

A STUDY OF ARTS EDUCATION
IN MANITOBA SCHOOLS

Francine Morin
Principal Investigator
University of Manitoba

Manitoba Education Research Network (MERN)
Monograph Series

Issue 3
Spring 2010

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A study of arts education in Manitoba schools [electronic resource]

(Manitoba Education Research Network (MERN)
Monograph series ; 3, Spring 2010)

"Francine Morin, principal investigator, University
of Manitoba"

Includes references.
ISBN-13: 978-0-7711-4566-7

1. Arts (Study and teaching). 2. Arts—Study and teaching—
Manitoba. I. Morin, Francine. II. Manitoba Education Research
(MERN)
700.71

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Acknowledgements

Navigating the terrain of leading change for arts education at the provincial level presents departments of education with unique challenges. I am especially grateful to Manitoba Education* for taking a critical first step in advancing arts education for all students in the decade ahead by providing the research funding to support a comprehensive study of the arts in Manitoba schools. This report, which investigates and profiles the current state of arts education in our province, serves as a valuable resource for all stakeholders, including educators, policy-makers, parents, school leaders, arts and cultural professionals, arts organizations, and artists.

I would like to thank all of the school administrators and teachers across the province of Manitoba who took the time to participate in this study by sharing their information, perspectives, and insights. For their ongoing support and professional generosity, I thank Manitoba Education arts consultants, Joe Halas and Leanna Loewen. For research assistance, I thank Grace Kyoona and Zulfiya Tursanova, doctoral students at the University of Manitoba, as well as my colleague Dr. Robert Renauld (University of Manitoba). For their advice and guidance, I thank members of the Research Advisory Committee, Pat Stefanchuk (Alliance for Arts Education in Manitoba), Lydia Hedrich (Seven Oaks School Division), Coralie Bryant (Manitoba Association of School Superintendents), Douglas Riske (Manitoba Arts Council), and Elizabeth Coffman (University of Manitoba).

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* Although the name of the Department was Manitoba Education, Citizenship and Youth at the time of the study (2007), it has since changed to Manitoba Education. In this document, the name Manitoba Education is used throughout, except in the survey questions, which are reproduced exactly as distributed.

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EXECUTIVE SUMMARY

Purpose and Methodology

The purpose of this study funded by Manitoba Education was to provide a provincial profile of arts education in Manitoba schools during the 2006/2007 school year. A participatory action research methodology was employed, which involved the researcher working with an advisory committee representing stakeholder groups. The primary tools for collecting data from 430 (N) of 820 schools and 29 (N) of 44 divisions were two comprehensive surveys designed by the researcher once in the field. Data from the two surveys were analyzed individually and were used to confirm findings through the practice of triangulation. Reasonably high response rates (52.4% for schools, 66.0% for divisions) and strong overall representative samples resulted, which also contributes to the trustworthiness of the findings. In addition, written guidelines and philosophy or policy statements that steer decision making in arts education were gathered.

Descriptive statistical and qualitative data analysis techniques were used to interpret the key themes investigated:

- arts education policy
- leadership and support
- budgets and funding
- arts programming and participation levels
- teachers of the arts
- instructional time and strategies
- arts residencies
- extracurricular programming
- arts facilities and technology
- evaluation, assessment, and grading practices
- professional learning
- needs for arts education
- community connections

A validation group served to review the interpretation of data and offered critical feedback. Each of these themes is explored in depth in the final report.

Key Findings and Recommended Actions

A number of key findings and recommended actions emerged after a review of the data.

- Key arts education policies are being developed at the departmental level; however, room exists for policy development and strategic planning at the division/school levels. A professional learning initiative should be designed and implemented for educators with leadership responsibilities in the arts to provide support and mentorship with the arts education policy and planning process.
- Staffing trends for arts specialists were found to be positive, but there is a need to increase leadership capacity for arts education in the province. At the division level, leadership models should be explored and implemented and arts education steering committees established. Meetings of arts educators should be held for visionary thinking, planning and learning collaboratively, and sharing promising practices.
- There is much support for the rich and varied range of arts programming, partnerships, and events taking place in Manitoba schools; however, there are higher levels of value placed on music and visual arts than on drama and dance. Advocacy efforts are needed that will increase educators' understandings of the unique educational values of learning experiences with drama and dance.
- Five-year funding trends for arts education were positive; schools and divisions should strive to continue to allocate a minimum of 9 percent of their operating budgets for arts education. More staff time should be dedicated to prepare grant applications and secure external funding to further support arts education.
- Five-year student enrolment trends in a diverse range of arts programming were positive. Exceptional learners participate in regular programming as a lack of specialized arts programming for diverse groups was found. Programming in music and visual arts is offered by the majority of schools and is better established and more widespread across all grades than programming in drama, integrated arts, or dance. There is a need to address situations where arts offerings are too narrow as well as to maintain and strengthen existing ones. Access to Kindergarten to Grade 8 programming in dance, drama, and combined arts is needed as is Grades 9 to 12 programming in choral music and dance.
- Trends indicate that classroom generalists teach visual arts and drama, specialists teach music, and no teacher teaches dance from Kindergarten to Grade 12. Classroom teachers lack confidence teaching the arts but yet are highly involved. Hiring more arts specialists, particularly in visual arts, drama, and dance should continue. Teacher education and professional learning need reform to build generalists' capacities for teaching the arts and specialists' capacities for curriculum leadership. More emphasis should be placed on pedagogical studies of arts integration and addressing diversity in the arts classroom.

- Arts instruction is guided by the Department’s curriculum documents. The provision of arts instruction in terms of strategy (focused or integrated), time, and specialist delivery varies by arts discipline and grade. Educators need to assess the extent to which their schools are providing a broad range of both discipline-based and integrated instruction in the arts for all Kindergarten to Grade 12 students and work towards addressing the gaps evident. Leaders of the arts need to provide guidance and support to improve schools’ capacities to implement comprehensive arts programming.
- Instructional time for the arts was found to be higher for Grades 9 to 12 than for Kindergarten to Grade 8. Instructional time for Kindergarten to Grade 8 likely falls below the Department’s recommendations. The likelihood of arts instruction being provided by a qualified specialist is highest for music in Kindergarten to Grade 12. Schools and divisions should develop strategies for meeting the minimum instructional time allotments for Kindergarten to Grade 8 arts education, and for providing more instruction by certified arts specialists, particularly in visual arts, dance, and drama.
- Most schools seek the involvement and contributions of artists; however, artist residencies tend to be quite short. Given that arts partnerships present key opportunities for enriching arts education, it is recommended that longer, more substantive residencies be developed by artists and teachers working together to address arts curriculum learning outcomes. The current level of artist residence programming in music and visual arts should be maintained, while those in drama and dance need to be expanded. There is a need for a post-secondary institution to establish a certificate program for teaching artists.
- Extracurricular programming, led mostly by certified teachers, is significantly more prevalent in music than in other arts areas. To complement schools’ regular arts programming, extracurricular programming that aligns with curricula needs to be developed by certified teachers in collaboration with artists and/or volunteers, particularly in the areas of visual arts, dance, and drama.
- Schools have well-equipped music rooms, but most do not have designated teaching facilities and equipment for visual arts, drama, or dance. Leadership development sessions are needed that target strategies and tools for planning economical arts education facilities. Community spaces that can be used by schools for delivering arts programming should be identified.
- Students use digital technology tools, mostly computers and the Internet, in arts learning contexts. There is a lack of technology-based arts pedagogy, particularly in the areas of new media and with respect to the use of specialized technologies for teaching particular art forms. Arts education facilities need to be equipped with technology tools for arts learning. Pre-service and in-service teachers need professional learning opportunities that focus on arts literacy with ICT.

- Most divisions do not formally conduct evaluations of their school arts programming; however, most teachers do assess and evaluate student learning in the arts using a variety of tools and methods. School leaders need support evaluating arts programming and taking action to improve and strengthen programming based on the results. Assessment tools that reflect best practice in arts learning need to be developed.
- Reporting practices mirror arts programming in the province, with the majority of schools and divisions indicating that their report cards include grades for music and visual arts, but do not typically include grades for drama, combined arts, or dance. Many schools use arts grades to calculate GPAs and student eligibility for awards, but high proportions do not. The reasoning behind this trend needs follow-up. Arts courses and non-arts courses should weigh equally in the calculation of student GPAs. Post-secondary institutions should use arts grades in determining admission for arts-related programs. It is recommended that a compulsory arts education credit be required by the Department for high school graduation.
- A wide variety of professional learning opportunities is provided most often by divisions for arts specialists in the province, but this is not the case for generalist teachers or curriculum leaders. Arts teachers, artists, and community organizations play key roles in providing professional learning. Short-term professional learning encounters are well supported, but longer-term experiences or those requiring educational leaves are not. New models that allow for educators to earn and be granted study leaves for the arts need to be considered by school boards and divisions.
- The highest needs for arts education were identified as updated curriculum documents and professional learning. It is recommended that the Department complete the new Kindergarten to Grade 12 arts curriculum frameworks and implementation documents currently under development. A review of professional learning opportunities in the arts should also be undertaken by leaders. The needs that were identified should be responded to through appropriate strategic planning.
- Manitoba schools have developed varied and meaningful connections with parents, caregivers, and community arts organizations. Parents and caregivers attend arts events, but ways for increasing their involvement in fundraising and volunteering need to be explored. School involvement in community exhibitions, performances, and arts partnerships is moderately high. Funding from the Manitoba Arts Council enables high use of the Artists in the Schools Program by schools; however, lack of funding limits schools' uses of Manitoba Education's arts-related grant programs. Government funding to support arts education initiatives should be increased.

- Rich community resources exist across the province for enhancing school arts programming. Some cultural institutions have well-developed educational outreach programming, which is well utilized by schools, while others need to reassess and expand their offerings by working collaboratively with educational partners. Arts-related field trips are undertaken by the vast majority of schools in the province. Relevant granting agencies should maintain and expand their support for partnership between arts organizations and schools.

Conclusion

Navigating the terrain of leading change and improving arts education practice across the province presents the field with unique challenges. The Department has taken the critical first step in the process by conducting a study that offers the profession an insightful and comprehensive profile of Kindergarten to Grade 12 arts education in our schools, inclusive of dance, drama, music, and visual arts. The findings are intended to be used to identify areas for improvement, to guide the provision of resources and equitable access, and to develop policy. Recommended actions suggest next steps for provincial policy-makers, educational leaders, and other stakeholders interested in sustaining, developing, and advancing comprehensive arts programming for all students in Manitoba.

SECTION 1: INTRODUCTION AND OVERVIEW

Status studies are useful because they can help arts educators better understand and interpret the contexts in which they work, as well as provide important data for decision making. Unfortunately, no studies had been conducted to give educators baseline information regarding the state of arts education within Manitoba's educational system. There was a critical need for data that would give the profession its first comprehensive look at key indicators related to this issue. To fill this gap, Manitoba Education took the lead and enlisted the help of an arts education researcher at the University of Manitoba to conduct *A Study of Arts Education in Manitoba Schools*.

The purpose of the study was to provide a provincial profile of the state of arts education in Manitoba schools during the 2006/2007 school year. The intent was to capture a panoramic view of school arts programming inclusive of dance, drama, music, and visual arts. More specifically, the goals of the study were to

- establish baseline information on the state of arts education in rural, northern/remote, high challenge, and city/suburban Manitoba schools
- determine the scope and implementation of arts education programming
- provide the foundation for new beginnings for arts education practice in Manitoba schools
- use the results to identify areas in need of improvement, to guide the provision of resources and equitable access, to develop policy, and to chart a course of action for the next decade

Section 2 offers a foray into the related literature – this consists of a collection of similar status studies in arts education that were reviewed to inform the research design.

Section 3 provides an overview of each element of the research design including

- methodology and theoretical framework
- purpose and research questions
- data sources and collection
- data analysis
- action plans and next steps

Section 4 discusses the findings gleaned from the school survey which are organized around the six themes investigated:

- school respondent information
- leadership and support
- budgets and funding
- programming and staffing information
- needs and challenges
- community connections

Similarly, Section 5 presents and interprets the data gathered from the division survey, which are organized around the eight themes investigated:

- division respondent information
- leadership and policy
- budgets and funding
- staffing and personnel
- general programming information
- needs and challenges
- community connections
- best practices and improvement plans

Section 6 draws conclusions and sets forth recommended actions for the Department and its partners and stakeholders in arts education.

SECTION 2: LITERATURE REVIEW

The contextual conditions that characterize the settings of status studies in arts education may differ significantly from the specific site of this study – Manitoba schools. The general findings of related studies, therefore, are unlikely to provide any basis for action in Manitoba. Accounts of arts education projects with similar research intents, however, were reviewed to inform the design of the study. A literature search yielded a good number of related studies conducted recently in the United States, but no such Canadian studies were found. It was noted that arts education status studies tend to be initiated most often by arts organizations in collaboration with state departments of education, private foundations, and/or corporate sponsors (e.g., Music for All, 2007) and less often by a single institution or agency (e.g., California Alliance for Arts Education, 2005). In almost all instances, initiating agencies employed professional researchers from nearby universities or independent research and development firms to assist with the design of studies, data analysis and interpretation, and final report writing (e.g., Stewart, 2000).

The majority of the status studies reviewed gathered data using comprehensive survey methods: online surveys (Culver & Lee, 2005; Kentucky Arts Council, 2005; Music for All, 2007; Neal & Gould, 2000) or mail surveys (Carey, Kleiner, Porch & Farris, 2002; Stewart, 2000; Warshawski & Grams, 2001). Woodworth and her colleagues (2007) employed both online and mail survey tools in combination with anthropological, in-depth case studies of California school arts programming in various stages of development. These case studies involved both face-to-face interviews as well as gathering documents and artifacts. Interviews in combination with case studies of exemplary school-community arts partnerships were also used as the means to provide input into a study conducted by the Los Angeles County Arts Commission (2001). Content analysis of existing literature was the sole method used in another study that describes the status of arts education in California public schools pre-Kindergarten to Grade 12 (California Alliance for Arts Education, 2005).

Participation or response rates in the studies reviewed ranged from 17% to 98.3%. The highest response rates were achieved in studies whereby respondents were required to participate by a high-level authority such as a Commissioner of Education (e.g., Carey et al., 2002; Kentucky Arts Council, 2005; Music for All, 2007). Interestingly, the surveys used in these studies consisted of several sections of fixed and open response items and took ample time for respondents to complete. It would seem that the comprehensiveness of the tools and response burden did not have a negative impact on participation. For studies in which participation was not mandatory, but rather voluntary, reminders were sent or incentives such as \$50.00 gift certificates were offered to achieve moderately high response rates above 50% (Neal & Gould, 2000; Stewart, 2000; Woodworth et al., 2007). Two studies conducted by Warshawski and Grams (2001) and the Los Angeles County Arts Commission (2001) reported low response rates, while Culver and Lee (2005) did not report their participation rates at all.

Data were gathered at both the district/division level and school level in three of the studies reviewed (Culver & Lee, 2005; Los Angeles County Arts Commission, 2001; Warshawski & Grams, 2001). Culver and Lee's research project was implemented for the purpose of "identifying opinions and perceptions regarding the current state of arts education in Nebraska as viewed by school district administration and K-12 arts educators" (p. 2), and therefore surveyed superintendents, principals, and teachers. In their survey designed to gauge the state of arts education in Michigan schools, Warshawski and Grams (2001) first surveyed superintendents, and then administered a follow-up arts educators' survey. In meeting their goal of establishing "current information about arts education across the districts" (p. 6), the Los Angeles County research team viewed district-level curriculum directors as most able to offer a broad view of arts education within a district. In preparing case studies of exemplary arts partnerships, data were gathered at the school level as well; however, the report is not clear on how this was accomplished.

In several of the studies reviewed, data were gathered at just one level, the school level (Carey et al., 2002; Music for All, 2007; Stewart, 2000; Woodworth et al., 2007) or the district level (Kentucky Arts Council, 2005; Neal & Gould, 2000). School principals, arts specialists, and classroom teachers were all polled in the national scale study conducted by Carey and his colleagues, while only school principals participated in the state-wide studies conducted in New Jersey by Music for All, in Ohio by Stewart, or in California by Woodworth and others.

Researchers developed survey instruments to address their studies' research questions. All survey instruments used in the arts education status studies reviewed asked participants about

- arts programming information
- extracurricular arts programming
- involvement and connections with parents and the arts community
- providers of arts instruction and professional learning in the arts
- leadership, policy, and support for arts education

Most investigators were interested in answering questions related to

- articulation and implementation of arts curriculum standards and/or frameworks
- access to arts education and participation trends
- budget and funding trends
- arts education resources and facilities

To a lesser extent, information was gathered about technology use; best practices; needs and barriers; early arts education; change indicators; assessment practices; accountability and programming evaluation; textbook use; and improvement initiatives.

SECTION 3: RESEARCH DESIGN

Methodology and Theoretical Framework

A participatory action research design was employed in this study that involved the principal researcher working in concert with a Research Advisory Committee made up of representatives from stakeholder groups. According to Fitzpatrick (2008), there is a “growing respect for a collaborative kind of research activity that starts with a two-way exchange of information between researchers and the community” (p. 8). Action research is a form of critical inquiry that aims to provide educators with new knowledge and understanding, enabling them to improve curriculum and teaching and learning practices or to resolve any range of educational problems (e.g., Hendricks, 2009).

The theoretical roots of action research stem from the ideas of educational philosopher John Dewey (1910), who connected theory and practice through the processes of critical reflection and problem solving – the suggestion that educators should study the consequences of their actions. Later Kurt Lewin (1946), a social psychologist known for his work on field theory, used the term action research to mean investigations conducted in any of the social sciences by scholar-practitioners for the purposes of examining their biases, and improving and changing the social situations in which they work.

Action research took hold in the field of North American education during the mid-twentieth century when curriculum theorists like Stephen Corey (1953) and Joseph Schwab (1969) reconceived curriculum as action, grounded in the work of schools and teachers and developed for the purpose of promoting a more social critical stance in education. In Britain, Lawrence Stenhouse (1975) was instrumental in promoting the view that curriculum improvement should be built upon research conducted by educators in their own school-based settings, and perhaps facilitated but not led by outside experts. Similarly, his colleague John Elliot (1991), founder of the Classroom Action Research Network (CARN), advocated for educational research as a viable means to realize our values and develop theory to guide and improve practice.

A more sophisticated theoretical framework and justification for action research has grown in recent years with the further application of critical philosophy reflected in the writings of scholars such as Wilfred Carr and Stephen Kemmis (1986) and Richard Winter (2001). Critically oriented action research aims to dig deep, ask questions, raise concerns, and assess and evaluate. It means questioning practice in the context of larger social issues and advocating for long-term action and change. In its evolution as a paradigm, action research has moved from more of a practical, technical routine to a maturing theory of social action and inquiry that aims to be democratic, participatory, empowering, and life-enhancing (McKernan, 2008; Stringer, 2008). Enacting these principles invites educational stakeholders at all levels to engage together in productive inquiries, build communities of practice, share expertise and perspectives, and negotiate meaning and decision making – all of which can have enormous transformative power in educational settings.

