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This Could Be Something if We Let it: Studio Artists in Schools

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UNIVERSITY OF CALGARY

This Could be Something if We Let It:

Studio Artists in Schools

by

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A THESIS

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Abstract

This case study describes the impact an artist can have on school culture when they set up their studio space within a public school. The artists were given the freedom to engage in their artistic pursuits without predetermined teaching requirements or a prescribed role within the school. This unique opportunity for artists and school populations arose from collaboration between an art college and a public school board. This thesis will describe the experiences from the perspectives of the artists, school administrators, teachers and students.

The results indicate how authentic encounters with art and artists influence the learning in schools. Studio artists who modeled and shared their artistic dispositions and expertise impacted the school's environment, relationships, student agency and contributed to meaningful work. The data shares the potential and possibilities that exist when a studio artist is invited to share their art and practice in a school.

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A special thank you to Pasi Sahlberg, an educator, scholar and policy advisor who leads creativity and innovative art educational programming in Finland. His work has repeatedly affirmed the value of the work discussed throughout this case study. He has given me special permission to share his work in this thesis. Finland's long term planning involving education and the arts sector ensures that there is a strong foundation to support and sustain innovative programming.

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Chapter One: Introduction

Studio artists in schools add a new chemistry to an old concoction.
(Kyle, studio artist, 2013).

This case study describes the impact of having a visual artist practicing in a studio space within a public school. The artist was given the freedom to engage in their artistic pursuits within a public school setting, without predetermined teaching requirements or a prescribed role within the school. This unique opportunity for an artist and school populations arose through collaboration between an art college and a public school board. This research involves two public schools and will describe the experiences from the perspectives of the two visual artists, the administrators, teachers and students within each school context and concludes with recommendations for possible future settings and research.

Education in the arts including visual art, dance, drama, music and literary art is being recognized as valuable not only as distinct disciplines with specific knowledge and skills but the arts are also recognized as a way to build and share intellectual, social and emotional understanding. The demand for creative and innovative competencies to be part of every student's learning experience in Alberta has revealed a significant gap. Although educational jurisdictions are now obligated to deliver a rich program of studies that includes the arts, many schools do not have trained arts teachers to fulfill that mandate (Alberta Education, Ministerial Order for Student Learning, 2013). Schools have had to adopt many different strategies to compensate for the lack of arts specialists. Many schools have successfully employed artists in residence to deliver necessary programming on a

short-term basis. Studio artists in schools, which are the subject of this thesis, may help bridge the gap that continues to exist even with the addition of artists in residence. The studio artists in this study were invited into schools over an academic year to practice publicly exposing the school's population to the artist's dispositions and competencies.

Many public and private sector organizations including educational institutions are now turning to the arts to seek creative partnerships with artists and art organizations. These arts-based initiatives, which bring people, processes, and products from the world of arts into the workplace, (Berthoin Antal, 2009, p. 4) are a relatively new trend, and a consequence of wide-ranging economic and social developments and competition. Creative partnerships such as 'studio artists in schools' provoke the private and public sectors to think and respond in new ways to the shifts and changes that are evident in contemporary society. Organizations are discovering that they can draw from the capacities and competencies of artists to increase creativity and complex thinking (Darsø, 2004 p. 2), to ensure entrepreneurial growth and innovative solutions, and to develop a creative culture within their sectors. Creative partnerships such as studio artists in schools may interrupt routine, challenge tradition and strengthen skills for learning. For artists, creative partnerships are advantageous as they offer opportunities to network, collaborate and develop their own creative process at sites where artists do not usually work. Working in alternative spaces allows artists to influence those within the space and also provides new ways for them to earn a living.

In this thesis I explore the possibilities that exist when studio artists become part of a creative life at school, based on data I collected through a series of interviews and focus groups. As I collected and documented the participants' experiences I was able to analyze

how studio artists have helped educators reconsider their current pedagogical practices, how studio artists influenced learning, thinking and engagement in schools and ultimately how they impacted the school's culture.

This chapter begins by discussing the present pedagogical climate that encourages and supports the concept of studio artists in schools. Currently there is a pedagogical shift that is impacting the way we understand education (C21 Canada 2012, President's Committee on the Arts and Humanities, 2011, The Government of Victoria, 2009 & NACCCE, 2000). Educators can no longer depend on what they have known about teaching and learning; they are moving into a phase of experimentation and exploration that will require creative and innovative prototyping. Studio artists in schools is one example of prototyping that can be implemented.

In this chapter I explain the significance of having studio artists in schools. This is followed by discussion of my own personal context, which has led me to seriously investigate this phenomenon as a viable option for learning. In Alberta, artists have had numerous experiences in schools, but studio artists in particular had not been engaged by the school jurisdiction of this case study until the time of my research. The studio artists in schools created studio spaces within schools to conduct their personal artistic practice. They were invited into schools in part as a provocation, to share their artistic process and to perhaps foster relationships within the school. This study has uncovered what can happen as a result of an art partnership between studio artists and schools.

Background of Study

There has been a worldwide resurgence that recognizes the importance of art education as an essential part of student learning. Research (C21 Canada 2012, President's

Committee on the Arts and Humanities, 2011, The Government of Victoria, 2009 & NACCCE, 2000) indicates that education in the arts is instrumental in creating culturally vibrant, healthy cities that enhances quality of life, and is a foundational component of educating and engaging youth to respond to the complexities of our world. Not only are the arts of great value in themselves, there is now widespread support for strengthening education in the arts in order to develop well-rounded, creative, innovative and compassionate citizens who can problem-solve, collaborate, network and contribute to society, both socially and economically. There is a growing desire across many spheres to network, align, collaborate, and to ensure that educational reform embeds the arts, creativity, innovation and design as key components of learning (The Government of Victoria, President's Committee on the Arts and Humanities, 2011, Barton & Rogerson, 2013 p.1).

School jurisdictions in Alberta are being asked to reconsider and reposition the fine and performing arts in their schools as they become influenced by worldwide educational reforms (C21 Canada 2012, President's Committee on the Arts and Humanities, 2011, The Government of Victoria, 2009 & NACCCE, 2000). Educational reform often includes aspects of personalization and interdisciplinary, authentic project-based learning, changes which place art education in the mainstream of learning (The Government of Victoria (2011), Barton & Rogerson, 2013). However, working towards educational transformation as suggested by this shift is a challenge.

For this case study I will use Greene's (2001) definition of aesthetic education to describe a viable option for education in the arts. She says aesthetic education

Is an intentional undertaking designed to nurture appreciative, reflective, cultural,

participatory engagements with the arts by enabling learners to notice what there is to be noticed, and to lend works of art their lives in such a way that they can achieve them as variously meaningful. When this happens, new connections are made in experience: new patterns are formed, new vistas are opened. (p. 6)

I suggest aesthetic education and aesthetic awareness be used in this case study as they can be adapted to all programs of studies unlike arts education that teaches specific arts outcomes concentrating on knowledge, skills and attitudes of each arts discipline. The intent of this case study is not to understand how studio artists impact the acquisition of an arts discipline but rather how they and their work impact a school culture.

Global Shift in Education

The wealth of nations and the well being of individuals depend on having artists. In a world enriched by abundance but disrupted by the automation and outsourcing of white-collar work, everyone, regardless of profession, must cultivate an artistic sensibility (Pink, 2005, p.69).

In order to revitalize and improve the quality of life of citizens, cities across the world are engaging in consultation processes with their communities to strategize about the future (C21 Canada 2012, President's Committee on the Arts and Humanities, 2011, The Government of Victoria, 2009 & NACCCE, 2000). Understandably, school districts have been identified as being integral to the partnerships; collaboration and networking that are needed to address the needs of the city (CADA Arts Plan, 2013). Robyn Ewing, an Australian educator, suggests that mapping the actual and potential contribution of the arts to education will help educators identify the opportunities and constraints in education and schooling in terms of philosophy, pedagogy, practice and in the school systems themselves (Ewing, 2011). Pasi Sahlberg, a Finish educator who collaborates with relevant community

partners to ensure the arts are an integral part of life in Finland and a part of long term planning, writes:

The logic of an innovative society is simple. There is no creativity without trust that allows people to try new ways of thinking and working, in other words, taking risks. Furthermore, there is no innovation without an environment in which people can come up with original ideas that have value, in other words, where they can be creative. (Sahlberg, 2010, p. 4)

If Albertan school jurisdictions are to learn from the work in Finland and Australia they will come to know that this type of transformation can only be accomplished in collaboration over an extended period of time. There are no quick fixes; many entrenched structures have to evolve to support the suggested changes.

A global shift in the paradigm of knowledge has created a challenge for all forms of education. The paradigm shift is identified in the *C21 Canada's Shifting Minds* document, which outlines the key elements of a 21st century learning framework. These elements include the need for today's students to be highly skilled in literacy and numeracy, as well as learning competencies such as creative and innovative thinking; collaboration, communication and other skills that world leaders in learning have determined are of increasing importance in the knowledge economy. As Albertan educators begin to understand what drives this challenge, understand the constraints and expand their traditional focus, they will no longer be able to rely on past practices; educators now need to collaborate with their communities to co-construct learning that focuses on competencies, ways of knowing, breadth and depth and interdisciplinary studies which are flexible and responsive, student centered and personalized (Parsons, 2012, p. 2). These

concepts are fundamental to curriculum design in knowledge-intensive and innovative societies.

Informed by citizen panels and consultation processes, Albertan communities are beginning to recognize art education as a stimulus for engaging youth in their education and in their culture (CADA, 2013). Donelan, Irvine, Imms, Jeanneret, and O'Toole (2009) agree that the arts have the capacity to engage students as a force in their own learning:

When students are presented with artistic problems they are being asked to reflect on their own reactions and engage in critical thinking, and analysis and evaluation. Students tend to stay on task, exploring and experimenting with solutions, when they are given the independence to do so. This encouragement to think independently is also the basis for creativity. They are also able to teach divergent and convergent thinking and encourage children to produce different, rather than similar solutions, because the solutions to artistic problems are multiple. Divergent reasoning is far more the case of the real world, where there are often many ways to address a problem and both kinds of reasoning are needed to function effectively in both our social and work lives. (p. 47)

Alberta Education indicates that students are now required to develop their own sense of agency (Alberta Ed, 2010). In order to advocate for themselves and personalize their own learning, they will need to develop confidence in various competencies.

When students personalize their own learning they need to embrace uncertainty and practice competencies where ambiguity and risk-taking are accepted and expected aspects of learning. As Chapman says, the arts are 'the very subjects where ambiguity, uncertainty, struggles of conscience, and independent thinking are as unavoidable as they are in life

beyond schools' (Chapman, 2001, pp. 22-23). Memorization and rote learning common in traditional learning will no longer serve students well if we expect them to become risk-takers and problem-solvers. Students will require safe environments where mistakes are seen as opportunities and where problems and questions do not end prematurely with a 'right' answer.

The Department of Education in Victoria, Australia (2009) conducted a three-year research study to document the range of outcomes attributable to school-based arts education at 22 high schools. This research examined the relationship between the effects and the key factors and processes associated with art education that included the fine and performing arts in schools. The study illuminates the practices in the schools' efforts to provide high-quality educational experiences in the arts. The findings about the effects of the fine and performing arts fell into ten broad categories; the first seven addressed direct learning outcomes for students, while the remaining three covered other types of effects. The outcomes attributable to the arts included a heightened sense of enjoyment, excitement, fulfillment and therapeutic release of tensions, along with an increase in the knowledge and skills associated with particular art forms. Students had an enhanced knowledge of social and cultural issues and were able to develop creative and creative thinking skills. They had enriched communication, which aided their expressive skills and their personal and social development. Each of these outcomes transferred to other contexts, such as learning in other subjects about the world of work and cultural activities outside school.

Beyond the obvious effects noted in schools, the Australian study also found that the fine and performing arts impacted the culture of the school and the local community. With

an emphasis on this type of art education ‘art’ itself became an outcome (Victoria Department of Education, 2011, pp. 18-20). In Australian schools with strong reputations in the fine and performing arts, numerous and wide-ranging effects were reported by students who were performing well in at least one art form (Harland et al., 2000). This extensive research indicates some of the important possibilities that exist for learners when the arts are an integral part of learning in schools.

North American Research In 2012, *Shifting Minds: A 21st Century Vision of Public Education For Canada* encouraged modern educational systems to design learning that recognizes the significant changes that are required and relevant for today’s students. New design requires a shift from a focus on teaching to a focus on learning. By examining global research, policies and trends, this Canadian vision for education is a call for action. *Shifting Minds: A 21st Century Vision of Public Education for Canada* is a document which acknowledges that: "multi-literate, creative and innovative people are now seen as the drivers of the 21st Century and the prerequisites to economic success, social progress and personal empowerment" (2012, p. 4). Canadian educators are being encouraged to shift what they teach and how they teach it to engage, empower and position learners for success, and the fine and performing arts are identified as significant contributors to making this shift possible.

An extensive literature review of the benefits of arts and culture for the personal and social development of children and youth was conducted by the Creative City Network of Canada: *Making the Case for Culture* (2005). This network’s research indicates that the arts are an effective outreach tool to engage youth and learning, and enhances learning in other domains and in general scholastic achievement. The study found that when students

engage with the arts they become resilient and have more self-esteem. The study affirms that the arts help to create a healthy and supportive community and environment for learning. These attributes of arts education continue to serve students because they more successfully transitioned to adulthood with the competencies and job skills gained during their participation in the artistic process. The arts had a significant impact on creating opportunities for student leadership and encouraging students to promote positive change in their communities.

In the United States, President Barack Obama commissioned the President's Committee on the Arts and Humanities (PCAH) report on art and education: *Re-investing in Arts Education: Winning America's Future through Creative Schools* (2011). Its extensive review of research, which included longitudinal studies, brain research and arts integration studies, demonstrated significant positive improvement in academic achievement and creativity through arts education. The PCAH report proposes integrating arts education strategies with overall educational goals, including arts specialist, classroom teachers and teaching artists to construct collaborative, creative environments that allow each child to reach his or her potential. The report also recommends expanding opportunities for educators to work with teaching artists. As this knowledge is shared, schools will be encouraged by this report to imagine new ways of learning.

Provincial Research and Policy. At the time of this case study many school jurisdictions in Alberta have begun to interpret the Alberta Education's Ministerial Order (2013). How will these goals be accomplished? Schools are being encouraged to become flexible and asked to explore different pathways and initiate different prototypes for accomplishing these goals. Each pathway and prototype will evolve for schools according

to their unique contexts.

An Albertan K-12 Arts Education Consultation process was conducted in 2008 resulting in the publication of the *Draft K-12 Arts Education Consultation Report* in 2009 to inform the development of a new arts Program of Study in Alberta. The report described the current status of fine arts programs in schools, and like the American research by the Obama Administration (2011), *Reinvesting in Arts Education*, this report identified the need for education in the arts to play an integral role in new curriculum development throughout education. Several models were suggested, but “most groups identified the goal of Art Education as the fulfillment and nourishment of the whole child, resulting in fun/joy” (Alberta Ed, 2009, p. 29). New curriculum would maintain the integrity of the arts disciplines, and include a provincial dance program, resource and assessment support, and "generalist friendly" programs of study.

In 2010, extensive research was undertaken in Alberta to understand various stakeholders' perspectives on education in the 21st century. *Inspiring Education: A Dialogue With Albertans* sets the stage for transformational change as it recognizes that learners will acquire competencies on a continuum, with each learner starting and ending at different points. Learners will make progress when they master competencies like critical thinking, problem solving, innovation and creativity, not necessarily by progressing through grades with age.

Alberta Education soon followed the work of *Inspiring Education* with a framework to support the competencies called *Inspiring Education: Framework for Student Learning: Competencies for Engaged Thinkers and Ethical Citizens with an Entrepreneurial Spirit*, to "provide direction for the development of future curriculum (programs of study,

assessment, and learning and teaching resources)" (Alberta Ed, 2011, p. 1). The following competencies: Critical Thinking; Problem Solving and Decision Making; Creativity and Innovation; Social, Cultural, Global and Environmental Responsibility; Communication; Digital and Technological Fluency, Lifelong Learning, Personal Management and Well-being; Collaboration and Leadership are identified as key in achieving Alberta Education's vision that "All students are inspired to achieve success and fulfillment as engaged thinkers and ethical citizen with an entrepreneurial spirit" (Alberta Education, 2011, p. 6). Again, creativity and innovation are identified as key, suggesting the need for school jurisdictions in Alberta to re-think their existing structures and pedagogies.

As a response to the work in Alberta Education's *Inspiring Education* and *Framework for Student Learning*, Jeff Johnson, the Education Minister for Alberta Education presented the new School Act on May 6, 2013. This new *Ministerial Order (Appendix 1)* for student learning no longer makes *Inspiring Education* a 'nice to have,' but instead strongly endorses the competencies it outlines. These competencies are now mandated for schools throughout Alberta; it is a mandatory call to action. How will school jurisdictions work towards these ends? How will this work influence the new Fine and Performing Arts Programs of Study in Alberta?

Local Context and Practice. One Alberta school board struck a Fine Arts Task Force (FATF) to understand the current state, needs and gaps of art education within the school jurisdiction. A FATF survey was completed by over two hundred school administrations in kindergarten through to Grade 12 in the spring of 2012. The results and themes found in this research mirrored results found in many jurisdictions across Canada and in the United States including those found in the *Washington State Arts Commission Report, K-12 Arts*

Education EVERY STUDENT EVERY SCHOOL EVERY YEAR in 2009, which surveyed 478 schools in 171 school districts in Washington state. Both surveys found disparities, with many elementary students receiving as few as one hour or less of arts education a week. Music was offered the most, followed by visual arts, drama and dance. In many schools dance was not an available option. At the elementary level music specialists are most often employed for arts education. Art and drama specialists are most often employed at the high school level where they work in the specific art disciplines (FATF, 2012).

Currently, Alberta Education has sent a Request for Proposal (RFP) to design the new Alberta Curriculum. A prototype for this proposal will include scope and sequence, learning outcomes and assessment for six disciplines: Arts Education, Language Arts, Mathematics, Science, Social Studies, and Wellness Education. This RFP insists that curriculum design in Alberta become a collaborative effort that will include partners from education, business and the community. To prepare for the RFP the Fine Arts Standing Committee (FASC), which the FATF evolved into in 2012 to sustain and build quality art education in the jurisdiction, was tasked with preparing research into the current state of Arts Education globally, nationally, provincially and locally. Local context for this blueprint; *Starting a Conversation for a Blueprint for the Future Fine and Performing Arts Education*, came after a mini-summit on Youth and Education, which was held in collaboration with Calgary Arts Development Authority (CADA) to help inform Calgary's Arts Plan and the writing of the blueprint. The *ArtsPlan* is to guide arts development in the city of Calgary for the next ten years. The emerging themes of the work of almost 100 participants and the FASC again reflect worldwide perspectives that the arts are integral to a rich, meaningful, personalized, inclusive and rigorous education. The stakeholders stated

that every school needs passionate, qualified art educators and found that teachers benefit from working with experts, therefore artist rosters and rosters that house arts organizations need to be established. While there is a strong recognition that the arts are important disciplines unto themselves, there is clear consensus that the arts and other disciplines do not exist in isolation. The local research also indicated that no one organization or sector can work in isolation and there is a need for more dedicated spaces for art education, exhibits and performances. Most importantly, if the arts are to thrive as suggested in the current research, arts education requires the support of ongoing, sustainable funding.

It is this accumulated data that supports innovative programming like studio artists in this case study. Theoretically, philosophically, and pedagogically, educators now see the intrinsic value of the arts as is reflected so clearly by current research.

Statement of the Problem

As we come to know about the new expectations for contemporary learning, it becomes apparent that the arts are an integral part of education and that schools are no longer in a position to meet the educational needs of their students alone (FATF, 2012). Schools expect teachers and students to be engaged in building various competencies, but school jurisdictions cannot expect schools to be aesthetically aware or ‘creative and innovative’ without some intention and learning. Teachers cannot be creative and innovative just because they are expected to be, they must have an awareness and understanding of artistic processes within the arts disciplines. If schools and teachers do not have the necessary aesthetic awareness, it can be cultivated, practiced and learned (Greene, 2006).

The FATF's Survey (2012) identified the decline in qualified arts educators and classes in the arts as a significant gap in arts education in the school jurisdiction of my study. Schools are losing more and more arts specialist as budget constraints and difficult choices determine design decisions in art education. If they are able, schools are employing temporary artists in residences to fill those gaps. If school systems believe in the necessity of competencies that research suggests, a gap remains. How do educators ensure every school has quality art education without art specialists or competent teachers and experts? Building the collective capacity of teachers in art education may require job-embedded professional learning with artists, art specialists, teaching artists, and so on. Can studio artists in schools help schools address these gaps? For the purpose of this case study I'm using the term studio artist to mean a visual artist who has a studio space in a school setting. At the time of this case study the concept of studio artist working in schools was an unexplored possibility.

Purpose of the Study

After learning about the emerging policies and trends and given that artists in residence are not enough to address the gap that is evident in art education, this case study is an attempt to find a strategy to provide arts education through an aesthetic awareness that will meet the expectations set by Alberta Education. This case study documents the opportunities administrators, teachers and students had as they engaged with studio artists and with artistic processes over one school year in two schools.

The studio artists in this case study came from an art college in western Canada and the college agreed to allow these studio artists to move back and forth from one institution to another, sharing faculty and facilities with the schools involved. Studio artists in my

study were first year art college alumni who agreed to move their creative practice into a school for one year. They continued to have access to the college facilities and faculties during the year that they worked in schools. These artists were not artists in residences with expectations to engage in specific ways at the schools. Instead they were artists who were interested in partnering with education and were interested in authentic engagement with the schools as they continued their personal artistic practices. “The studio artist acts as an incubator for generating ideas that can manifest themselves in a variety of ways” (Falk, Personal Conversation, 2013).

The philosopher Diogenes suggested that “human beings are not what we are automatically; we are what we must try to be” (As cited in Van Manen, 1990, p.5). Likewise, studio artists in schools were not automatically something; studio artists evolved in each instance in response to their contexts and to their ‘lifeworlds.’ Possibilities for these partnerships included the sharing of facilities; field trips; funding arts curriculum; artists in schools, sharing resources and funding responsibilities; student apprenticeships and internships; and mentoring opportunities.

Research Questions

This case study is about exploring the many ways that studio artists impact school culture. Originally, the inquiry was simply about how studio artists impact school culture. This question involved questions about the potential of art partnerships, aesthetic education and the conditions necessary to support the growth of aesthetic awareness. While the original focus remains, additional questions surfaced, about the importance of the school environment, relationship building, meaningful work, student agency, time and wellness inspiring me to delve deeper into the potential of relationships between studio artists and

schools.

Significance of the Study

We want to enrich encounters...intensified consciousness, heightened appreciation. It is not the ability to replicate, to recite, to demonstrate the mastery of skills...we want to deeply enable persons to reach out, each one in his/her freedom, to release his/her imagination, to transmute, to transform (Greene, 2001, p. 30).

This case study is significant because it has the potential to suggest ways to address some of the widening gaps found in art education throughout the curriculum. These gaps involve shortages of traditional knowledge, skills and attitudes of one of the arts disciplines, along with the capacities, dispositions and competencies expected of 21st Century learners. The gaps also include problems in employing a sufficient number of ‘arts smart’ employees: *atelieristas*[·], arts specialists, professional artists in residence and teaching artists. Studio artists expand the opportunities for artists to work with students and for students to have authentic encounters with art.

