 and on
- Importance of communication, and utilization of technology (how do you share the work that you do with context?)
 - You don't know what you don't know
 - Access to the art community without barriers
 - Not just getting the same artists over and over but still supporting those tried and true artists who have legacy in the schools
 - Does the CBE recognize CARFAC?
 - Is it possible to work without WCB? No. – Could get an exemption letter? Football example?

Closing Remarks, Clancy and David

- Thank you all for attending and to Griffith Woods to hosting. Our collective thinking and sharing in regards to how we support the collaborative work between artists and schools will be some of our focus this year.