Purpose and Research Questions

The purpose of this study was to gain an insightful and comprehensive understanding, comfortable or otherwise, of arts education in Manitoba schools. Furthermore, it is intended that the information presented in this final report will provide the data upon which the Department and its partners in education can begin to design action plans and outreach efforts to improve arts education for all students in Manitoba. In keeping with these purposes, the key research questions for this initial study were:

- How can we increase our understanding of arts education programming in Manitoba schools?
- How can our services be better designed and implemented to assist schools in improving or enhancing their arts education programming?

Data Sources and Collection

Two comprehensive researcher-designed surveys were the primary tools for gathering data at the school level (principals or designated respondents) and division level (superintendents or consultants). Survey instruments used in previous status studies on arts education provided helpful models and points of departure for the ones developed for use in this study (e.g., Culver & Lee, 2005; Kentucky Arts Council, 2005; Los Angeles County Arts Commission, 2001; Warshawski & Grams, 2001). The school and division surveys were drafted, presented to the Advisory Committee for feedback, and piloted with a small sample of participants to ensure clarity and determine estimated response time. The surveys were then revised based on feedback from the advisory committee and pilot participants.

The School Survey contained 66 questions organized around six themes for investigation:

- School Information
- Leadership and Support
- Budgets and Funding
- Program and Staffing Information
- Needs and Challenges
- Community Connections

The School Division Survey contained 30 questions organized around eight themes for investigation:

- Division Information
- Leadership and Policy
- Budgets and Funding
- Staffing and Personnel
- General Program Information
- Needs and Challenges
- Community Connections
- Best Practices and Improvement Plans

Fixed and open response items were used in both surveys. Written documents such as guidelines and philosophy or policy statements that steer decision making were also gathered.

Mail surveys were conducted by Manitoba Education in April 2007. A provincial directory entitled *Schools in Manitoba – Écoles du Manitoba 2006–2007* was used to obtain a comprehensive list of schools, school divisions, and districts from which to recruit participants for the study.

The approach used to collect data involved three scheduled mailings. The first mailing was forwarded to superintendents of school divisions and principals of schools on April 3, 2007, with a return deadline of April 27, 2007. Packages for superintendents included a recruitment letter explaining the study, instructions for completing the division survey, a division survey, and a self-addressed envelope. Similarly, packages for principals included a recruitment letter explaining the study, instructions for completing the school survey, a school survey, and a self-addressed envelope.

A second memo was faxed to school division offices and schools on May 2, 2007. This memo served to remind superintendents and principals to complete and return their surveys by an extended deadline of May 25, 2007, as well as invited those who had lost their surveys to contact the researcher for another copy.

The third memo faxed to school division offices and schools on June 7, 2007, served a dual function: one, to formally thank those who had completed and returned the survey, and two, to remind and encourage those who had not yet completed the survey to do so by June 22, 2007. Again, superintendents and principals were given one last chance to contact the researcher for another survey if necessary. The follow-up reminder and thank-you memos were techniques used to increase the overall response rate which is considered an important component of data quality in survey research (Chun & Robertson, 1995).

Data Analysis

SPSS Base 15.0 for Windows was used for data management and descriptive statistical analyses of the fixed response survey items. Data coding methods for survey research recommended by Czaja and Blair (2005) were employed. A data record for each respondent was created, which included all coded responses for that particular respondent. Each survey was first assigned an identification code that was entered at the beginning of the data record. Each respondent's answers were then individually coded and entered into the data record in the same sequence that the items appeared on the survey. For every survey item or variable, every response category was given a designated code number. All data records were carefully checked for accuracy before data analysis began. Basic descriptive statistical analyses were conducted and used to describe and summarize the results of the study.

Open response items were analyzed using the qualitative data analysis and interpretative techniques suggested by Hesse-Biber and Leavy (2006) and Stringer (2008). Each respondent's written responses were transcribed and entered into a qualitative database according to identification codes. Data were then analyzed using a grounded theory approach involving coding and memoing. The coding process involved assigning meaningful labels to units of text, sorting similar units of text, comparing and contrasting coded text sets, and generating interpretive themes. Memoing involved summarizing data, selecting key quotes, and the sense-making process that leads to interpretation. Content analysis procedures were used for reviewing and interpreting the documents gathered. A database of policy documents was also created.

To enhance the trustworthiness of the interpretation of the data, several steps were taken (Mills, 2007). Data were checked for commonalities and anomalies, and feedback on analysis and interpretation was sought. Two primary data sources were used so that findings evident in the school data could be compared and used to confirm findings evident in the division data. The data were reviewed for contradictions, and efforts were made to provide explanations for these. A validation group was asked to respond to first interpretations of the data, point out questions, offer further insights, and provide confirmation of agreement with the researcher's analysis and interpretations.

Action Plans and Next Steps

This monograph fully reproduces the final research report of *A Study of Arts Education in Manitoba Schools* for professional and academic audiences. It is intended to be a catalyst for action by engaging stakeholders and participants in conversations about improving arts education for all children. To begin this process, Manitoba Education in partnership with the Alliance for Arts Education in Manitoba hosted a provincial conference entitled "Taking Flight: Arts Educators in Action" held on February 21, 2008, in Winnipeg, Manitoba. A "Summary Report of Key Preliminary Findings" was presented to arts educators and stakeholders, both orally during a plenary session featured at the

conference, and in brief written form. As a follow-up to the morning session, an “Arts Education Leadership Symposium” was held in the afternoon for administrators, educators, and arts community members. The goals of this strand of the conference were to

- build awareness, involvement, and action regarding the research findings and issues of concern
- facilitate deeper thinking about how the research findings and recommendations in the final report might be utilized to improve and advance arts education in Manitoba
- cultivate strong “communities of practice” among arts education stakeholders and policy-makers in Manitoba

The principal researcher facilitated the symposium and began with focus group discussions designed to engage participants with the key preliminary findings. In small groups, participants were invited to discuss the following focus questions and then share their ideas with the large group:

- What captured your attention in the presentation of key indicators, patterns, and trends emerging from the preliminary findings?
- What findings were most surprising to you?
- What findings were least surprising?
- What findings resonated with you most?
- What findings resonated with you the least?
- How might this summary report or the forthcoming final research report support your work?
- What excites you most about the forthcoming final report?
- Who do you think needs to read the research report, and why?
- Do you have any advice about the communication forms we might use to share the results with different audiences?
- With whom will you share the research report first? What forum will you use and how might you approach the sharing?

The next segment of the leadership symposium focused on action research, a method that professionals can use to study and improve their practice. Action research was defined, its characteristics outlined, and the action research cycle was described. A number of the benefits of participatory action research were shared including professional learning, building community, generating knowledge, and transforming arts education. The concept of a community of practice (often abbreviated as CoP) was also introduced to participants. This concept “refers to the process of social learning that occurs when people who have a common interest in some subject or problem collaborate over an extended period to share ideas, find solutions, and build innovations. It refers as well to the stable group that is formed from such regular interactions” (COPIE, 2008).

Participants were then presented with ideas to assist them with action planning for educational change and steps for constructing action plans. Stringer's (2008) model was shared – this suggests that action planning involves the following:

- reviewing the findings and identifying issues of concern
- prioritizing the issues to formulate an action agenda
- clustering issues according to the need for immediate, medium, or long-term attention
- devising an action plan for each agenda issue (a statement of purpose, objectives to be attained, tasks and steps for each objective; people responsible for each task, as well as where and when each task will be completed)
- finally, monitoring and supporting the people and process

Given the scope of this research study, there is potential for action planning to occur at a number of different levels in within the educational system: departmental, organizational, divisional, school, professional team, and individual. Therefore, in the final segment of the symposium, participants were organized in level-alike groups to discuss the following focus questions:

- What preliminary findings might become the focus of interest at your level, and what action steps do these findings trigger?
- What possible foci exist for collaborative action planning across various levels?
- How can we mobilize our collective and individual energies to move forward with these action steps within our particular contexts?
- What can Manitoba Education and/or the Alliance for Arts Education in Manitoba do to support you in undertaking action planning?
- Where do we go from here?

The symposium concluded with some time for sharing the ideas that emanated from these small group discussions.

The “Arts Education Leadership Symposium” was intended to get conversations and action planning underway in the province. Ongoing efforts will need to be made by all stakeholders to use the findings from this study to inform action planning and new cycles of inquiry. Support and mentoring will need to be provided for all stakeholders attempting to envision new directions and programming priorities for arts education for all students in Manitoba.

SECTION 4: FINDINGS AND DISCUSSION— SCHOOL SURVEY

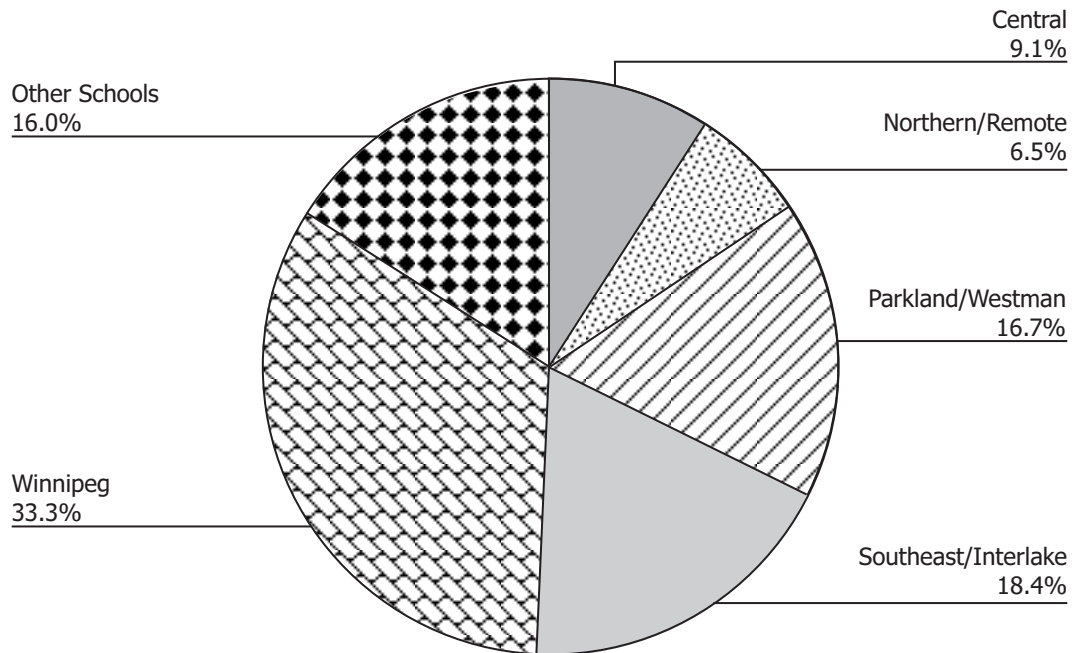
School Respondent Information

1. *What is the name of your school?**

Surveys were mailed to 820 schools in the province of Manitoba, including all public, independent, First Nations, and institutional schools. Completed, usable surveys were returned from 430 (N) of 820 schools, which translated to a response rate of 52.4%. This rate would be considered reasonably high and valid for school mail surveys, and especially so for those that are voluntary, long, and conducted at the end of the school year. Furthermore, overall response rates are not as critical in studies that aim to increase understanding of a topic as they are in studies that are intended to measure effects or make generalizations. The 52.4% response rate achieved for this school survey also provides evidence to suggest that the topic of arts education is important to respondents.

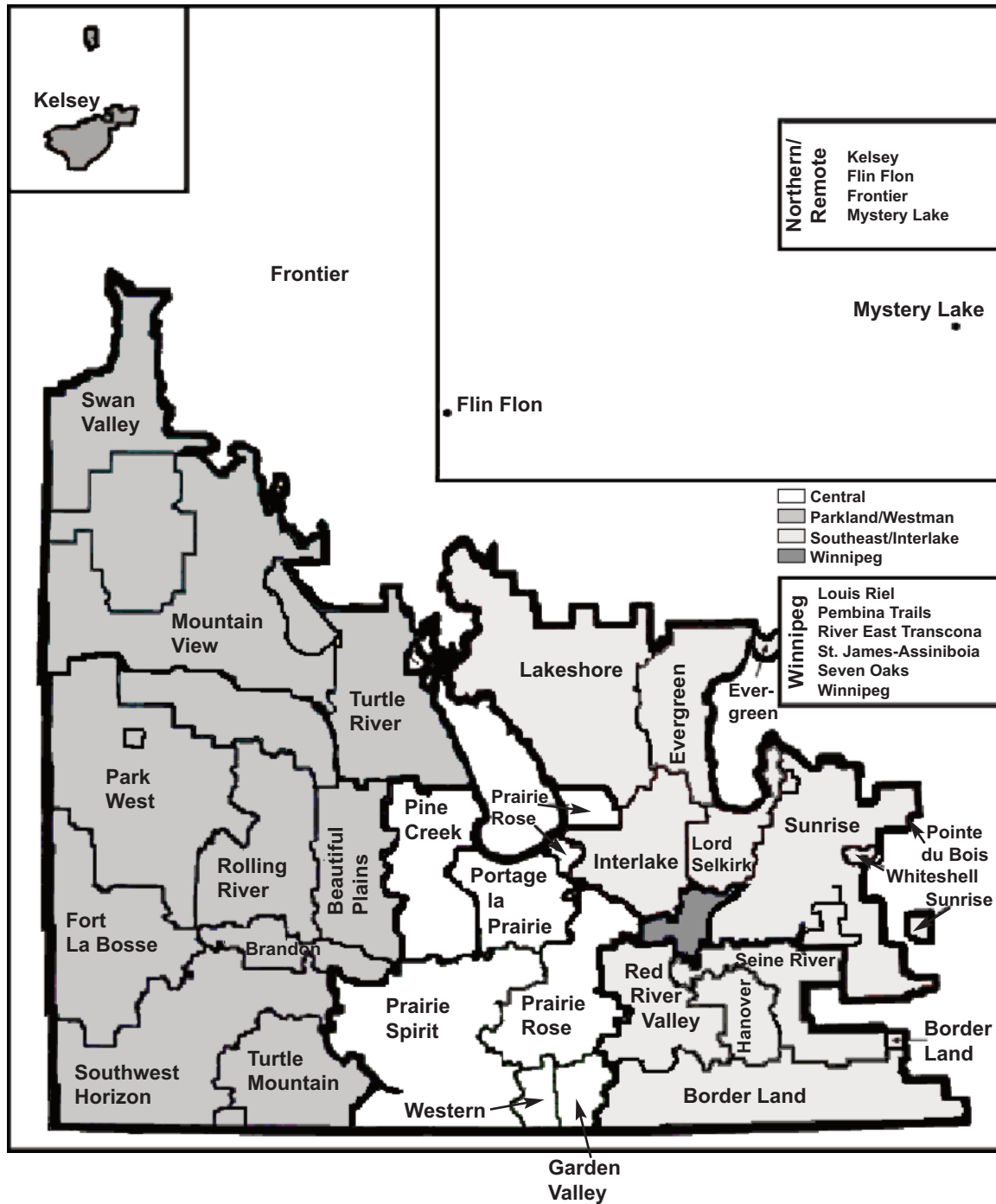
Region	Frequency	Percent of Total (N)	Percent of Target Population
Central	39	9.1	12.3
Northern Remote	28	6.5	7.0
Parkland/Westman	72	16.7	15.9
Southeast/Interlake	79	18.4	16.8
Winnipeg	143	33.3	28.9
Other	69	16.0	19.2
Total (N)	430	100	100

* Survey questions are reproduced verbatim from the surveys as distributed.



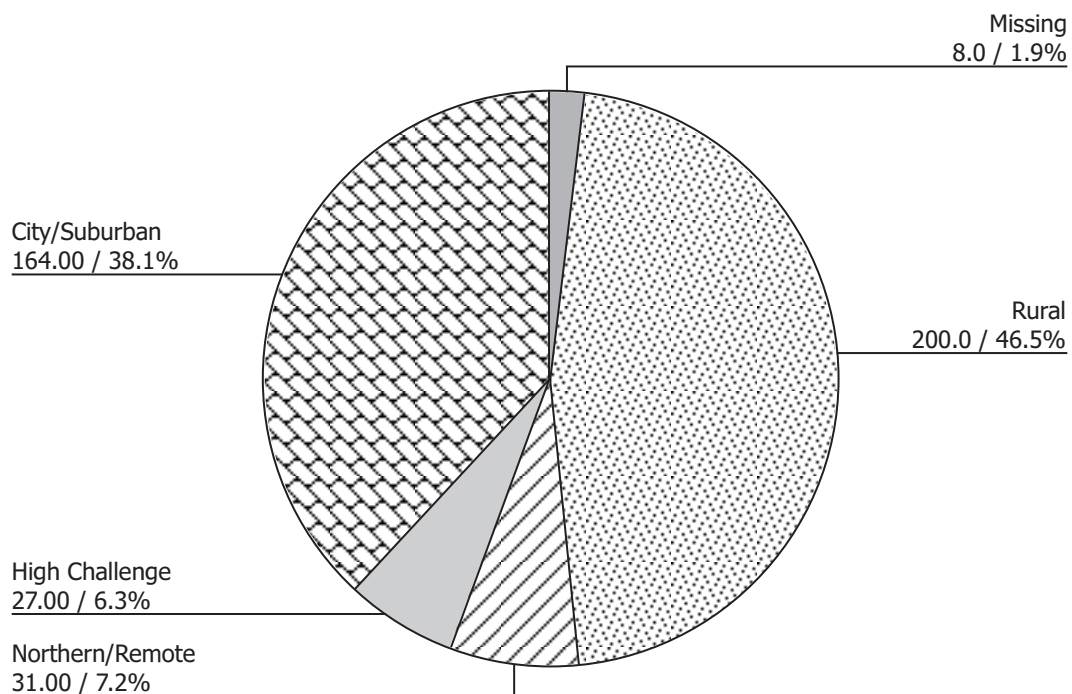
The majority of responses (361 or 84.0%) came from public schools, reported geographically in Table 4.1A and the accompanying pie chart by region of the province (Central, Northern/Remote, Parkland/Westman, Southeast/Interlake, and Winnipeg) – the 36 school divisions and districts were grouped according to region. A regional map of Manitoba school divisions is shown on the following page. The highest proportion responding came from the Winnipeg region (33.3%). A lesser number of responses (69 or 16.0%) came from subgroups of francophone, independent, First Nations, institutional, and unidentified schools located throughout the province (other). As indicated by the “Percent of Target Population” column, the schools responding closely mirror the target population of Manitoba schools and its subgroups which contributes significantly to ensuring the validity of the results. Furthermore, all of the 44 (100%) schools divisions, districts, and subgroups in Manitoba are represented by the school respondents.

Regional Map of Manitoba School Divisions



Source: Manitoba Education. <www.edu.gov.mb.ca/k12/schools/schooldivmap.html>.