Studio artists in schools also help to address a school’s need to work in collaboration with the community, bridging the gaps between community and school. In this way school systems may be able to promote cultural vibrancy in schools through creative partnerships. In the Australian research, *Partnerships Between Schools and the Professional Arts Sector* (2009), partnerships between the arts and education were found to improve student engagement, social learning, creative skills as a key component of innovation, and development of arts-related knowledge and skills” (2009. p. 27). Studio artists in schools allow educators to explore the idea of mutually beneficial space and what can happen when

· *Atelierista* —a teacher with an artistic background she does not have a educational background. Her professional development and work with children is supported through relationships with teachers and pedagogistas at the school (Vechi,2010, p. 4).

schools are given exposure to a greater variety of experiences through the sharing of facilities and faculties.

Traditional barriers and constraints did not bind studio artists in this study. Without restrictions on their time and freedom, they had a chance to introduce authenticity and a generative model of learning. Studio artists were in a unique position to influence school culture in ways that have not been imagined.

This case study may provide insight for curriculum designers, educators, administrators, and government policy makers whose job it is to enhance or transform learning environments in schools and cities, and it may also provide the impetus to encourage thinking in new ways about how systems educate. At the very least this case study of two studio artists may become a prototype for future collaboration with studio artists in the other arts disciplines. As Maxine Greene suggested in her writing on art, aesthetic education, “is an intentional undertaking designed to nurture appreciative, reflective, cultural, participatory engagements with the arts by enabling learners to notice what there is to be noticed, and to lend works of art their lives in such a way that they can achieve them as variously meaningful. When this happens, new connections are made in experience: new patterns are formed, new vistas are opened” (Greene, 2001, p. 6). There are endless possibilities for designing creative and engaging spaces in education and studio artists can inspire some of those possibilities.

Personal Context

I have spent almost three decades thinking about how learning and art could ‘be’ in schools, experimenting with and practicing in different contexts and with different languages and vocabularies the idea of aesthetic awareness. The fine and performing arts

and various forms of inquiry have consistently emerged as strong provocations or pedagogy worth implementing, and they remind me that authentic encounters with the arts and artists provide great potential for learning, not only in the arts but also in mainstream education.

In my early years of teaching I had an educational practice that was influenced by my unique college years at *Friends World College* (FWC). It was the beginning of what was to become an intimate engagement with the world of arts and education. The experiences I had were authentic experiences, with hands-on learning in research projects around the impact of political art in New York and fine art and ethnology in Kenya. I worked directly with experts on- and off-site. Students at the college were expected to immerse themselves in an inquiry of their own making and through mentorships and internships projects ran throughout the year. I interned in museums, art galleries and with arts administrators, curators and artists, learning about their motivations, their art and how it was going to be exhibited. I watched artists make their art, galleries exhibit their work and visitors at the galleries and museums interact with the art. I learned first-hand about how peoples' attention mattered and how peoples' 'lived' experiences impact their reactions and perspectives on what they experience. I remember how art could change the visitors' thinking like nothing else could. The power of the arts continues to resonate for me as both a learner and as a teacher.

I was excited about the possibilities that had grown from the relationship between the local art college and the school jurisdiction involved with this case study. Both institutions had within their mandates a desire to commit to community partnerships. The two institutions had been looking for ways to support and strengthen their programming. Some

of their initial attempts to partner included such things as: collaborative planning, course development, sharing expertise and professional learning. Each initiative was met with enthusiasm, so I felt encouraged to search for further possibilities.

I was invited to a lecture at the college led by Laurie Anderson, a multimedia performance artist. She was working at the college as an artist in residence in February 2012. At her lecture she spoke of her previous experience as an artist in residence with NASA. What resonated was the fact that both NASA and Laurie Anderson had no pre-conceived ideas about what might happen with the residency but they were both open-minded and willing to find out.

In my quest for educational transformation Laurie Anderson's experience provoked me to wonder about possibilities for public schools. It made me wonder what a studio artist would observe about school culture and what the artist could contribute to school culture. What images of school culture would emerge if we were intentional about this kind of experience and work? Anderson refers to herself as a storyteller and I thought having an artist storyteller in the midst of the school would be advantageous for many reasons.

After working consistently with like-minded educators like Kydd who developed Open Minds/Campus Calgary and teachers inspired by the pedagogy at Reggio Emilia's schools, I felt myself become more and more comfortable with the uncertainty and ambiguity that comes with freedom, clearing and arranging more and more spaces for students to adapt as they saw fit. As Wanda May (1991) noted, "Curriculum is the dynamic interaction of persons, artifacts, and ideas in a particular context over time, it is not a script." Open Minds/Campus Calgary has taken this belief to heart and relocates

classrooms for a weeklong experience at a community site. It is at these off-site locations that students and teachers work together with experts in the field. Many experts are artists in a yearlong study. I began to wonder how school jurisdictions could provide these types of experiences for all students and how to continue to blur the line between community and schools.

As I grappled with educating effectively I came to understand the importance of an aesthetic education where authentic encounters with art and artists mattered significantly. Students engage with and embody the work before, during and after exhibits or performances. This idea of focusing, slowing down, noticing deeply, paying attention, or lingering was counter-intuitive to traditional education but I saw that this type of learning mattered to students. They were engaged, they were learning competencies that far exceeded others and I learned that I was not solely responsible as a knowledge-keeper but was a learner alongside other learners.

Pedagogy as experienced and suggested by the work at Open Minds, Reggio Emilia, and in places like Lincoln Centre Institute and Project Zero is no longer just a good idea, it is supported by extensive research, that affirms that when students are able to learn in, through and about the arts their learning improves and they are engaged. It is this research that provokes me, gives me confidence and causes me to act and find ways to adapt this research to what I have come to know. Studio artists in part assumed the role of art expert in a school for an extended period of time, time enough to linger thoughtfully throughout an inquiry.

Organization of the Thesis

Chapter Two reviews the literature that has influenced aesthetic education and the aesthetic awareness that supports innovative initiatives like *Studio Artists in Schools*. Chapter Two begins by explaining the theoretical and pedagogical context that supports Studio artists in schools. It also presents a conversation about art, what it might be and how it influences thinking in this context. The chapter talks about aesthetic education and the dispositions and capacities that are needed to develop an aesthetic awareness. The chapter then describes traditional models of artists in schools, provides a current definition of studio artists in schools, and summarizes some of the obvious differences that exist between the various models.

Chapter Three focuses on the methodology selected as a framework for this case study and outlines how the study was conducted. It also discusses the ethical review process conducted by the University and by the school jurisdiction.

Chapter four presents the results of the study and outlines the themes that emerged from the interviews and focus groups of participants over the yearlong research. The chapter concludes by presenting the results of the interviews and focus groups and data about how the school culture engaged in and was affected by inviting a studio artist into the school.

Chapter Five discusses the results of the students' experiences, the limitations of the study, and potential areas for implementation, growth and further research. Responses to the research questions are proposed, and recommendations are put forward as ways to encourage further partnerships and collaborations with the arts, institutions, organizations, and artists.

Chapter Two: Literature Review

Overview

In order to understand why studio artists in schools might be a worthy initiative, those considering the initiative need to understand the importance of art and aesthetic education as it applies to the art disciplines and as it applies to the mainstream of learning. What are the pedagogical implications of the aesthetics, artistic processes and research of art and of artists? Shelley has described art practice as a knowledge-forming discipline (Dewey, 1934, p. 290). John Dewey takes Shelley's understanding further and says, "art is something far more valuable than knowledge in that it enables the experience of experience... a clarified, coherent, and intensified or "impassioned" experience (Dewey, 1934, pp. 288-90). This thesis will consider how art and specifically studio artists and aesthetic education are valuable and essential aspects of contemporary learning in schools.

In my case study I document the experiences of administrators, teachers and students while studio artists resided in their schools. The literature review begins by setting provincial context and by exploring the questions: What is an aesthetic education and aesthetic awareness, and what is worthy of our attention? This chapter explores the literature that is most relevant to understanding how studio artists might work in schools. When we observe the artistic process, dispositions or the habits of minds of artists, we can begin to learn how such processes might be adapted as competencies throughout the curriculum. As studio artists model various skills and attitudes we see that the capacities of artists align with mandated competencies of Alberta Education.

There is a long history of artists working in schools (Rabkin, 2004) and there have

been a number of capacities in which they have been employed; among these are artists in residence, visiting artists who demonstrate or lead master classes, teaching artists and *atelieristas* who are teachers with an arts background who work in a school's atelier or studio in collaboration with teachers and students to help design learning in schools. How does each model serve different contexts? Where might studio artists fit into this spectrum of artists in schools?

I will provide a tentative definition of what studio artist in schools could be. I will share definitions created by the studio artists, thesis participants and by myself, as this case study helped identify what studio artists are and what they are not. In this case study I recognize that perspectives and interpretations of studio artists will be different from context to context, but there exist enough similarities and differences honed from traditional models of artists in schools to try a definition for the time being, at least one that suffices for this case study. To begin, studio artists in school are artists who have decided to set up a studio practice publicly in a school setting and who are open to engaging with the school community.

Understanding the Context: Provincial

The report *Inspiring Education: A Dialogue With Albertans* (Alberta Education, 2010), identified several competencies that educated Albertans should be able to demonstrate: Critical thinking and problem solving, creativity and innovation, social, cultural, global and environmental responsibility, lifelong learning, personal management and wellbeing and collaboration and leadership (see Appendix B).

These competencies are identified as key in achieving Alberta Education's vision that "All students are inspired to achieve success and fulfillment as engaged thinkers and ethical citizen with an entrepreneurial spirit" (Alberta Education, 2010, p. 6). The competencies most relevant to this case study are creativity and innovation. These competencies are grounded in these findings:

Alberta students are optimistic, curious and open to new and diverse ideas. They appreciate the creative works of others, value aesthetic expression and demonstrate initiative, imagination, spontaneity and ingenuity in a range of creative processes. They generate original ideas and recognize when a new or existing idea or product can be applied to a specific context. They recognize and accept mistakes as part of the creative process and as an opportunity to learn. Students demonstrate flexibility and adaptability in response to change. They embrace ambiguity and uncertainty and are willing to take risks, and demonstrate initiative, resiliency and perseverance when faced with obstacles and challenges. (Alberta Education, 2011)

The new *Ministerial Order for Student Learning* (Government of Alberta, 2013, Appendix B) echoes the vision of *Inspiring Education* and asks educators to design learning so that all students in Alberta have a school experience that engages them as thinkers, as ethical citizens and as individuals with an entrepreneurial spirit. Many of these competencies are embedded in the arts and are an integral part of an artist's practice. Later in this chapter I will examine the work of authors who have studied studio habits of mind, artists' dispositions and capacities. By observing and working with studio artists, students may learn how various competencies live authentically within the arts and across the disciplines.

The Alberta Government and the Minister of Education have indicated that policy makers in education should not design curriculum in silos. Curriculum designers must work in collaboration with other jurisdictions and with other business and community partners, including post-secondary institutions. This expectation is now required to inform all public planning, so that aligning strategizing and goal setting is an integrated phenomenon.

Alberta Education will soon be in the process of curriculum redesign. In the arts disciplines, Alberta Education's program of studies was written for some disciplines thirty years ago. *Starting a Conversation for a Blueprint for the Future of Fine and Performing Art Education* (Barton & Rogerson, 2013), mentioned in the introductory chapter, was written in anticipation of this process. Many educators have already started to imagine what a new curriculum might be, and certainly the arts are prepared to take on this initiative. This case study lives within this political context.

Understanding the Context: Art

Art has the potential to be a major pedagogical influence. Engagement in the arts can lead to unexpected conversations, inquiries and often-heated debates that encourage new ways of thinking. In this case study I will use John Dewey's (1927) suggestion that, "the function of art has always been to break through the crust of the conventionalized and routine consciousness" (pp. 183-84). He spoke of common things (a flower, a gleam of moonlight, the song of a bird) as means with which "the deeper levels of life are touched so that they spring up as desire and thought. This process is art" (Dewey, 1988, p.184). Dewey finds art in our day-to-day lives, as a kind of 'aliveness' where one notices what there is to

be noticed. It is an optimistic suggestion that the world we live in is astounding and worth living in and that there is pleasure to be had.

Without art perhaps the world goes flat (Personal Conversation David Jardine, Feb. 1, 2010). Maxine Greene affirms this belief that authentic encounters with art provoke us to interpret what we are experiencing and cause us to consider different perspectives by saying that we “must break with the taken for granted...and look through the lenses of various ways of knowing, seeing and feeling in a conscious endeavor to impose different orders upon experience” (Greene, 2001, p.5). Creativity exists in all disciplines, yet the arts disciplines are a good place to start to understand how to act in creative ways as the arts are structured in a way that is more open to individual expression than other, more formally structured disciplines. Art has the capacity to engage and connect us to ourselves, to each other and to the world.

Eliot Eisner (2008) talks about art as a language. He recognized that art as an aesthetic object must be understood, and in order to understand, learners must develop an aesthetic awareness to help them read and interpret. He writes:

the arts address the qualitative nuances of situations. By learning how to read the images the arts make possible, awareness of those nuances is made possible. The examination or perception of a painting is as much a kind of “reading” as a text might be. One needs to learn how to see as well as learn how to read in the customary sense. Thus, in addressing what is subtle but significant, the arts develop dispositions and habits of mind that reveal to the individual a world he or she may not have noticed but that is there to be seen if only one knew how to look. (pp. 11-

Developing an aesthetic awareness includes understanding the artist's process, dispositions, habits of mind, capacities, and competencies. This case study is interested in aesthetic awareness as a process found throughout an art practice or an art encounter, not the products of an art experience.

Laura Sewall (2012) speaks of 'paying attention,' and that attention is a skill that needs to be learned and takes effort (p.266). Likewise, aesthetic awareness must be taught and practiced. When learning in schools becomes more aesthetically connected, learners are able to expand associations and possibilities. Warnock explains that when we encounter art, "There is always more to experience and more in what we experience than we can predict" (1978, p. 202). Dewey suggests there is a capacity to look at things as if they could be otherwise "when old and familiar things are made new in experience" (1934, 267). Maxine Greene agrees and proposes that, "all we can do, I believe, is cultivate multiple ways of seeing and multiple dialogues in a world where nothing stays the same" (Greene, 1995, p. 16). Possibilities are embodied in the arts and they provoke those involved to explore perspectives and use their imaginations.

The creation of art contributes to the creator's willingness to engage and practice open-mindedness, challenging old habits of mind that follow traditional processes that might otherwise dominate reactions and result in predictable responses.

The basic practice could be called 'mindfulness,' referring to the intention and ability to focus one's attention on the present moment or to maintain a deepened awareness of any chosen object of attention...one's capacity to focus and sustain

attention improves rapidly with practice. (Sewall, 2012, p. 267)

Like Sewall, Hoffmann Davis (2008) suggests attention and mindfulness are directly linked to engagement. When students are engaged they focus and become mindful; when students are participating in the arts they tend to be engaged (p. 98-99). The creative process depends on persistence and ongoing practice.

Unfortunately, many students still spend a large portion of their school days working on problems that have already been solved, or restating or retelling information in a context where the outcome is already known. Creativity isn't necessarily required. *All our Futures: Creativity, Culture and Education*, a report produced by the National Advisory committee on Creative and Cultural Education (NACCCE, 1999), defined creativity as "imaginative activity fashioned so as to produce outcomes that are both original and of value" (p.29). Interpretations of what is 'original' and what is of value will vary from context to context. Eisner (2008) explains that:

What we seek are new ways with which to perceive and interpret the world, ways that make vivid realities that would otherwise go unknown. It's a matter, as the anthropologists say, of making the familiar strange and making the strange familiar. To the extent to which we need to give up some of our old habits, the arts are willing and helpful allies in such a pursuit. It means, of course, relinquishing the ties that fetter the imagination. One wants to encourage rather than to discourage the sweep of imagination in learning how to notice and understand what is not literally there. The arts contribute to the realization of such an aim. (pp. 11-12)

Imagination allows learners to consider alternative realities. It allows them to break with the taken for granted, and create new realities that have not previously been imagined. The arts often generate empathic feelings and this is an important motivator for action. Greene talks about action in terms of taking an initiative, embarking on a beginning, or setting something in motion. She says,

I am eager to say and say again how much this has to do with the kinds of aesthetic discoveries and experiences some of us are living through—and the effect it can have on the spaces we open, and how much it has to do with encouraging a sense of agency on the part of teachers and learners both. (Greene, 2001, p.119)

This thesis will reflect upon the impact of the studio artists' spaces: what the studio artists set in motion, and what aesthetic discoveries and experiences the participants in schools have as a result.

Images rendered artistically or in expressive forms often produce a kind of empathy that compels us to take action or cause us to be curious and question what is presented.

The arts tell us something about our own capacities to experience the affective responses to life that the arts evoke. If the arts are about anything, they are about emotion, and emotion has to do with the ways in which we feel. Becoming aware of our capacity to feel is a way of discovering our humanity. Art helps us connect with personal, subjective emotions, and through such a process, it enables us to discover our own interior landscape. (Eisner, 2008, pp. 11-12)

Education is about cultivating student identity and working with young people so that they find meaning in the 'lived' world (Van Manen, 1990). As a result, art has a significant

role to play in mainstream education. Oscar Wilde (1895) refers to this sense of agency in his book *The Soul of Man Under Socialism*, when he declares: “Art is the most intense mode of individualism that the world has known” (142). If schools are to personalize learning, active engagement with the arts may offer students opportunities to come to know themselves and to share knowledge. Art has the capacity to anchor students and give them confidence in themselves to participate and act more fully.

What is it about the Arts that Make the Other Disciplines Come Alive?

Whether art is being produced or one is enjoying the perception of a work of art, knowledge is being transformed; it becomes something more than knowledge because it is merged with non-intellectual elements to form an experience worthwhile as an experience (Dewey, 1934, p. 290). I draw heavily upon theoretical and pedagogical writings and considerations of educational researchers like Dewey, Eisner, Malaguzzi and Greene, who are interested in the impact of the arts on learning. I have highlighted the work of these scholars along with the ‘voices’ of the research study participants.

Learning in, Through and About the Arts —Aesthetic Education

Sometimes it is argued that what distinguishes the arts is that they rely on a spark of inspiration—a leap of imagination that is not only valued, but essential to the quality of the work (Fuchs Holzer, 2009, p. 7).

Learning in, through and about the arts is an integrated and cross-disciplinary approach. It does not replace or diminish the knowledge, skills and attitudes of the arts disciplines instead aesthetic education is taught in addition to the mandatory arts disciplines and encourages aesthetic awareness across the curriculum. The research and knowledge building that comes from the arts disciplines are essential to ensure new

perspectives are considered as individuals develop identity and meaning. Learning in, through and about the arts provides opportunities for students to cultivate imagination, creativity and innovation. Unlike ‘arts integration,’ aesthetic education does not threaten the other disciplines by trying to impose itself as a discipline, but rather is a disposition for learning, an aesthetic awareness that is based on capacities that are habits of mind or artistic processes that can be used in every discipline throughout the curriculum.

Vea Vecchi (2010), describes aesthetics as ‘an activator for learning’ not only affecting the appearance of things, “but as a way of ‘doing’ school and consequently learning by children and adults and the pedagogical philosophy” (p. 6). She explains:

An aesthetic sense is fed by empathy, an intense relationship with things; it does not put things in rigid categories and might, therefore, constitute a problem where excessive certainty and cultural simplification is concerned. (Vecchi, 2010, p. 9)

Students are not restricted to an expected cognitive response but are encouraged to connect emotionally and imaginatively using their bodies and minds as they relate and embody new information in unconventional ways and forms. Aesthetic education encourages students to think and act differently, transforming as they experiment and explore. Art becomes a type of sense making that cannot be packaged, preplanned or neatly summarized. “Aesthetic education is a process, in part, of educating persons into faithful perceiving. It is a means of empowering them to accomplish the task of perception from a unique standpoint, against the background of their own personal history” (Greene, 2001, p. 55). Aesthetic education helps students understand their active place in the world

We see it as integral to the development of persons—to their cognitive, perceptual, emotional, and imaginative development. We see it as part of the human effort (so often forgotten today) to seek a greater coherence in the world. We see it as an effort to move individuals (working together, searching together) to seek a grounding for themselves, so that they may break through the “cotton wool” of dailyness and passivity and boredom and come awake to the colored, sounding, problematic world. (Greene, 2001, p. 7)

Pedagogy of “Artist Dispositions”

Essential aspects of the teachings at Reggio Emilia are rooted in the belief that there ‘are a hundred languages and a hundred more’ (Malaguzzi, 1998) that can be used effectively in schools, including those emanating from art, music, drama, and dance. These languages are recognized through artistic practices of slowing down, looking deeply, asking questions and acting on those things that call us to them. Loris Malaguzzi, the founder and former director of the Department of Early Education in Reggio Emilia, suggests getting at one idea and ‘probing’ it. “Our aim is to make a school that is a place of research, learning, revisiting, reconsideration, and reflection. We strive to create an amiable school where children, teachers, and families feel a sense of well-being” (Malaguzzi, 1993, p. 9). This intentional nurturing of well-being and community in schools has emerged as important in this case study; the arts can cultivate these attitudes, environments and relationships.

Part of the well-being that is felt in Reggio schools emanates from the type of learning that takes place. To ensure a generative path, documentation is collected, and

reflected upon. Educators at these schools have discovered that when learning is made visible, possibilities can be generated and next best steps can tentatively be planned based on what unfolds during the day at school. Learning is centered around essential questions that are generated by those in a group, not dictated by predetermined criteria. Students have a voice and guide their own learning. The research conducted at the schools in Reggio Emilia recognizes the importance of the artistic process as foundational to learning. It opens spaces to slow down or probe and to design an inquiry that pushes the group to engage in a rigorous process of learning. Learning designed in this manner allows students and teachers to take the ordinary and make it extraordinary.

The pedagogy that grounded Open Minds/Campus Calgary explored the idea of alternative spaces for learning and began to invite classrooms into community spaces, including museums, zoos, sports facilities and universities for intensive one-week studies. This became known as Open Minds/Campus Calgary. Kydd (2007) imagined these sites as places where teachers would design a week of learning at a specific site with a site manager and experts based on part of a yearlong inquiry. The goal was to give students authentic experiences on-site with artifacts and bio-facts to provoke curiosity and wonder. Object-based learning requires an astute aesthetic awareness, which forces students to ‘slow down.’ As students become active constructors of meaning and work with experts in the field, they are expected to draw and write in a journal about aesthetic objects and experiences. Journaling is an essential aspect of Open Minds sites, with artistic processes at the core. Students are given large amounts of time to reflect. This reflection encourages metacognition, greater self-awareness and connection to the inquiry.

In this case study ‘studio artists in schools’ were encouraged in part to create enhanced, inspired environments where students could interact in authentic ways. In her research of Open Minds experiences, Cochrane (2000) suggests: “When children are able to immerse themselves in learning environments that are rich in resources and provide authentic, meaningful life experiences, they are able to construct knowledge that is truly learned and remembered” (p.34). At its inception, a mantra of Open Minds was ‘slow down.’ David Jardine in his paper ‘*On the While of Things*,’ refers to slowing down as being at the core of being human. He describes the slowing down experience as something that causes us to attach and that when we do, what we are engaged with becomes part of us. He explains that worthwhile tasks make us yield (Personal Conversation, Feb. 1, 2011). Kydd adds that students who aren’t bored and are engaged stay in schools. Students and teachers at Open Minds sites, where learning has opened up into the community, work with experts, often experts who are artists and who interpret concepts through embedding and embodying art, music, drama and dance. The work produced at the Open Minds sites in short periods of time often well exceeded the quality of work produced in classrooms at schools “because they have something real to write about” (Kydd, 2013). A long-term study of student experiences at Open Minds reveals the intense experiences and memories created in these settings have lingered long after the experience (Cochrane, 2000). Intense experiences and memories of learning cultivated through programs such as Open Minds has inspired educators like me to consider how we might create similar experiences for our own students.

In order to learn more about the artistic process and to begin to understand how the artistic process might affect learning in schools I have referred to the book *Studio Thinking*:

The Real Benefit of Visual Arts Education (Hetland, Winner, Veenema, & Sheridan, 2007).

The authors suggest we need to find out what the arts actually teach and what students involved with art actually learn. This group of educators uses the ‘dispositions’ of David Perkins and his colleagues (Perkins, Jay, & Tishman, 1993) to help describe the “skills, alertness to opportunities to use these skills, and the inclination to use them” that are central to artistic thinking and behaviours. The dispositions described here are helpful for the analysis of this case study, as they suggested the framework with which I observed students and teacher participants interacting in the studio spaces created in the schools.

According to Hetland, Winner, Veenema, & Sheridan (2007), studio habits of mind must be cultivated; otherwise mindful attention to nuances might otherwise pass unnoticed (2007, p. 91). In order to foster particular studio habits of mind through demonstration and lecture, students learn to ‘*develop their craft*.’ Students learn what they need to do and how they need to do it. Students learn to identify errors and how they might correct them. As they ‘*engage and persist*,’ students are encouraged to see a broad range of possibilities and techniques for their creative intentions. Critique is used to identify the strength of the students’ work or to identify aspects that can be changed. Critique is treated as an opportunity for a deeper commitment to work and learn. Students ‘*envision*’ or imagine possibilities for the process of the work and determine next best steps.

As students consider the process they learn to ‘*express*’ and apply their personal meanings, feelings, or ideas to their work and they learn how their work is being communicated to others. As they learn to ‘*observe*,’ they learn to see more and to see in new ways. During ‘*reflection*’ they compare their work to the work of others to question,

explain and evaluate what is before them. Based on this reflection students raise ‘what if’ questions to ‘*stretch and explore*’ new possibilities that may lead to further exploration beyond what is known. In this process accidents are considered opportunities for creation. With these creations students learn to ‘understand the art world’ and the context of culture, history and community in which it resides (Hetland, Winner, Veenema, & Sheridan, 2007, p. 89-108). This work exemplifies the artistic process and the many competencies that are required to engage with the artistic process. Much of this thinking, although specifically targeted to an artist’s experience, can be applied to all learning. By identifying these processes I was informed and able to identify dispositions and characteristics of the work of studio artists in this case study.

Like ‘habits of mind,’ the ‘capacities’ are taught to understand imaginative learning and the artistic processes. At the Lincoln Center Institute (LCI) the ‘capacities’ have been developed specifically for aesthetic learning. Again, like artist’s habits of mind, the capacities are integral to all learning. “For example, when science teachers look at the ‘capacities,’ they see skills they want to develop, such as noticing natural and physical phenomena deeply, asking questions about what is seen, making connections to other phenomena, seeing patterns within and among phenomena, and forming hypotheses or new questions” (Fuchs Holzer, 2007, p.6). Although the artistic capacities described here are specifically targeted for aesthetic education, they can be applied throughout the curriculum. Capacities, which are very much like the competencies advocated by Alberta Education, are an expectation for learning. Finding ways to develop and practice these capacities and competencies is important not only to this case study and arts education, but to all disciplines.

The capacities at the Lincoln Center Institute are not introduced or learned in a specific order. They are non-linear. The LCI has acknowledged that the capacities of noticing deeply, asking questions and embodying are precursors for the other six capacities, but not in any particular order. For the educators at Reggio Emilia and the many teachers at Open Minds/Campus Calgary, probing, slowing down, focusing our attention and noticing deeply are at the heart of imaginative learning. Greene (1995) considers noticing deeply the doorway for imagination. It is the possibility of looking at things as if they could be otherwise (p.16). If we can find authentic places to cultivate these competencies we will be better prepared to implement and use them in unfamiliar places throughout education.

Making connections, seeing patterns, and exhibiting empathy follow the creation of a mental image through noticing, embodying and asking questions. One needs to use one's imagination first. Greene reminds us of the importance of the imagination if empathy is to exist. Furthermore, for her, a specific kind of imagination growing out of imagination—the social imagination—is the “capacity of inventing visions of what should be and what might be in our deficient society” (Greene, 1995, p. 5). This type of thinking spirals and loops back and forth, connecting in new and different ways. As students learn to notice, embody and ask questions about the things they experience and observe, they will be able to engage with topics, issues and circumstances that require attention. They will be able to think deeply, conscientiously and consider many perspectives and alternatives before responding.

Living with ambiguity, creating meaning and taking action are the next three LCI capacities that interact in non-linear ways with noticing deeply, questioning, embodying and making connections, seeing patterns and exhibiting empathy. Action is often associated

with these capacities and actions can vary: they can be personal, social, political, or the creation of a new object or idea (Fuchs Holzer, 2007, p.9). Embracing uncertainty or ambiguity is nurtured through relationships of trust, a sense of confidence, agency and freedom. Administration, teachers, parents and teachers require an environment that ensures trust, agency and freedom before they can engage fully in the arts.

A curriculum that has authentic encounters with art is intentional about teaching students to think and act like artists, and is filled with students' voices. This type of learning can be transformative. The literature of educators like Malaguzzi, Vecchi, Hetland, Kydd, and Greene suggests that success is dependent on significant amounts of time to probe, slow down, linger on an idea or topic, and also freedom to explore and express in languages that students choose for themselves. In her article *Wondrous Possibilities*, Ann Lyn Lopez-Schubert (1991) affirms how using a language of choice inspired her to learn more, seek out instruction, to practice, to experiment, to improvise, to create, to imagine, to grow, to share, and to teach (p.157). These are the possibilities for schools and students in this case study as they engaged with art and studio artists.

Familiar Models of Artists in Schools: A History

Contemporary artists often question the status quo and provoke us to think in new, undetermined ways. By encouraging students to think like artists, schools encourage new realities and behaviours. Britzman says:

We see artists unafraid to imagine differences within, to address those who may or may not understand, to fashion communities yet to become, and to engage life at its

most incomplete...unlike educators, they seem to proffer only their dreams for interpretation, and then no guarantee. They are interested in mistakes, the accidents, the detours and the unintelligibilities of identities. Unlike educators, they gesture to their own constructiveness and frailties, troubling the space between representation and the real, between wish and need. (Britzman, 1998, pp. 60-61)

Artists almost ensure there will be undetermined transformation. This ambiguity in education, this uncertainty, is difficult to embrace when education is invested in efficiency and traditional learning. It is no wonder that so many books on creativity repeatedly have to offer proof that creativity and innovation are essential. “The artist returns to education difficult knowledge. For every story of the arts, we find as well stories of censorship, of the incapacity to engage the difficulties of others, of the refusal to see differences as the grounds of community” (Britzman, 1998, pp. 60-61). Britzman says “educators may see these artists as “intolerable, too controversial, bothering what they imagine as normal” (p. 60). This case study challenges this traditional view and works toward making the experience with art and artists an informative and constructive encounter worthy of partnership.

Artists come to schools to share their expertise. Sometimes they come to demonstrate or lecture and sometimes they come for longer periods of time. There are several artist models that have informed my interpretation of the studio artist in schools experience. The most common experience in schools is some form of artist in residence. In Reggio Emilia, educators work with an *atelierista* to design the learning at each center. Open Minds/Campus Calgary sites use relevant experts in the field and the Lincoln Center

Institute employs teaching artists to design and lead inquiry that revolves around the capacities of aesthetic education. Each of the following examples supplements inquiries in schools.

Artist in Residence. At the time of this case study, all the participants in the two schools had previous experiences with artists in residence of some sort. The educators who have had these experiences with artists describe an artist in residence as an artist, who interacts for a certain period of time, commonly six to ten weeks, to work with a particular class or project. The artist's shared their expertise with the teachers and students and in most instances the relationships do not extend beyond the project or inquiry. Also, in most instances there is an expectation for a product or production to conclude the work of an artist in residence.

Many schools target a specific art discipline and rotate art, drama, music or dance over a number of years. Many schools integrate this work into the curriculum and plan, with or without the artist, prior to the artist's arrival. Artists in residence of this sort are used extensively throughout the system as an excellent option to integrate and enhance the arts. The challenge of this relationship is that it is often contrived. Artists are compelled to work in preplanned environments with predetermined materials within a specified amount of time. Creativity and innovation is often thwarted by these constraints. It is often challenging for teachers and artists to negotiate. Students are seldom part of the planning team.

Atelierista—Reggio Emilia. In contrast to the “artist in residence” approach, in Reggio Emilia they have teaching artists who are given roles as an *atelierista*. An *atelierista* (Vecchi, 2010, p. xix) is a teaching artist who works in collaboration with teachers to design learning at the school and to ensure the visual languages of the arts are an integral part of all learning. The atelierista does not have an educational background but has training as an artist. This approach of collaborating with artists has many similarities to studio artists in schools. As Vecchi describes it, there are two functions of an atelier, or studio: “First it provides a place for children to become masters of all kinds of techniques, such as painting, drawing and working in clay—all the symbolic languages. Second, it assists the adults in understanding processes of how children learn” (Vecchi, p.140, 1998). An “atelier acts as a guarantor for the freshness and originality of an approach to things” (p. 47, 1998). It is the *atelierista*’s role to incorporate the artistic process into inquiry and to partner the learning with authentic sites and experts.

Artists as Experts in the Field-Open Minds/Campus Calgary. Open Minds/Campus Calgary uses *experts in the field* to enhance on-site experiences. Deborah Meier in her book *In Schools We Trust* affirms this decision to use experts, arguing that: “the way children best learn the complex skills and dispositions of adulthood is through keeping real company with the kind of experts they hope to become (and through keeping company with the real things of the world)” (Meier, 2002, p. 16). Teachers at the Open Minds/Campus Calgary sites engage with experts who can be artists and use ‘object-based’ learning to provide authentic experiences for students. Students journal and are expected to write and draw about their experiences. At the site they are asked to draw what they actually see, not what they imagine. After just one concentrated week at an Open Minds/Campus Calgary

site, research by Cochrane has shown that there is significant improvement in students writing when they have these authentic types of experiences and journaling to support them in their learning (Cochrane, 2000). Worth mentioning also is the benefit of site-embedded professional learning for teachers as they learn to work with their students in innovative and often new and inspiring ways. These experiences have been known to influence the transformation of classroom practice as teachers return to their classrooms with new ideas to explore.

Teaching Artists—Lincoln Center Institute. The *Lincoln Center Institute* has ‘teaching artists’ who teach imaginative learning through works of art. Teaching artists use four core teaching concepts of an inquiry process to design participatory activities that will bring students into the world of imaginative learning: Art Making, Questioning, Reflection, and Contextual Information and Research. Through these authentic art encounters, students develop personal understandings of the artistic choices that contribute to the creation of a work of art. These teaching artists describe art as an inexhaustible resource as each person possesses an “innate ability to respond to works of art in ways that can heighten perception, ignite the imagination, and challenge preconceived notions” (Lincoln Center Institute, 2012, p. 5). This approach has intentions to initially foster and support meaningful encounters with works of art, and this process leads to broader study across subjects.

Teaching artists at LCI understand the art making process as an “active exploration and manipulation of the elements and materials of an art form, with a conscious attention to the choice making involved within the creative process. In aesthetic education, the art making process is shaped by what is perceived by both teacher and student in the focus

work of art” (LCI, 2013, Workshop Handout). Questioning is used as a strategy to go deeper into the work. Students are guided to question the choices made during the art-making process and to delve into contextual research of the work. Along with the inquiry, students reflect upon and assess their learning to develop their own questions about the encounters.

These examples of artists in schools helped me imagine what an experience with studio artists might be. In all of these situations there are direct benefits for the teachers and students in schools. Teachers who often work in seclusion have opportunities to collaborate and become more like ‘conceptual coaches.’ Kelly and Leggo (2008) describe the role of a conceptual coach as an educator who makes ‘creative learning episodes personally relevant to the student’ (p. 32). A challenge they propose is to have educators engage in their own personal growth and development of creative practice to understand the possibilities that exist for themselves as teachers and for their students. When educators engage with artists and have authentic encounters with art they are likely to be more creative and innovative.

Definition of Studio Artists in Schools

At the heart of what I am asking for in the domains of the teaching of art and aesthetics is a sense of agency, even of power. Painting, literature, theatre, and film—all can open doors and move persons to transform. We want to enable all sorts of young people to realize that they have the right to find works of art meaningful against their own lived lives (Greene, 1995, p.150).

Studio artists are not like traditional artists in residence. They are not hired to do a specific task. They are not asked to lecture or demonstrate a skill, nor are they expected to work within a specific time frame or project. The benefit of studio artists is their ability and position that enables them to develop authentic relationships that are generative and

exploratory, as they are not as bound by barriers and constraints like time and expectations. Relationships grow from the observations of teachers and students and from the observations of the studio artists. Work may evolve organically in a way that is not possible without a relationship and time to dwell well.

Schools have the potential to serve as incubators for creative and innovative people who will shape our future. I anticipate that studio artists will be in a position to help cultivate and nurture environments that value aesthetic education. There are generally four ways to acquire creative understanding: through the making of creative products; by exposing oneself to creative people; by observing collaborative processes of design; and to be in creative spaces and places (Gardner, 1993, pp. 8-9). Studio artists live and exhibit a creative disposition through their practice on a daily basis. Having the artistic process visible for observation in schools and having studio artists available for consultation and as resources has the capacity to enhance the learning of all those who share the space. Studio artists have the potential to provide the school with possibilities as indicated in the literature on the benefits of art partnerships (Government of Victoria, 2009). Artistic processes are increasingly accepted as valuable throughout the curriculum, and more and more the disciplines are paying attention or watching for creative processes they can incorporate into their thinking. It was anticipated that making artistic processes visible in schools and inviting students to participate in work with artists could cultivate intrinsic motivation, curiosity, the capacity to experiment, sustain inventive momentum, and encourage the ability to collaborate for the purposes of ideation and design.

Summary: Studio Artists—How They are Different

The struggle to transform education and embed aesthetic experience is ongoing. Since the 1930s we have known of John Dewey's pedagogy of aesthetic education. The discourse around the arts has had a long history and several scholars have paved the way through their research for what may lay ahead in education. At present the political climate, economy and many levels of education are aligned to enable real transformation in Alberta schools. Now is an opportune time to explore what an aesthetic education might look like.

This chapter has reviewed several pedagogies and policies that see aesthetic education as integral to the rapidly changing needs of the 21st century. The review of the literature shows the immense opportunities for art education to lead change. The artistic process, well known to artists, models the dispositions, capacities, and competencies that are being proposed for the entire curriculum. All the disciplines will have a chance to adapt the practices of artists and thrive. The following chapter focuses on the methodology used in this case study.

Chapter Three: Methodology

Overview

My interest in pursuing art partnerships that provide authentic encounters with art as provocations for learning throughout the curriculum has evolved into this qualitative research case study. Stake (1994,) defines a case study as, “an intensive, holistic description and analysis of a single instance, phenomenon, or social unit” (p. 195). Van Manen explains that a phenomenological research case study like any other research method allows researchers to investigate certain kinds of questions (Van Manen, 1990, p. 1). In this instance the questions focused on the experience of studio artists, administrators, teachers and students and the pedagogical implications that emanated from those experiences. Merriam describes the case study as, “a thing, a single entity, a unit around which there are boundaries” (p.27). Creswell (1994) defines the delimitations of the study as the choices in the study that the researcher can control to narrow the study (p.110). I have done that by focusing this research on two particular schools, with specifically chosen studio artists, and by referring to specifically chosen theoretical perspectives to ground my thinking. I have also chosen specific groups as participants, the problem and methodology. What I cannot control will be discussed later in the chapter as limitations.

Phenomenological Case Study

Phenomenological research allowed me as a researcher to gather other peoples’ lived experiences, perspectives, and points of view. Phenomenological research enabled me to experience the essence of human experience concerning a phenomenon in a deeper way. As Van Manen explains, “ we are interested in the particular experiences of this child, this

adolescent, or this adult since they allow us to become ‘in-formed,’ shaped or enriched by this experience so as to be able to render the full significance of its meaning” (Van Manen, 1990, p. 62). This methodology or “pursuit of knowledge” addresses and focuses the inquiry. In this case study I have attempted to explain the participants’ experiences as they lived them in their everyday lives at school or as Van Manen puts it, their ‘lifeworld.’ It is the description of this ‘lifeworld’ that shows us the lived quality and significance of experiences in a fuller or deeper manner (Van Manen, 1990, p.10).

The research question “How will studio artists impact school culture?” required the study to be conducted where the participants in this study naturally engaged, in a school, where in the school was open to the participants’ interpretations. As is appropriate to case studies, observation, data and analysis are typically interwoven. I chose interviews and focus groups to collect data, as people tend to “talk with much more ease and eloquence and with much less reserve than they would when writing their thoughts on paper or on a survey” (Van Manen, 1990, p. 64).

Through the experience of data collection I have come to understand that interview and focus group interpretations are often in-depth and very personal (Babbie & Benaquisto, 2002). As the inquirer and the interpreter, it was necessary that I sit and listen at length as well as engage conversationally with the participants (Packer, 2011 p. 92). With phenomenological research such as this, I did not expect to reduce the dialogues of the participants’ experiences into conclusions or summaries, but rather to use their lived experiences to describe a new story about what is possible in schools. Everyone had his or her own interpretation and these interpretations live in our own stories. While transcribing the recorded research I have had to listen well and come to understand myself as an

educator in order to understand the potential of studio artists to be transformative regarding aesthetic awareness and artistic capacities in schools.

Validity

I did not want to influence the participant's experience with my preconceived ideas about what could happen, therefore I chose to distance and limit myself from the day-to-day documentation where I would be in a position to share. My biases and assumptions about the case study did influence participants as they assumed that I thought, or someone thought, that studio artists in schools would be a meaningful prototype. The validity of the study had a positive slant and optimism from the beginning design because of my past experiences and the literature indicating that the prototype would be successful. The questions were also written with this positive expectation by focusing on potential and possibilities rather than barriers, constraints and challenges. It was important for me to listen for what Yin (2011) suggests are 'rival explanations' or 'triangulations' that may be relevant to the validity of qualitative research. Rival explanations are based on the researcher's consistent questioning of data so that they are continually on alert for explanations other than their own. When rival explanations emerge they are competitive (Yin, 2011 p.80). As a researcher I needed to be open to alternative possibilities that could contradict or add to my original assumptions throughout the study and challenges did emerge through the discussions in the interviews and focus groups. Triangulation increases the validity by including at least three separate or different sources (p. 80). I sought triangulation through the process of engaging two schools and two separate interviews and focus groups at the onset and at the end of the experience. I also collected many different perspectives to ensure consistency and validity through the narratives of two

administrators, nine teachers, thirteen students, and two studio artists.

Purpose and Objectives

During my phenomenological research, I documented, described and re-interpreted the ‘lived’ (Van Manen, 1990) experience of the participants in two public schools. An art college close to the school jurisdiction agreed to support studio artists in schools by selecting recent art graduates who had expressed an interest in working with the community or education. Art graduates were approached by the college to participate in the case study as we found that art students presently registered at the college would not have the time to commit to their practice or school. The school jurisdiction offered the two recent college alumni studio space in a school to begin their professional art practice.

This case study is meant to help educators understand what implications exist when a studio artist practices and engages with a public school over an extended period of time. Will their participation provoke the type of school reform suggested in Chapters One and Two? The research included: documentation of participants’ observations, interpretations, and images that reflect the effect of the studio artist’s presence in the school. There were two sets of individual interviews with the school principal and the studio artist. In addition there were two separate focus groups: one for teachers, and one for student participants that met twice. It was important to get diverse participants who would represent several of the grades within the school. With this collection of perspectives, I addressed the following questions: How does a studio artist affect school culture? Is this experience a viable option to pursue in schools and encourage in the art community?

The aim of this research is to observe and document how studio artists in schools practice and share their work and how this impacts the school culture. This case study was

an interpretive endeavor. I used a number of guiding questions to help ground the aim of this research:

- How might teachers and students learn about the artistic processes, dispositions and capacities of the artist?
- What knowledge, skills, attitudes and behaviours exhibited by the artist can be integrated into the curriculum and school?
- How have the participants collaborated, communicated and formed relationships with the artists?
- How do studio artists contribute to student learning in a school?
- What value does a studio artist add to art education and to aesthetic education within the curriculum?
- Is this type of innovative programming a viable alternative for schools? What can we learn about future art partnerships?

Community partners are intentionally looking for meaningful ways to engage with the schools. They often have a mandate to work directly with the community therefore part of the aim of this research is to determine whether *studio artists in schools* is a collaboration worth considering. When implementing Alberta Education's *Inspiring Education and The Framework for Student Learning*, schools have been encouraged to develop meaningful and flexible relationships with the community to engage students in creativity and innovation. Merriam has suggested that through case studies such as this "educational programs can be examined to bring understanding, that in turn can affect and perhaps even improve practice" (Merriam, 1998, p.41).

Research Methods

This section provides an overview of the methods used to recruit schools, administrators, teachers and students, gather data, analyze, and interpret the results. The framework used in this study for data analysis and interpretation follows.

I gained research ethics approval from the University of Calgary as well as the participating school board. Four new schools agreed to prototype studio artists in schools. Two of the four school administrations gave me permission to use their experiences in this case study. The two principals and studio artists from the schools agreed to participate. The principals allowed me to recruit students and teachers at their schools.

I sent a letter through the schools' email systems to recruit teachers in the participating schools. Teacher consent forms were sent directly to me to ensure they were not influenced by administrative authority to participate in the research. The two studio artists recruited a total of thirteen students who represented grades four through eight. Studio artists were asked to nominate students with whom they engaged most or who showed the greatest interest in what they were doing as artists. Once these students were selected, I spoke with them about the study and asked them to share the information with their parents and return a letter of interest to me. The letters of interest were returned to a specially designed box to ensure anonymity at the school and to ensure administration or teachers did not influence their decision to participate. Once interest was received both the students and parents were asked to provide consent to participate.

The two studio artists were first-year college alumni recruited by the Director of Recruitment and Retention at the college. The artists were identified as graduates who had an interest in pursuing work within education or the community. Several artists shared the

body of their work with the principals. The principals considered which studio artists suited the specific environment and goals of the school best. When the studio artists were offered placements in the schools, part of the expectation of their employment was that they be part of this case study. They understood and signed official consent.

Profile of Participants. The two studio artists who participated in this study are both 2012 alumni from an art college in western Canada. One artist is a male in his 20s and the other is female in her 50s. The principals, teachers and students from this case study all come from two middle schools in a school jurisdiction within Alberta. There are eight female and five male students in this study. These students represent Grades Four to eight with a large percentage coming from the earlier grades. All participants are referred to by pseudonyms self chosen or chosen for them.