School Type	Frequency	Percent of Total (N)	Percent of Target Population
Rural	200	46.5	56.3
Northern/Remote	31	7.2	6.6
High Challenge	27	6.3	6.0
City/Suburban	164	38.1	31.1
Unidentified	8	1.9	N/A
Total (N)	430	100	100



The types of schools who participated in the study are displayed above in Table 4.1B and the pie chart below it. Rural schools (200 or 46.5%) made up almost half of the responding group, followed by city/suburban (164 or 38.1%), northern/remote (31 or 7.2%), high challenge (27 or 6.3%), and “unidentified” schools (8 or 1.9%). In this study, a “high challenge school” is defined as a school that qualifies for additional provincial funding based on a socio-economic index score that takes into account factors such as low income and high transience. High challenge schools are located throughout the province. Again, a comparison of the “Percent of Total (N)” and the “Percent of Target

Population” shows that the school data is adequately representative of the target population under investigation, and therefore, increases the trustworthiness of the results.

Language	Frequency	Percent of Total (N)	Percent of Target Population
English	391	90.9	85.2
French	39	9.1	14.8
Total (N)	430	100	100

Surveys forwarded to schools reflected the language of their program offerings. English schools (N=699) received their survey packages in English, while Français schools (N=26) received their materials in French. Schools offering French Immersion programs (N=95) received surveys in both English and French and completed them in the language of their choice. Table 4.1C shows that the large majority of participants responded in English (391 or 90.9%). Since the number of surveys returned in French (39 or 9.1%) exceeds the number of Français schools in the province, this is an indicator that some immersion schools elected to complete their surveys in French rather than English. A comparison of the “Percent of Total” with the “Percent of Target Population” indicates that the survey data is strongly aligned with the language of the target population in the province.

2. *What is the job title of the person completing this survey?*

Response Options	Frequency	Percent of (N)
School Principal	299	69.5
Art, Music, Dance, or Drama/Theatre Teacher	57	13.3
Other	72	16.7
No Response	2	0.5

Table 4.2 shows that the school surveys were completed most often by school principals (299 or 69.5%). Less frequently, survey respondents were completed by arts teachers (57 or 13.3%). Seventy-two (16.7%) of the respondents selected the “other” option and the majority (65) included explanatory comments. In most of these cases, the survey was completed by the school principal and one or more arts teachers (13) or the school principal and one or more classroom teachers (8). In other instances, the principal completed the survey with an art teacher and a classroom teacher (2), their board chair and a teacher (1), and non-arts specialist teachers (1). Sometimes, the vice-principal or assistant director completed the survey alone (12), with one or more arts teachers (6), with a classroom teacher (2), or with an arts teacher and classroom teacher (1). Eleven classroom teachers reported completing the survey on their own, while one had the help of an arts liaison teacher for the division. Single cases occurred whereby the respondent(s) was/were an arts teacher and educational assistant; an arts education department head; an arts education department head with an arts teacher; an arts coordinator with an arts teacher; a teacher-librarian; a resource teacher; and a director of studies.

Leadership and Support

3. *Have you utilized The Arts in Education vision statement on the Manitoba Education, Citizenship and Youth website, or are you aware of any teachers in your school that have used it?*

Response Options	Frequency	Percent of (N)
Yes	139	32.3
No	212	49.3
Don't Know	72	16.7
No Response	7	1.6

To first provide a context for readers, *The Arts in Education* (Manitoba Education and Youth, 2003) provides a theoretical framework for planned arts curriculum renewal in the province of Manitoba. In this publication, four essential goals for arts education are identified: artistic perception, creative expression, historical and cultural understanding, and aesthetic valuing. Key contributions that the arts make to the educational lives of students are highlighted. A section on instructional approaches advocates the application of constructivism as the learning theory most in keeping with the purposes of arts education. There are recommendations about how curriculum might be organized – addressing the need for teaching the arts both as independent disciplines and in integrated, interdependent contexts. By way of a survey, the Department sought feedback from various stakeholders including classroom teachers, school administrators,

arts specialists, trustees, parents, university faculty, and arts organizations. Responses to the vision statement were overwhelmingly positive and the consensus was that it held much promise for providing new directions and support for arts education in Manitoba (Manitoba Education, Citizenship and Youth, 2004).

Table 4.3 reveals that the majority of school respondents have not used (49.3%) or don't know (16.7%) if teachers in their schools have used the Department's dedicated vision statement for arts education. This finding is troubling given that the field of arts education often reflects a lack of philosophical "inner peace" (Davis, 2005; Davis, 2008; Reimer, 2003; Winner & Hetland, 2008). Collectively, arts educators need a single, unified philosophy to provide a set of principles for guiding the creation and implementation of excellent arts programming. While leadership and support are evident at the departmental level of educational authority, schools are not necessarily responding to the philosophy articulated.

Indeed, there is a need for exploring ways to bring key policy resources to the attention of educators and for engaging them with the ideas presented. It is clearly not enough to post policy statements on a website if they are intended to direct and guide decisions for arts education in schools and divisions. To connect philosophy with practice more directly, it is recommended that the vision statement be integrated with arts curricula. It would also be advisable at this time to update the Department's vision statement for arts education to reflect the arts curricula consultations and development process that have been underway over the last five years.

4. *Are you aware of the new arts education curricula (visual arts, music, dance, drama) under development by Manitoba Education, Citizenship and Youth?*

Response Options	Frequency	Percent of (N)
Yes	328	76.3
No	101	23.5
No Response	1	0.2

5. Do you think teachers in your school are aware of the new arts education curricula (visual arts, music, dance, drama) under development by Manitoba Education, Citizenship and Youth?

Response Options	Frequency	Percent of (N)
Yes	208	48.4
No	137	31.9
Don't Know	83	19.3
No Response	2	0.5

Questions 4 and 5 were intended to assess educators' awareness of Manitoba Education's new arts education curricula (dance, drama, music, and visual arts) currently under development by arts consultants, lead writers, and teacher curriculum development teams. Although the Department does not require schools to offer arts programming in all four arts disciplines, there is a dedicated new framework document for each that clearly articulates the knowledge, skills, and attitudes that students will be expected to demonstrate at various grade levels. There is an explicit and ambitious intention to provide resources to put all four arts disciplines on equal footing by offering a sequential, outcomes-based course of study for all four arts disciplines that can effectively guide school practice regardless of what they chose to offer.

All four documents are presented in a unified way and each is a valuable resource for schools. Learning outcomes are organized under four essential areas: Arts Language and Performance Skills, Creative Expression, Understanding the Arts in Context, and Valuing Arts Experiences. For each essential learning area, there is a subgroup of general learning outcomes, under which a group of specific learning outcomes is organized. The specific learning outcomes, presented in tables, provide detailed learning expectations for students at a specific grade or along a continuum of grades. Developmentally appropriate content related to specific learning outcomes is further provided by links to scope and sequence charts. Although still in the early stages of development, some tables will feature media links that may provide sounds, images, videos, and other web links to support implementation.

The data in Table 4.4 show that the majority of school respondents (76.3%), mostly school principals, are aware that new arts curriculum work is underway in the province. A smaller proportion of school respondents (48.4%), however, indicate that teachers are aware of these new developments (see Table 4.5). It is important to note that at the time the survey was administered, arts education draft frameworks for *K-4 Dance*, *K-4 Drama*, *K-6 Music*, and *K-4 Visual Arts* were complete, but not yet published on Manitoba Education's website. Furthermore, the development of the Grades 5 to 8 frameworks was not complete and work on the Grades 9 to 12 frameworks was only

very preliminary. It is anticipated that the recent posting of the new documents online (Kindergarten to Grade 4 in the summer of 2007; Grades 5 to 8 in the fall of 2008), regional orientations (Kindergarten to Grade 8 in the fall of 2008), and the establishment of Grades 9 to 12 development teams (in the fall of 2008) will increase awareness of the new arts curricula, as will the ongoing involvement of Kindergarten to Grade 12 teachers in the curriculum development process. Given the current status of new arts curricula, it will become important for all school administrators to become familiar with these new resources, focus teachers' attention on the arts, and establish supports for implementation.

6. *Compared with other academic subjects, how important do you think most of your teachers see each of the following?*

Response Options	More Important Than Other Academic Subjects	As Important as Other Academic Subjects	Not as Important as Other Academic Subjects	Not Important at All	No Response
Dance	0.0%	14.9%	61.2%	17.2%	6.7%
Drama/Theatre	0.5%	38.1%	56.5%	1.9%	3.0%
Music	1.6%	70.5%	25.3%	0.7%	1.9%
Visual Arts	0.9%	55.1%	41.9%	1.2%	0.9%

According to data presented in Table 4.6, teachers hold mixed and inconsistent views of the importance of the arts in comparison to other academic subjects. While most school respondents indicated that teachers consider music (70.5%) and visual arts (55.1%) to be as important as other subjects, the same did not hold true for dance and drama. Many school respondents reported that most teachers do not consider dance (61.2%) and drama/theatre (56.5%) to be as important as other academic subjects. This finding might be explained by arts programming information presented later on in the report where we learn that Manitoba schools are more likely to provide sequential programming in music and visual arts than they are in dance or drama. Teachers' beliefs and attitudes about the arts are likely being shaped by their positive, direct experiences with the music and visual arts programming that schools offer, and by their lack of opportunity for similar experiences with dance and drama. It is also likely that teachers' personal experiences with music and visual arts may be more positive than those they have had with dance and/or drama.

Another interesting comparison should be made at this point with responses to a similar question by division respondents (question 5). Although both teachers and administrators shared similar views about dance, division respondents reported overall higher percentages of administrators that consider music (79.3%) and visual arts (72.4%) to be as important as other subjects, and they also included drama/theatre (62.2%) while teachers did not. It might be that school administrators place a higher value on showcasing the productions that often result from drama and theatre programming and the impact that such events have on parent and community support for the arts.

The low level of importance attached to dance by both teachers and administrators might reflect views that dance equates with “movement,” which is already covered in physical education programming, or simply a lack of understanding about dance as a rich learning process. Furthermore, and from a cultural perspective, dance as an art form has maintained a greater distance from school programming. This has resulted in less explicit valuing of dance education than of drama, music, and visual arts. Perhaps this situation presents arts educators with the opportunity to advocate for the following:

- dance as a uniquely valuable artistic learning process
- dance as an alternative way of thinking and learning
- dance as an aesthetic way of fulfilling mandated requirements in physical education

Transforming educators’ perspectives about the importance and contributions of dance in the curriculum will also, in part, depend upon providing teachers with opportunities for professional learning in and about dance.

7. *From which of the following groups do you think encouragement for the arts comes? (You may choose more than one.)*

Response Options	Frequency	Percent of (N)
School Board	210	48.8
Parents	301	70.0
Arts Specialists	283	65.8
Other Teachers	266	61.9
Community	214	49.8
Superintendents	158	36.7
Other	79	18.4
No Response	4	0.9

Table 4.7 shows much grassroots support for the arts in that parents (70.0%) and teachers, both arts specialists (65.8%) and non-arts teachers (61.9%) alike, are viewed by most school respondents as the groups from which encouragement for arts education comes. Given wide-ranging curriculum mandates and responsibilities, as well as an absence of arts curriculum renewal for 30 years, the maintenance of such a high level of support for the arts by parents and teachers is a significant finding. It is both interesting and important to note that parents emerge at the top of this list, perhaps a caution to the profession to not overlook this influential group in advocacy efforts for arts education. Findings suggest a strong level of support for arts education from parents, and that parents would want more, not less, for their children. This result is further strengthened by student support and interest indicated by increased enrolment and participation trends in the arts (e.g., questions 18, 19, and 20). Since arts programming is popular with both parents and students, it is critical that it is maintained and augmented in Manitoba Kindergarten to Grade 12 classrooms. It is critical that optional courses in arts education remain open for students in the Senior Years.

The high responses that point to teachers as a supportive group is somewhat difficult to interpret in light of school responses to question 6; however, high responses were expected as the arts have always relied on teachers for support in Manitoba. Increased support for the arts from teachers, and all groups, is likely to increase with the launching of the new arts education curriculum framework and implementation documents. It is unfortunate that “school administrators” was not included as a response option for this particular question because comments hinted that as a group, principals provide an important level of support for arts education. This idea was clearly supported by division response data (question 5), which showed that, overall, school administrators attach a higher level of importance to the arts than do teachers.

Although about half of all school respondents identified both the community (49.8%) and school boards (48.8%) as sources of encouragement for the arts, comments analyzed suggest that community groups may have a more positive impact on arts education. It was interesting to find that school boards were not perceived to be as encouraging as parents. The lower reporting of encouragement from superintendents (36.7%) is difficult to interpret given response data to other questions aiming to gauge leadership and support for the arts at the division level (e.g., questions 6, 8, and 12 on the division survey). On one hand, most (72.4%) divisions report no written philosophy or policy statements, and most (65.5%) report no written implementation plans to guide decision making and action for arts education, which would tend to support the lower perceptions of support from superintendents. On the other hand, virtually all division respondents (96.9%), most of which were superintendents, report that the funds they allocate for arts education have increased or remained the same over the past five years. This finding can be taken as an indicator of strong support and encouragement from superintendents, as would the finding that no division reported a decrease in funding for the arts.

Ninety-three (21.6%) respondents chose to write comments in the “other” response option. This number is larger than the 79 given as “other” in Table 4.7 because some respondents wrote comments that elaborated on other options they had selected. The largest proportion of the 93 comments (38 or 40.9%) identified school administrators as an important group from which encouragement for the arts comes. Community-related support (22 or 23.7%) was also a dominant theme where arts education programming provided by arts councils, arts organizations, festival committees, artists, and cultural institutions was acknowledged and identified. Students were mentioned by 16 (17.2%) respondents as an important advocacy group. Other groups mentioned less frequently included specialist teachers (5 or 5.4%), arts consultants (4 or 4.3%), arts and education theorists and researchers (3 or 3.2%), government (2 or 2.2%), business/private sector (2 or 2.2%), parent council (1 or 1.1%), school board (1 or 1.1%), education organizations (1 or 1.1%), school community connector (1 or 1.1%), and everyone (1 or 1.1%). Two respondents (2.2%) indicated that there was no support for arts education at all in their school communities.

8. *Please indicate the areas for which you have written guidelines, philosophy, or policy statements that steer decision making for arts education in your school. (You may choose more than one.)*

Response Options	Frequency	Percent of (N)
None	301	70.0
Visual Arts	68	15.8
Music	79	18.4
Dance	16	3.7
Drama/Theatre	42	9.8
Combined Arts	39	9.1
No Response	14	3.3

Data responses in Table 4.8 reveal that there is no overarching written statement that celebrates the reasons and purposes for arts education for 70.0% of schools in Manitoba, nor are there any principles or policies for steering decisions. In schools where written statements do exist, they guide decisions most often for music (18.4%), followed by visual arts (15.8%), drama/theatre (9.8%), combined arts (9.1%), and dance (3.7%). This finding is troublesome for the arts education community, given that only 32.3% of school respondents report to be using *The Arts in Education*, which had been available online for four years at the time of the survey, as a resource for visionary thinking about directions for their school arts programming. This finding suggests that there is a high need for supporting the development of written statements or policies for guiding decision making for arts education at the school level, perhaps through professional learning opportunities for school administrators and others who might provide leadership for the arts within schools (e.g., arts consultants, teacher-leaders).

School respondents were asked to include copies of any existing written statements that steer decision making for arts education along with their completed surveys in the return envelopes, but very few did so (8 or 1.9%). Most (six) of the submissions came from city/suburban schools, while only two came from rural schools. Although three of these schools offer French Immersion programs, all completed their surveys and submitted written statements in English.

The written documents submitted took a variety of forms that were sometimes integrated. Two documents reviewed were clearly school planning reports that highlighted arts programming, articulated aims for improving and expanding arts programming, and identified key indicators for success. Other statements justified the arts in education by accenting the values and benefits for students, and included philosophical precepts to guide teaching and learning in the arts. Two schools submitted band policies: one was a school band policy and one was a division policy. The band policy statements addressed issues such as funding, books, music, travel, and special events.

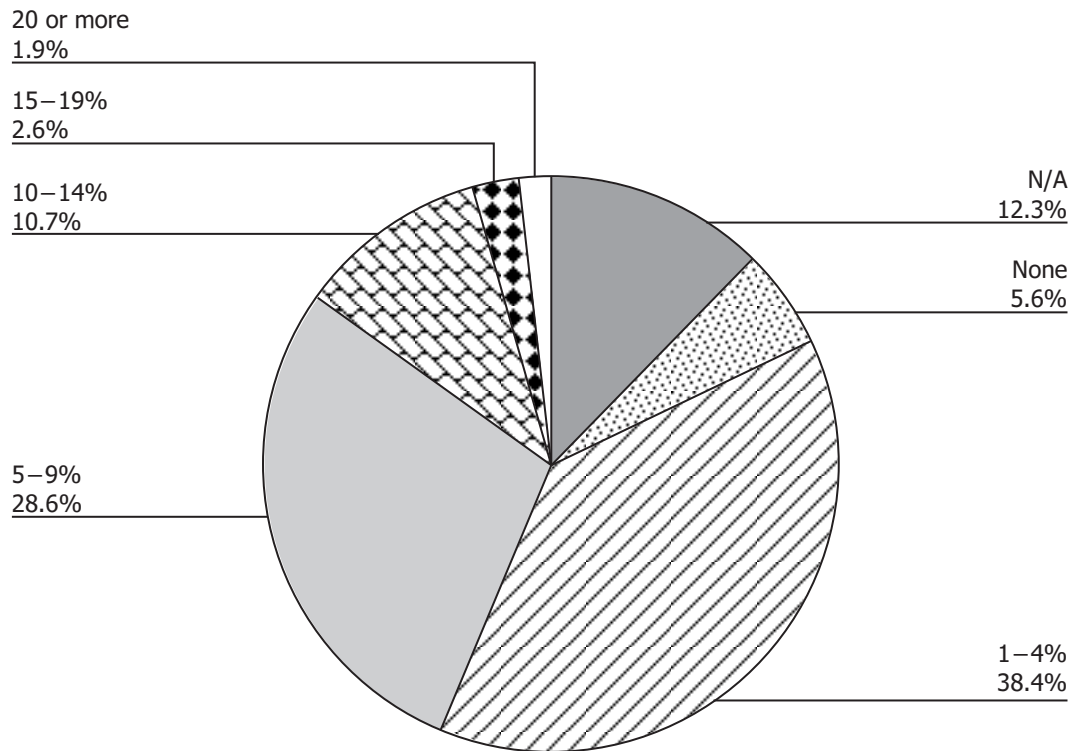
Budgets and Funding

9. Does your school allocate a certain percentage of its budget to arts education?

Response Options	Frequency	Percent of (N)
Yes	373	86.7
No	50	11.6
No Response	7	1.6

10. If so, approximately, what percentage of the school's budget is allocated for arts education?

Table 4.10 Percent of School Budget Allocation for Arts Education		
Response Options	Frequency	Percent of (N)
None	24	5.6
1-4%	165	38.4
5-9%	123	28.6
10-14%	46	10.7
15-19%	11	2.6
20% or More	8	1.9
No Response	53	12.3



11. *Over the past five years your school's funding for the arts has*

Response Options	Frequency	Percent of (N)
Increased	171	39.8
Decreased	20	4.7
Remained the Same	225	52.3
No Response	14	3.3

Questions 9, 10, and 11 were geared to gain insights into school budget and funding patterns for arts education. Response data for these questions provide evidence to suggest that spending for the arts may not be as quite as problematic as educators often think. Table 4.9 shows that a great number of schools (86.7%) indeed do devote a certain percentage of their budget to arts education. It is unlikely, however, that allocations for arts programming exceed 9% of a school's overall budget, given that the highest reported allocation was 1–4% (38.4%), followed by 5–9% (28.6%), no response (12.3%), 10–14% (10.7%), none (5.6%), 15–19% (2.6%), and 20% or more (1.9%), as shown in Table 4.10. Furthermore, the visual display of data following Table 4.10 makes it easy to see that less than 25% of schools overall report that they budget beyond 10% for the arts.

The data on five-year school funding trends presented in Table 4.11 are most promising, showing that spending on the arts has either remained the same (52.3%) or increased (39.8%). It was gratifying to note that only 4.7% of all school respondents reported that their spending for arts education had decreased. Based on these data, it still seems advisable for schools to explore ways to shift more of their existing funds into lines for arts education, as well as to lobby for overall increases in funding from their divisions for the arts. In addition, efforts to secure outside sources for funding arts programming and designating school staff to that take on that responsibility should not be overlooked.

12. *Has your school received funding from outside sources for supporting and enhancing arts education?*

Response Options	Frequency	Percent of (N)
Yes	287	66.7
No	138	32.1
No Response	5	1.2

13. If so, which of the following funding sources does your school use for arts education? (You may choose more than one.)

Response Options	Frequency	Percent of (N)
Manitoba Education, Citizenship and Youth	52	12.1
Manitoba Arts Council	122	28.4
School Division	177	41.2
Local Businesses	35	8.1
Parent Advisory Committees	159	37.0
Arts Education Professional Organizations	16	3.7
Private Foundations	42	9.8
Other	61	14.2

Seventy-six (17.7%) respondents identified “other” funding sources in the open response option, even though only 61 (14.2%) selected the “other” response option. The theme recurring most often (19) suggested that schools use their fundraising monies, general budgets, and other programming budgets to support arts education. Arts education support for some respondents comes from grant programs (14) such as ArtsSmarts or Artists in the Schools or community organizations (13) like Healthy Child Manitoba, Children’s Heritage, or the Manitoba Band Association. Some respondents (8) listed businesses like Manitoba Lotteries or Air Canada and private donations as a source of funding for their school arts programming. Other funding sources identified less frequently included student fees (7), government agencies (6), parent groups (3), school divisions or boards (3), and monetary awards and scholarships (2).

Questions 12 and 13 were aimed to gather information about external funding sources for supporting and enhancing school arts programming. Given that the majority of school budget allocations are less than 10% for arts education, it was not surprising to find that highest number of schools (66.7%) report that they do seek and receive supplementary funding from outside sources (see Table 4.12). The source reportedly used most often by schools is the school division (41.5%), followed by parent advisory committees (37.0%), the Manitoba Arts Council (28.4%), other (14.2%), Manitoba Education (12.1%), private foundations (9.8%), local businesses (8.1%), and arts education professional organizations (3.7%).

It appears that schools do not venture too far from their own spheres when seeking funding beyond their own budgets, and when they do, the Manitoba Arts Council emerges as an important source of funding. A worthwhile undertaking would be for schools to research the range of outside funding sources available for arts education, and to consider ways to create the time and support necessary for administrators and/or teachers to complete grant applications. Workshops on grant writing for school administrators and/or teacher-leaders in the arts could be time well spent for schools aiming to improve arts education offerings.

Programming and Staffing Information

14. Which arts programs or courses are offered in your school during the 2006–2007 school year? (You may check all that apply.)

	Dance	Choral Music	General Music	Instrumental Music	Drama	Visual Arts	Integrated Arts
Kindergarten N=291	15.8%	22.7%	78.7%	13.4%	13.1%	55.7%	35.7%
Grades 1–4 N=312	25.0%	49.7%	80.4%	31.7%	22.1%	60.9%	38.1%
Grades 5–8 N=353	20.7%	47.0%	61.8%	59.5%	38.0%	71.7%	32.3%
Grades 9–12 N=193	10.9%	35.2%	19.2%	52.3%	50.3%	70.5%	16.6%

Note: The changes to (N) are reported to reflect the total number of respondents for which the question applied.

Table 4.14 provides an overview of arts education offerings by grade cluster in Manitoba schools during the 2006/2007 academic year. From an overall perspective, an encouraging finding is that sequential, discipline-based courses are offered in two arts areas (general music and visual arts) by the majority of Manitoba schools for students from Kindergarten to Grade 4, in three arts disciplines (visual arts, general music, and instrumental music) for students from Grades 5 to 8, and in three arts disciplines (visual arts, instrumental music, and drama) for students from Grades 9 to 12. Data reveals that music and visual arts programming is more widespread in Manitoba schools across all grade clusters than is programming for drama, integrated arts, and dance.

A closer examination of the data shows that the broadest range of arts programming offered by the highest numbers of schools occurs at Grades 5 to 8, followed by Grades 1 to 4, Grades 9 to 12, and Kindergarten. Given that young children's learning involves multiple languages and the representational forms inherent in the arts, it would seem critical to address the more narrow range of arts offerings evident in Kindergarten classrooms, and to maintain and strengthen broad arts offerings where they do exist from Grades 1 to 8. Other general trends can be noted:

- general music programming occurs less often as the grade level increases
- drama programming occurs more often as the grade level increases
- integrated arts programming occurs more frequently from Kindergarten to Grade 8 than in Grades 9 to 12
- choral music and dance programming occurs more frequently in Grades 1 to 8 than in Kindergarten or in Grades 9 to 12

Further detail about arts course offerings by grade cluster can be given. In Kindergarten, the most prevalent arts programming is general music (78.7%), followed by visual arts (55.7%), and integrated arts (35.7%). Choral music (22.7%), dance (15.8%), instrumental music (13.4%), and drama (13.1%) do not fare as well for young children as smaller percentages of schools indicate that they offer programming in these areas. In Grades 1 to 4, the most widely occurring arts programming is again general music (80.4%), followed by visual arts (60.9%), choral music (48.7%), integrated arts (38.1%), and instrumental music (31.7%). One quarter or less of all school respondents report that dance (25.0%) or drama (22.1%) programming is provided for their students in Grades 1 to 4.

Patterns in arts education offerings are somewhat different for students in Grades 5 to 8. The most widespread arts programming in the Middle Years is visual arts (71.7%), followed by general music (61.8%), instrumental music (59.9%), choral music (47.0%), drama (38.0%), and integrated arts (32.3%). Dance, reported as offered by only 20.7% of schools, is the only arts area found to be less visible at the Grades 5 to 8 level. Again, a different pattern emerges for Grades 9 to 12, with the predominant arts programming surfacing as visual arts (70.5%), followed by instrumental music (52.3%), drama (50.3%), and choral music (35.2%). General music (19.2%), integrated arts (16.5%), and dance (10.9%) are rare offerings for students in Grades 9 to 12.

15. In Grades 9–12, if applicable, please indicate the types of different arts courses offered by your school during the 2006–2007 school year?

	Grade 9 N=161	Grade 10 N=130	Grade 11 N=122	Grade 12 N=122
Dance	7.5%	7.7%	9.8%	7.4%
Drama/Theatre	39.1%	50.7%	54.1%	50.0%
Choral Music	39.8%	43.9%	47.5%	44.3%
Instrumental Music	59.0%	59.2%	58.2%	54.9%
Visual Arts	74.5%	71.5%	65.5%	62.3%
Integrated Arts	10.6%	12.3%	13.1%	12.3%

Note: The changes to (N) are reported to reflect the total number of respondents for which the question applied.

The response data presented in Table 4.15 offers more detailed information about the different types of arts courses offered by grade in the Senior Years. The results for this question parallel the previous one whereby visual arts is reported to be the most prevalent type of arts course offered for students in Grades 10 to 12, followed by instrumental music, drama, choral music, integrated arts, and dance. In Grade 9, this pattern holds true except that choral music is offered slightly more frequently than drama. It is interesting to note that arts course offerings appear to be quite consistent throughout Grades 9 to 12 for dance, drama/theatre, choral music, and integrated arts. Drama courses are reported to be more common for Grades 10 to 12 than for Grade 9. Also, there is downward trend in the predominance of visual arts courses as the grade level increases. Increasing specialized course offerings in dance and integrated arts emerges as an important goal for Grades 9 to 12, as it did for Kindergarten to Grade 8.

16. Are there other specialized arts courses offered at your school?

Given that almost half of the respondents (201 or 46.7%) chose to respond to this open-ended question, it is clear that aside from the traditional arts course offerings that were a part of the data collection for this survey, Manitoba schools offer a diverse range of other specialized arts courses. The most frequently occurring comment (107 of 201 or 53.2%) identified these additional courses offered by respondents' schools. Comments like "We offer a strings program for Grade 9 to 12" or "Computer Art" are representative. Simple statements like "No, not at this time" or "pas cette année, pas les sources suffisantes" typify the second major group of comments (94 or 46.8%). Further analysis of the comments resulted in the categorization of a range of diverse and specialized arts courses offered by respondents' schools, as well as gave some insight into their extracurricular offerings. Tables 4.16A and 4.16B summarize the specialized and extracurricular offerings and provide examples.

Table 4.16A
School Arts Courses Offered in 2006/2007 by Specialization

Arts Course Specialization	Examples	Frequency
Music	Music Theatre, Handbells, Guitar Ensemble, Vocal Jazz, Rock Band	29
Culturally Focused	Native Arts, Latin and Salsa Dance, Steel Drumming, Soap Stone Carving, Fiddling	20
Supplementary Programs	ArtsSmarts, Learning Through the Arts, Artists in the Schools, Artist in Residence	17
Integrated Arts	Performance Technology, Talent Development, Fine Arts, Arts Exposure, EAL Music and Language	16
Arts Technology	Animation, Video-Making, Digital Photography, Recording Technology, Broadcasting	16
Visual Art	International Baccalaureate Art, Art History, Watercolour, Ceramics and Pottery, Higher Arts (Visual Art)	12
Drama	Theatre Design, Improvisation, Theatre Practicum, Acting and Directing Film	6
Commercial Arts	Graphic Arts, Advertising Art, Woodworking	6
Dance	Dance Company, Hip Hop	2

Table 4.16B
Extracurricular Offerings in 2006/2007 by Arts Discipline

Arts Discipline	Examples	Frequency
Visual Art	Crafts Club, Knitting Club, Art Club	13
Music	Recorder Club, Choir Club, Jazz Band Club, Guitar Club	8
Drama	Drama Club, School Production Club	7
Integrated Arts	Arts Enrichment	2
Dance	One Week Dance Program	1

17. Arts courses that are a part of your school's regular offerings are scheduled: (You may check all that apply.)

Table 4.17 Scheduling of Regular Arts Courses		
Response Options	Frequency	Percent of (N)
During Regular School Hours	407	94.7
Before Regular School Hours	63	14.7
During Lunch Hour	153	35.6
After Regular School Hours	112	26.0
On the Weekends	15	3.5
No Response	12	2.8

The data in Table 4.17 indicate that almost all schools (94.7%) schedule arts courses that are part of their course offerings during regular school hours. Smaller proportions also report to schedule arts courses during lunch hour (35.6%), after regular school hours (26.6%), and before regular school hours (14.7%). A combination of scheduling strategies is likely being used at the Grades 9 to 12 levels to avoid conflicts and competition with other compulsory or required courses in non-arts areas. Very few schools (3.5%) offer regular arts courses on the weekends.

18. Overall, during the last five years, the number of students enrolled in arts education in your school has

Table 4.18 Five-Year Student Enrolment Trends in Arts Education		
Response Options	Frequency	Percent of (N)
Increased	136	31.6
Decreased	27	6.3
Remained about the Same	242	56.3
No Response	25	5.8

19. Overall, during the last five years, the number of students enrolled in specific arts programs in your school has

	Increased	Decreased	Remained about the Same	Not Applicable	No Response
Dance	9.5%	1.6%	14.7%	44.0%	30.2%
Drama/Theatre	17.0%	4.4%	25.8%	30.2%	22.6%
Choral Music	17.4%	6.5%	29.3%	22.3%	24.4%
Instrumental Music	19.8%	7.4%	30.0%	24.0%	18.8%
General Music	8.4%	3.3%	45.3%	19.3%	23.7%
Visual Arts	22.8%	4.7%	43.5%	14.9%	14.2%
Combined Arts	5.6%	1.2%	15.8%	37.4%	40.0%

20. What percentage of the total school population participates in the school's regular arts program or courses?

	Dance	Drama/Theatre	Music	Visual Arts
None	24.7%	14.7%	2.1%	4.7%
1-9%	4.7%	7.9%	3.0%	4.0%
10-19%	4.9%	9.1%	2.6%	5.6%
20-29%	1.6%	7.4%	5.3%	5.6%
30-39%	2.1%	3.3%	4.7%	4.9%
40-49%	1.9%	1.6%	2.1%	2.6%
50-59%	2.3%	2.8%	6.0%	4.9%
60-69%	1.2%	2.1%	4.0%	2.3%
70-79%	0.7%	2.3%	7.0%	4.4%
80-89%	1.2%	2.8%	8.4%	7.0%
90-100%	8.1%	9.3%	45.1%	38.1%
No Response	46.7%	36.7%	9.8%	16.0%

The intent of questions 18, 19, and 20 is to gauge student enrolment and participation trends in school arts programming. It is heartening to note that the data presented in Table 4.18 shows that, overall, the number of students enrolled in arts education has either remained the same (56.3%) or increased (31.6%) over the past five years. This finding is a strong indicator that schools have increased their arts education offerings and that there is increased interest in the arts by students. Only 6.3% of school respondents reported that their student enrolment numbers in the arts had decreased over the last five years.

An examination of student enrolment trends within specific arts disciplines presented in Table 4.19 is quite revealing. For dance, the majority of school respondents either indicated the question did not apply (44.0%) or they gave no response (30.2%). Approximately one quarter of all schools reported that student enrolments in dance have remained about the same (14.7%) or increased (9.5%). Similar results occurred for drama/theatre, with most schools indicating that the question was not applicable (30.2%) or not responding (22.4%). It was encouraging to find, however, that over 40% of schools reported that enrolments in drama had remained stable (29.3%) or had increased (17.0%). More than half of the schools responded to this question for choral music, reporting 29.3% stable or 17.4% increased five-year enrolment trends. The same pattern emerged for other music courses, with almost half of all schools reporting stable (30.0%) or increasing (19.8%) enrolments for instrumental music, and more than half for general music (45.3% stable; 8.4% increased). Reports for five-year trends in visual arts were the strongest overall, with 43.5% of all schools indicating that their student enrolments had remained the same or increased (22.8%). A large majority of schools did not respond (40.0%) to this question for combined arts, or indicated that it did not apply (37.4%). Less than one quarter of all schools indicated that student enrolments in combined arts courses had remained the same (15.8%) or increased (5.6%).

Overall, the most stable enrolments are reported for general music (45.3%), followed by visual arts (43.5%), instrumental music (30.0%), choral music (29.3%), drama/theatre (25.8%), combined arts (15.8%), and dance (14.7%). The highest increased enrolments are reported for visual arts (22.8%), which is enjoying the most growth, followed by instrumental music (19.8%), choral music (17.4%), drama/theatre (17.0%), dance (9.5%), general music (8.4%), and combined arts (5.6%). Very small numbers overall reported decreases in student enrolments for any arts area over the last five years with the highest decrease indicated for instrumental music (7.4%), followed by choral music (6.5%), visual arts (4.7%), drama/theatre (4.4%), general music (3.3%), dance (1.6%), and combined arts (1.2%).

When asked what percentage of the total school population participates in each arts discipline offered by the school, schools indicated that music emerges as the forerunner (see Table 4.20). More than 70% of all schools responding indicated that they have more than half of their student population participating in music, followed by 56.7% of all schools for visual arts, 19.3% for drama/theatre, and 13.5% for dance. Almost half of the respondent pool (45.1%) reported a 90 to 100% level of participation in music, followed by 38.1% for visual arts, 9.3% for drama/theatre, and 8.1% for dance.

21. Who is teaching visual arts in your school? (You may check all that apply.)

Table 4.21 Visual Arts Teachers by Type and Grade Cluster					
	Certified Visual Arts Specialist	Certified Arts Specialist Working Outside of His/Her Certification Area	Generalist Teacher	Non-Certified Visual Artist on Letter of Permission	No Teacher
Kindergarten N=308	3.9%	0.6%	89.0%	1.9%	6.2%
Early Years N=307	4.9%	1.3%	88.3%	2.6%	6.2%
Middle Years N=328	17.7%	4.3%	76.5%	3.4%	5.2%
Senior Years N=189	35.4%	2.1%	41.8%	2.6%	15.3%

Note: The changes to (N) are reported to reflect the total number of respondents for which the question applied.

22. Who is teaching music in your school? (You may check all that apply.)

Table 4.22 Music Teachers by Type and Grade Cluster					
	Certified Music Specialist	Certified Arts Specialist Working Outside of His/Her Certification Area	Generalist Teacher	Non-Certified Musician on Letter of Permission	No Teacher
Kindergarten N=318	49.7%	2.5%	38.4%	3.5%	8.2%
Early Years N=320	59.4%	2.8%	28.1%	4.1%	8.4%
Middle Years N=326	66.0%	3.1%	19.6%	5.5%	8.9%
Senior Years N=179	47.5%	2.2%	15.6%	7.3%	22.3%

Note: The changes to (N) are reported to reflect the total number of respondents for which the question applied.

23. Who is teaching dance in your school? (You may check all that apply.)

Table 4.23 Dance Teachers by Type and Grade Cluster					
	Certified Dance Specialist	Certified Arts Specialist Working Outside of His/Her Certification Area	Generalist Teacher	Non-Certified Dancer on Letter of Permission	No Teacher
Kindergarten N=265	4.1%	3.8%	26.0%	1.1%	64.9%
Early Years N=275	5.1%	6.5%	29.5%	0.7%	60.0%
Middle Years N=276	5.1%	5.1%	25.4%	1.8%	63.0%
Senior Years N=179	4.5%	0.6%	8.4%	1.7%	81.0%

Note: The changes to (N) are reported to reflect the total number of respondents for which the question applied.

24. Who is teaching drama/theatre in your school? (You may check all that apply.)

Table 4.24 Drama/Theatre Teachers by Type and Grade Cluster					
	Certified Drama Specialist	Certified Arts Specialist Working Outside of His/Her Certification Area	Generalist Teacher	Non-Certified Actor on Letter of Permission	No Teacher
Kindergarten N=267	1.5%	1.5%	43.1%	0.4%	52.4%
Early Years N=277	1.4%	3.2%	48.4%	0.4%	47.3%
Middle Years N=313	5.4%	4.8%	53.4%	0.6%	37.4%
Senior Years N=200	19.5%	1.5%	35.5%	1.0%	38.0%

Note: The changes to (N) are reported to reflect the total number of respondents for which the question applied.