Studio Artists	
Kyle	Prairie School
Lori	Mountain School

Table 1: Profile of studio artist participants

School Principals	
Fauna	Prairie School
Kate	Mountain School

Table 2: Profile of School Principal Participants

Teacher Participants	
Heba	Prairie School
Nancy	Prairie School
Astrid	Prairie School
Ele	Prairie School
Jake	Prairie School
Camilla	Mountain School
Sam	Mountain School
Jonathan	Mountain School
Jack	Mountain School

Table 3: Profile of Teacher Participants

Student Participants		
Mary	Prairie School	Grade Four

Simra	Prairie School	Grade Six
Gurdeep	Prairie School	Grade Seven
Carrie	Prairie School	Grade Four
Madeline	Prairie School	Grade Five
Antu	Prairie School	Grade Seven
Danny	Mountain School	Grade Eight
Sristi	Mountain School	Grade Four
Rene	Mountain School	Grade Four
Atilia	Mountain School	Grade Four
Cam	Mountain School	Grade Four
Natalie	Mountain School	Grade Six
Esra	Mountain School	Grade Six

Table 4: Profile of student participants

The participants in this study all agreed to be part of this study and were actively involved with the studio artist. Unfortunately, there was no apparent or ethical way to engage those who were not interested. The study is limited to the perspectives of the participants. Within the focus groups, participation varied in terms of contribution to the dialogue. Because of these limitations this case study does not reflect the experience of the entire school population.

As a researcher my role and responsibility has included the collection, transcription and analysis of the data from the interviews and focus groups. Through this work I have gained a deeper understanding of the participants' experiences that impact school culture. I have illuminated their experiences rather than test a preconceived hypothesis. I have watched carefully for potential and possibility, and observed how the experience challenged predictability and routine. Schools were encouraged to be intentional and flexible when studio artists were in their schools. This case study has analyzed how participants have been impacted as studio artists practiced in their schools.

Interviews and Focus Groups. After receiving signed permissions from participants and consent from the student participants' parents or guardians, I began to

organize the dates and times for interviews and focus groups. I was required by the school board to conduct interviews and focus groups outside my working hours. Consequently, all interviews were approximately one hour long and conducted before or after school. Student interviews were all held during the lunch hour at the schools. The interviews and focus groups were conducted in October and November as the experience was evolving and again in April and May as the studio artist's practice at the school was concluding. At the individual interviews and focus groups I asked participants to describe their experiences with the studio artist in the school. The interviews followed a structure of guided questions to ensure the focus remained on the inquiry. I did not provide an explanation of what a studio artist was or was not prior to, or during the interview. I did not interrupt the interviews, although sometimes I did ask for clarification or elaboration to help me understand an explanation or narrative.

Individual interviews with the principals were essential in order to understand the administrative goals of the schools. How the studio artists might work independently within the school and collaboratively with administration, teachers and schools to participate in school strategies and objectives was dependent on the principal's leadership. A principal's perspective largely influenced the possibilities that may or may not exist in a school, as he or she is ultimately responsible for the leadership and learning in the school. Because principals are in a position of power it was important that they did not know the identity of the teacher and student participants.

Individual interviews were also held with the studio artists to understand the potential and possibilities that were realized beyond the administrative constraints of educators. Having a new lens to observe a traditional institution was instrumental in thinking

creatively about “what if...” Studio artists were in a unique position to walk around the schools without boundaries traditionally observed by teachers and students. Studio artists worked across boundaries and worked in spaces and times that were unconventional. Along with negotiating school environments and leading an artistic practice studio artists were able to talk about their experiences with administration, teachers and students.

Teacher focus groups were held after school. Teachers were able to talk about their direct experiences with school expectations, studio artists and students. Beyond how they and their students engaged with studio artists they also offered perspectives about pedagogy in traditional learning environments and in this new prototype. They could compare and contrast past understandings with the new experience in their schools with studio artists, and how this learning experience was similar and different for both themselves and the students they observed. Teachers did not know who the students in the case study were.

Student focus groups were held over lunch hours. The conversation had to be negotiated between the interruptions of bells, announcements and student responsibilities. Students talked about their experiences with the studio artists and addressed and compared some of the different experiences they had had prior to attending their new school. The students talked passionately about their individual and collective experiences with the studio artist and how they felt as a result of those experiences.

In the initial interviews and focus groups I explicitly asked participants to describe their day-to-day experiences with or about the studio artist. It wasn't until the final sessions together that I asked them to think about a definition of a studio artist or what it means to have a studio artist in a school. The following section looks more closely at the use of the

case study as a method of data collection and discusses the relevance of the case study, both to a phenomenological approach and to experiences with studio artists in schools.

Data Collection

During the research year I conducted two sets of interviews and two sets of focus groups with participants during one school year. One set in November/December and the other in April and May. Each interview was recorded and transcribed. The first set of interviews and focus groups put this case study's participants' experiences into context by asking them to tell as much as possible about themselves in light of the topic up to the present time (Seidman, 2006, p.17). The questions were:

- What do you notice about the work of a studio artist?
- What kinds of things have you done as a result of having a studio artist in the school?

The second set of questions addressed the intellectual and emotional connection between the participant's work and life. The participants were asked to reflect on the meaning of their experience (Seidman, p.18). These questions were:

- Do you think that having an artist in the school has had an effect on the school?
Why or why not?

In the final interviews in April and May participants were asked about their perspectives about their experiences. These questions helped determine what the impact was or was not, and what having a studio artist in the school meant to them. Analysis of the responses to these questions determined the recommendations and conclusions for this thesis.

Compiling Stage. During the compiling stage I audio recorded each of the 32 interviews and focus groups and later I transcribed those sessions into individual print documents for each narrative. I used these transcripts to cluster the data into themes and focus areas. I used the original recordings and transcripts as a way to revisit some of the narratives in order to better understand the intent of the conversation or dialogue.

Reassembling Stage. The intent of reassembling the transcripts was to explore the different lenses, perspectives and information as they were presented in different contexts to reveal new themes or categories discovered in what Yin (2001) refers to as the disassembling stage (p. 187). During this case study I identified over 60 themes, which were later clustered into 18 condensed categories to describe the experience of studio artists in schools and then reduced to six main themes that helped to determine the impact on school culture. These themes were meant to reflect the purpose of the research. The themes include: Environment; Relationships; Modeling Artistic Dispositions; Expertise and Art; Student Agency; and Time.

The reassembling stage required me to revisit the disassembling stage repeatedly, rereading and listening again to audio recordings to check for accuracy of interpretations and look for new insights and gaps. I found that as an eager researcher I tended to observe with ‘rose coloured’ glasses. As an arts educator, who entered into this research with an assumption that this was an exciting opportunity, I had to take care to hear what was actually said, training myself to interpret with care and look specifically for gaps that I might have overlooked.

Interpreting Stage. Yin (2011) describes the purpose of the interpreting stage as a time for the researcher to begin attaching his or her own meaning to the emerging results,

although even at this stage frequent returns to previous stages were made in order to examine new insights and to revisit earlier interpretations. There is never one point of view. Observers may view the same data and arrive at different interpretations and conclusions. Interpretation requires creativity on behalf of the interpreter (Packer, 2011, p. 93). The challenge therefore was to explore interpretations that could be explained and logically supported by the data.

Concluding Stage. The concluding stage of data analysis was linked to the interpretive stage, but goes further to capture the broader significance of the study through “some kind of overarching statement or series of statements that raises the findings of the study to a higher conceptual level or broader set of ideas” (Yin, 2011, p.220). During the concluding stage of this study I shared the possibilities that surfaced during this case study, and how they positively affected school culture.

As I collected data from the participants’ experiences I have considered the following questions proposed by Yin (2011) to develop an understanding and a valid interpretation of the participants experiences:

- *Completeness* (Does the data tell a complete story with a beginning, middle and end?)
- *Fairness* (Given your interpretive stance, would others with the same stance arrive at the same interpretation?)
- *Empirical accuracy* (Does your interpretation fairly represent your data?)
- *Value added* (Does your interpretation represent something new, or are they mainly repetitions of the topic’s literature?)
- *Credibility* Will the data from the case study add value to current research?

Will my most esteemed peers in education critique and accept the interpretations?

(p. 207)

Part of the data analysis at this stage involved considering the research included in the literature review, as well as seeking further research to clarify and identify themes and consider whether the data could support alternative interpretations and conclusions. During the final part of the data analysis I made several recommendations based on the themes that emerged in the data analysis. The narratives reflected the multidimensional, complex, dynamic, and contextual nature of the participants' experience. Their experiences came from an active process of meaning making that had transformative potential. Results include discussion of the relevance of the data through what was gathered, organized, and analyzed as well as consideration of some of the issues and surprises that arose during the study. Results of the study are shared in a summary and conclusion.

Limitations of Study

This case study is limited as it was conducted in only two middle schools from September to May. The type of school and time binds the study. A limited number of participants were involved so this study is not representative of all schools nor can I generalize it as representative of all administrators, teachers and students or studio artists. I don't know if the data collected would reflect the experience at an elementary or a high school or if this experience would be reflected at a school that was not brand new like the schools in this research.

The studio artists were specifically chosen as having a desire to work in a community or school environment so the data is limited by these particular visual artists, their artistic dispositions and personalities. The results of this study would not be reflective of every

studio artist. The administrators agreed to have the studio artists because they valued learning in, through and about the arts therefore this study does not represent all administrators. The student participants in this study all agreed to be part of this study because they showed an interest in art and engaged with the artist. The studio artist suggested student participants. They were further limited because they were all registered at the middle school and therefore only represent the voice of a middle school aged students. The data does not reflect the experience of every student in the system only a specific few.

The data collected during focus groups was also limited as participation varied in terms of contribution to the dialogue and this was true of both teacher and student groupings. Because of these limitations this case study does not reflect the experience of the entire school population at either school nor can it generalize its findings to other school contexts. This case study can only talk about the potential and possibilities as reflected by the participants.

This chapter provided the overall methodology used to conduct the study. The chapter introduced the processes of a phenomenological case study and suggested methods to strengthen the validity of the study while being aware of limitations and delimitations. The purpose and objectives are shared prior to the research methods, which include a profile of the participants, an explanation of the various stages of data collection generated through a series of interview and focus groups.

Chapter four describes the context of the study and defines school culture. The chapter presents the data collected and clusters the participant's narratives into six the themes: Environment; Relationships; Modeling Artistic Dispositions; Expertise and Art;

Student Agency; and Time.

Chapter 4: Results

Overview

This chapter begins with an overview of the participants' experience as the studio artists practiced in their schools. I provide a working definition of 'school culture' to guide and ground the dialogue shared through interviews and focus groups about the impact of the studio artist in schools. Further into the chapter I share the studio artists' intentions as practicing artists in schools. Over sixty themes emerged from thirty-two hours of data collected from interviews and focus groups and these were sorted into eighteen categories and further condensed down to seven themes: Environment; Relationships; Modeling Artistic Dispositions; Expertise and Art; Student Agency; Meaningful Work; and Time.

Understanding the Context

This case study documents innovative programming as it evolved at two new schools. The schools agreed to invite studio artists into their schools for their inaugural year. The schools' newness is significant to this case study as many logistics of opening a new school impacted the experience both positively and negatively. Having open spaces within a school to experiment with is a luxury that most public schools do not ordinarily have. At the time of this study both schools planned to open at half their student capacity, which meant the artists had many options for studio spaces within the school. This allowed the artists more opportunities to explore and experiment with the complexities and dynamics of several different spaces within the schools. Expectations and boundaries found in well-established schools were less restrictive in these new environments as administration, staff and students did not have preconceived expectations about what the experience might be in this new environment.

In both schools there was optimism about creating a new and vibrant learning community amongst the participants. There was an intention to build positive relationships and create a strong sense of community within the schools. The chemistry of relationships and community building evolved differently in both schools and in both the studio artist became an integral part of the initial planning. In some instances intention and attention around the implementation and planning with the studio artists was interrupted by the necessities and logistics of starting a new school. Both schools wished they had had more time to be more intentional regarding their experience with the studio artists. In order to understand the administration, teacher and student perspectives they were asked questions about their ‘lived’ experience with the studio artist. This data helped reveal the studio artist’s impact on each school’s culture.

The expectations and parameters for the studio artists were left as open as possible. Yet both studio artists had to abide by similar ethical expectations as any other school board employee working with students in a public institution. The studio artists had to provide proof of police clearance to work with students, along with insurance and Workman’s Compensation Board coverage. The college agreed to provide the latter two requirements as the studio artists would be working as ambassadors for the college and would continue to enjoy the same facilities and faculty that they had as students at the college while they worked as studio artists. There was also a reciprocal arrangement with the college to share the privileges of college facilities and faculty with the two schools. The studio artists were expected to work in a visible community space within the school for a minimum of 15 hours per week especially during peak observation hours, which included lunch and nutrition breaks. Artists were given a \$500 honorarium twice during the school

year from the schools in addition to a fellowship offered by the college. They were not expected to work specifically with principals, teachers or students on specific projects or inquiries, yet they were encouraged to participate and develop relationships within the school. Each studio artist and school was encouraged to develop unique relationships with each other.

The Studio Artist's Intentions

When Lori, one of the studio artists was asked by the college to participate she said: "I couldn't have found something better for myself for my first year after I graduated because I feel that it is an ideal situation. I am pushed to practice my art and I get to mentor. I would be mentoring students and I thought there would be opportunity to mentor teachers and that I would work with a huge community. "I thrive within community pursuits" (Lori). Although Lori welcomed the idea she did have questions about creating community and relationships and about how she might find a balance between her personal practice and building community at the school.

LORI: I entered the school with a little trepidation because you don't know how much involvement you'll have or how much you should let yourself have because I still wanted to produce my own art but I knew I wanted to work with the community as well. But that also becomes my art because it's a community project. I was thinking balance, how everything was going to balance out. I was thinking acceptance, and then I was thinking about how I could make it so the kids, right from the beginning knew that I'm an artist there but I'm also there for them. That was a big consideration.

Kyle, the other studio artist referred to his interest in building a stronger relationship with the community for the purposes of creating a dialogue, he feels there is a language barrier between people in the community and art. Perhaps in his position as a studio artist he thought it would be possible to start to bridge gaps by initiating a dialogue and greater understanding. Kyle talked about visually sharing provocative or traditional work to develop a visual literacy that people would be comfortable with. His intended outcome was to have people recognize the value of visual literacy and its role in our everyday lives. Although Kyle tried not to have too many expectations for the experiences, he did hope to have:

really enlightening interactions with students and teachers. I've always had a curiosity about how education is delivered now compared to when I went to school. I wonder how kids engage with information and how they accept it and deal with it, how it's delivered to them and how art is contextualized in that environment and how students recognize that and appreciate it. Seeing how that is being managed and being able to engage in dialogue around that either through my art work or through work with teachers and students directly or both or using the work as a catalyst to provoke that dialogue is my intention. (Kyle)

Up until the time of this case study Kyle had been working from his own research and personal experiences, which he found to be too confining and too abstract. He wanted the dialogue he'd have at the school to inform and expand his personal perspectives and interpretations. "There is book learning and then there is street level experiences I saw this as more street level"(Kyle). He talked about his fascination with what is actually going on in a school environment.

KYLE: I try to go into situations like this without too many preconceived expectations because there is no way to calculate or anticipate what the outcome will be. The moment you step foot in a situation, life, chaos and the universe takes over [*sic*] and whatever happens will happen.

Kyle had many questions about how people within a school build their understandings and what he considered misconceptions about art. Part of Kyle's intention was to observe and listen to students to learn more about their thinking. Kyle wondered how students were talking about information, and how they were talking about art and how art was recognized or not recognized in other disciplines.

Definition: School Culture

The more we know, the more we explore, the more we see and hear and feel. If we can physicalize what we are learning, enter into it as embodied consciousness, there is even more to apprehend. (Greene, 2001, p. 154)

Understanding the dynamics of a school's culture was essential to this case study, as this understanding helped determine the potential impact of studio artists in schools. What traditions, beliefs, policies and norms exist within schools in general and what aspects of the school culture were shaped, enhanced and maintained with the addition of studio artists? The schools in this case study intentionally planned and worked towards building cultures that suited their specific contexts. They moved through a process of enabling administrators, teachers, and students and in some instances studio artists to develop visions, school plans and strategies to create environments conducive to learning. In both schools the studio artists were an integral part of the school visioning and planning. Fullan (2007) suggests 'school culture' can be used to encompass all the attitudes, expected behaviors and values that impact how the school operates. Through a sharing of the

emerging themes in this case study we can better understand the impact of studio artists on a school's culture. The emerging themes based on the participants' experiences encompass attitudes, behaviors and have also indicated what the populations at both schools value.

School Environments

A school environment is certainly a physical learning space, but is primarily a social space where relationships reside. The school environment can either enhance the kind of learning that optimizes students' potential to respond creatively and meaningfully to future challenges or detract from it (Fullan, Luke, & West, 2012, p.1). In the new school spaces, it was important to create an environment where students, teachers and artists were engaged, included and respected. Participants in the schools needed to feel free, safe and inspired to interact with the environment and each other in a personally meaningful way. Robert Kelly (2008) believes that once conditions like these are in place creativity is possible (pp. 31-33). Studio artists worked to heighten aesthetic awareness and hoped to find spaces that allowed for choice, risk-taking and an open sharing of ideas.

As schools embraced the new pedagogical realities for contemporary learning and began to implement Alberta Education's new *Ministerial Order for Student Learning*, shifts in teaching and learning were required. It is difficult to create the freedom to begin, as it means schools need to "break through the limits of the conventional and the taken for granted" (Greene, 1995, p 109). Studio artists in the midst of the school environment can encourage participants to imagine alternative possibilities and they were able to take action.

Kate, the principal at Mountain School explained she was looking for multiple ways for students to enter into their work and multiple ways for them to represent their work. She said: "having someone with an artistic view who could bring those other dimensions is

providing such a rich experience for students and for teachers.” Kate went on to say that Lori, the artist working within her school, added a new dimension from the very first day. Through a collaborative project with rolled up dowels of newspaper, the entire school worked together to make a temporary sculpture called ‘the thing.’ Through the process, staff and students were brought together in a fun, collaborative sort of way, “but right away everyone got the idea that learning at this school would be interactive and hands on with a bit of chaos, controlled chaos” (2013).

KATE: The image of every grade group coming together with their structures and carrying it to the compound area is a pretty powerful image of the ‘me to we’ idea, which we were trying to establish with kids, and it set the tone for a collaborative culture.

Kate referred to a teacher at the school who considered this event, introduced and led by the studio artist, as a “very profound experience that set the tone for the school” (Camilla). From the very beginning staff welcomed and incorporated Lori’s influence on the school’s activities and planning. A teacher participant spoke about the first day’s experience with students and a studio artist:

JONATHAN: The very first two days we were in school, not counting the ones with students, she was here for both and that’s how I got to know Lori originally. She was actually part of the start up and she had some really neat perspectives to share with the staff. She helped plan—well, initiated the plan for spirit activities in the school and that was building the big paper thing that was supposed to, well the intent was to bring the community together. From ‘me to we.’ Without her being here I don’t think the idea would have come to the forefront, maybe one similar to

that, something community building, but it was really her idea and she was very assertive, she wasn't afraid, she was the artist asking, "What about this and what about this?" She just threw it out there.

INTERVIEWER: How did staff receive the suggestion?

JONATHAN: It was well received. I don't remember anybody being like, 'Oh no...' because we were all willing to listen to anything because we were so overwhelmed.

JACK: We did it because it was the kids creating the structure, we didn't know it was going to be anything and it was exciting to see it evolve, all the grades bringing it together and the kids really directed it, we really just gave them paper and sticks and they just made it. Because it was kid-led work I think it was exciting for us because we didn't know how it would be. It wasn't like we were building a straw house, it was a thing that the kids were going make up and it was the first time we were meeting the kids. We got to see what they would create for themselves. It was that open-ended idea from Lori that really got the kids making that thing.



Figure 1: The Thing—Courtesy of Artist

The student participants all referred fondly to this event. When I asked the students to share their feelings about the task they tried to explain how the task contributed to the environment at the school and their first day together:

ATILIA: It was fun and was a good way to meet all the other students and teachers in the school and I think it was really good to try to incorporate some sort of teamwork and how we can make something and everyone can be involved [*sic*].

DANNY: Even though it didn't turn out to be something it was so like the whole experience of it or reason for it all was to be together [*sic*]. Two people built something together and then four people got together and built something and ten people got together and then we all got together as a school.

CAM: It was nice to do that because we got to work together and so we were showing what we wanted to do [*sic*]. That we wanted to be creative and we kept going even though it was a disaster but still, we worked together and it was really nice to work all together and make one thing. The whole point was teamwork [*sic*].

NATALIE: When we started to make it, we started with one person rolling and rolling and two other people would come and they'd put their sticks together then they became a little team and then there was two other people that would come and six other people and then nine other people came together to make a big mess but it was still amazing because we made it all together and it didn't matter what it looked like because we had actually created something that we had all done together.

INTERVIEWER: What were you thinking after your first day of school?

DANNY: I was really excited; to be honest I was overjoyed because the first day was such a rush and it got me really pumped, I guess you could say that because I

got to know so many people on the first day [*sic*]. I got to work together with other grades, I got to meet the teachers, I got to go outside to do this activity on the first day of school, and it makes you excited to see what else was going to happen. It made you curious.

NATALIE: When I came home. My Mom's like, "What did you do today?" And I said, "It was amazing!" I was thinking I want to go back to school, I can't wait to go back to see what we were going to make tomorrow, because we had made like this gigantic sculpture, we had learned everyone's names, we learned who's in our class, and what the teachers were like and we basically got to figure out what the school was like and it was really fun and it was amazing and it wasn't like, now you do this and you do that, this is your job, now do it. It was like, here's your supplies, let's see what you can do. So, they said, "Well lets make like this giant big random sculpture." So, we took the newspaper and made it, which was really fun because we made it. It was probably the best experience of a first day of school because we actually got to feel what it was going to be like at that school.

DANNY: We were free. We got freedom because you knew they wanted us to express ourselves, they wanted us to show each other what we could do and the creativity that was in our minds and I guess it was that element of freedom that I've never really felt before at other schools. There weren't really any instructions except for the fact that we were building something, but nothing specific really just something, something that we wanted it to be.

ATILIA: It was kind of like everyone in the school kind of made something from nothing and were working together as a team to try to figure out what we could do

and it was just really fun and special.

All participants noticed the addition of studio artists to their schools and were able to acknowledge some aspect of the studio artist as being instrumental to the transformation of the school environment from the very first day. Fauna the administrator at Prairie School shared that she felt fortunate to have Kyle at her school, “because of his intellect and his ways of seeing things differently.” Administration, teachers and student participants compared and contrasted their experiences to prior school experiences and spoke about how their new experiences impacted their feelings, attitudes and behaviours at school. Participants also began to articulate what they considered shared values that were surfacing as they participated in their schools.

An essential aspect of the environment was what was repeatedly referred to as freedom. When Danny described her experience with the studio space she also linked the environment to freedom.

DANNY: It’s a quiet place to go and relax and be calm and it’s really a nice place to do things and think. Just to relax. It’s just another element of freedom that we get to do those things.

When studio artists were invited into the schools to set up their personal practice they were encouraged to find common areas where students and teachers could become familiar with them and their work. Decisions about where to reside within the school would directly impact the participants’ ability to foster relationships. Yet initially, both artists were given empty classroom spaces at the end of the halls, which restricted access to the whole school. Gradually both artists moved their studio space to more public spaces: the ‘learning commons,’ user-friendly spaces at the center of the schools. In addition to studio spaces,

artists found other spaces to interact and exhibit throughout the year. Kate at Mountain School shares her logic and a bit about the strategy to have the artist more prominent and visible.

KATE: How do we create a space that allows kids to personalize their work and when do we come together to have a common experience, build skills and common understandings and when is it that we learn to facilitate opportunities for choice and exploration and creativity in different kinds of ways in this school?

Lori at Mountain School spoke about the greater visibility in the learning commons and how this allowed more participation with the older grades. Sam, the library technician shared with Lori that the space was a lot more dynamic and comfortable with her participation. In fact, he thought Lori's space was too small.