Information about who is teaching the arts in Manitoba schools was addressed by survey questions 21 through 24. Details and insights by arts discipline are given in Tables 4.21 to 4.24 above. Overall, school respondents confirm that both generalist teachers and arts specialists are involved in implementing arts instruction; however, the situation varies by arts discipline and grade cluster. There is a heavier reliance on the use of generalist teachers to provide instruction in the arts than was expected. This situation points to the need for ongoing professional learning and teacher preparation for building classroom teachers' capacities for teaching the arts, particularly in light of the fact that new arts curricula in dance, drama/theatre, music, and visual arts are just being launched.

The highest number of school respondents report that classroom generalists teach visual arts at all grades, although an upward trend in the use of specialists can be noted as the grade level increases. The opposite is reported for music, which is mostly taught by specialists at all grades, with a decrease in the use of generalists noted as the grade level increases. Most schools report that no teacher is responsible for teaching dance at any grade in the system. Small percentages of classroom teachers are used to teach Kindergarten to Grade 8 dance, but the involvement of dance specialists in Manitoba schools at any grade is very uncommon. Reports for teachers of drama/theatre are somewhat different, with the highest numbers indicating that no teacher is responsible for teaching drama/theatre in Kindergarten, classroom generalists hold most responsibility in Early Years and Middle Years, and most say no teachers again in Senior Years. Reports on drama specialists would suggest that except for in Senior Years, the use of qualified drama/theatre teachers is also quite insignificant in Manitoba.

From an overall perspective, then, the survey data reveals that specialists in dance and drama/theatre are quite scarce throughout the province. There are many more music specialists teaching at all grades throughout the province than in any other arts discipline. The number of visual arts specialists employed in Senior Years is somewhat encouraging.

25. *How confident are generalist teachers (or arts specialists teaching outside their specialty areas) in their abilities to teach about the arts?*

Response Options	Frequency	Percent of (N)
Not Confident at All	22	5.1
Not as Confident as Other Subject Areas	205	47.7
As Confident as Other Subject Areas	166	38.6
More Confident Than Other Subject Areas	14	3.3
No Response	23	5.3

26. In general, how confident are teachers in their abilities to teach through the arts in integrated contexts?

Response Options	Frequency	Percent of (N)
Not Confident at All	31	7.2
Not as Confident as Other Subject Areas	226	52.6
As Confident as Other Subject Areas	147	34.2
More Confident Than Other Subject Areas	7	4.4
No Response	19	5.3

An interesting account of generalist teachers' confidence levels regarding teaching about and through the arts is offered in Tables 4.25 and 4.26. The highest number of school respondents (205 or 47.7%) report that generalist teachers are not as confident teaching about the arts as they are teaching other subjects, followed by as confident as other subjects (166 or 38.6%), no response (23 or 5.3%), not confident at all (22 or 5.1%), and more confident than other subjects (14 or 3.3.%). Limited arts coursework in teacher preparation programs and/or a lack of supplementary educational and life experiences in one or more of the arts may account for this finding. Perhaps more surprising is an even higher reporting (226 or 52.6%) that teachers as not as confident teaching through the arts as they are teaching through other subject areas, followed by as confident as other subjects (147 or 34.2%), not confident at all (31 or 7.2%), no response (19 or 5.3%), and more confident than other subject areas (7 or 4.4%). These results suggest that there is a definite need to address classroom teachers' efficacy in both discipline-based and integrated arts teaching through reforms to teacher education and professional learning.

27. How many minutes per 6-day cycle does your school normally provide in visual arts for students in each of the grade levels below?

	0	1 to 30 Min.	31 to 60 Min.	61 to 90 Min.	91 to 120 Min.	More Than 120 Min.	Integrated throughout the Day
Kindergarten N=292	3.8%	16.8%	23.6%	11.3%	4.1%	1.0%	39.4%
Early Years (Grades 1-4) N=304	3.3%	12.2%	28.3%	16.1%	7.6%	0.3%	32.2%
Middle Years (Grades 5-8) N=332	2.1%	12.3%	23.2%	18.7%	16.3%	9.0%	18.4%
Senior Years (Grades 9-12) N=165	11.5%	7.3%	9.7%	14.5%	10.3%	37.6%	9.1%

Note: The changes to (N) are reported to reflect the total number of respondents for which the question applied.

28. What percentage of these minutes is taught by a qualified visual arts specialist?

	0%	1 to 20%	21 to 40%	41 to 60%	61 to 80%	81 to 100%
Kindergarten N=299	92.3%	3.0%	1.7%	0.7%	0.3%	2.0%
Early Years (Grades 1-4) N=300	89.0%	5.0%	2.3%	0.7%	0.7%	2.3%
Middle Years (Grades 5-8) N=329	76.9%	4.6%	3.3%	1.2%	1.5%	12.5%
Senior Years (Grades 9-12) N=173	55.5%	1.7%	1.7%	0.6%	1.2%	38.7%

Note: The changes to (N) are reported to reflect the total number of respondents for which the question applied.

29. How many minutes per 6-day cycle does your school normally provide in music for students in each of the grade levels below?

	0	1 to 30 Min.	31 to 60 Min.	61 to 90 Min.	91 to 120 Min.	More Than 120 Min.	Integrated throughout the Day
Kindergarten N=311	9.0%	18.6%	31.5%	19.3%	10.0%	1.6%	10.6%
Early Years (Grades 1-4) N=313	6.4%	10.5%	20.8%	34.2%	21.7%	2.2%	4.2%
Middle Years (Grades 5-8) N=339	8.0%	8.3%	19.2%	23.0%	27.4%	11.5%	2.7%
Senior Years (Grades 9-12) N=171	26.3%	6.4%	11.7%	8.8%	10.5%	31.6%	4.7%

Note: The changes to (N) are reported to reflect the total number of respondents for which the question applied.

30. What percentage of these minutes is taught by a qualified music specialist?

	0%	1 to 20%	21 to 40%	41 to 60%	61 to 80%	81 to 100%
Kindergarten N=301	44.9%	4.0%	1.3%	0.7%	1.0%	48.2%
Early Years (Grades 1-4) N=304	32.6%	2.3%	1.3%	1.0%	2.0%	60.9%
Middle Years (Grades 5-8) N=331	25.7%	1.5%	1.8%	2.1%	2.7%	66.2%
Senior Years (Grades 9-12) N=168	39.3%	0.6%	1.8%	1.2%	3.0%	54.2%

Note: The changes to (N) are reported to reflect the total number of respondents for which the question applied.

31. How many minutes per 6-day cycle does your school normally provide in dance for students in each of the grade levels below?

	0	1 to 30 Min.	31 to 60 Min.	61 to 90 Min.	91 to 120 Min.	More Than 120 Min.	Integrated throughout the Day
Kindergarten N=285	60.0%	11.5%	1.1%	0.4%	0.0%	0.7%	13.3%
Early Years (Grades 1-4) N=293	64.9%	19.1%	1.4%	0.7%	0.3%	0.7%	13.0%
Middle Years (Grades 5-8) N=305	70.9%	14.8%	2.0%	1.6%	0.7%	1.0%	9.2%
Senior Years (Grades 9-12) N=174	87.9%	2.3%	0.0%	1.7%	2.3%	4.6%	2.3%

Note: The changes to (N) are reported to reflect the total number of respondents for which the question applied.

32. What percentage of these minutes is taught by a qualified dance specialist?

	0%	1 to 20%	21 to 40%	41 to 60%	61 to 80%	81 to 100%
Kindergarten N=268	95.1%	1.1%	0.0%	0.4%	0.4%	3.0%
Early Years (Grades 1-4) N=269	93.7%	1.1%	0.0%	0.4%	0.4%	4.5%
Middle Years (Grades 5-8) N=274	94.2%	1.5%	0.0%	0.0%	0.4%	4.0%
Senior Years (Grades 9-12) N=152	92.1%	0.7%	0.0%	0.7%	0.0%	6.6%

Note: The changes to (N) are reported to reflect the total number of respondents for which the question applied.

33. How many minutes per 6-day cycle does your school normally provide in drama/theatre for students in each of the grade levels below?

	0	1 to 30 Min.	31 to 60 Min.	61 to 90 Min.	91 to 120 Min.	More Than 120 Min.	Integrated throughout the Day
Kindergarten N=287	52.0%	16.7%	2.1%	0.7%	0.0%	0.7%	27.9%
Early Years (Grades 1-4) N=291	47.8%	19.2%	3.4%	1.4%	0.3%	0.7%	27.1%
Middle Years (Grades 5-8) N=312	39.7%	20.5%	5.8%	3.5%	2.6%	4.2%	23.7%
Senior Years (Grades 9-12) N=177	39.0%	8.5%	6.8%	5.6%	5.6%	24.3%	10.2%

Note: The changes to (N) are reported to reflect the total number of respondents for which the question applied.

34. What percentage of these minutes is taught by a qualified drama/theatre specialist?

	0%	1 to 20%	21 to 40%	41 to 60%	61 to 80%	81 to 100%
Kindergarten N=282	96.8%	1.4%	0.0%	0.4%	0.0%	1.4%
Early Years (Grades 1-4) N=284	94.4%	1.8%	0.7%	0.4%	0.0%	1.8%
Middle Years (Grades 5-8) N=302	92.1%	1.0%	1.0%	0.7%	0.3%	5.0%
Senior Years (Grades 9-12) N=181	71.8%	1.1%	1.1%	0.6%	2.2%	23.2%

Note: The changes to (N) are reported to reflect the total number of respondents for which the question applied.

The amount of instructional time that schools provide for each arts discipline per six-day cycle was addressed by questions 27, 29, 31, and 33. Information about the percentage of minutes being taught by qualified arts specialists was addressed by follow-up questions 28, 30, 32, and 34. It appears that two strategies are used by Manitoba schools to provide arts instruction: one is to schedule focused instructional time for particular arts disciplines, and another is to integrate instruction in the arts more flexibly throughout the day. Results shown in Tables 4.27 to 4.34 indicate that the instructional strategies, amounts of instructional time, and percentages of instructional time taught by specialists vary by arts discipline and grade. Generally speaking, there is a noticeable trend away from integration and towards focused instructional time for the arts as the grade level increases. The number of instructional minutes scheduled for the arts per six-day cycle tends to be higher for Grades 9 to 12 than for Kindergarten to Grade 8, and when arts instruction is combined for Kindergarten to Grade 8, it is unlikely that the departmentally recommended minimum time allotments of approximately 180 minutes per six-day cycle for Kindergarten to Grade 6 arts and approximately 144 minutes for Grades 7 to 8 are being met (see <www.edu.gov.mb.ca/k12/cur/english_pr.html>). Division survey data for question 16 reported later on in this document further supports this notion. With the exception of music, the likelihood of arts instruction being provided by an arts specialist is highest for Grades 9 to 12.

Information provided by school respondents for the visual arts in Table 4.27 suggests that for those Manitoba schools offering visual arts instruction in Kindergarten, the majority (39.4%) would do so by integrating it throughout the school day. The same holds true for students in Grades 1 to 4, with 32.2% reporting integration as the primary instructional strategy. There is a shift away from integration towards providing focused time for visual arts instruction in Grades 5 to 8, with most schools (23.3%) reporting 31 to 60 minutes per six-day cycle. A significant upward trend to “more than 120” minutes per six-day cycle was reported by the largest proportion of schools (37.6%) offering visual arts for students in Grades 9 to 12. Overall, most schools at all levels reported the percent of instructional time taught by qualified visual arts specialists is “0%.” In Grades 9 to 12, however, it is slightly more encouraging to note 38.7% of schools indicating that 81 to 100% of their programming was taught by specialists.

A significantly different picture emerges for instruction in music upon review of the data presented in Tables 4.29 and 4.30. Manitoba schools at all grades report to be offering focused instructional time for music, rather than integrating music throughout the day. Of those schools offering music instruction for Kindergarten, 31.5% provide 31 to 60 minutes per six-day cycle; for Grades 1 to 4, 34.2% provide 61 to 90 minutes; for Grades 5 to 8, 27.4% provide 91 to 120 minutes; and for Grades 9 to 12, 31.6% provide more than 120 minutes. These numbers show a definite tendency towards increasing instructional minutes for music as the grade level increases. There are also consistent reports from the majority of Manitoba schools across grades that music specialists teach 81 to 100% of the time.

Across all grades, the highest percentages of schools consistently report that they do not schedule any instructional time for dance (see Table 4.31). For the very small numbers of schools that do offer dance instruction, integration is employed in Kindergarten (13.3%), 1 to 30 minutes of focused time is provided for Grades 1 to 4 (19.1%) and Grades 5 to 8 (14.8%), and more than 120 minutes is provided for Grades 9 to 12 (4.6%). Table 4.32 shows that the percent of instructional time taught by qualified dance specialists is uniformly reported as “nil” by more than 90% of all respondents across grades.

Table 4.33 shows that the situation for drama is comparable to dance. Most schools across all grades report that they do not formally schedule any instructional minutes for drama. Slightly higher percentages of schools reported offering drama instruction than dance. When offered, drama tends to be integrated throughout the day for Kindergarten (27.9%), Grades 1 to 4 (27.1%), and Grades 5 to 8 (23.7%), but is scheduled formally for more than 120 minutes for Grades 9 to 12 (24.3%). Like for dance, Table 4.34 shows that the percentage of instructional time taught by qualified drama specialists is consistently reported as “nil” by more than 90% of all respondents from Kindergarten to Grade 8. While the same is true for more than 70% of Senior Years respondents, 23.2% report that drama specialists teach 81 to 100% of the time.

35. How long are the arts classes that specialists teach?

The data displayed in Table 4.35 suggest that about half (50.4%) of the arts classes that specialists teach range between 30 and 60 minutes in length with 30 to 40 minutes (33.7%) being reported most often. Very few respondents (19 or 4.4%) reported that the arts classes in their school were “less than 30 minutes”; however, it must be noted that 99 (23.0%) did not respond. In this case, “no response” could very likely mean that schools do not have specialists and so no arts classes of any length are being taught by them.

Response Options	Frequency	Percent of (N)
Less Than 30 Minutes	19	4.4
30–40 Minutes	145	33.7
41–50 Minutes	34	7.9
51–60 Minutes	38	8.8
Over 60 Minutes	59	13.7
Other	36	8.4
No Response	99	23.0

Written comments were provided by 115 (26.8%) respondents. The largest proportion (87 of 115 or 75.7%) offered statements like “we have no specialists” or “n/a intégration des matières.” The remaining 28 (24.3%) comments offered further insights into the length of arts classes in some Manitoba schools, reflecting a range from 20-minute classes to full-day classes, as well as the use of both fixed and flexible block scheduling. Representative comments can be offered:

- “Kindergarten classes are 20 minutes and Grades 1 to 4 are 35 minutes”
- “Art classes at Middle Years are 30 to 40 minutes but are taught by the classroom teacher”
- “Instrumental Band classes are 80 minutes in length”
- “72 minutes/class when the ArtsSmarts Program is being offered”
- “TAS—our Grades 6 to 8 classes rotate through technology, art, and sports terms, a block would be one morning a cycle per term”
- “Flexible scheduling exists so that length of classes depends upon the group and project”

36. *On average, how many minutes of preparation time are scheduled for arts specialists each day?*

Based on the high frequency of “no response” (114 or 26.5%) shown in Table 4.36, the question of scheduled preparation time for arts specialists appeared to be relevant to about 75% of the respondent pool. This result suggests that 26.5% of responding schools do not employ arts specialists, and therefore, do not need to schedule preparation time for them. This idea was further substantiated after analyzing 119 (27.7%) written comments included in the open-ended response option. The largest proportion of these respondents (75 of 119 or 63.0%) made statements like “we have no specialists” or “pas fait par spécialiste.”

Table 4.36
Daily Preparation Time for Arts Specialists

Response Options	Frequency	Percent of (N)	Percent of (N) No Response or 316
Less Than 30 Minutes	79	18.4	25.0
30–40 Minutes	133	30.9	42.1
41–50 Minutes	15	3.5	4.8
51–60 Minutes	19	4.4	6.0
61–70 Minutes	19	4.4	6.0
71–80 Minutes	4	0.9	1.3
More Than 80 Minutes	5	1.2	1.6
Other	42	9.8	13.3
No Response	114	26.5	N/A

Of those schools that do employ arts specialists, “30–40 minutes” (133 or 42.1%) or “less than 30 minutes” (25.0%) were the two most frequently reported lengths of time to prepare for classes. Small numbers of schools reported scheduling more than 40 minutes of preparation time each day for arts specialists. In some Manitoba schools, as evidenced by 25 of the 119 (21.0%) written comments, arts specialists do not get any preparation time, as illustrated by the following comments:

- “We have no prep time in any area”
- “aucun”
- “not done at our school – prepares as he travels from school to school”
- “itinerant teacher – 0 time available”

A small number of those providing written comments (7 or 5.9%) said that the preparation time for both generalist teachers and arts specialists was equitable (e.g., “53 minutes per day” or “Teacher prep time is based on total teaching – not separated out for each subject. Teachers teach 1575 minutes per six-day cycle.”). An equal number (7 or 5.9%) elected to report preparation time in “minutes per six-day cycle” rather than “minutes per day” (e.g., “4 x 63 minutes/6-day cycle” or “320 minutes per 6-day cycle”). Two (1.7%) reported that preparation time was allocated within larger blocks of time and not cycles. In one case (0.8%), a respondent stated that arts specialists get “one day to play,” while another (1 or 0.8%) stated that preparation time for arts specialists was “not specified.”

37. The curriculum documents used to guide instruction in the arts in our school were developed by: (You may check more than one.)

Response Options	Frequency	Percent of (N)
Manitoba Education, Citizenship and Youth	357	83.0
Education Departments from Other Jurisdictions	42	9.8
Arts Education Organizations	63	14.7
Local School Divisions or Teachers	167	38.8
Commercial Publishers	90	20.9
Other	20	4.7
No Response	19	4.4

As displayed in Table 4.37, curriculum documents developed by Manitoba Education (357 or 83.0%) emerged as the forerunner for guiding arts instruction in the schools, followed by those developed locally by school divisions or teachers (167 or 38.8%), commercial publishers (90 or 20.9%), arts education organizations (63 or 14.7%), and education departments from other jurisdictions (42 or 9.8%). Given that curriculum renewal in arts education had not taken place for almost three decades, it was surprising to find such high numbers of schools reporting that they still used the dated documents legislated at the time of this survey research.

Very few respondents (25 or 5.8%) provided comments in the open-response section. For the 5.8% doing so, a small number (4 or 16.0%) identified the documents and/or the institutions developing the curriculum documents used such as “CBDNA Band Curriculum” or “Christian School International.” A few respondents said that the question was “not applicable” (3 or 12.0%); that they were “not sure” (3 or 12.0%); that they used curriculum materials obtained from the web or professional learning workshops (3 or 12.0%); or that the arts curricula used were developed by arts specialists or visiting artists (3 or 12.0%). School- or student-centered curricula were mentioned in two cases (8.0%), as was the intent to use the new Manitoba Education arts documents (8.0%). One respondent said that their arts curricula was developed “in cooperation with others” (4.0%), while another said their school “adapted from above sources to suit a shorter time period” (4.0%). One school (4.0%) reported that guidance for arts programming comes from the division, while another (4.0%) uses the “*Take 5 Art Kit – Interdisciplinary Connections and L’Image de l’art.*”

38. *If your school is using curricula developed by other jurisdictions, please list the documents that are being used.*

Seventy-eight (18.1%) open-ended responses were given for the follow-up question regarding the listing of any arts curricula used by the school, but developed by other jurisdictions. More than half of these (43 or 55.1%) simply indicated that the question was “not applicable” to them. Thirty-three (42.3%) respondents identified the documents they were using and who produced them (see Table 4.38). School respondents reported using arts curricula developed other provincial education departments most frequently (13), followed by documents produced locally (8), commercially (7), internationally (6), and provincially by arts organizations (3), or for special learners (1). One respondent (1.3%) reported that documents from various jurisdictions were used but did not list any, while another (1.3%) commented that Manitoba Education’s currently legislated arts curricula were outdated.

Table 4.38
Arts Curriculum Documents Used in Manitoba Schools
Developed by Other Educational Jurisdictions

Jurisdictional Category	List of Documents
Canadian Provincial Education Departments (13)	Saskatchewan Education Alberta Department of Education Ontario Ministry of Education British Columbia Department of Education Le Conseil d’éducation de Nippissing <i>Arts Disciplines Identified: Integrated Arts, Visual Art, and Music</i>
Local School Divisions, Schools, and Teachers (8)	School-Initiated Course (SIC) – Dance (School) African Rhythms and Beats (Teacher) Visual Art Curriculum (Art Consultant/Division) Music Curriculum (Division) Learning Through the Arts Curricula (Teacher/Artist) Artists in the Schools Curricula (Artists)
Commercial Publishers: Method-Specific (7)	Discovering Orff Exploring Orff ORFF Mosaic Brummit Taylor Music Listening Series Kodaly and Orff Curriculum Guidelines Le manuel des arts (spéc en arts visuels) Drama Stages Running on Rainbows
International Education Departments (6)	California Arts Curriculum Various State Departments of Education in the USA Online Documents from Various School Districts International Baccalaureate Arts Curriculum Various Education Departments in the Ukraine and Russia
Provincial Arts Organizations (3)	Manitoba Choral Association Manitoba Classroom Guitar Association Manitoba Band Association OND Cadet Music Corps
Learner-Specific Resources (1)	Developmental Special Education Curriculum Guides

39. *What provisions are made for the arts education of students identified with exceptional learning needs who are receiving curricular adaptations, modifications, or other assistance? (You may choose more than one.)*

The survey data in Table 4.39 indicates that exceptional learners in Manitoba schools tend to participate in regular school-based arts programming with assistance (243 or 56.5%). One third of schools provide individualized programming in the arts, and about one quarter offer arts programming especially designed for exceptional learners. These findings point to the need to ensure that teachers of the arts have the skills and knowledge necessary to address multiple and diverse needs all at once in the classroom (e.g., differentiated instruction, multi-level planning).

Response Options	Frequency	Percent of (N)
Specialized Programming	112	26.6
Individualized Instruction	143	33.3
School-Based Arts Programming with Assistance	243	56.5
Other	44	10.2
No Response	48	11.2

The option for “other” comments generated 65 (15.1%) statements. The dominant response (33 or 50.8%) was a statement like “few students at our school require adaptations or modifications,” “nous n’avons pas de besoins spéciaux en ce moment,” or “not applicable.” Twenty (30.8%) schools offer alternative or adapted programming for exceptional learners, as indicated by responses such as “music therapy,” “MTYP, Winnipeg Art Gallery, PTE through Division, Quantum Program on Saturday mornings,” “pédagogie différenciée,” or “adapted programming within art classes.” A lesser number of respondents said that exceptional learners received “regular programming” and were simply “integrated with their class” (10 or 15.4%), while in other schools (5 or 7.7%) exceptional learners are “supported by educational assistants” in regular arts programming.

40. *To what extent are multicultural perspectives integrated into arts programs in your school?*

The response data displayed in Table 4.40 provide evidence to suggest that multicultural perspectives are being integrated to a moderate extent (60.0%) in the majority of school arts programming, followed by to a great extent (19.5%), very little (17.4%), and no integration (1.2%). This finding may be taken as a positive indicator that many schools are moving towards a more culturally responsive teaching approach to the arts. It is likely that teachers of the arts are aiming to become more inclusive of the content that reflects the diverse cultures represented today in Manitoba school communities. So few schools (5 or 1.2%) reported no integration of multicultural perspectives into their arts programs that the number is insignificant.

Response Options	Frequency	Persent of (N)
To a Great Extent	84	19.5
To a Moderate Extent	258	60.0
Very Little	75	17.4
No Integration	5	1.2
No Response	8	1.9

41. *To what extent are Aboriginal perspectives integrated into arts programs in your school?*

It is reported in Table 4.41 below that Aboriginal perspectives are being integrated to a moderate extent (50.0%) in exactly half of school arts programming, followed by very little (30.0%), to a great extent (15.8%), and no integration (2.3%). It is difficult to explain why this finding is less encouraging than it was for the previous question. Perhaps it is because teachers lack knowledge of the key characteristics of Aboriginal learning and how they apply to teaching and learning in the arts. On the other hand, lesser degrees of integration might be due to a lack of authentic instructional resources or the overall number of other cultural perspectives that teachers are trying to address in their programming at any given time. It is important to note, however, that the Aboriginal population is growing in Manitoba schools and there is a growing expectation that Aboriginal perspectives will be integrated into all Manitoba curricula (Canadian Council on Learning, 2007). This finding points to a critical need for educators to explore successful ways to merge Aboriginal and Western ways of knowing in the context of arts education.

Table 4.41 Level of Integration of Aboriginal Perspectives in Arts Programming		
Response Options	Frequency	Percent of (N)
To a Great Extent	68	15.8
To a Moderate Extent	215	50.0
Very Little	129	30.0
No Integration	10	2.3
No Response	8	1.9

42. *Did you have artists working in your school at any time during the last three years?*

Table 4.42 Percent of Schools Employing Artists in the Last Three Years		
Response Options	Frequency	Percent of (N)
Yes	372	86.5
No	51	11.9
No Response	7	1.6

43. *How much time did the artist(s) spend in your school?*

Table 4.43 Artists' Time Spent in Schools		
Response Options	Frequency	Percent of (N)
1 Day or Less	48	11.2
1-5 Days	187	43.5
6-10 Days	61	14.2
More Than 10 Days	79	18.4
No Time at All	37	8.6
No Response	18	4.2

44. If so, what kinds of artists were involved? (You may check all that apply.)

	Dancers	Actors	Visual Artists	Musicians	Media Artists	Poets/ Creative Writers	Storytellers	Others
Kindergarten N=251	34.3%	40.2%	42.6%	70.9%	11.1%	24.7%	50.2%	7.6%
Early Years N=278	39.2%	40.6%	52.2%	76.6%	15.1%	30.2%	55.0%	7.9%
Middle Years N=295	36.3%	39.7%	59.3%	70.8%	18.3%	31.5%	45.8%	8.5%
Senior Years N=124	21.8%	31.5%	57.3%	59.7%	14.5%	21.8%	24.2%	4.8%
Overall Mean %	34.7%	39.0%	52.5%	71.1%	15.0%	28.1%	46.8%	7.6%

Note: The changes to (N) are reported to reflect the total number of respondents for which the question applied.

Questions 42, 43, and 44 set out to capture a sense of the nature and level of participation by artists in Manitoba schools over a three-year period. Table 4.42 provides ample evidence to support that notion that high numbers of schools (372 or 86.5%) in the province invite artists to share their skills and expertise with students at all levels. Unfortunately, the length of these residencies in schools are quite short with 1 to 5 days (187 or 43.5%) being the most frequent length of time reported, followed by more than 10 days (79 or 18.4%), 6 to 10 days (61 or 14.2%), and 1 day or less (48 or 11.2%). It is gratifying to note that only small numbers of school respondents (37 or 8.6%) reported that artists spend no time at all in their schools. The trend towards short residencies raises the question of whether artists are teaching or performing in schools. This finding points to the need to explore ways to lengthen artist residencies to increase the potential positive impact that such community resources might have on enhancing arts learning experiences for students across the province, and in particular the ways in which artist residencies can be linked to the new arts curricula.

An examination of the data summarized in Table 4.44 suggests that a range of artists representing diverse arts disciplines have a favourable presence in Manitoba schools. Overall, schools report that musicians are involved most often (71.1%), followed by visual artists (52.5%), storytellers (46.8%), actors (39.0%), dancers (34.7%), poets/creative writers (28.1%), and media artists (15.0%). Data here may reflect the supply of artists in particular disciplines that are available for school residencies, or it may in fact reflect the interests of schools. Data also seems to indicate missed opportunities on the part of educators to provide much needed dance and drama experiences for students.

From changes to the total number of respondents by grade cluster, it would appear that the use of artist residencies is most prevalent at the Middle Years (N=295) and Early Years (N=278) levels, dips lower at the Kindergarten level (N=251), and significantly more so for the Senior Years (N=124) level. This finding was surprising because it was expected that Grades 9 to 12 arts specialists would be more inclined to bring in artists to advance their students' learning than would Kindergarten to Grade 8 classroom generalists. Artist residencies have direct applicability to Senior Years arts programming, and so the investment by schools at this level could potentially be significantly richer. Given larger performing arts facilities in the Senior Years, it is also possible for large groups of students to have access to visiting artists, and so schools could get a very favourable return on their investment. This finding might be further explained by the perception that those teaching the arts in the upper grades are more qualified and therefore need not rely on the expertise of outside artists, although survey data does not necessarily support that perception (see Tables 4.21 to 4.24). Other considerations are that the compartmentalization of disciplines and/or the more fixed nature of the Senior Years timetable might present more challenges for the scheduling of artist residencies than in Kindergarten to Grade 8 settings, or perhaps Kindergarten to Grade 8 schools have more money available to fund artist residencies than do Grades 9 to 12 schools. Furthermore, these findings indicate that artist residency programming needs to be developed and marketed for especially for Kindergarten and Grades 9 to 12 audiences.

45. Which arts areas have extracurricular programs available? (You may check all that apply.)

	Visual Arts	Music	Dance	Drama/ Theatre	Combined Arts
Kindergarten N=69	31.9%	36.4%	33.3%	15.9%	11.6%
Early Years N=156	37.8%	63.5%	36.5%	22.4%	10.3%
Middle Years N=199	34.2%	72.7%	35.5%	38.5%	10.4%
Senior Years N=118	30.5%	63.6%	22.9%	67.8%	8.5%
Overall Mean %	36.2%	69.0%	34.9%	40.0%	10.7%

Note: The changes to (N) are reported to reflect the total number of respondents for which the question applied.

The data displayed in Table 4.45 indicates that all arts disciplines are represented in the extracurricular programming offered by Manitoba schools; however, the changes in the total number of respondents for which the question applied suggests that not all schools offer extracurricular programming in the arts, and when they do, it is unlikely they offer programming in all arts disciplines. Overall, most school respondents report offering extracurricular programming in music (69.0%), which is a significantly higher percentage than reports for drama/theatre (40.0%), visual arts (36.2%), and dance (34.9%). This finding is a testament to the strength of music in Manitoba schools and also reflects the fact that there are more music specialists in Manitoba schools to initiate and lead extracurricular music programming than there are specialists to do so in other arts areas (see Table 4.46).

Resulting data also suggest that some schools might be overlooking the potential of extracurricular programming as a vehicle for enhancing learning experiences in arts areas that are not included in their regular arts programming. It is also interesting to note that offerings in both visual arts and dance remain quite stable as the grade levels increase, offerings in music increase after Kindergarten, and offerings in drama/theatre increase steadily as the grade level increases. To some extent, these findings hint that the visual arts are more easily integrated into the school day than the performing arts are. At the Kindergarten to Grade 8 levels, instances of extracurricular programming are highest in music (Kindergarten – 36.4%, Grades 1 to 4 – 63.5%, Grades 5 to 8 – 72.7%), but at the Senior Years level, instances are highest in drama/theatre (67.8%).

46. *If you have extracurricular arts education programs, are they conducted by: (You may check all that apply.)*

Arts Discipline	Certified Arts Specialist	Certified Teachers Working Outside Their Teaching Areas	Teaching Artists	Volunteers	Other
Visual Arts N=140	30.7%	33.6%	19.3%	19.3%	7.1%
Music N=238	68.5%	14.3%	11.3%	9.2%	4.2%
Dance N=145	15.2%	37.9%	10.3%	26.9%	6.2%
Drama N=164	26.8%	48.2%	14.0%	20.7%	3.0%
Overall Mean %	39.6%	31.3%	13.4%	17.8%	4.9%

Note: The changes to (N) are reported to reflect the total number of respondents for which the question applied.

As shown in Table 4.46, the majority of school respondents (70.9%) report that certified teachers conduct extracurricular arts programming in Manitoba schools. Overall, certified arts specialists (39.6%) conduct most programming, followed by certified teachers working outside their teaching areas (31.3%), volunteers (17.8%), teaching artists (13.4%), and others (4.9%). Noteworthy is the fact that the highest percentage of extracurricular programming in music is conducted by music specialists (68.5%), but this finding does not hold for other arts areas. For visual arts (33.6%), dance (37.9%), and drama/theatre (48.2%), extracurricular programming is most often conducted by certified teachers working outside of their teaching areas. Furthermore, it would be useful to determine the kinds of employment agreements that some schools (13.4%) report to have with teaching artists who conduct extracurricular programming in their schools.

47. *Does your school have rooms that are equipped and designed primarily for instruction in the noted art area? (You may choose more than one.)*

	Yes	No	Not Applicable
Visual Arts Room	41.2%	55.3%	3.5%
Music Room	74.9%	22.1%	3.0%
Dance Room	9.8%	86.5%	3.7%
Drama/Theatre Room	18.8%	77.7%	3.5%

Table 4.47 above shows that the majority of schools do have rooms equipped and designed for music instruction (74.9%), but the same does not hold true for other arts areas. Large numbers report that they do not have designated teaching facilities and equipment for dance (88.5%), drama/theatre (77.7%), or visual arts (55.3%). Clearly, these findings suggest that school administrators are in a “funding bind” and concerned about their ability to provide enriching arts spaces for their schools. Instructional spaces are very important for promoting teaching and learning in arts education, and each arts discipline has different needs in terms of classroom size, equipment, furniture, and storage, as well as other considerations such as sound management, acoustics, exhibit areas, and lighting. There is a critical need to support school administrators and educators, especially those assigned to smaller schools, with tools and strategies for planning economical arts education facilities or identifying spaces in the community that can be used to implement programming in dance, drama, music, and visual arts. The implications for both reforming provincial school funding policies and providing targeted professional learning on arts education facilities for school leaders seem paramount.

48. Do students in your school use digital technology tools (ICT) in their arts education programs?

Response Options	Frequency	Percent of (N)
Yes	310	72.1
No	113	26.3
No Response	7	1.6

49. If so, which of the following are used by arts teachers and students? (You may choose more than one.)

Response Options	Frequency	Percent of (N)	Percent of (N) – No Response or 333
Computers	315	73.3	94.6
Scanners	217	50.5	65.2
Colour Printers	229	53.3	68.8
Internet	280	65.1	84.1
Music Technology (MIDI Keyboards, Sequencers, etc.)	123	28.6	37.0
Dance Technology (Dance Pads, Video, etc.)	31	7.2	9.3
Visual Technology (Digital Cameras, I-movie, Photoshop, etc.)	278	64.7	83.5
Theatre Technology (Lighting Boards, Sound Mixers, etc.)	114	26.5	34.2
Presentation Software (PowerPoint, etc.)	241	56.0	72.4
New Media (Film, Video, Animation, etc.)	146	34.0	43.8
CAD (Computer-Aided Design)	36	8.4	10.0
CD-ROMs	197	45.8	59.2
Floppy Disks	74	17.2	22.2
DVDs	226	52.6	67.9
Other	11	2.6	3.3
No Response	97	22.3	N/A

According to 72.1% of school respondents, students use digital technology (ICT) tools in arts education (see Table 4.48). Given that 26.3% indicated that students do not use technology, it was not surprising to find that almost one quarter (22.3%) of all school respondents did not respond to the follow-up question 49. Of those that do use technology, the vast majority of respondents reportedly use computers (94.6%) and the Internet (84.1%). Most arts teachers and their students are also using visual technology (83.5%), presentation software (72.4%), colour printers (68.8%), DVDs (76.9%), scanners (65.2%), and CD-ROMs (59.2%). New media (43.8%), music technology (37.0%), theatre technology (34.2%), floppy disks (22.2%), computer-aided design (10.0%), and dance technology (9.3%) tools are reported to be used less frequently.

Given that *A Foundation for Excellence* (Manitoba Education and Training, 1995) identified technology as a foundation skill to be developed across all disciplines and grades, it would seem both necessary and desirable to continue the practice of using technology in arts teaching and learning. The lack of technology-based arts pedagogy reported by some schools may be attributed to underfunding for arts education or educators' lack of confidence and competence in arts teaching with technology. These findings have direct implications for funding for arts technology tools, teacher preparation, and professional learning. Arts educators may follow up with *Literacy with ICT Across the Curriculum: A Resource for Developing Computer Literacy* (Manitoba Education, Citizenship and Youth, 2006), which is intended to "help Manitoba teachers and students recognize and develop their literacy with ICT" (p. 6) across all curriculum areas.

A very small number of respondents (16 or 3.7%) listed "other" technology tools used by arts teachers and students in their schools. Table 4.49B provides a list of the additional tools identified, as well as how frequently they were mentioned. In two of the 16 comments (12.5%), respondents said "no technology was used in the arts" in their schools.

Technology Tool	Frequency
Smart Boards	5
Digital Recording Devices/Equipment	3
Flash Drives/Memory Sticks	3
Video/LCD Projectors	2
Video Teleconference Equipment	1
Dragon Naturally Speaking	1
Music Ace	1
PowerPoint	1
Film	1

50. Do teachers in your school assess and evaluate student learning in the arts?

Response Options	Frequency	Percent of (N)
Yes	395	91.9
No	32	7.4
No Response	3	0.7

51. Which assessment methods are used to assess and evaluate student learning in the arts? (You may check all that apply.)