LORI: They have it set up with comfortable chairs close to me as well as I have a table and three chairs and kids will just come with their books and they'll come and read and watch and read and watch and they'll have the occasional question.

Fauna the principal at Prairie school talked about the importance of art and the artist as a provocation for students.

FAUNA: Kids do look at them and it causes them to ask questions. I think they notice their environment and if something is captivating enough they'll just start talking about it. It is important how we position and value things in our environment. It will be important to get together to say, what are we going to do with this experience?

Even before schools are able to do that they need to have environments that allow the experience, which requires a certain amount of autonomy; a freedom that allows for

wonder, curiosity, exploration, experimentation and encourages passion and imagination to exist. Nancy, a student participant echoes this, “I like to go to where she’s working while I’m reading or at recess to watch her work and it lets me think, ‘Well?’ Why don’t I try doing that?” Antu, another student talks about how the environment displaying Kyle’s artwork inspired him and his partner.

ANTU: We got interested in Kyle’s’ photography of chairs in random areas like downtown and in the middle of a street. It was interesting and we read the name Kyle and we wanted to get to know him more and that is why we sort of started the conversation, just to get to know each other.

The two schools had a starting point for establishing a long-term culture. Very little was preplanned. They had an environment that enabled them and a message they could all rally around. One school worked towards a collaborative culture and the other decided to work toward its strengths. Both schools encouraged participants to follow their passions.

Relationships

There is a sense in which coming in contact with a work is like meeting another human being. Meetings of this sort can never take place in a vacuum, in isolation from lived biography. But when persons open themselves to one another, there is always a sense of new profiles to be experienced, new aspects to be understood. (Greene, 2001, p. 16)

Studio artists were an integral part of the school environment as soon as the two new schools opened. They participated in staffroom discussions, classrooms, team planning, professional learning and they worked with students.

Studio artists did not arrive at the schools ‘ready made’ or prepackaged. The artists’ involvement and impact evolved overtime through their choices of action and through the dynamics of their relationships within the schools. Intention in designing an environment

that has possibilities and openings for relationships to emerge was essential for the success of relationship building. In both instances, relationships and relationship building emerged as being hugely significant to participants. Participants referred to their efforts to build relationships and how those relationships were fostered and received. They spoke about trust, respect and caring. They spoke about their feelings and how those were directly connected to motivation, inspiration and resilience.

Relationships: Participants and the Artist. During his time at the school, Kyle considered his role and explained, “as long as the staff and administrators are receptive and open I see studio artists as *key collaborators*.” Kyle said he had opportunities to ‘plug into’ different places and just watch.

KYLE: I’ve always been a people watcher and in a school environment the opportunity is unique because I get to pay attention to interactions and the ways people deal with information they are presented with an experience and all the different ways their experiences can be affected, influenced and managed.

Kyle talked about his experiences and conversations,

KYLE: It’s probably a pretty unique situation in that the threat is low and they see you as a collaborator and not as someone as critiquing or evaluating [*sic*]. I don’t know if a principal could sit in a room and have the same conversations that studio artists could have as easily.

As Kyle indicated in his explanation of studio artists as ‘key collaborators,’ relationships became embedded in the environment.

Administrators had been asked to be intentional about introducing the studio artists and their work to their schools and were encouraged to find authentic ways to have

everyone at the school engage. At Prairie School the teachers were introduced to the studio artists and as a staff they talked about how they would do things differently at the new school. Nancy, one of the teachers interpreted this as follows,

NANCY: I think our principal wanted to get away from artists in schools being so constructed and sort of formalized, and she was hoping that Kyle would sort of be somebody who could be naturally a part of your class. Like, use him where you saw a best fit as opposed to, here's your chunk of time and thus you will do this.

Each studio artist brought his or her own tentative agenda into the specific school context, therefore relationships evolved differently. Kate at Mountain School recognized the conscientiousness around relationship building exhibited by the studio artist at her school.

KATE: Lori comes with a natural ability to work with anybody, kids, and adults, and she comes with flexibility and huge amounts of initiative. She spent tons of time building relationships and finding ways to fit in.

Lori embraced the importance of environment and relationship building and was comfortable. Kyle required time to adapt to the environment. He did not have the same background experience with young people. Due to his lack of experience with young children, Kyle described how he "needed to learn to talk to them." Lori explained part of her initiation process with students at the school,

LORI: I went in and I set the studio up so it was a welcoming space for students, so what I did was I bought four IKEA chairs and I called them doodle chairs and that brought in some students right at the beginning, to come in at nutrition and lunch

breaks to doodle on the chairs. I was still getting myself organized to decide what to do as an artist in that environment as well.

I asked how the students learned about the chairs.

LORI: It was announced a couple times over the PA system and word of mouth.

The students do the announcements and they said one potential activity was to go into to see the studio artist and doodle on chairs or just hang out and talk or play music in there.

INTERVIEWER: When they came in what happened?

LORI: Well, they all just stood around and doodled and I had some pens and they doodled on the white boards too. It was just a time to be together being happy and doodling.



Figure 2: The Doodle Chair—J. Barton

Cam one of the student participants who claimed to struggle with being in school tried to capture the essence of the initial studio.

CAM: That was actually a good time for me because you didn't have to sign up and there was a lot of people that I knew in there. A lot of my friends were in there and every recess we'd come in to do the poppies and it was like 12 sheets!

Teachers at the school talked about the combined efforts to create an environment and cultivate positive relationships. Sam who works in the learning commons talked about the centrality of the learning commons and how that setting for studio work was received. Lori had set up a temporary studio for her clay work in the learning commons and set up a gallery in a nearby space to share a retrospective of her work.

SAM: She wanted kids to walk through the exhibit and it was just kind of a great way to get to know Lori through her work and that was when I first got to know her on a personal level too. We just kind of had an opportunity to talk about her individual pieces and the meaning behind them and when they were built or constructed and what inspired them. And for me that was really special because I started to know Lori on a personal level and I had a better understanding of her work within the school just by knowing her and understanding her personal art. I think that was a neat way to get to know the kids too by inspiring them with her personal art. It wasn't there for a long time because I think she was keen on getting her art out and getting student work in that space. It was amazing at lunchtime, kids wanted to go through that space and Lori always says it's not a big deal if stuff breaks. Its just stuff. She was just happy to have the kids walking through it.

Sam commented on another occasion about the approachable nature of Lori. "She's really good with people, and with students and teachers popping by. Everyone feels welcome in

Lori's presence and that's really important." Camilla reinforced the importance of a positive relationship with the studio artist,

CAMILLA: Lori'll breeze into my art classes and she'll instantaneously bring enthusiasm for it. She'll go, 'Isn't that great?!' I just so appreciate that enthusiasm she brings. She'll say to the kids, 'Oh, this is great!' And she just validates them. The kids have just found such confidence in her enthusiasm.

Jack, who teaches at the school, talked about the relationship as being unique. He didn't think the students saw the studio artist as a teacher.

JACK: They see her as someone neat to do fun stuff with. We have lesson plans and discipline. She has their respect so she has crowd control. She's built a way for them to have ideas.

Camilla and Sam extended the notion of respect. "Lori gives them respect. She is very respectful of them. She honours them as individuals, its true."

Students indicated they liked having an extended period of time to get to know the artists. They talked about feeling comfortable with the studio artist. "We're used to Kyle and the way he acts and the way he teaches you...you don't feel awkward or anything or any other feeling like embarrassing or shy around him"(Antu). Channing clarified this growing level of comfort when she explained Kyle was like no other teacher except for a few that come along, "He always encouraged you. He never puts you down. He never was negative that I found. He was always like, positive." Channing who spent a lot of time in the office wishing she could participate more with the studio artist, continued:

CHANNING: Yeah, he was just showing you a different perspective of basically life in a way, cause teachers always teach us there is good and there is bad and there

is the acceptable, which could be improved. Kyle taught us there's good, there's good and there's good.

Antu agreed,

ANTU: He never said, "It's bad," he'd say, "It's good, but I'd recommend doing something different next time." He says it in a way that doesn't hurt your feelings, but you get a message out of it and you understand that he's trying to help you. We don't take it serious [*sic*]. We joked around. We do things. He just tells us in a way that we can understand properly.

This assessment and aesthetic process attracted students and they sought out constructive feedback. The students indicated if there had been another person it would have been hard to continue what they were doing. Kyle talked about the different levels of engagement with staff.

KYLE: I had hopes that I would meet engaged, open-minded teachers and students and I would be able to work with them and help them innovate whatever it was. I really thought I was able to do that in small areas and once we did that in small examples and once they saw that, they wanted that to be part of what they did. Learning to do that was great.

Kyle discovered not all teachers found ways to engage.

KYLE: I thought there would be more teachers that would be interested in working with me. I was curious about the art teachers who would work with me. They didn't really work with me at all. The one teacher that did have art training there had virtually no correspondence outside of small talk with me. I didn't make it a priority and I didn't want to waste time competing with that.

There seems to be a delicate balance in relationship building. Unwritten boundaries exist. From time to time the studio artists felt excluded. Communication difficulties were a specific barrier. For instance, studio artists could not get consistent Internet privileges at the school during this case study and therefore consistency in communication and inclusion often wavered. The artists mentioned that although the staff was very inclusive and welcoming there was still an inability to truly be part of the teachers' 'club.'

Some of the teachers acknowledged the spectrum of readiness for change and relationships within the school. Ele tried to contextualize some of relationship building within the school.

ELE: I like the word 'presence' because I think that describes him perfectly here. In the beginning connecting was challenging, but as a new building I mean everything was new. We were all new to each other and he was originally in a separate space from the learning commons and there was a few times *sic* I wandered down there and it was, I mean, it wasn't the greatest place, but when he moved to the learning commons there was definitely more involvement with other staff. We connect through e-mail; he's in the lunchroom, and I mean he's just part of who we are as a staff, so connecting is quite easy. He's comfortable enough at this point too where he'll just pop in if he has a moment to see how things are going or ask how he can support.

Heba explained how relationship opportunities in her school evolved over time.

HEBA: I think it depends on who Kyle has connected with. I don't think everybody has, and I mean they're missing out if they haven't approached him to collaborate

[sic]. In some sense, they are really missing out on something valuable for our students.

Jake struggled with the lack of scheduling between the artists, teachers and students. He and Ele debated whether or not the lack of parameters was conducive to their work with Kyle. At Prairie School, the studio artist decided to concentrate his fifteen-hour obligation into two days.

JAKE: If he's only in here for two days a week then maybe we have to come to an agreement as a staff saying, 'okay he's going to be focused with this group from term one and assist these two groups,' like a small number of groups so that its longitudinal impact over a decent amount of time as opposed to any kind of parachuting [sic].

This suggestion or description of what could be planned is based largely on a traditional model of an artist in residence who is hired by the school, has an expectation for learning and does not have a personal practice they are sharing on a daily basis. Many teachers continue to reference past encounters and find this old model of engagement to be predictable and familiar. In a few instances this is what teacher and students assessed their studio artist experiences on.

Initially, some of the teachers interviewed struggled to plan for authentic, generative encounters. As the year progressed and teachers had more opportunities to interact and examples to draw from, their apprehension began to shift.

Ele explained,

ELE: I think it just happens. I have students that have worked with Kyle and when we're working on something and they're doing different kinds of presentations of

their understandings, like in math, they ask to go and see Kyle and ask for his opinion (*sic*).

The different levels of exposure to artistic encounters, artists, and exploration and experimentation with the studio artist directly impacted the degree of comfort felt by participants. Those who engaged more often had experiences that were more meaningful and impactful. The teachers who avoided a relationship did not have similar experiences the participants assumed from observation.

In my first interview with Kyle, he spoke about his desire to build stronger relationships with the outside community for the purposes of creating a dialogue around contemporary art. He felt there was almost a language barrier between the community and contemporary art. He talked about the discomfort and intimidation people experience in some of the contemporary galleries. Many contemporary galleries he says are often very sterile and white, which is unlike any other environment in the community.

KYLE: I truly believe if you talk to people about the shows and introduce them and get them excited, you can get them comfortable about it as well. When people start to understand and appreciate the role that art plays in the community and in the way that things evolve *sic*. That was my intended outcome ...to have people recognize the value of visual art and the role that it plays whether we recognize it or not in their everyday lives.

Kyle hoped to take advantage of this opportunity to share his work and the work of others. He hoped to foster a relationship between art and the community extending the idea that a relationship can be nurtured through the environment. Teachers also spoke about this desire to learn more about aesthetic awareness.

NANCY: I really like learning about art and looking at art, but I really don't do it very often and it's something that I really wanted to try and get the kids to do because I feel like I just wasn't exposed enough before.

Relationships: Participants and Art. After having professional learning experiences with Kyle that developed aesthetic awareness, Nancy invited him to work with her students and their artwork, which was to represent the experiences of the Holocaust. "He talked about some of the artistic themes and the concepts that came out of that time period with the kids" (Nancy). The students explained his work with them.

CHANNING: Kyle came and showed us how to capture emotion with colours and what colours mean what and everything...so I restarted from scratch my whole painting and thought it all through again and then it looked like it should be with the dark colours to represent fear and a lot of other people did that too [*sic*]. They actually took in what Kyle said [*sic*].

The students talked more about continuing the inquiry, learning about Anne Frank and how they empathized with her situation.

CHANNING: Anne Frank was scary and then we went on the websites to find out more about her house and it was just weird how much the paintings represent how she felt. 'Cause some of the kids, you know, spent two minutes—finished it. Others spent like five classes and took it home.

Students at Mountain School spoke about art and how this contributed to their relationship with artist and art.

DANNY: When you are watching Lori do artwork you can tell what she is like, what her passion in life is, what she looks forward to, she makes it so she is free to

be. She is very approachable through her artwork. If you ask a question she'll answer it always. She just lets everything come out of her mind into her art and she is very passionate about it and it inspires me to be.

When the artists shared their work and learning with students, relationships between them were different. The significant difference included the fact that through their work and processes studio artists shared their lives. Through their openness and interactions students came to know about the studio artists not only as artists but learned about how these artists lived their personal life and this sharing was greatly appreciated by the student participants. As Antu at Prairie School noted,

ANTU: I like his art 'cause I like how it shows what he is.

At Mountain School Rene shared how art connects her to her emotions like the artists.

RENE: It helps us tell our feelings through art.

The student participants learned about the artist's interests, passions, struggles and challenges. This intimacy seemed to add to the respect and trust in the relationship and their growing willingness to engage in similar processes.

Modeling Artistic Dispositions, Expertise and Art

The studio artists modeled artistic behaviours or artists' dispositions and participants in the case study closely observed this. In schools the studio artists functioned as experts on aesthetic education. The studio artists had to be comfortable with an aspect of exhibition, performance and evaluation as administrators, teachers and students were constantly scrutinizing them. Fauna explained the difference between what was being modeled at her school by contrasting prior experiences with artists in residence who traditionally do not

share their aesthetic processes as follows:

FAUNA: an artist in residence comes in and they often have an expertise and they are scheduled in to work with all of the kids or a grade for a period of time and they take them through a process and they produce something. Usually. With Kyle we haven't done that. He doesn't title his work. It is usually a question to allow it to remain open to interpretation. It starts resonating. Things are not being prescriptive and that's a different mind-set. It isn't a fixed mind-set it's a mind-set of growth that's what we want for our students and that's what we want for our teachers. That's what you want to promote—freedom of thought of those sorts of things.

Freedom as a recurring theme also surfaced as part of an artists' disposition. Lori explained she didn't want to be a teacher. She said she liked to 'flow' with the students and work alongside or at the same time as them. She thinks that's probably a good thing to do. "I'm not institutionalized like everyone else in the building. I have freedom because I don't have to stick to the rules and I can think experimentally. I think they're trying to do that"(Lori). Camilla shared her excitement about possibilities not only for her students but also for herself. She talked about an art project as not only being an opportunity to be representational for students, but also to:

give them the opportunity to be expressive without limitations or rules. It allows them to be very reflective and self-aware. You could have heard a pin drop they were so focused because there were no limitations or expectations. It was whatever they wanted it to be, so having opportunities for artistic expression that allows for that open-endedness allows for inclusion of all learners and to feel successful *sic*. I don't have to be the best artist in the class to be proud of what I did and think that

it's a really meaningful piece.

The teachers noticed how Lori had contributed to looking at art from a conceptual basis rather than just as a skill or technique to accomplish. Teachers and students began to see how art contributed to competencies that are not just skill based and how that change impacted the work. Camilla, Jack and Jonathan talked about this transformation at their school.

CAMILLA: Getting kids to open up their minds about what art is, is one of the contributing factors to her being here because she talks about the passing of her daughter and how that triggered certain sculptural pieces; where it started and where it evolved to and the meaning behind it. Just the deep conversations that she brings about are really expanding their perception of art, I think.

JACK: She really lives that free and easy, art is OK, its good for us.

CAMILLA: It allows kids to take risks; she's so free and encourages them to be free.

JONATHAN: It's amazing the difference when someone who has passion about something, makes to the kids. As teachers we have different passions about things and specialties and we're probably really good about connecting with kids in those areas, science, math whatever but to have an artist that is passionate about art and really understands how to express herself through art, well those kids get to see that and when I'm teaching art they don't get that piece [*sic*].

Natalie, a student at the school talked about her authentic encounters with art and artists at Mountain School. She explained her observation of Lori's work and interpreted what she thought Lori wanted her to think about: "maybe this is art and this is what I do.

This is my imagination”(Natalie). She talked more about Lori’s imagination and how it inspired her to experiment at home with her own art. She cited examples of Lori’s drawings that Lori had drawn quickly. The student focus group was impressed by the speed and creative process accomplished in such a short time and the ‘wild abandon’ exhibited by the sheer volume and lack of perfection. Atilia shared how she got really inspired by Lori’s work.

ATILIA: She just lets everything come out of her mind in her art and she is very passionate about it and it inspires me to be. It doesn’t matter if my drawing is perfect or I paint out of the lines and she makes me feel passionate about what I’m doing and you can tell she’s passionate when she works and this is what she really wants to do.

Danny was able to articulate the importance of this modeling for her.

DANNY: She is really passionate about what she does and I know that, and I guess that teaches people you can be passionate about what you want and it doesn’t need to be art. If you have a passion pursue it, go for it because her passion is art and some people’s passion will be whatever you love to do. Just do it.

Evidence of the studio artist’s expertise was noted during a photography assignment at Prairie School. There were many opportunities for students to learn art knowledge, skills and techniques. Channing explained the creative process that she and her partner Carrie worked through. They chose not to do simple things like the majority of their class.

CHANNING: It’s just the fun of being able to imagine something and then actually bringing it to life and Kyle helped with that ‘cause I could never get the right

lighting and Kyle helped with the lighting and focus, and which angles you wanna take them from [*sic*]. So, he just helped, like, the imagination come true in a way [*sic*].

The studio artists repeatedly modeled the shift from teaching to learning and this shift focused on collaborative learning. The students noticed the learning of teachers and the advantage of working together with an expert and how the artist flowed into the learning exhibiting important artistic dispositions of noticing deeply, questioning, experimentation, research and perseverance.

The students at Prairie School took time to analyze the capacities and competencies that were evident in the work that they had done with Kyle. They compared the learning they did while they were with Kyle to the learning they were accustomed to in their previous school experiences. They talked about working collaboratively with each other and about the creative and innovative strategies Kyle used to problem solve, and mentioned the variety of choices he gave them to try. Channing, Antu and Carrie described how the assessment and timely feedback that Kyle offered to each of them improved their work and classroom behaviours. They shared what they learned about the value of practice, perseverance and the beauty that grows from that.

CHANNING: It was the teacher's first time ever trying to teach photography so—she told us many times—‘I'm learning with you guys.’ So, it was kind of fun being able to learn with our teacher instead of her already knowing it and just teaching you, it was kind of fun learning with her and then Kyle came along and just furthered our knowledge about some of the computer stuff that the teacher couldn't help us with. He also built corner studios for us, and light boxes. And then he

showed us a bunch of his, like cool artwork, and how just changing the background of a picture with the little doll can change the whole perspective of one part of the little doll. Like he showed us a whole bunch of pictures he's taken of these three dolls that represent him and his brother and just the way that he modeled them together and the way he modeled them by themselves just changed the personality of them.

CARRIE: Other teachers they just say things to you that might help and then sometimes you get confused. Like, you ask your teacher, "What should we write about?" and it's like, 'The main thing' and I was like, 'What main thing?' Well, Kyle, when he says something he's actually really descriptive and you actually get the picture in your head about what he's talking about instead of questioning [*sic*].

ANTU: Kyle gives you lots of wide varieties of stuff [*sic*]. He doesn't have a limit. He can just keep on giving you ideas. So, he's very open just 'cause one time we were doing a nature project and he showed us some of his work on the iPhone and he had lots of pictures of a bit of nature, but mostly about cars. We got inspired by the picture, so Gurdeep brought in his Porsche and Kyle helped us with this white background with this light shining down on top so we took pictures. So as we took these different angles of pictures it looked—it was like it was real, so when our teacher, looked at it she thought it was a real car for a second. She was like, 'Did you just get this off the internet?' and we were just like, 'No,' and then we showed her how we did it and then she was like, "where'd you get the idea?"—We told her that Kyle told us how and she was really amazed. And he also showed us a bit of the green screen that was fun [*sic*].

CHANNING: We looked at Kyle's pictures and compared them to our pictures and we realized that because this was the first project that we had to do, we realized that Kyle doesn't just take one picture and run away to take something else. He'll sit there for like five minutes and take like he says probably over a thousand pictures of just those three little dolls so he can get the right angle and he can change the angle if he wants, or change the lighting, just so you can get that different perspective of the same object, but a higher one, a lower one, a darker one, a lighter one that kind of focuses on one and then blurs out the rest [*sic*].

ANTU: That's the good thing about Kyle. He's patient. He taught us that so he helped us a lot in all our subjects 'cause mostly boys in our class have a lot of fidgety—they just wanna get straight to it, so he taught us a bit of patience, like taking one picture is gonna take you a very long time. Take one snap and then saying that's your final project—that's not really—there's no beauty in that [*sic*].

ANTU: Most of the boys stopped fidgeting a lot and stopped calling out in class.

The student's aesthetic awareness was piqued as they watched what was modeled for them and worked together with peers, teachers, and the artist on projects that were their own creations. They 'slowed down' and experimented with an artistic process and through practice, honed their skills, used their imaginations and had fun. The projects they referenced focused on core curriculum work and exploration during Career and Technology Foundations (CTF) courses.

The students in this conversation mentioned repeatedly that not all students participated in the various projects with Kyle. The student participants shared some of their thinking as they developed an aesthetic awareness through authentic encounters with

Kyle's work. They were engaged and had many questions.

ANTU: His artwork is just like—it's inspiring. That was the cool thing—it made you think. It stumped me for at least a day or two. Where'd he take it? What is it of? Where is it? I knew it was in Calgary somewhere. So I was like, 'Where is it in Calgary? Was it in Calgary?' And like every time we'd go into the learning commons it was in there and I'd go stare at it [*sic*]. Everyone interprets it in a different way, but the way that I interpreted it; it was something different, like I've never seen anybody even draw anything like that.

GURDEEP: There was orange and there was red and there was green and so it may have been streetlights, like stoplights, but you couldn't tell. And that was what was so cool about it. It just made your mind run of what is it [*sic*]? What time did he take it? How did he make it so that you can't tell what it is, but at the same time, you can?

CARRIE: You can make it in your mind. Like he just does this random picture and only he knows why he did it, but when you look at it you can see anything that your mind thinks it is. So like, when he took those chair photos—right? I'm planning to do way more stuff like that. Yeah, I get more ideas from myself and...they get better as you go. I'm advancing my creative mind. Kris came and helped me out a little bit and I would get more of an understanding each time he helped me. So then, I see my pictures, they get more advanced on like how it looks like it's realistic not just like I *Photoshop*'ed it [*sic*].

The student focus group at Mountain school echoed the experiences at Prairie School. They too were generating more ideas and questions and noticing their growing abilities to

be more creative. Natalie explained that since she likes art, she likes to go where Lori is working because she likes to learn from her creativity. Natalie, Cam, Esra and Danny talked about their thinking as they watched Lori in her studio space. They talked about initiating conversations regarding the questions they had about their own work and how watching Lori work inspired a greater creativity in them.

NATALIE: Maybe if I tried this or with maybe math or social studies or if we have a project in social studies we could maybe make a sculpture or create a little story or something like that and I'd probably choose to do something with art because I love art and I would probably go to her and I'd say, "What do you think would be social studies related if we're doing natives?" And she might say, "Why don't you make a mask?" So, she helps me a lot, to be more creative and she inspires me [*sic*].

DANNY: She's a big role model for us. We think what she's doing is so amazing. It feeds our minds and makes us want to do crazy things too.

CAM: She's really creative; she likes to think big and helps us make big things like the bird in the library. She's always helping us grow our minds. It's amazing how she makes that happen with just old...she can turn anything into some awesome project [*sic*].

EZRA: She is very supportive. When you are thinking she always encourages you to do more and when she gives you an idea you just build off it and she encourages you more and then you have your own ideas and she helps make it possible to do that. When we're making masks and it falls apart she helps us figure out how to rebuild it again.

These students went on to describe how significant making the school bird sculpture

was as impetus for their artistic dispositions and how it contributed to a collaborative culture in the school. Lori's personal work focuses on community interaction and involvement and she was able to help design a project that would involve the entire school. Students were responsible for building a six-meter tall sculpture. Every student in the school contributed to its construction. The materials for the project were collected from all the new furniture deliveries to the school. Lori had pulled from the garbage and recycle bins much of the packaging used to transport furniture and goods to the school. I mention this as these materials were used repeatedly throughout the year, modeling the use of alternative materials for teachers and students. These alternative materials also gave some strong messaging around repurposing, reusing, reducing and about the non-permanence of much of the creative process. The creative process does not necessarily need to be tied to a product. The bird eventually came to rest in the learning commons where the students deconstructed and adapted, 'The Thing' to become the bird's nest.



Figure 3: Bird Sculpture—Courtesy of Artist

DANNY: The bird in the library it really resembles all of us coming together and I think she really has big goals for everyone like to do something together and there's a piece of every student on the bird and it's a perfect example of togetherness because that's a big thing for her [sic].

ATILIA: She basically brought in every class to start making it. We each got to do *papier-mâché* or make the nest or the beak or wings and we all got to do that with her. It shows that our school could do this with help, we all had to work together. So I don't know how to say it but she helps us all make more of ourselves, she encourages us to do more, to make it bigger and better. So, if we're drawing a simple drawing in math, maybe to make it better we could make it look actually like we understand it. Like with the bird we actually understood that we had become a group to make that.

As Danny and Atilia further explained,

DANNY: she's kind of representing that art has no limits and you can never go too big or too small. She is so carefree about her art, yet she cares so much. It just kind of comes to her and all her art is a representation that art has no limits. I've noticed myself just being. I've let my creative juices flow more. I notice myself have more ideas and I'm opening myself to letting those ideas in. I was more enclosed before. There was like something in front of me saying, "don't go there." Now I notice myself going there. It's a gift.

ATILIA: When you watch her doing her artwork it kind of feels like you know, oh wow, you can do anything and art can be anything. She gives me lots of ideas. When we made the bird some of the kids in our class were thinking maybe we

should do something like this for our class. She really encourages us to make things and she thinks everyone can make things and add something to them and add them and make it into something great [*sic*].

Student Agency

The two studio artists modeled a multitude of dispositions and capacities and these attitudes and behaviours led students to develop their own sense of agency. Greene (2001) describes the necessity for student agency as follows:

Children must discover a sense of their own agency if the particular work of art is to come alive; they must make their own use of what is being taught; in fact, children must go beyond what has been learned—to do what might be called untaught things...this is the way authentic learning always takes place: children go beyond what they have been taught and begin teaching themselves. (p. 137)

As the students in the focus groups became inspired and encouraged, they began to re-imagine learning for themselves. And as they practiced various aspects of the artistic process they began to advocate for more creative opportunities for themselves. Natalie explained how a science project “came out of different peoples’ ideas” to make a room of constellations. Students initiated the project by asking Lori if they might use the room she used as a gallery space to build a room with constellations. Danny talked about how a younger grade’s 3D project on stars provoked her to reflect on her past learning.

DANNY: We went to *Star Night*, I wondered, “Whose idea was this?” “Who made this possible?” It was amazing and I remember everyone being so astonished and just wow, those Grade Sixes [*sic*]/ I remember when I was in Grade Six when we

did astronomy I remember being so bored in class and I did not like it at all. I know we could have done so much more with the unit and when I went to *Star Night* I was thinking I wish I could have done this, there is just so much more creativity and ideas that happen here now.

Natalie, who participated in the project on stars, shared how she embodied the topic of astronomy by using her class's combined efforts to learn more.

NATALIE: It's exactly what I like to do at lunchtime. I go in there and I just sit and stare up at the stars basically. I sit there with the little map we made and I try to find out which one is Taurus and which one is the Big Dipper and which ones I could see and I could see almost all of them...It was really cool.

Another example of growing confidence and student agency emerged as student's desires to create, empowered them to pitch their own ideas. This was how the art club emerged. Jonathan explains how two Grade Four students created an art club that would grow to include eighty of the four hundred students at the school.

JONATHAN: In leadership they've learned some skills about if they wanted to do something they should put together an action plan and we put together some templates for them but I think these two Grade Four students are very keen and I think they were watching the Grade Seven and Eight students do the dances and penny drives and they thought to themselves, we want to organize something *sic*. "What are we passionate about? —What do we want to do? —Where is there a void?" I think through observing because I don't think through leadership we really expected the Grade Fours to take on any committee work we were thinking they would be there just to assist the older kids with their committees and they just came

to me one day and said, “We want an art club” and literally nobody gave them this idea *sic*. It came right from their minds. I said, “If you want that then you’ve got to do these steps. First of all you need a list of students who would be interested.

There has to be enough interest and you need to talk to Lori to be sure that she’s agreeable.” And they put the whole thing together. It was a better plan than most of the older leadership students [*sic*]. They had a purpose.

The focus group talked about the art club and what evolved. They noticed how they had to become comfortable with ambiguity when constraints were lifted and they had a freedom to explore in a way that they chose.

CAM: It’s like a free environment. It’s like a laid back, fun, exciting environment where really you get to be free with your art and you get to do whatever you want [*sic*]. We kinda get a base and we pretty much just do whatever. We went with it and seeing outcomes I think it’s pretty cool [*sic*]. You know our clay – everybody’s was different. Our masks, everybody’s was really different and unique and yeah, it’s a very free environment [*sic*]. I think that’s the right word.

RENE: Yeah, because it was a time to be creative and sometimes we would just have to do something that our art teacher would say and we’d have to do that sometimes but in art club we get to be creative and do whatever we want really [*sic*].

SIMRA: At the beginning of art club I wasn’t really used to being free with my art. I was so used to having rules in art, and being told exactly what to do because that’s, you know, what I’ve always been taught in art. And then, you know, being exposed to so much freedom and being able to express myself so much, I think it’s

made me, you know, make better art and, you know, express myself a little bit more [*sic*].

The playfulness and joy shared by participants as they were released to experience actual creativity and design for themselves surfaced as a pleasant surprise in all focus groups and interviews. They talked about their initial discomfort and uncertainty. Many of the participants needed time observing and playing with artistic processes and materials to trust themselves and become confident enough to try something new. Having authentic encounters and developing an aesthetic awareness allowed them to more fully personalize their own learning. Esra explained that, “it’s important to see our artwork because it shows what we’d like to do and how we represent ourselves and how our originality is and what type of creativity we use and how we use it.”

Meaningful Work

Students advocated for more creative endeavors as they began to purposely use the creative process throughout their days at school. They did not imagine these endeavors as strictly residing in the realm of the arts but their visions extended throughout the curriculum and school life. As students continued to experiment with using the artists’ dispositions and capacities, they found places for these capacities to live in their day-to-day learning and as a result they explain how their work became more meaningful. Danny and Lori discuss their Remembrance Day art- making experience and the conscious attention they paid to the choice making involved with the creative process.

LORI: At a staff meeting I offered to help with the massive mural work with kids because I thought that would be a really relevant project within the context to make poppies and the principal Kate said, “Yeah, that sounds really interesting. What

about adapting Georgia O'Keefe?" Then it became even bigger than what I had in my head originally and they became these giant poppies that took about three weeks. Students came into my studio space and we had white paper and painted during every break.

DANNY: I think Remembrance Day itself was a reflection of all our hard work and how our school really does care and how big of a day it was for our school and that's why its ten times as important and I think our school was just so committed and we put in such an effort *sic*. It really showed on Remembrance Day and it really paid off.

LORI: I like it when something like this generates itself.

The students who encounter authentic art develop greater aesthetic awareness. The studio artist's work provoked students to look and engage. This looking helped them to make new discoveries. They became curious and began to raise questions. The questions they asked helped them consider their choices in the art-making process or to go deeper into their work. The questions also helped students reflect upon and extend their own learning and generate more questions.

The students at Prairie school talked about Kyle's photography. Kyle had exhibited a number of his photos at the school. Each photo had an old school chair in a different Canadian context. Students and staff used Kyle's photography to think about their learning at the school. Throughout the focus group conversations students and teachers would often refer back to the photos and talk about how the photos impacted and influenced their thinking. Channing, Antu and Simra shared their conversation about the photos:



Figure 4, Taking a Seat?—Courtesy of Artist

CHANNING: I'll go into the learning commons like once or twice a week just to see what new artwork is in there. 'Cause the one of the chair in downtown, it's kinda cool 'cause it's like he got it in the middle of the day, but everybody's invisible [*sic*]. Downtown is always busy, there's always people in the street, there's always people driving, but he has it in like a ghost town [*sic*]. There's nobody there, there's nothing there but a chair. And same on the highway, like every photograph is it's just a chair and the background [*sic*]. It's kinda weird 'cause how the chair is the focus, but at the same time the background is the focus [*sic*]. 'Cause the chair-it'll draw your eyes to the chair 'cause it's the thing that kinda you know, is the one thing that stands out or is not supposed to be there, but then you look at the background and notice there's nothing there [*sic*]. Just a chair and this background [*sic*].

ANTU: You wouldn't really expect it to be there, right? Like in the middle of the highway [*sic*]. Like who expects a chair to be there [*sic*]? Well, maybe it has to do with a bit of contrast, like what catches your eye first thing as soon as you look at it [*sic*].

SIMRA: Maybe because the chair is like a really light brown like the table, so like

maybe the chair is like the way that he shot the one downtown [*sic*]. It's urban, it's everything lightened up, there's technology and yet he put a simple chair that you can make from wood [*sic*]. And then on the highway it's more. It's a highway, there's usually cars on it, it took technology to make the ground, but there's fields on both sides and he still put a chair in the middle of it [*sic*]. So like, in the downtown one it's kinda like he's saying like it's simple and yet it's confusing at the same time 'cause downtown is a confusing place and then you put this simple chair in the middle of it [*sic*]. It's like our social studies teacher says: "You need to find the explicit and implicit messages." I'm really good at implicit messages because you know, of the photography that they told us about emphasis, like. I can't really explain it [*sic*].

These student explanations or reactions to the photographs reflected Weber's (2008) description of the experience: artistic images can help us access those elusive, hard-to-put-into-words aspects of knowledge that might otherwise remain hidden or are ignored (p. 44). Simra, Antu and Channing went onto say that this aesthetic awareness helped them with their work in social studies and language arts. The art helped them adopt someone else's point of view, and it allowed them to borrow their experience for a moment (Weber, 2006, p.45). Channing, exemplifies this saying, history is brought to you by pictures and paintings, so you can see what it looked like back then and how it was and what people were like Weber, in her research into visual images, says that, a good reason for using images is that they are likely to be memorable and they have a capacity to help the viewer to be empathetic. Using artistic encounters increases the likelihood of making an impact on the viewer.

As students became more involved with authentic encounters with art and the artists they recognized the significance of meaningful work. They found that they enjoyed being provoked and enjoyed the questions that they generated and grappled with. The questions might be asked to help them consider their choices in the art-making process or to go deeper into the work of art. The questions may help students reflect upon and extend their own learning or they might help generate more questions. It is this questioning or inquiry that seemed to especially engage and motivate students at the schools. Sam had this to say about how the students engaged with questions:

SAM: I see students asking questions and for me that's the most important aspect of a school particularly if they are asking good questions [*sic*]. I see kids asking really good questions to Lori and usually it doesn't just stop with just one question. That's why conversations with Lori go on so long because they always lead to something else and they're very meaningful conversation they're not chitchat with Lori [*sic*]. It's very deep and meaningful when kids have those conversations because as the conversation goes on they asked better and more meaningful questions. For me that's what school's about asking good questions and learning to ask better questions and I think when it comes to art, Lori facilitates that. I hope that spreads to other curriculum areas as well. But I definitely see kids asking meaningful questions about art and the meaning behind it.

Time

Having the time to linger or 'slow down' was essential to the inquiries that were documented in both schools. "Within the context of aesthetic education, reflection is an active looking back on the learners' experience and on their engagement with the live work

of art. Reflective activities are designed to help students take personal ownership of their learning and to further the inquiry process” (Holzer, 2009, p.9). Participants felt that reflection was time well spent and they saw their work improve. The theme of time emerged in the participant focus groups repeatedly as the students contrasted their experiences and concepts of time when the work was meaningful to them and their teachers. Students realized they were using their time to engage with the creative process rather than wasting time.

ANTU: Some people are like waiting, when it’s like the last period of the day when they’re like always looking at the clock just like waiting for school to end so they can go home [*sic*].

GURDEEP: They always count down, like you can see kids in my class they’ll be like “five minutes, four minutes left [*sic*].

CHANNING: My class will usually look at the time, but when it’s something related to art, we don’t look at the time. And the bell just rings because we’re really concentrated in our work. Because art it’s like really inspiring and you really use your imagination for it [*sic*].

ANTU: I think the one reason that you lose track in art is that it is so creative. In math, science, social and LA (language arts)—yes in LA you do get to use the creative side of your mind every once in a while to write your stories, but it’s not like you’re writing stories each and everyday. You’re also learning proper grammar and that. And social you’re learning history mostly, math well math, science your learning chemical reactions [*sic*].

SIMRA: Once my teacher had us doing art and LA together—so we were doing art and LA and then all of a sudden the bell just went and she wasn't even concentrating on time because the whole time she was just helping everyone and she was like doing her own art.

CHANNING: All of my teachers I've had so far have lost track of time. Like I've been talking to all of them, you know we've been working 'cause all of my teachers have helped me—like done a project with me and all of a sudden the bell rang and especially in art and photography, it takes so long to clean up [*sic*]. So you'll be sitting there and you'll be ten minutes late for class because you have to clean up everything you were using and then your teacher's like "Well, why are you late?" and you're like: "Because my teacher lost track of time and we had to clean up" and the other teacher just chuckles and says, "Okay" [*sic*].

The tolerance for time-related issues grew as the authentic encounters with meaningful work grew. As teachers and students embraced ambiguity and the freedom needed for creativity, the environment changed and this change allowed teachers and students to flourish. Scheduling relaxed and became more flexible when teachers and students worked together on creative endeavors. This allowance speaks to the importance of having time for meaningful work, which initiates greater engagement.

Summary

Feed back from the participants in this case study was clustered into themes reflecting elements that were most prominent in the narratives shared during their interviews and focus groups.

The data analysis strongly suggests that the school culture is indeed impacted significantly with the addition of a studio artist. The studio artists were recognized as catalysts that helped foster a positive learning environment. Leadership and teacher participants at the schools were open to possibilities and welcomed studio artists into their school. With this open-mindedness a positive environment existed, which allowed autonomy and growth. In turn, the relationships within the environment was nourished with support, encouragement, respect and collegiality. Studio artists did indeed impact the school culture as they exhibited and modeled artistic dispositions and capacities as observed and reported by the participants.

In this chapter I have provided an overview of the results of the case study in two specific school contexts. The studio artist's intentions and a definition of school culture are provided prior to discussing the emerging themes of the study: The physical and emotional environment; relationships between participants and art, and the participants and people; the studio artists modeling artistic dispositions and expertise; student agency; meaningful work; and time.

In chapter five I will analyze the data and share what impact the studio artist had on the participant's attitudes, behaviours and values. It will also summarize how the studio artist and authentic encounters with art and the dispositions of an artist contributed to building a positive environment at the school through: focused attention; foundational decisions; planning; reflection and dialogue. The chapter will conclude by sharing the significance of the results, the challenges and limitations that emerged as well as questions for further study.

Chapter Five: Discussion of Results

I like to talk about moving from the predictable to the possible. The predictable is what is seen and measured from the outside; the possible is what is seen from the vantage point of the actor, the one with a sense of agency, the beginner (Greene, 2001, p. 142).

Overview of Results

The school cultures were indeed nourished and stimulated by authentic encounters with art and artists. These encounters offered participants in this case study new ways of experiencing phenomena, allowing them to see more, connect more and to live in a space that provides them autonomy to design learning that suits them best. As I analyzed this case study I needed to remember that the participants in this study from the outset all exhibited a positive attitude towards creative and innovative learning by giving me their consent to participate. Their willingness to participate and their experiences may not reflect the beliefs of their entire school populations, yet I believe their experiences do represent examples of the potential to engage in artistic ways of knowing, doing and being in schools. Certainly the two principals in this study exhibited an open-mindedness that set the tone for new patterns to develop in a system steeped in tradition. The attitudes, behaviours and values of these participants significantly impacted the school culture. They accepted alternative ways of being in school and imagined new ways of being artists, administrators, teachers and learners. The participants' experiences were marked by joy, deep engagement in the work, respect, collective creativity and collaboration.

This chapter provides a discussion of the case study's results. The participants' responses to the guiding questions used in the interviews and focus groups are used to discuss the results. This is a phenomenological study, and therefore the results do not

suggest a theory or model that can be used in all schools. This study has documented the exploration of studio artists conducting a personal practice in schools through the ‘lived’ (Van Manen, 1990) experiences of the participants, and offers concrete evidence of the studio artists’ influence in school contexts. This research has identified how administrators, teachers and students perceive and react to studio artists, and how this impacts learning and the school culture.

Yet it is only in the experience of a beginning that persons feel themselves to be initiators, the authors of what they are doing or intending to do. (Greene, 1995, p. 21)

As Greene suggests this case study documents the beginnings, and the participants have been initiators and authors of studio artists in schools. This is their story.

The chapter will conclude with a summary and suggestions for potential possibilities and adaptations found in this case study. I will also make recommendations to aide future partnerships between schools and the professional arts sector.

Authentic Encounters and Aesthetic Education

Artistry is most likely when we acknowledge its relevance to teaching and create the conditions in schools in which teachers can learn to think like artists (Eisner, 2002, pp. 382-384).

Ewing (2010) describes authentic encounters with art as those “learning experiences that include quality resources, works of art and accomplished artists and teachers, and experiences of quality interactions, performances and expressions” (p. 19). It is these encounters in the two schools that helped participants develop their own artistic dispositions and capacities within the aesthetic education introduced to them. Participants in this case study observed and came to know the studio artist in their school. They became

more 'wide awake' and aware of the significance of these new perspectives being shared by the studio artists and portrayed through their artwork. In Chapter Two the literature review explained what Greene (2001) considers an aesthetic education. It is this type of learning that was repeatedly acknowledged and experienced by the participants in this study,

Aesthetic Education then is an intentional undertaking designed to nurture appreciative, reflective, cultural, participatory engagements with the arts by enabling learners to notice what there is to be noticed, and to lend works of art their lives in such a way that they can achieve them as variously meaningful. When this happens, new connections are made in experience: new patterns are formed, new vistas are opened. Persons see differently. (p.6)

Participants spoke of their experiences with the studio artist and their art as intensifying their consciousness and heightening their appreciation. Participants' aesthetic awareness grew as they observed and participated individually and collaboratively as creative groups. They spoke about their experiences, causing them to notice deeply, question and to consider and create new insights and perspectives. They spoke about how they appreciated not being asked to replicate, to recite or to demonstrate mastery of skills. They were allowed to be experimental, to be different, and were led to believe that things could be different. They openly shared their struggles to be creative and innovative, and interestingly they also shared their confidence to persevere, practice and try new and perhaps unfamiliar strategies and techniques. They were given the freedom to shape new visions of what is and of what might be. They liked the work and were committed to it.

In this case study I used the framework of aesthetic education, as its capacities are the capacities and competencies that can be utilized throughout a school's curriculum. Unlike 'art education,' aesthetic education is not a discipline that has traditionally been expected to integrate itself into other disciplines, which would raise many issues. Administrators, teachers, students and studio artists imagined and went ahead and created new environments with new types of relationships that fostered and supported aesthetic education in their new schools. It is these intentions, influenced by the studio artists that affected school culture.

Role of the Environment

Through their personal and shared practices, studio artists introduced new ways to consider and adapt the physical environment at the schools. Both artists practiced and travelled to different locations throughout their schools. As a result, teachers and students began to consider and use spaces in innovative ways to complete their own work.

Amabile & Kramer (2011) have discovered through their research that when people enjoy consistently positive environments, they are more committed to their work and more likely to work well with colleagues (p.3). As I adapted their research to this case study it was clearly evident that participants in this case study cared about the people they worked with; they became more like family and learning had more relevance. The relationships the participants experienced between administrators, artists, teachers and students really led them to feel connected and supported by each other. When this happened, creativity and productivity resulted. This case study supports research that claims that how people feel influences their work performance (Amabile, 2003). Atilia helped me understand this connection between the art, artist and the school's emotional environment.

I think anywhere you are is art and it just makes you feel really happy inside, and makes you think about this amazing new school and everyone's so nice and, it really represents that everyone is special in their own way [*sic*]. Lori says that a lot. She also says we have something in common, we all like art and everyone is special in their own way and she really likes to send out that message. (Atilia)

Csikszentmihaly (2006), who has extensively examined conditions for optimum creativity, proposed that, like the results this case study have indicated, a relevant environment, curriculum or task must be present in order for creativity to occur. Throughout this study it was clearly articulated by all participants that they felt very good about the school and the people they worked with, and felt motivated by the fact that they were creating environments for themselves. They noticed the generative nature of this growth and their personal involvement in that creation. As a result they felt creative and worked more creatively.

Alberta Education's new Ministerial Order for Student Learning (2013) could be interpreted to mean school administrations are now responsible for nurturing and sustaining a creative culture where creative output is explicitly encouraged. When asked to be creative, participants with innovative or artistic ways of thinking tended to act and behave in creative ways. Unless provoked, student participants admitted they would simply go through traditional processes to complete work; therefore it is extremely important for administrators and teachers to invite opportunities for authentic encounters with art and artists in their schools as a way to promote the necessary competencies for contemporary learning. Although this case study does not provide anything quantitatively measureable, the participants clearly indicated through their narratives that when a studio artist is in the

school, the chemistry in the environment did change and there was more creativity exhibited by staff and students. Participants also indicated that very few other learning opportunities elicit critical questions and encourage individual and collective creativity or authentic encounters with art and artists like this experience with studio artists.