Assessment Tools	Dance	Music	Drama/Theatre	Visual Arts
Performance-Based Assessments	12.1%	68.4%	29.1%	54.4%
Audio/Visual Recordings	2.8%	26.7%	11.9%	10.2%
Rubrics	7.0%	49.8%	22.1%	54.4%
Portfolios	3.0%	20.0%	7.9%	55.3%
Written Tests	2.8%	44.0%	7.4%	17.0%
Oral Tests	2.3%	39.5%	7.7%	11.9%
Projects	6.0%	33.7%	22.3%	65.1%
Student Self-Assessment	9.3%	44.7%	23.0%	54.4%
Observation	14.2%	70.7%	34.2%	67.7%
Participation	15.1%	70.5%	32.3%	65.6%
Attitude/Behaviour	10.9%	54.2%	22.8%	49.8%
Other	0.5%	2.3%	0.7%	1.9%

An extremely small number of respondents (10 or 2.3%) listed "other" assessment methods used by teachers to assess and evaluate student learning in the arts. Table 4.51B provides a list of the additional methods identified, as well as how frequently they were mentioned. In 3 of the 10 comments (30.0%), respondents said the question was "not applicable" because there is no assessment of arts learning conducted in their schools.

Assessment Tool	Frequency
Effort	2
Peer Assessment	2
Preparation of Materials and Equipment Required for Class	1
Adjudications	1
Royal Conservatory of Music Examinations	1

Questions 50 and 51 were designed to gather information about teachers' assessment and evaluation practices in the arts. The data responses in Table 4.50 show that indeed the large majority of teachers (91.9%) do assess and evaluate students' learning in the arts. Although a variety of tools are used to greater and lesser degrees by teachers, observation was reported by the highest number of respondents as one of the key assessment methods used across three arts disciplines: music (70.7%), visual arts (67.7%), and drama/theatre (34.2%). Observation was followed by participation in the same way for the following: music (70.5%), visual arts (65.6%), and drama/theatre (32.3%). In reverse, participation was followed by observation in the case of assessing dance (15.1% and 14.2%).

It was not surprising to find that performance-based assessment was also reported often as useful for tracking student learning in all three performing arts areas: music (68.5%), drama (29.2%), and dance (12.1%). In contrast, and perhaps even more expectedly, projects and portfolios were found to be more useful tools for teachers of the visual arts (65.1% and 55.3%). All other methods were reported to be used less often, which might mean that the assessment potential of some tools are being overlooked by teachers of the arts (e.g., video recording and portfolio assessment in the performing arts). In light of the pedagogical literature on best practices in arts education assessment (e.g., Cornett, 2007), it is interesting to find a prevalence of tools used for assessing students' participation, attitude, and behaviour among teachers of music and visual arts. In the absence of new arts curriculum frameworks at the time of this study, perhaps this finding should not be so unexpected. It would be of interest to investigate the impact of the newly mandated arts learning outcomes on arts teachers' assessment practices and tools over the next five years.

52. Please indicate the arts subjects for which grades are included on students' report cards. (You may check all that apply.)

Response Options	Frequency	Percent of (N)
Dance	23	5.3
Drama/Theatre	98	22.8
Music	346	80.5
Visual Arts	296	68.8
Combined Arts	39	9.1
No Arts Subjects	15	3.5
Other	24	5.6
No Response	15	3.5

Some respondents (33 or 7.7%) listed "other" arts subjects for which grades are included on students' report cards. Table 4.52B clusters the comments thematically by arts discipline and provides both examples and frequencies. In 2 of the 33 comments (6.1%), respondents stated that no other arts subjects were included on students' report cards at their schools.

Arts Discipline	Examples	Frequency
Arts and Technology	Animation, Digital Film, Multimedia, Video Production, ICT, Technology Arts Spur	13
Music	Band, Jazz Band, Choral Music	9
Alternative Arts Reporting Practices	Rubrics, Anecdotal Comments, Grades Used for Middle Years but not Early Years	7
Combined Arts	Creative Arts, Performance Technology, Artspeak	6
Drama/Theatre	Theatrical Design, Theatre Practicum	3
Visual Arts	Art	3

53. Are arts grades used in determining student GPA in your school?

Table 4.53			
Percent of Schools Using Arts Grades to Determine Student GPA			
Response Options	Frequency	Percent of (N)	Percent of (N) – Not Applicable or 271
Yes	137	31.9	50.6
No	115	26.7	42.4
Not Applicable	159	37.0	N/A
No Response	19	4.4	7.0

54. Are arts grades used in determining student eligibility for awards in your school?

Table 4.54			
Percent of Schools Using Arts Grades to Determine Eligibility for Awards			
Response Options	Frequency	Percent of (N)	Percent of (N) – Not Applicable or 316
Yes	176	40.9	55.7
No	130	30.2	41.1
Not Applicable	114	26.5	N/A
No Response	10	2.3	3.2

Questions 52, 53, and 54 were designed to gather information about grading and reporting practices in the arts. Table 4.52A shows that the majority of school respondents indicate that their report cards include grades for music (80.5%) and visual arts (68.8%). Reports cards including grades for drama/theatre (22.8%), combined arts (9.1%), other (5.6%), and dance (5.3%) were found to be much less common. Only 15 schools (3.5%) reported that no grades for any arts subjects were included on their reports. Details for “other” arts grades are provided in Table 4.52B. These reporting practices are likely reflections of the prevalence of music and visual arts programming across the province; however, it is interesting that the inclusion of grades for visual arts on summative reports is lower than for music.

The use of arts grades for determining student GPA did not apply to 37% of school respondents (see Table 4.53), which would be the expected response from Kindergarten to Grade 4 or Kindergarten to Grade 6 schools. For those schools that do calculate student GPAs, 50.6% confirmed that they do use arts grades. The data in Table 4.54 further shows that most schools (40.9%) affirmed using arts grades to determine eligibility for awards, followed by reports of not used (30.2%), not applicable (26.5%), and no response (2.3%). Reports of using arts grades in the context of determining student awards were slightly higher (55.7%) for the respondents for whom the question applied.

It is somewhat disturbing, however, to find that for schools who do calculate GPAs and do use grades to determine student eligibility for awards, over 40% of school respondents report that they do not use arts grades. This finding may be an important indicator of the level of importance that teachers and administrators attach to the arts, and seems inconsistent with findings reported earlier. If teachers and administrators believe that music and visual arts are as important as other subject areas, then it should follow that the grades for these arts areas would be equally valued and included in the calculation of GPAs and determining eligibility for awards. Perhaps this result reflects a lack of confidence in or relevance of the grades reported by teachers of the arts or the possibility of a negative impact of universities' lack of arts course requirements for admission and/or entrance scholarships. It seems important to follow up with an exploration of the reasoning behind this trend.

55. For whom of the following are arts professional learning experiences provided by the school at least once a year? (You may check all that apply.)

Table 4.55 Percent of Schools Providing Professional Learning Experiences by Arts Discipline						
	Generalist Teachers	Arts Specialists	School Administrators	Parent Volunteers	None	Other
Visual Arts N=329	45.9%	30.0%	10.6%	6.4%	31.0%	2.4%
Music N=356	25.8%	49.7%	6.2%	2.8%	25.8%	0.8%
Dance N=256	17.6%	10.5%	2.7%	4.3%	50.4%	2.7%
Drama/Theatre N=269	28.3%	19.7%	5.6%	3.7%	47.2%	0.8%
Combined Arts N=242	28.5%	9.1%	6.6%	4.5%	52.1%	0.8%
Overall Average Percentages	38.2%	23.8%	6.3%	4.3%	41.3%	1.5%

Note: The changes to (N) are reported to reflect the total number of respondents for which the question applied.

The data display in Table 4.55 suggests that overall, most schools (41.3%) report that they do not provide professional learning experiences in the arts for any personnel. This finding may mean that, although schools share in the responsibility for professional learning, division authorities hold the primary level of responsibility. When schools do share the responsibility, they provide most opportunities overall for generalist teachers (38.2%), followed by arts specialists (23.8%), school administrators (6.3%), and parents (4.3%). Given that generalist teachers are so highly involved in teaching visual arts, drama/theatre, and dance, it is problematic that provisions for their ongoing professional learning in these areas are not stronger. Equally troubling is the scarcity of professional learning in the arts for school administrators, our instructional leaders in all curriculum areas. Since support and encouragement for the arts is perceived to be highest from parents (see Table 4.7), it is also interesting to note that they receive so few opportunities for learning about the arts.

Of the schools providing professional learning in the arts for generalist teachers, the highest reports are for visual arts (45.9%), followed by combined arts (28.5%), drama/theatre (28.3%), music (25.8%), and dance (17.6%). It would seem that concerted efforts are needed to augment professional learning in all of these areas for classroom generalists. For arts specialists, the highest reports are for music (49.7%), followed by visual arts (30.0%), drama/theatre (19.7%), dance (10.5%), and combined arts (9.1%), which likely mirrors the proportions of arts specialists by discipline working within the school system.

Needs and Challenges

56. Other than funding, please rate the need(s) in your school for arts education.

Area of Need	Fine as Is	Some Need	Average Need	Serious Need	Critical Need	Not Applicable
Division-Wide Arts Supervisor/Coordinator	40.2%	16.5%	15.6%	10.9%	4.7%	12.1%
Instructional Resources	14.4%	25.3%	34.0%	16.5%	4.0%	5.8%
Adequate/ Appropriate Facilities	23.3%	19.8%	26.0%	19.1%	7.2%	4.7%
Arts Professional Learning for Teachers	13.5%	23.5%	34.4%	17.7%	5.8%	5.1%
Appropriately Certified/Qualified Arts Teachers	32.3%	17.7%	24.0%	14.7%	5.3%	6.0%
Sufficient Instructional Time	38.4%	17.2%	23.7%	10.9%	4.7%	5.1%
Flexibility in Scheduling	42.3%	18.1%	22.8%	6.7%	2.6%	7.4%
Adequate Number of Certified/Qualified Arts Teachers	29.3%	20.0%	21.2%	17.7%	5.1%	6.7%
Adequate Number of Bilingual Arts Teachers	54.0%	9.5%	8.6%	6.7%	4.4%	16.7%
Information/ Advocacy regarding Arts Education for Parents	29.5%	27.0%	21.9%	10.5%	3.7%	7.4%
Understanding of the Value of the Arts as Essential Components of a Complete Education	19.3%	23.3%	28.8%	15.1%	8.1%	5.3%
Updated Arts Curriculum Documents	8.4%	15.3%	19.8%	30.2%	22.1%	4.2%

The data display in Table 4.56A shows that the need for an adequate number of bilingual arts teachers was identified as “fine as is” by most of the school respondents (54.0%), followed by flexibility in scheduling (42.3%), division-wide arts supervisors/coordinators (40.2%), sufficient instructional time (38.4%), appropriately certified/qualified arts teachers (32.3%), information/advocacy regarding arts education for parents (29.5%), and an adequate number of certified/qualified arts teachers (29.3%). The majority response around bilingual arts teachers likely reflects the high number of schools that do not offer second language arts programming in their schools. Professional learning in the arts for teachers was identified as area of “average need” by 34.4% of school respondents, followed by instructional resources (34.0%), understanding of the value of the arts as essential components of a complete education (28.8%), and adequate/appropriate facilities (26.0%). Most respondents (30.2%) rated updated arts curriculum documents as a “serious need.”

Area of Need	Rank Order
Updated Arts Curriculum Documents	1
Instructional Resources	2
Arts Professional Learning for Teachers	3
Understanding of the Value of the Arts as Essential Components of a Complete Education	4
Adequate/ Appropriate Facilities	5
Adequate Number of Certified/Qualified Arts Teachers	6
Appropriately Certified/Qualified Arts Teachers	7
Sufficient Instructional Time	8
Information/ Advocacy regarding Arts Education for Parents	9
Division-Wide Arts Supervisor/Coordinator	10
Flexibility in Scheduling	11
Adequate Number of Bilingual Arts Teachers	12

An overall anchoring of ratings towards one end of the continuum or the other was established by closely examining the percentages in Table 4.56A and calculating where the majority ratings converged. Based on these calculations, a rank order from the most to least critical needs identified by schools can be offered in Table 4.56B:

1. updated arts curriculum documents (serious 30.2%, critical 22.1%)
2. instructional resources (some 25.3%, average 34.0%)
3. arts professional learning for teachers (some 23.5%, average 34.4%)
4. understanding of the arts as essential components of a complete education (some 23.3%, average 28.8%)
5. adequate/appropriate facilities (some 19.8%, average 26.0%)
6. adequate number of certified/qualified arts teachers (fine as is 29.3%, some 20.0%)
7. appropriately certified qualified arts teachers (fine as is 32.3%, some 17.7%)
8. sufficient instructional time (fine as is 38.4%, some 17.2%)
9. information/advocacy regarding arts education for parents (fine as is 29.5%, some 27.0%)
10. division-wide arts supervisor/consultant (fine as is 40.2%, some 16.5%)
11. flexibility in scheduling (fine as is 42.3%, some 18.1%), and 12) adequate number of bilingual arts teachers (fine as is 54.0%, some 9.5%).

From an overall point of view, these findings suggest that from the perspectives of school respondents, there is some level of need in arts education for almost all areas surveyed. With the exception of bilingual arts teachers, there were no areas of need rated “fine as is” by the majority of respondents. This finding likely reflects the high number of schools that do not offer second language arts education programming. The strongest message from schools emerging from this need analysis is directed to government authorities in education who hold the responsibility for updating arts curriculum documents, the sole area rated as a “serious need” by most respondents. Fortunately, Manitoba Education is already responding to that need as new arts curriculum documents in dance, drama/theatre, music, and visual arts are currently underway. Leaders in arts education should also pay particular attention to schools’ expressed needs for professional learning, instructional resources, value statements, and facilities in the arts.

57. *What other challenges does your school face for arts education?*

Challenges	Frequency
Adequate Funding	53
Specialist Arts Teachers and Programming	36
Facilities and Arts Teaching Spaces	33
Curriculum Time and Scheduling	26
Course Selection and Competition	13
“Small School” Related Challenges	11
Lack of Support for the Arts (Division, Teachers, Community)	10
Declining Student Enrolments	9
Professional Learning for Generalist Teachers	5
Lack of Teaching Resources and Knowledge of Accessing Resources	4
Lack of Community Resources in the Arts	4
Updated Curriculum and Assessment Practices	4
Large Class Sizes	4
Equal Opportunities in Arts Education for Low Socio-Economic School Communities	3
Equal Access to the Arts for Students	2
Integration of the Arts Across the Curriculum	2
Establishing Dance Programming	2
Addressing Issues of Inclusion and Diversity in Arts Education	2
Professional Thinking to Guide Arts Education Practice	1
Quality of Arts Teaching	1

The invitation to comment on other challenges schools face in providing arts education generated 177 (41.2%) written comments from respondents. Table 4.57 displays the 20 themes resulting from an analysis of these comments, as well as how frequently they occurred. Of those commenting, four major themes emerged in the forefront and were important to more than 10% of the commentators: adequate funding (53 or 30.0%); specialist teachers and programming (36 or 20.3%); facilities and arts teaching spaces (33 or 18.6%); and curriculum time and scheduling (26 or 14.7%).

Representative voices from the schools can be shared to provide further insights into these more major challenges. The predominant theme “adequate funding” is typified by comments like “our biggest challenge is not enough funding to purchase supplies needed” or “funding for teaching supplies and resources and for improvement/ updating of facility and equipment.” A high number of respondents, mostly outside of the Winnipeg region, identified arts specialists and programming as a serious challenge. For example, one respondent stated that a “lack of qualified personnel as well as staffing members to offer the programming along with other required school subjects” was difficult. Similarly, another respondent said “a small school doesn’t have enough staff for core curriculum courses,” “needs to seriously look at PRIORITIES,” and “doesn’t have the ability to teach EVERYTHING!” To illustrate concerns about facilities, one respondent identified “adequate arts teaching and storage facilities” as problematic and then went on to explain that there was “only one art room for two sections of art” and “band gets ousted out for theatre whenever the music room needs to be used as a theatre, for performances, meetings, or rental.” Another articulates the need for “avoir assez de place – notre gymnase est très petit pour notre population. Nous avons perdu notre salle d’art à une autre classe.” “Suitable space,” “more space,” or specific needs like “a theatre” were often mentioned. Instructional time and scheduling were also mentioned often. School respondents say that “keeping the arts in the timetable” is a challenge because the “curriculum is packed” and “we keep having things added to our load.”

A second set of themes drawn from the written feedback of more than 5%, but less than 10%, of respondents suggested four additional challenges: course selection and competition (13 or 7.3%); “small school” related challenges (11 or 6.2%); lack of support for the arts by the division, teachers, or community (10 or 5.6%); and declining student enrolments (9 or 5.1%).

Some respondents feel that the arts are in “competition” with other optional courses, newly mandated compulsory physical education, as well as academic courses. One said that the “increased demand for other courses such as mathematics and science creates an inability for students to take arts courses,” while another indicated that there is “pressure to compete with other departments for student interest.” Small schools clearly face other hurdles in providing arts education given their “small staffs and multigrade situations.” For example, one respondent stated, “We try to integrate arts education as best as we can into the other subject areas but our staff have to be able to do a variety of things from coaching to teaching subject areas that they are not completely comfortable with. Most of our staff teaches a variety of grade levels and subject areas.” Other respondents shared views that the arts are “not a divisional priority,” teachers have “no

interest” in teaching the arts, or that there is a “very negative attitude about the need for arts education” within their local community. The problem of “declining enrolment” raised by other school respondents was equated with “fewer teachers” available to teach arts education.

The 12 diverse themes remaining were expressed by very small groups of people who responded to this open-ended question (less than 5%). The additional challenges identified were as follows:

- professional learning for generalist teachers (5 or 2.8%)
- lack of teaching resources and knowledge of accessing resources (4 or 2.3%)
- lack of community resources in the arts (4 or 2.3%)
- updated curriculum and assessment practices (4 or 2.3%)
- large class sizes (4 or 2.3%)
- equal opportunities in arts education for low socio-economic school communities (3 or 1.7%)
- equal access to the arts for students (2 or 1.1%)
- integration of the arts across the curriculum (2 or 1.1%)
- establishing dance programming (2 or 1.1%)
- addressing issues of inclusion and diversity in arts education (2 or 1.1%)
- professional thinking to guide arts education practice (1 or 0.6%)
- quality of arts teaching (1 or 0.6%)

Community Connections

58. *To what degree are parents and caregivers involved in:*

	Greatly Involved	Moderately Involved	Very Little Involvement	No Involvement	No Response
Attending School Arts Events	51.6%	28.1%	11.6%	5.6%	3.0%
Volunteering in Arts Programs	10.5%	35.6%	31.2%	18.1%	4.7%
Sponsoring Fundraising Activities for the Arts	20.0%	26.0%	24.0%	22.8%	7.2%

Slightly more than half (51.6%) of school respondents reported that parents and caregivers are greatly involved in arts education through attendance at school arts events (see Table 4.58). For volunteering in arts programming, the majority of school respondents report that involvement falls within the moderate (35.6%) to very little (31.2%) ranges. Exactly half report that parents and caregivers fall between the moderate (26.0%) and very little (24.0%) ranges for sponsoring fundraising activities for the arts. It might be speculated that the 20% of schools who report parents and caregivers as greatly involved (20.0%) in fundraising have parent-led programs such as “Band Boosters.”