Participants' behavior and thinking transformed as they worked alongside the studio artists largely because they were motivated by the respect they felt and by the respect their work received. Meier (2002), in her twenty-year research, insists, "that schools should be respectful and interesting places for every one of us—children, teachers and even principals" (p. 135). The studio artists gave the students' ideas serious attention, signaling that they and their insights were valued. The teachers noted these interactions in their focus groups and spoke about altering the way they were teaching and learning. In turn, the student participants noticed the teachers' ways of being and appreciated working with teachers as learners alongside them.

The studio artist and the teachers' own enthusiasm helped to increase the students' motivation for learning. In many instances participants provided examples of being encouraged to try new ideas, materials and techniques, and to feel comfortable working together to problem-solve and try alternatives. The students talked about not feeling compelled to produce a product but instead being led to understand processes of learning. Through the consistent modeling, sharing and encouragement of studio artists, learning blossomed. Encouragement to tap into their own ideas allowed participants to incorporate those ideas in meaningful ways and to infuse greater meaning into their work. Students and teachers gained confidence in their own capabilities as administrators or studio artists

recognized their work. Amabile (2011) says that this message increases a sense of self-efficacy—the belief that human beings are effective (p.132).

As the year with the studio artist unfolded, the student participants spoke about individual and group projects that they had imagined and proposed. Students had become a force in their own learning by influencing first their extra curricular work at assemblies and performances and by initiating clubs like the popular art club. Eventually they influenced the learning throughout the curriculum asked to take their learning into new spaces, and using the arts to help them understand concepts, as with their space unit. More and more the students found ways to use the arts to help them articulate their learning. They talked about their diligence, how meaningful this work was to them, and often how meaningful the work was to a larger group. The projects they shared all had a creative or innovative component to them and they sought out the studio artist for help. As they worked through challenges and hard work, they talked about the work's importance and how it made a difference. Sometimes the difference contributed to building a strong community and sometimes the difference was to expand the vision they had of themselves as learners.

It's important to see our art because it shows what we'd like to do and how we represent ourselves and how our originality is and what type of creativity we use and how we use it (Esra).

Role of Studio Artists

Artists have always been the real purveyors of news, for it is not the outward happenings in itself, which is new, but the kindling by it of emotion, perceptions and appreciation (Dewey, 1988, pp. 183-184).

Studio artists bring complexity and new tools for thought to the school environment. They encourage rich combinations and creative possibilities among the different languages

of students (Vecchi, 2010, p. 113). Studio artists have expanded the range of literacy in the two schools and they have contributed significantly to the development of vital 21st century competencies. The studio artists made their learning visible to themselves and others in a “performance of understanding” (Gardner, 2001, p. 338). The artists explained that there is an element of performance when they are in front of an audience that can scrutinize their practice. Through this practice, participants came to understand what the artists at their schools were thinking and doing.

The studio artists exhibited many key outcomes that brought about better teaching and learning. Hattie (2012) outlines several of the essential teaching and learning practices that were modeled by the studio artists that influenced the student’s work: high expectations, strong personal connections, rich and engaging work and feedback (p.151). The studio artists had high expectations of themselves and the participants at the schools. From the outset the studio artists expected teachers and students to find ways to accomplish tasks in ways that suited them. If ideas arose, they found ways to help bring those ideas to fruition. They supported ideas with questions that caused further questioning. They challenged teachers and students to use alternative materials and skills, and to approach work with a ‘can do’ attitude. Through their studio practice the artists provided a canvas for on-going critique and perspectives. They challenged teachers and students to think differently, and to represent their thinking in new and innovative ways. Jonathan’s experience shared earlier with Lori exemplifies this:

She has a vision but she doesn’t push it she shares it, listens to others and sort of helps you develop your visions and how they can be integrated in and on the other hand she has strong foundational skills she can share as well [*sic*]. Its not like, she

comes into your class and this is what we're going to do. She comes in and says, "This is possible. What do you think? What do your students think? What's possible for you?" And then you start collaborating together and you really feel like you are part of the process. I think this has a lot to do with her personality, she likes working with others and building things together and not saying, "This is what we're going to do." She encourages teachers not to come to her with a set idea (Lori).

Strong relationships formed between studio artists, students and adults at the schools.

Sam at Prairie School captures the essence of these relationships:

I think she has a positive influence on students and she reaches a certain type of student who might not necessarily be reached in a school unless there was someone like her. And obviously they crave that kind of interaction and I'm sure they'd be inspired by her. And this is a better place for them because Lori is here. I know it's a better place for me because she is here. When I walk away from here feeling more knowledgeable and inspired, and if that's happening with me (and I know it's happening with my colleagues), I think it's happening with the students as well, especially those students that crave that kind of interaction and feel as though Lori really truly respects and honours them as individuals. And I think they take that back to their own learning and I think they are better learners because they are inspired. I think that is the biggest influence. I don't think it's a skill-based thing. I don't think we could say because of Lori's influence this many students are...but I think the fact that they are inspired and they feel connected [*sic*] (Sam).

Studio artists were able to introduce a rich and engaging formal and informal curriculum. Participants engaged during specific projects but they also chose to engage in extra curricular activities. They created opportunities to celebrate the life of the school and to create opportunities for themselves, like art club and later a mystery and snake club.

Participants also talked passionately about coming to know about the studio artist's life. They talked about coming to know about their personal interactions and how that manifested in their work. They respectfully spoke about learning, about the artist's daughter's death, about her fundraising and travels to Kenya to deliver bikes to students who couldn't get to school, and they talked about the artist's love of cars and about how the artist felt growing up. The participants watched as the artists prepared for personal and public exhibitions and learned about the intricacies of planning and presenting. They spoke about coming to understand this shared humanity and about how the artist tried to communicate ideals and goals that were internalized and how there seemed to be a 'personal obligatoriness' (Greene, 2001, p. 313) to share this with others.

Students empathized with the artist's struggle to find a significant response to problems arising in their lives. Participants' attitudes changed when they were face-to-face with artists who were so open about themselves and who trusted them with that information. Very special bonds were established and these bonds were honoured throughout the year as the participants mimicked, embodied and valued these bonds, often reflecting them in their own actions. For instance, some students empathized and felt compelled to raise money for bikes for students in Kenya, and students were willing to have the kinds of conversations the artists had had with them, finding ways to express their own feelings in their own work. Many of the participants talked about wanting to find and

follow their own passions, like the studio artists who had found ways to connect their work to their passions.

Students sought out and effectively used critiques offered by the studio artists to improve their own work. Students learned that critique is an integral part of the artistic process. The critiques extended their ideas rather than corrected them. They recognized the impact of this consistent feedback as being purposeful and as an assessment of progress. The students shared many examples of experimenting with and learning new techniques through the same type of constructive critique used by the studio artist. They appreciated working with an expert and learning from their processes and strengths. Now more aesthetically aware, students claimed that the creative process was hard work that required exploration and practice. Seeing the attitudes and behaviours exhibited by the studio artists brought normalcy and acceptance to the students' own work. Student participants realized that it was acceptable to revisit and adjust work as they gathered new perspective, knowledge and skills.

Finally, what also emerged as significant in conversations with student participants was the absence of producing a 'product.' The conversations focused more on aspects of collective creativity, collaboration, teamwork and process. When asked directly if the lack of an actual 'product' was significant, they adamantly said "No."

Role of School Administration

Leadership who support arts education and consider it an important part of learning largely determines the extent to which art is valued and implemented in the schools (Hoffman Davis, 2008, pp. 3-4). In both schools the administrations were very supportive. They enabled and nurtured an environment that supported the growth of their art

affiliations and partnerships. Again, it is the attitudes, behaviours and values that can be cultivated by these efforts that enable creativity and impact school culture.

Actions that develop bonds of mutual trust, appreciation, and even affection with coworkers—is the most obvious way in which people feel the human connection at work. The need to bond with coworkers collaborating to achieve a shared mission does not evaporate. Working face-to-face and finding ways for them to have fun together [*sic*]. When people enjoy each other, there are fewer and milder interpersonal conflicts that can negatively impact the work. Building bonds between team members can also improve the flow of ideas and increase collaboration.

(Amabile & Kramer, 2011, p.4)

The administrators were intentional about the importance of the arts as an integral part of learning and this direction helped to create a positive social environment. From the very first days of school, tasks were designed to create a collaborative culture. Participants talked about working together on ‘The Thing,’ the bird sculpture, assemblies, and performances. From these early catalysts, students and teachers were motivated to find other ways to collaborate throughout the year. Everyone referred fondly to these projects and reflected on the residual impact that included feelings of respect, encouragement, hard work and affiliation.

All participants acknowledged that learning at these schools was different than what they were accustomed to. Everyone at the schools were considered learners. Teachers at Prairie School, Nancy and Astrid described how their learning was enhanced and how their work with Kyle fit into the learning at the school.

NANCY: I think he kind of works like an expert, especially in this school where we're so focused on being an expert in your discipline. That kind of really helps us because we're not necessarily experts in art, in fact most of us aren't. And so, as opposed to trying to do an art project with the kids, we can consult somebody who might have a really good understanding of where they could go with the art, or how they could learn about art in a way that is unique to your curriculum, and is also steeped in a lot of knowledge, understanding and experience.

ASTRID: I think the methodology here is to bring your knowledge about a subject to the table, right? And once you're feeling really comfortable in your own milieu then you can share. We try to look for the natural links between subjects. For example, what you were seeing today in our interdisciplinary project was around perception and all the things that can be deceptive in the world whether it's a science world or literature or in math and so as to kind of get the really intense, deep, rigorous understanding of what a concept can be and it's not limited to one thing, it's supposed to be something that branches off and can have ties into other things and that the whole notion of doing this interdisciplinary work is that you are the expert in your field and you are the one who's sort of the resource for information or technique or anything around that particular discipline [*sic*]. So you need to know how to somehow represent that discipline within the interdisciplinary work.

NANCY: Kyle definitely contributed to the conversation and we directed questions to him too, like, "from your perspective, how do you view this?" or "how would you?" and it wasn't necessarily always related to art.

ASTRID: He offers a different perspective and expertise. I think it's actually kind of a nice thing that he isn't a teacher and can speak more from the artist side of it.

Students at the school noticed how their teachers learned alongside them as they worked and consulted with Kyle. They too, recognized and appreciated that teachers at the school collaborated and worked to their strengths. They noticed the quality of the instruction and guidance.

ANTU: Not everyone's good at everything. So we have certain teachers that are really good at a subject, so, they give more information. So like in art we now have a real artist teaching us, Kyle teaches photo 'cause he is a professional photographer. It is really helpful. We need him. Without him we wouldn't see the beauty in the arts.

Through the process of their work the studio artists demonstrated how they conducted research. They shared their books, expertise and their practice. Participants watched as the studio artists played with ideas, materials and design. They noticed how the artists explored and persevered through their practice. Teachers became part of learning groups at the schools, working alongside students and consulting with the studio artists. In certain instances the students were able to teach their teachers and peers what they had learned through their work with the studio artists.

When studio artists were in schools, participants learned about the artist and their work and they learned other ways of doing things. One of the most significant outcomes of this case study is the realization that when studio artists are in schools, administrators, teachers and students learned about themselves. Teachers were able to compare and contrast and reflect upon their teaching styles with the studio artists. The teacher

participants were inspired to try new ways of being a teacher and learner in the school as they watched the studio artist practice and interact.

Participants regarded autonomy, or in the words of the participants—freedom—as one of the most influential catalysts for their successful work. Hoffman Davis (2012) explained in her book *Why Our High Schools Need the Arts*, that students and teachers need freedom “to envision the work (imagination) and they need personal power to see it through to completion (agency)” (p. 99). Freedom resonated in both school contexts as key to innovative work. With freedom, the school environments were no longer predictable. At first participants admitted to feeling uncomfortable with the ambiguity and noticed their colleague’s discomfort evident through their lack of interaction and engagement. Heba at Prairie school shares her observations about interactions with Kyle and the valuable learning that the students missed by not participating:

HEBA: I think it depends too on who he has connected with. I don’t think everybody has, and I mean they’re missing out. If they haven’t approached him to collaborate in some sense, they are really missing out on something really valuable to our students. Any of the kids who have worked with him have been, “I’ve learned so much!”[sic] There are things that they have done in this space that I never would have been able to help them accomplish and he has. So, just that expertise and that comfort and that passion that he’s got for what he does. His work – when he talks about his work with the kids, it’s infectious because they’re able to see his vision and you can see them. I’ll be standing at the back of the room, he’s got a slide up on the projector and all of a sudden the heads kinda turn and they’re like you have these little artists, all of a sudden they’ve turned into artists and

they're critiquing the piece and he's guiding them through that and they don't even realize that they're doing it [*sic*]. But then they go and they upload their own photos and they're like "Oh, that one's garbage, remember what we saw, no we gotta toss that one" or "We should crop it 'cause this is better". So, just by being here, just be leading, just by role modeling, they're picking up on those, just those little pieces that push them into being better thinkers. He is, I don't know if that's because of his leadership role at the college or just because he's older, he's got some life experience, you know, he's just very comfortable in the space and very comfortable with the kids and they're very comfortable with him [*sic*].

One of the teacher participants continues to grapple with scheduling constraints and ability to take advantage of the opportunity to have a studio artist in the school. Jake and Ele offer their perspective of the experience,

ELE: I think it is partly the way we are structured, like Career and Technology Foundations (CTF) for example. All the kids are in CTF at the same time and limited Kyle's opportunity to be in any given space where he could be helping out with graphic design or in the art room or even in construction cause he works in those great big media formats...I don't know that we were necessarily fair in terms of our schedules for how he could be part of and how he could be influential. Like the kids didn't get to see him working cause they were, right [*sic*]?

JAKE: There was no longitudinal impact because of the way the schedule worked, at least for CTF. If you wanted to be fair and distribute his time amongst everybody, he'd have to be parachuting versus, hopefully next year when we can have a time scheduled where CTF blocks are in different points so that he could

say, “I am in this block and I can be in this block four weeks.” I think it’s the wedge. It’s the thin edge of the wedge for him to move into the larger curriculum. I know Fauna would like to say, “He’s working with you in social and he’s working with you in math and you’re looking at expressions in different ways.” And yes, in a perfect world that’s what would be happening—if he’s only here for 15 hours a week then maybe we have to come to an agreement as a staff saying: “Okay, he’s going to be focused with this group for term one, you know and assist these two groups, like a small number of groups so that it’s longitudinal impact over a decent amount of time as opposed to any kind of parachuting. You know what it’s like when you had a schedule where you couldn’t spend as much time as you wanted to, what was the impact [*sic*]?”

Clearly, teachers still grappled with what freedom and autonomy look like in education. There are so many traditional images and practices that are embedded in education that innovative programming such as studio artists in schools will experience the spectrum of acceptance and implementation that is in each context. The traditional models of artist-in-residences influence schools and teachers and this is a barrier for some teachers when envisioning something new with studio artists in schools.

After working through various projects and working with the studio artists, the student participants felt they had learned how they could solve problems with undefined solutions. With confidence they cited examples of their work and conversations with the artist in which they felt they could let their ideas flow to find solutions on their own or together. Student participants talked about enjoying this freedom as they could rely on the studio artist and their teachers to help. They referred to the studio artist as a significant

resource for problem solving or for generating ideas and alternatives. They did not feel alone in the work as their ideas and alternatives were encouraged and supported. They found freedom from traditional constraints. Participants were in most instances encouraged to consult the studio artist as an expert in timely, authentic ways. In instances where the students were not encouraged they found creative ways to make that happen.

Scheduling became more flexible to recognize the intensity of the work that was exhibited by both teachers and students. The participants appreciated the ability to flow through and linger on tasks. Students noted boundaries being relaxed, as teachers understood why they were late or occupied in other projects. At the schools the studio artist helped participants recognize past constraints and barriers. As Kelly (2012) suggests, school cultures need to know what factors limit creative development and what encourages and sustains creative development (pp.14-20). During the interviews and focus groups, participants began to articulate what changes needed to occur to sustain this freedom that they were experiencing and embracing.

Role of Student

I've let my creative juices flow more. I notice myself have more ideas and I'm opening myself to letting those ideas in [*sic*]. I was more enclosed before [*sic*]. There was something in front of me saying don't go there. Now I notice myself going there. It's a gift (Danny).

This case study has documented student participants who sought to find meaning in what they did. Their conversations in the focus groups explained how they were able to explore and how in certain instances they were able to discover what the work meant to them. When this happened they were often willing to go beyond expectations and conventional limits.

Research about creativity and innovation emphasizes the importance of intrinsic motivation. In Amabile's (1983) definition of creativity, she explains that "a product or response will be judged as creative to the extent that (a) it is both a novel and appropriate, useful, correct or valuable response to the task at hand and (b) the task is heuristic rather than algorithmic" (p. 360). Algorithmic tasks and activities have clear goals while heuristic tasks provoke the individual to determine the goal. I've interpreted Amabile's definition to mean students' creativity will rely on their intrinsic motivation as well as on the relevant skills necessary to accomplish the task. This was especially evident as students explained how they initiated projects regardless of whether or not their project ideas would be scheduled or assigned.

The most obvious example is the student who initiated an extremely well attended art club at Mountain School. Students created an environment they described as free, laid back, fun and exciting where they were designers of their own learning. They said it was an environment where they got to be free with their art and do whatever they wanted. Cam one of the Grade four students who pitched the idea of art club describes his experience,

CAM: So, yeah, like with our masks, you could either do your face, your hand, your arm. Some people did hands and decorated them. Some people did do masks and painted them just black or hot pink and had feathers and a whole bunch of sparkles and stuff. And so you're able to decide what you're gonna do, so if we were doing clay you could either make like a sculpture of our own [*sic*]. So we all made a different sculpture. I think I made a gecko and I turned it into a cup cause it didn't work. But you could still use them – one person made like a giant hot dog [*sic*].

There's a spoon and then we all made cups and you could create them your own way so you're able to express yourself through your art.

The art club set a real precedent in the school. Students felt empowered and have since initiated a number of learning circumstances and clubs.

Students shared how they proceeded sometimes according to the curriculum, sometimes worked during breaks and at home, and brought their work to share with the studio artist. Often this work was shared not as a product, but as the doing and making of a process. Students' intrinsic motivation was exemplified as student participants reminisced about how their work directly related to the studio artist's influence. "It makes you feel happy inside" (Alia). "I can't wait to go back to see what we were going to make tomorrow" (Natalie). "I haven't hated school forever. To be honest I wake up every morning with a smile on my face and excited to go to school" (Danny).

Just as Seidel (2001) discovered at Project Zero in his work with teens that studied Shakespeare and poetry, student participants in this case study learned to trust their ideas and feelings and to keep their minds open, they noticed their own personal growth and intellectual development (p. 318), for example in the study of Anne Frank and the Holocaust. Student participants noted as well that treating themselves well, and being treated well by others, with kindness and generosity, increased the likelihood that they would be willing to take risks (Seidel, p.318). Through a willingness to participate in a process of ongoing critique, problems were faced head on, analyzed and met with plans to overcome or learn from them. Problems were not ignored, and students were not punished. Boredom and clock watching dissipated. Students were no longer on autopilot.

Hoffmann Davis (2012) has found that “students at risk across a number of variables find personal support and opportunities for success in these safe havens for teaching and learning in the arts” (p. 11). Participants who had identified themselves as having behavioural difficulties in schools referred to a greater focus and noticed unproductive behaviours replaced by more engaged actions. Several student participants noted that classmates’ behaviours associated with boredom changed as those students became involved with activities inspired by the studio artists.

The data in this case study suggests that student engagement improves as they work with studio artists as they engage with their learning and engage collaboratively with the school community. When they talked about being engaged, they talked about the ways that they are actively engaged in ‘doing.’ Students recognized that they had a ‘voice’ not only to share ideas and perspectives but also to provoke change in the school and to shape school culture. This sense of student agency allowed them not only to engage but to also personalize their learning.

Role of Teacher

Good teachers are, I believe, called to teaching because they really like people—as unique, unpredictable, complex, never fully knowable, and endlessly varied. They’re glad that the real world doesn’t come with built-in multiple-choice boxes, pre-coded and ready to score (Meier, 2002, 135).

Seidel (2001) explains that in many respects, teaching and learning are matters of breaking through barriers of expectation, of boredom, of predefinition. The teachers who agreed to be part of this case study were interested in possibilities and were willing to push themselves and their students in new ways. The majority of teacher participants in this case study could be described as teachers who “continue to develop their sense of themselves as contributors, thinkers, and problem solvers with specific perspectives, inclinations,

limitations, and possibilities” (Seidel, p. 319). The teachers shared the gratitude they felt for being able to work in these ways and as a result modeled attempts to change a system that is entrenched in outdated practices. The teachers saw the studio artists as allies, capable of giving value and visibility to work with the students. The teachers came to understand the studio artists as capable of producing different processes from those of traditional pedagogy with which they were familiar. Jonathan describes the teachers’ experience as they collaborated with Lori at Mountain School and how they valued the process,

She has a really nice way. She has a vision but she doesn’t push it she shares it, listens to others and sort of helps you develop your visions and how they can be integrated in. On the other hand she has strong foundational skills she can share as well. Its not like she comes into your class and this is what we’re going to do [*sic*]. She comes in and says, “this is possible what do you think? What do your students think? What’s possible for you?’ And then you start collaborating with her instead of “This is the idea.” You’re collaborating together and you really feel like you are part of the process. I think this has a lot to do with her personality. She likes working with others and building things together and not saying “This is what we’re going to do.” She encourages teachers not to come to her with a set idea.

(Jonathan)

Teachers talked about carefully observing their students as they worked with the studio artists. They listened to, and entertained, the students’ ideas for actions that transcended expectations and tasks. They allowed students to work independently and in groups as tasks

evolved. They watched as the studio artists shared their expertise and provided students with skills and competencies they needed to work and to teach themselves.

The teachers talked about their own pedagogical growth as a result of their time with the studio artists. They slowed down, were more experimental, were willing to try new things and work together. As Donelan, Irvine, Imms, Jeanneret, & O'Toole, (2009) found in their studies of art partnerships in Australian schools teachers in this case study began to share task planning and design with students as co-learners in a creative process (p. 32). They noticed how the focus was on exploration, not instruction. They talked about how 'nice' it was to work as a team and use their strengths. They enjoyed the interdependence of their work. Teacher participants found that once they allowed ideas to surface, they became excited by the possibilities and the quality of the experiences the ideas generated. Repeatedly, they agreed that the ideas would not have surfaced if it hadn't been for the students and studio artists. Teachers eventually replicated a collaborative culture, initially spearheaded with the help of the studio artists, successfully later in the year without the studio artists' help, which speaks to effectiveness of the studio artists and their legacy.

Teachers were quite fascinated by, and marveled at, the studio artists' work ethic, especially regarding the relationships studio artist cultivated with students. They saw the artists immerse themselves in their personal practices, in which daily manual work contained high levels of application and connections. They also saw how the studio artists immersed themselves in the work of the students, helping them to expand their ideas and persevere through the exploration, design and processes of learning. They spoke about seeing how the studio artists' enthusiasm for the students' work gave the students confidence. They were excited to see the capacity of their own students when encouraged

and engaged, and they were often pleasantly surprised by the students' initiatives. This acknowledgement elevated their expectations of students and of the work they could accomplish.

The teachers noticed the calm yet rigorous environment of the studio space. Jack, Camilla and Jonathan commented on how well Lori orchestrated the large numbers of students working together. They were perplexed by the diversity of the tasks in one room and the lack of behavioural issues.

JACK: She really lives that free-and-easy, art is OK, its good for us [*sic*].

CAMILLA: It allows kids to take risks.

JAMES: I know. When the kids are all in there making stuff, its fantastic and she's in there sitting back like a puppet master loving it. I don't know how she does it. I'd be in there going NO!!! What's going on here??! And she's so... [*sic*]

CAMILLA: She's so free and encourages them to be free.

JONATHAN: It's amazing the difference between someone who has passion about something makes to the kids [*sic*]. Having an artist that is passionate about art and really understands how to express herself through art, well those kids get to see that.

SAM: Kids gravitate towards her. She's willing to chat. She exudes a positive energy. I think the energy that she brings to the school revolves around her.

The teachers talked about how they would have to learn to work in conditions like the studio space where students would be engaged in their own projects. Teachers also discussed how authentic encounters with art impacted the learning at their school. They shared how they now plan to use authentic encounters with art as provocations for student learning and explained how these provocations like the studio artist's work caused students

to question, make connections and make sense of content.

Both schools' administrators had asked studio artists to provide professional learning about authentic encounters with art for their teachers. Therefore, teachers had first-hand experience of the effectiveness of this strategy. The teacher participants also shared how they scaffolded learning by building in time and space, and provided support and resources for students to pursue questions. In one school, the entire staff brought in an aesthetic object to express their interpretation of beauty. In other instances they used student work, paintings, photography, film, sculpture, drama, and performance to teach in imaginative ways. These novel approaches adopted by the teachers were direct results of the studio artists' influence in the schools.

Summary

School jurisdictions that are working toward shifting pedagogical practices in schools have many options for program design and implementation. Studio artists are a viable option as they can clearly impact the school culture and contribute significantly to achieving important 21st century competencies. Studio artists in this case study engaged participants in authentic, artistic processes and materials, explored 'big ideas' about both art and human experience, and provided direct experiences with completed works or works in progress. I will use Ewing's (2010) six indicators of quality arts programming to help summarize the significant impact of studio artists in schools: Authentic Encounters with Art; Dispositions for Learning; Focused Attention; Foundational Decisions, Planning and Decision Making; and Reflection and Dialogue (p. 19). These aspects of quality arts programming have helped change traditional patterns and practices at schools. In both

schools, participants invented their own ways of working with artists and found their own ways to make the languages of art significant.

Authentic Encounters with Art. Most schools do not have the necessary means to deliver quality arts programming. Studio artists will not replace the essential need for art specialists, teaching artists, and artists in residence in schools, but they can contribute to the key features of quality arts programming and to the overall development of the competencies of creativity and innovation in schools. For this case study they were been specifically chosen to participate because they agreed to commit to an interest in shaping quality arts learning experiences in the school community. This included learning experiences with alternative and quality resources, personal works of art, and the accomplished art of others.

Participants articulated how the studio artists provided meaningful relationships, performances and expression. Participants became more aesthetically aware, expanding the range of literacy in their schools. They found new ways of structuring their experiences, seeing, hearing and making more connections. They shared many experiences about how they embarked on new and unfamiliar adventures into meaning.

Dispositions for Learning. Participants in this case study were influenced and inspired to cultivate their own awareness through the work of the studio artists. As Greene (2001) suggests,

when you allow your own minds to be activated, your feelings to be aroused, your imaginations to be released for the sake of bringing these works into being for yourselves. Only if you do take the time for faithful perceiving, for careful attending, will the work become significant enough for you to elaborate on what

you see and hear within your experience, make new associations, find new allusions and new opening, come more and more in touch with your own realities. (p. 46)

Participants have had authentic encounters with art that makes sense to the work they are doing. As barriers and constraints to creativity relaxed in the schools, teachers and students were able to collaborate and take advantage of the studio artist's expertise and dispositions when it suited their work best; authentically and generatively. Teachers and students saw what the artist was doing and often tried to adapt what they saw to their own inquiries and projects. On the other hand, studio artists were able to see what was happening in classrooms and offered their knowledge and skills. Innovative programming such as studio artists in schools offers learning experiences that are rich and complex not only for students interested in the arts but for all learners, as the experiences can engage them on many levels, which will help them learn and grow in a variety of ways.

Focused Attention. Ewing (2011) suggests, learning, pedagogy, community dynamics and foundational decisions will help focus attention on quality learning experiences in schools (p. 19). Participants in this case study referred to the learning with the studio artist as inspiring, creative, meaningful and engaging. They felt motivated and driven. They experimented, explored, and worked together as a collaborative team. Teachers' pedagogy shifted. They were designing tasks differently as a result of the studio artist's influence. The nature of the school and the classroom dynamics were changing with the desire for autonomy and student agency. Freedom required that time flow more naturally with individual and group projects. The environment required flexibility as projects shaped themselves in different contexts around the school.

Foundational Decisions. This case study's success and future innovative programming, is dependent on the foundational values and decisions of the administration, staff and students at the schools. The schools in this case study found that it was very important to find multiple ways for learners to develop understanding and multiple ways for those learners to represent this understanding. Having the arts as an integral part of learning at the schools was an intention from the onset of the school year. I would suggest that how the arts are taught, what is taught, where it is taught and by whom are still being considered. Struggles still exist around arts programming but I've learned that while those struggles exist, participants have discovered things about what artistic dispositions and capacities transcend and affect by working with a studio artist. The studio artist has helped focus foundational questions that will likely continue determining what is best for quality arts programming and learning in general.

Planning and Decision Making. It has been very evident that the impact of the studio artist was experienced both outside as well as inside the classroom; therefore, decision-making should include artists, teachers and students. Inclusive decision-making evolved authentically throughout this case study and the decision-making of the students became more evident and influential as the year progressed. The power of the teachers' and especially students' support of studio artists in schools is essential. Without strong support innovative programming can be undermined. Success must mean alignment with all the participants, as it has in this case study.

Reflection and Dialogue. Reflection and dialogue has become a 'lived' part of the learning processes at school. What students and teachers learned from studio artists about art critique and criticism provoked and improved, the quality of work but also the quality of

the environment, the quality of relationships and has promoted collaborative planning and work throughout the school. Learning to accept and use critique as a way to support and improve learning through the arts was applied throughout the school community.

Studio artists did impact the school culture as they contributed extensively to developing a positive working environment, fostered working and caring relationships that might not otherwise exist and contributed to the well being of the school. Because of their presence and participation at the school, the quality of life at school was enhanced as documented through the experiences of the studio artists, administrators, teachers and student participants.

All participants shared their personal connections, practices, growth and well being as a result of their interactions with the studio artist and their work. Not only was the influence felt at the time of the study but also the significance of the work has resonated and the legacy of the studio artist's dispositions and capacities have transcended the actual time spent at the school.

Significance of the Results

Schools that value creativity lead the way in cultivating the well-informed and active citizens our future demands: where individuals are able to generate fresh ideas, communicate effectively, take calculated risks and imaginative leaps, adapt easily to change and work cooperatively (Donelan, Irvine, Imms, Jeanneret, & O'Toole, (2009) p. 46).

Studio artists in schools are an excellent example of a successful partnership between public education and the professional arts sector. In most major cities there are hundreds of arts organizations and independent artists who could potentially engage in relationships with schools. Internationally, nationally, provincially and locally, partnerships with the arts sector are a growing area of education (Ewing, (2011) Government of Victoria, and (2009)

Sahlberg, (2010). As seen in this case study partnerships such as studio artists in schools impacted: motivation, creative and innovative pedagogies and encouraged whole school change and student engagement. Beyond, these obvious impacts the partnership transformed student-teacher relationships for the participants, who in turn transformed the way teaching and learning happened in the two schools.

Understanding what has made this case study possible and understanding the potential to adapt this experience to other artists and arts organization as a prototype may inspire other viable partnerships between education and the arts sector.

All the participants observed the impact studio artists had on the school culture. When studio artists are invited into future school settings, transformation may be possible in the new contexts with similar art partnerships. Studio artists in schools can unify the school with a common purpose and enable them to focus on creativity. This partnership promoted an integrated curriculum, which used aesthetic education to gain important competencies that impact attitudes, behaviours and values at the schools. Studio artists in schools may or can help alleviate barriers and constraints and can broaden a school's approach to the possibilities of teaching and learning. Finally, studio artists in schools increased the potential for authentic encounters with art and artists for the participants.

Emerging Challenges

Ensuring studio artists are able to invest enough time at the school is important. The time spent practicing in schools should be consistent as possible. The integrity of the work at the school is largely enhanced when there is consistency and compromised when there is not. Expecting artists to be available beyond fifteen hours caused financial difficulties for the studio artist who needed to support themselves through other means. Although

providing studio artists with studio space at the schools was generous the studio artists who had been approached to participate in this prototype prior to this case study respectfully declined as they found the expectation would affect their ability to be employed elsewhere. Ideally, it would be best to find funding, fellowships or endowments for their work in schools. At the present time funding for this type of partnership does not exist. Once the impact of these partnerships is known it is my hope that funding recognition will follow. At this time the studio artists in schools program is only available to those schools that can afford to subsidize the artist. All schools that choose to participate should have opportunities for art partnerships to exist at their schools yet there are not many artists who can devote themselves to schools without adequate compensation.

Studio artists who decide to move their studio space into a school need to realize their practice is a social practice which will be shared. They must be comfortable with an element of performance, knowing that what they think and do will be critiqued and analyzed. What they do may directly impact the thinking of the school culture. Studio artists need to consider opening themselves up to the ways in which the environment unpredictably affects their practice. Studio artists may provoke those in schools to think metaphorically and this is necessary when educators want schools to think and act differently. Studio artists have much to share and much to gain from this suggested prototype.

This case study has exemplified how school jurisdictions and the arts sectors can share space and expand the potential for the arts to be present in all areas of the city. The schools in this case study showed examples of this through art exhibition and performance where guests were invited into the school. Space sharing has the possibility to move the

arts out into communities, which do not have the same opportunities as urban centers. Having studio artists or arts organizations working in schools could translate into exhibits and performances in schools utilizing gyms and facilities much like sports and recreations. Sharing authentic art encounters in schools could impact a wider community as visitors attend exhibitions and courses, and blur the line between school and the community.

Professional learning for teachers and artists prior to their work together in schools would magnify the impact on learning. If teachers and artists had a prior understanding of the significant contributions of an aesthetic education they could be more intentional about collaborating and planning tasks that develop more aesthetic awareness in students. If there were professional learning opportunities for teachers to initiate them, ‘into what it feel from the inside what the arts are like and what they mean’ (Greene, 2001, p. 8) there would be a greater appreciation for arts and a bigger thrust for integration of the arts. This aesthetic awareness may also help teachers who might feel threatened to understand that studio artists are there to contribute and collaborate. Collaborative planning would be inspired by what they’ve learned and in turn these teams could imagine ways to incorporate the arts into the daily fabric of the school. Like the teacher participants in this case study who observed the sense of agency and power that the students gained as a result of working with studio artists, teachers who have experienced this as part of their professional learning would be inspired and could embrace transformation and alternatives that the arts provide. School jurisdictions that are interested in partnerships with the arts sector should offer professional learning about aesthetic education for both teachers and artists to improve motivation, interest and engagement in schools.

Conclusion

In this case study studio artists in schools were a unique partnership between education and the arts sector. Studio artists who chose to practice in public schools have impacted the school culture. The authentic experiences offered by the studio artists could not have been produced otherwise. Like going to a museum or a gallery the experience with studio artists motivates participants to adopt an open mindset, encouraging them to receive the experience. It is these experiences that have impacted the attitudes, behaviours and values of the participants. By modeling their artistic dispositions and capacities and by providing authentic encounters with art, students and teachers are inspired to grow their own artistic dispositions and capacities not only in arts education but also throughout the curriculum.

The environment and relationships that were cultivated throughout the year at the school were conducive to creativity and innovation. Because studio artists practiced in the school for a year they also influenced the environment and they developed meaningful relationships. Trust emanating from these relationships built confidence in the participants. The studio artists' impact on the environment and relationships encouraged flexibility and freedom, which in turn allowed tasks and planning to grow generatively. It is with new found freedom and flexibility that teachers and students engaged and advocated for the personalization of their learning. Studio artists offered much more than originally anticipated.

I assumed that as teachers and students observed studio artists developing their craft, engaging and persisting through tasks, envisioning next steps, expressing their understanding, observing, reflecting, stretching and exploring, they too would be

encouraged to experiment with their own thinking and doing. In the early stages of the studio artist prototype teachers and students found a freedom they might not have experienced in learning environments before. They learned for example to take risks and knew that alternative solutions were possible. They noticed that they had more choices and that they enjoyed working together and learning about each other's perspectives. They learned new ways of knowing and sharing their understandings. This was all directly attributable to the relationship with the studio artist. This is a paradigm shift in education. Teachers and students were working beyond previous parameters and finding comfort in a newfound autonomy.

Questions for Further Research

Many questions have emerged for further thought and research:

- How would a studio artist impact an elementary or high school and participants of another age group?
- How would a studio artist impact a specialized school setting or schools that were not brand new?
- How would artists from other art disciplines be able to practice in school settings?
- How will schools sustain studio artists in their schools?
- How can school jurisdictions fund studio artists in schools?
- How do school jurisdictions recruit studio artists?

As intended I was able to analyze the information by referencing the competencies outlined in Alberta Education's *Inspiring Education* or with reference to capacities and dispositions of artists identified by educators like those at the Lincoln Center Institute. I did

not expect to find the emerging themes so strongly aligned with the essential traits of wellness. I found the studio artists in this case study influenced and contributed to building a healthy learning environment by impacting the attitudes, behaviours and values of the participants. Alberta Education suggests that, “wellness education nurtures the whole child and enhances students' capacity for achieving their full potential—intellectually, physically, socially, spiritually and emotionally” (Alberta Education, 2009). Having authentic encounters with art and artists has positive implications for student wellness. Understanding how studio artists in schools contribute specifically to wellness would strengthen the promotion of studio artists in schools.

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Appendix: A

**GOVERNMENT OF
ALBERTA
DEPARTMENT OF
EDUCATION
MINISTERIAL
ORDER (#001/2013)**

I, Jeff Johnson, Minister of Education, pursuant to Section 39(1)(f) of the *School Act*, make the order in the attached Appendix, being an order to adopt or approve goals and standards applicable to the provision of education in Alberta.

Dated at Edmonton, Alberta — May
2013.

APPENDI
X
SCHOOL
ACT
MINISTERIAL ORDER
(#001/2013)
STUDENT
LEARNING

An Order to Adopt or Approve Goals and
Standards Applicable to the
Provision of Education
in Alberta

WHEREAS the fundamental goal of education in Alberta is to inspire all students to achieve success and fulfillment, and reach their full potential by developing the competencies of Engaged Thinkers and Ethical Citizens with an Entrepreneurial Spirit, who contribute to a strong and prosperous economy and society.

WHEREAS education in Alberta is based on the values of opportunity, fairness, citizenship, choice, diversity, and excellence.

WHEREAS the educational best interest of the child is the paramount consideration in making decisions about a child's education.

WHEREAS education in Alberta will be shaped by a greater emphasis on education than on the school; on the learner than on the system; on competencies than on content; on inquiry, discovery and the application of knowledge than on the dissemination of information; and on technology to support the creation and sharing of knowledge than on technology to support teaching.

WHEREAS competencies are interrelated sets of attitudes, skills and knowledge that are drawn upon and applied to a particular

context for successful learning and living, are developed over time and through a set of related learner outcomes.

WHEREAS students will study subjects; learn reading, writing and mathematics; and focus more deeply on a curriculum that allows for more interdisciplinary learning through competencies that are · explicit in all subjects.

WHEREAS an Engaged Thinker knows how to think critically and creatively and make discoveries through inquiry, reflection, exploration, experimentation and trial and error; is competent in the arts and sciences including languages; uses technology to learn, innovate, collaborate, communicate and discover; has developed a wide range of competencies in many areas, including gathering, analysis and evaluation of information; is familiar with multiple perspectives and disciplines and can identify problems and then find the best solutions; as a team member, integrates ideas from a variety of sources into a coherent whole and communicates these ideas to others; adapts to the many changes in society and the economy with an attitude of optimism and hope for the future; as a lifelong learner, believes there is no limit to what knowledge may be gleaned, what skills may be accumulated, and what may be achieved in cooperation with others; and always keeps growing and learning.

Appendix

**Ministerial Order
(#00112013)**

WHEREAS an Ethical Citizen understands that it is not all about them, has learned about and is appreciative of the effort and sacrifice that built this province and country and sees beyond self-interests to the needs of the community; is committed to democratic ideals; contributes fully to the world economically, culturally, socially and politically; as a steward of the earth, minimizes environmental impacts; builds relationships through fairness, humility and open mindedness, with teamwork, collaboration and communication; engages with many cultures, religions and languages, values diversity in all people and adapts to any situation; demonstrates respect, empathy and compassion for all people; cares for themselves physically, emotionally, intellectually, socially and spiritually; is able to ask for help, when needed, from others, and also for others; and assumes the responsibilities of life in a variety of roles.

WHEREAS an individual with an Entrepreneurial Spirit is motivated, resourceful, self-reliant and tenacious; continuously sets goals and works with perseverance and discipline to achieve them; through hard work, earns achievements and the respect of others; strives for excellence and personal, family and community success; is competitive and ready to challenge the status quo; explores ideas and technologies alone or as part of diverse team.; is resilient, adaptable, able and determined to transform discoveries into products or services that benefit the community and, by extension, the world; develops opportunities where others only see adversity; has the confidence to take risks and make bold decisions in the face of adversity, recognizing that to hold back is to be held back; and has the courage to dream.

WHEREAS graduation requirements, education delivery and standards for student learning are set out in other legislative and policy instruments.

Ministerial Order No. 004/98, dated February 10, 1998, is hereby repealed by this order.

- 2 The goal of this s Student Learning Ministerial Order for an inclusive Kindergarten to Grade 12 education is to enable all students to achieve the following outcomes:
- (1) be Engaged Thinkers and Ethical Citizens with an Entrepreneurial Spirit; (2) strive for engagement and personal excellence in their learning journey;
 - (3) employ literacy and numeracy to construct and communicate meaning; and
 - (4) discover, develop and apply competencies across subject and discipline areas for learning, work and life to enable students to:
 - (a) know how to learn: to gain knowledge, understanding or skills through experience, study, and interaction with others;
 - (b) think critically: conceptualize, apply, analyze, synthesize, and evaluate to construct knowledge;
 - (c) identify and solve complex problems;
 - d) manage information: access, interpret, evaluate and use information effectively, efficiently, and ethically;
 - (e) innovate: create, generate and apply new ideas or concepts;
 - (f) create opportunities through play, imagination, reflection, negotiation, and competition, with an entrepreneurial spirit;
 - (g) apply multiple literacies: reading, writing, mathematics, technology, languages, media, and personal finance;
 - (h) demonstrate good communication skills and the ability to work cooperatively with others;
 - (i) demonstrate global and cultural understanding, considering the economy and sustainable development; and
 - G) identify and apply career and life skills through personal growth and well-being.
- 3 This Order shall be effective on the date of signing.

Appendix B:

Alberta Education: Inspiring Action on Education (2010) p. 9-11

Competencies of an Educated Albertan

Governments, business leaders, researchers and communities in Alberta, Canada, and around the world, investigating the requirements of 21st century learners, have identified the need for competencies to be more central in the education of young people if they are to be active participants in an increasingly knowledge-based and globalized society. Competencies enable students to understand their world, engage fully in their education, relate well to others, manage their lives wisely, and contribute positively to their communities.

Competencies transcend subject areas and are developed through learning approaches that include subject/discipline-specific learning outcomes. A competencies-based, student-focused curriculum requires the attainment of attitudes, skills and knowledge as well as values for living, learning and working. Students are engaged thinkers, demonstrate ethical citizenship, and develop their entrepreneurial spirit.

The following competencies, based on a review of recognized national and international frameworks for learning in the 21st century, will especially contribute to the transformation of Alberta's education system. In this system, literacy and numeracy remain competencies of primary importance to all learning. Learners with strong literacy and numeracy skills acquire, create, connect and communicate meaning in a wide variety of contexts. In addition to literacy and numeracy, the following competencies are interrelated and could be expanded upon in the future:

Critical Thinking and Problem Solving

Alberta students have the critical thinking skills to function effectively in a complex, fast-paced society. They can use higher-order thinking skills to critically analyze and synthesize information, available from an increasing number and variety of sources and perspectives. They consider the context and seek additional information and perspectives when analyzing information. They are able to reflect on their learning, recognizing strengths and weaknesses in their reasoning and in arguments presented by others.

Alberta students have the optimism and confidence to solve challenging, complex, novel and ill-defined problems, whether they relate to their learning, their work or their personal lives. They can identify and predict problems and solutions that are not readily apparent. These students are aware of and can use multiple approaches to solving a problem, including collaboration. They also understand that a problem can have several solutions and that some are more effective than others. They can gather and use a variety of resources to facilitate their success in arriving at a solution.

Creativity and Innovation

Alberta students are creative, entrepreneurial and innovative. They take advantage of opportunities to be productive and have an appreciation for creative works. They are curious and open to new ideas. They demonstrate flexibility and adaptability in response to change. They demonstrate initiative, imagination, spontaneity and ingenuity when engaging in a variety of creative processes to develop original ideas. They recognize that they can take risks, learn from their mistakes and in doing so, develop resiliency. They persevere, demonstrate optimism, maintain a positive attitude, and see opportunities when faced with obstacles and challenges.

Social Responsibility and Cultural, Global and Environmental Awareness

Alberta students are active and responsible citizens, attuned to social, cultural, global and

environmental contexts. They contribute positively and actively to the quality and sustainability of their environment, communities and society as a whole. They respect social, cultural and environmental interconnectedness and appreciate diverse cultural perspectives within local and global communities. Their potential to contribute to their communities is enhanced and they value fairness, equity and peace, while acting responsibly, empathetically and ethically. In developing their identity, students see themselves as participants in a broader world.

Communication

Alberta students understand and communicate effectively, expressing themselves clearly in a variety of ways to convey meaning. They demonstrate the ability to listen and interact respectfully with others, read for information and enjoyment, and speak and write clearly. They communicate within literary, mathematical, scientific, social and artistic contexts—formally and informally—using a variety of current and emerging technological tools. The ability to communicate effectively provides students with the foundation necessary for engagement in lifelong learning and the ability to interact with their local and global communities. This competency has a major impact on their academic, social and occupational success.

Digital Literacy

Alberta students participate fully in a local and global society as confident and competent users of current and emerging information and communication technologies that are integral to living in the 21st century. They access, understand create and share information effectively and ethically, and engage in problem solving and the communication of ideas through a variety of media. Applying critical-thinking competencies and technical skills, they are able to analyze, evaluate and manage large volumes of information. They use technology confidently and carefully in innovative, effective and responsible ways.

Lifelong Learning, Self-Direction and Personal Management

Alberta students develop competencies that help them to contribute actively and positively in their communities. Throughout life, students balance various roles and life-work priorities while understanding their personal strengths, history and identity. They participate in career exploration and planning as they adapt to change and seek opportunities for personal and professional growth throughout their lives. They act autonomously, make responsible choices and demonstrate personal financial literacy, taking ownership for emotional, intellectual, physical, spiritual and social well being.

Collaboration and Leadership

Alberta students collaborate and demonstrate leadership by participating meaningfully and effectively in the life of the community. They build respectful and caring interpersonal relationships, manage conflict and differences, and build consensus. Students accept responsibility for their actions. They recognize and leverage their own, and others' strengths and potential, and work together to mutually influence, motivate and mentor each other in the pursuit of common goals