These data suggest that parents and caregivers are relatively involved in and supportive of arts education, which may explain why school respondents perceived them to be a significant source of encouragement for the arts in their responses to question 7. Given parents’ and caregivers’ positive disposition towards the arts and their willingness to engage in arts events and programming, nurturing and strengthening active relationships may lead to improvements and growth in school arts programming. Strategies for involving parents and caregivers with full-time jobs and limited time to devote to volunteer activities need to be carefully considered and researched.

59. *How does your school provide the community with information about arts education?*

Response Options	Frequency	Percent of (N)
Newsletter	377	87.7
Website	206	47.9
Brochure	63	14.7
Parent Forum	70	16.3
Other	88	20.5
No Response	15	3.5

Table 4.59A provides evidence to suggest that a very large number of Manitoba schools do provide information to their communities about arts education. The most frequently used information tool is clearly the school newsletter (87.7%), followed by school website (47.9%). A wide range of other (20.5%) tools, face-to-face forums (16.3%), and brochures (14.7%) are less frequently used by school respondents.

Approximately one quarter of the respondent population (109 or 25.3%) chose to include “other” information tools that they find useful for providing the community with information about arts education (see Table 4.59B). Five tools were mentioned within 10% or more of the written comments:

- showcasing student works of art (23 or 21.1%)
- newsletters and/or notes for parents (21 or 19.3%)
- reports to parent advisory councils (16 or 14.7%)
- local media (14 or 12.8%)
- signage (13 or 11.9%)

Two tools were mentioned by more than 5%, but less than 10% of respondents: open houses and/or arts class visitations (10 or 9.2%) and parent teacher conferences (8 or 7.3%). Six respondents (5.5%) said they did not use any other tools. Seven additional tools were mentioned within less than 5% of the comments: word of mouth (4 or 3.7%); workshops and/or workshops for parents and their children (3 or 2.8%); parent handbooks (2 or 1.8%); monthly calendars, planners, or school agendas (2 or 1.8%); email (1 or 0.9%); report cards (1 or 0.9%), and reports to the Manitoba Arts Council (1 or 0.9%).

Table 4.59B
“Other” Information Tools Used by Schools for Arts Education

Information Tools	Frequency
Showcasing Student Works of Art (Concerts, Exhibits, Promotional DVDs, CDs, Videos, Assemblies)	23
Newsletters and Notes for Parents/Lettres aux Parents (Teacher and/or Student Generated)	21
Reports to Parent Advisory Councils	16
Local Media (Newspapers, Television, and/or Radio)	14
Signage (Posters/ <i>Affiches</i> , Outdoor Display Signs, Community Bulletin Boards)	13
Open Houses or Arts Class Visitations	10
Parent-Teacher Conferences	8
None	6
Word of Mouth	4
Workshops or Educational Trips for Parents and Children	3
Parent Handbooks	2
Monthly Calendars, Planners, or School Agendas	2
Email Correspondence	1
Report Cards	1
Reports to Manitoba Art Council	1

60. To what degree is your school involved in:

Response Options	Greatly Involved	Moderately Involved	Very Little Involvement	No Involvement	No Response
Student Exhibitions and Performances for Community Audiences	37.9%	46.3%	10.9%	3.5%	1.4%
Partnerships with Artists and Arts Groups	11.9%	39.3%	33.5%	12.8%	2.6%

The majority of the respondent pool reports that school involvement in student exhibitions and performances for community audiences falls within the greatly involved (37.9%) to moderately involved (46.3%) ranges. This finding suggests that schools are genuinely working hard at taking arts learning into the public domain. School partnerships with artists and arts groups, however, are reportedly lower with the majority of indicators falling within the moderately involved (39.3%) to very little involvement (33.5%) ranges. These results point to the need to explore ways to increase school partnerships with artists and arts groups in their communities. Leaders in the school and arts communities need to come together in focused conversations that will lead to planning and developing partnerships that will capture the needs and interests of schools, particularly for those that do not have arts specialists to implement arts programming.

61. Has your school utilized any of the following programs available through Manitoba Education, Citizenship and Youth? (You may choose more than one.)

Response Options	Frequency	Percent of (N)
Music Month Grant	49	11.4
Youth Performing Arts Travel Grant	39	9.1
After School Arts Enrichment Programming for Students	27	6.3
Not Used	316	73.5
No Response	23	5.3

Given that funding is consistently identified as a challenge that schools confront in offering arts education programming, it is unfortunate to find that the majority of school respondents (73.5%) report that they do not use any of the arts-related grant programs that the Department makes available to schools. On first glance, it might appear that departmental funds are underutilized by schools, but in fact, arts consultants report that all available money is used and distributed. The crux of the matter is that the funds available are only reaching a small number of Manitoba schools. Of those who do report using the arts grants programs, the most highly utilized is Music Month Grant (11.4%), followed by Youth Performing Arts Travel Grant (9.1%), and finally After School Arts Enrichment program (6.3%). There is a definite need to lobby the Department to increase the funds allocated to these arts grant programs so that more schools can take advantage of increased resources.

62. Which of the following programs, if any, do you use to supplement or enhance students' learning experiences with the arts in your school? (You may choose more than one.)

Response Options	Frequency	Percent of (N)
ArtsSmarts	67	15.6
Learning Through the Arts	51	11.9
Artists in the School	299	69.5
Other	35	8.1
No Response	79	18.4

The data displayed in Table 4.62A provide evidence to suggest that Artist in the Schools, one of the arts development programs offered by the Manitoba Arts Council, is the most widely used of all community-based arts programs designed to supplement or enhance school-based arts education. This particular program aims to augment arts education in Manitoba schools by bringing together professional artists representing all arts areas with students and teachers in Kindergarten to Grade 12 schools. Using a published directory of artists and their self-designed educational projects, schools apply for short-term or long-term residencies. Much lower percentages of school respondents reported to be utilizing ArtsSmarts (15.6%), a program that cultivates teaching partnerships between artists and teachers to address non-arts curriculum learning outcomes through arts-based pedagogy. ArtsSmarts Manitoba, initially funded by the J. W. McConnell Family Foundation, is a provincial partnership involving Manitoba Education and the Manitoba Arts Council. Even fewer Manitoba schools report to be involved with Learning Through the Arts or LTTA (11.9%), a large-scale international public school initiative created and developed by the Royal Conservatory of Music (Toronto) that aims to use the arts as tools for meeting the diverse learning needs of all students and that places a heavy emphasis on teacher professional learning.

Supplementary Programs	Frequency
Guest Artists/Clinicians	17
Arts Partnerships	13
School-Based Programming Supported by Grants	9
None	9
Division-Based Programs	7
Education Outreach Programs Offered by Cultural Institutions	6
Community-Based Arts Events	1

Fifty-three (12.3%) comments made by respondents served to provide further information about the "other" programs schools use to supplement arts learning for their students. Seven themes listed in Table 4.62B above were derived from an analysis of these comments: guest artists/clinicians (17 or 32.1%); arts partnerships (13 or 24.5%); school-based programming supported by grants (9 or 17.0%); none (9 or 17.0%); division-based programs (7 or 13.2%); education outreach programs offered by cultural institutions (6 or 11.3%); and community-based arts events (1 or 1.9%).

Sample comments made by more than 20% of those completing the "other" option can be given. One respondent indicated that their school had "a local artist who comes in to work with various groups," while another stated that they "hire professional musicians to come in and give clinics." When discussing the practice of using arts partnerships, some reiterated the choices given such as "Artists in the Schools has been used in the past." However, other programs were identified such as Literacy through the Arts, Arts Olympics, Shakespeare in the Park, and the Lighthouse Program.

Modest numbers (less than 20%) of respondents offered additional information. Grants that schools are using to develop supplementary programs in the arts were identified: Expressive Arts Grant, School and Community Arts Grant, Experiential Learning Grant, Aboriginal Academic Achievement Grant, Building Student Success with Aboriginal Parents (BSSAP) Grant, and the Children's Heritage Grant. Sometimes divisions and schools design their own supplementary arts programs such as Orff Children's Day, Arts in the Park, or Uninterrupted Music Listening. Educational outreach programming offered by cultural institutions such as the Art Gallery of Western Manitoba, Manitoba Theatre for Young People, or the Manitoba Theatre Centre were used by some schools to supplement arts learning experiences. It was surprising to note that just one respondent indicated that their school incorporated any community-based arts events into their arts education programming.

63. Do students take field trips related to arts education in your school?

Response Options	Frequency	Percent of (N)
Yes	353	82.1
No	69	16.0
No Response	8	1.9

It is gratifying to find that the vast majority (82.1%) of school respondents report that they do take students on arts-related field trips. This finding is a strong indicator that Manitoba teachers promote active, authentic learning in the arts by leaving the confines of their classrooms and inviting their students to experience the arts first-hand in their own communities. High reports of arts field trips may also reflect efforts on the part of cultural institutions to establish and augment their educational programming, a goal that the Manitoba Arts Council has been encouraging. The practice of linking teacher professional learning and arts learning outcomes for students with particular educational arts programming may also help to explain this finding.

Field trips should continue to be encouraged as a learning strategy as they are integral to bringing arts concepts alive, facilitating interaction with artists and works of art, and cultivating an appreciation of what their arts communities have to offer. Equally important is ensuring that arts organizations and cultural institutions are cognizant of the goals and essential learning areas embodied in the arts curriculum documents so that learning connections can be strengthened. It is also crucial for educators to continue the practice of opening students up to a world of arts experiences that may not be opened up at home (e.g., theatre productions, dance performances, music concerts, art galleries). In addition, field trips are a viable way to motivate students by piquing their interests in and curiosities about the arts.

64. Which of the following are in your community, and which, if any, do you use to supplement or enhance art programs or instruction? (You may choose more than one.)

Community Resource	In Our Community	Utilized to Supplement or Enhance Arts Programs/Instruction	% Difference	Not Applicable
Community or Professional Orchestra	29.1%	30.2%	-0.3%	12.6%
Community or Professional Band	32.1%	22.3%	9.8%	12.6%
Community or Professional Chorus	30.9%	17.9%	13.0%	12.6%
Community or Professional Theatre Company	35.1%	30.2%	4.9%	12.6%
Community or Professional Dance Company	23.7%	17.4%	6.3%	12.6%
Arts or Cultural Centre	34.4%	23.7%	10.7%	12.6%
Museum or Art Gallery	43.7%	42.3%	1.4%	12.6%
Theatre or Hall for the Performing Arts	31.4%	25.3%	6.1%	12.6%
Local Artists and Arts Groups	50.2%	43.0%	7.2%	12.3%
Cultural Celebrations	50.5%	35.1%	15.4%	12.3%
Community Arts Events or Festivals	45.3%	30.9%	14.4%	12.6%
University/College	18.4%	12.3%	6.1%	12.3%
Libraries	46.7%	26.0%	20.7%	12.1%

Table 4.64 provides evidence to suggest that many community resources for arts education do exist that can be used to supplement or enhance arts programming in Manitoba schools. Interesting observations can be noted by comparing the differences in reported percentages between the existing resources in local communities and school respondents' uses of the available resources. Community or professional orchestras (-0.3%) emerge as being most well utilized where they exist, followed by museums or art galleries (1.4%), and community or professional theatre companies (4.9%). Other resources appear to be slightly underutilized by school respondents: theatres or halls for the performing arts (6.1%), universities or colleges (6.1%), community or professional dance companies (6.3%), local artists and arts groups (7.2%), and community or professional bands (9.8%). The most significantly underutilized resources are arts or

cultural centres (10.7%), community or professional choruses (13.0%), community arts events and festivals (14.4%), cultural celebrations (15.4%), and libraries (20.7%).

These data suggest that the educational outreach efforts of some cultural institutions are working very effectively, while other groups might need to rethink their strategies for contributing to the goals of arts education and strengthening their connections with schools. This finding may serve as a prompt for the arts education community to further explore ways to use diverse community resources for heightening and improving arts education such as the following:

- creating new invitations for arts-related field trips
- partnering with teachers to develop arts education programming
- developing culturally responsive arts curriculum materials and resources
- responding to new arts curricula
- providing arts experiences for pre-service and in-service teachers, parents, and school administrators
- sharing facilities and resources
- participating in artist residencies
- contributing to curricular and extracurricular arts programming
- creating educational performances

65. *Has your school utilized its complimentary copy of Learning for Life: Why the Arts Matter, the video produced in 2003 by the Alliance for Arts Education in Manitoba?*

Response Options	Frequency	Percent of (N)
Yes	55	12.8
No	212	49.3
Don't Know	150	34.9
No Response	13	3.0

Learning for Life: Why the Arts Matter is a video that was produced in 2003 by the Alliance for Arts Education in Manitoba. This multimedia advocacy tool featuring Manitoba arts programming, teachers, and students was intended to inform and promote the value of arts education to the public and education community. Manitoba Education provided further funding to ensure that every school in the province could have a copy of this video for use in their communities.

It is unfortunate that after such an effort was made by the Alliance for Arts Education in Manitoba and Manitoba Education to produce and widely distribute this video resource that very high numbers of school respondents report that they did not use (49.3%) or did not know (34.9%) if anyone in their school had used their complimentary copy (see Table 4.65). It could be that individuals responding to the survey had not used the video, but others in the system did use it without the responders' knowledge. The finding points to the idea that promotion of the video was inadequate. A more targeted strategy that involved sending the video directly to schools along with a letter explaining its purpose and offering ideas for how to use the video as an informational and advocacy tool would have yielded increased use of the resource.

A close examination of Table 4.56 presented earlier in this report shows that most school participants viewed both "information/advocacy regarding arts education for parents" and an "understanding of the value of the arts as essential components of a complete education" as within the "some need," "average need," and/or "serious need" ranges. If this is the case, it might be worth the effort to use a fresh and more effective approach to remind educators that *Learning for Life* is readily available for addressing both of these expressed needs. This finding also cautions arts education advocates to consult with the field and conduct needs assessments to inform their decisions and investments of time, money, and energy when it comes to contemplating such projects.

66. Please write any additional comments you may have regarding arts education programs in your school.

The final opportunity to provide additional information about arts education in their schools generated comments from more than a quarter of the total respondent pool (118 or 27.4%). Generally speaking, these comments could be grouped into the three major categories shown in Table 4.66 below.

Table 4.66 School Respondents' Additional Comments regarding Arts Education Programming	
Thematic Category	Frequency
The benefits of arts education are recognized and the school strives to provide the best arts education they can in light of challenges and constraints.	63
The commitment to arts education in the school is strong, which is reflected in a wide range of high quality arts programs of which they are proud.	31
Comments that were unrelated to arts education programming in the school.	16
TOTAL	118

The dominant message from school respondents commenting (63 or 53.4%) is that the benefits of arts education are clearly recognized within their school communities, and therefore teachers are working hard to overcome particular challenges and constraints so that they can offer the best arts programming possible. To illustrate, one respondent wished to provide students with “more creative arts programming on a consistent basis” and believed that “extracurricular arts programs would benefit the non-athletes” in the school. Another respondent said that teachers were “striving to include more arts, specifically drama, across the years, integrated into other subjects” and that the arts could be “integrated more often than they currently are.” One principal indicated that “the music strand of arts education” was well served in the school but that “more needs to be done to support dance, drama/theatre, and visual arts.”

Further analysis of these 63 comments revealed more information about the needs and challenges that schools face in providing quality arts education programming for their students. Although the opportunity to identify needs for arts education was addressed by other survey questions, the topic surfaced 36 times again here. The specific needs identified were the following:

- financial support
- flexible, multidisciplinary teachers
- availability of and access to resources
- travelling artists and specialists
- directory of teaching artists
- flexible timetabling
- documents addressing the value of the arts
- documents addressing how to integrate the arts into core subjects
- promotion of the arts by government and school boards
- divisional arts consultants
- better arts teaching facilities
- new arts curricula
- professional learning in the arts
- simpler grant applications

Several comments (29) reiterated the challenges that schools face: sufficient instructional time; underfunding; time to fundraise; small staffs, multigrade classrooms and declining enrolments; lack of valuing of the arts by the school community; generalists’ lack of expertise in the arts; and reduction of music specialist time.

Other respondents (18) in this category offered descriptions of how they address arts education in their schools and the strategies that they use to overcome challenges. In referring to dance education, for example, one school indicated that they “do not teach dance as a subject” but that dance is “included in physical education and music programs.” It was explained that the physical education teacher “does some folk dance

and creative movement” and that the music teachers also “incorporate movement into their classes.” Another school said that classroom teachers were “given the task of teaching visual arts whether they have expertise or not,” “dance was touched upon by the physical education teachers during folk dance units,” and that “music was the only arts area taught by a specialist.” One respondent indicated that “funding and staffing puts limitations on what can be offered in a smaller rural school” and therefore “many of the arts are integrated into existing curriculum and some extracurricular programs exist to fill the voids.” Another school has a “talent development teacher” whose job it is to “facilitate and support exceptional students, mentorship, and integrated arts programming.”

Thirty-one respondents (26.3%) commented very positively about the arts programming in their schools, which often equated with a “strong commitment to teaching and learning through the arts,” offering “rich arts experiences for students” that are led by “talented staff.” More explicitly, one stated, “I think we have a strong arts program within our school,” which is supported by “two full-time visual artists, 1.5 music professionals, one drama professional, and one choral professional.” Others proudly made similar statements. “Il fait un bon programme et de la formation pour les enseignants!” “Our teaching staff offers a wide variety of arts to our students,” and “the quality and quantity are recognized throughout our division.” These respondents feel fortunate that “parents see the value in the arts” as well as supported in aiming for “programs that are active and vibrant” and “expose students to as many arts opportunities as possible.” Embedded within these comments were another small group (10) who also expressed excitement about the new arts curriculum initiatives in Manitoba. Some hoped that the new curriculum would be discipline-based and delivered by specialists, and would offer many practical suggestions for teachers.

The remaining comments (16) were not related to school arts programming, but rather other topics. The largest proportion of these (6) expressed their gratitude for this research initiative. Regarding the survey tool, two respondents felt that return postage should have been provided, two thought the survey was long, two felt the survey was difficult to complete for small schools, and one said it was easy to follow. In five cases, additional information was given that related to other survey questions. One respondent indicated that they had not received their copy of the video, while another said that Manitoba Education’s website offered limited information about the arts.

A very small percentage (7 or 1.6%) of school respondents elected to submit additional information about their school arts programming along with their surveys. Five sets of documents came from city/suburban schools and two came from rural schools. Of these sets, six represented Middle and/or Senior Years schools, with only one coming from an elementary school. These documents included descriptions of arts courses and programming that ranged from brief summaries to comprehensive descriptions. Courses and programming representing all art forms and combined arts were represented in the documents reviewed.

SECTION 5: FINDINGS AND DISCUSSION— DIVISION SURVEY

Division Respondent Information

1. *What is the name of your school division?*

Surveys were mailed to 44 school divisions in the province of Manitoba. It was gratifying to yield a response rate of 66.0% from 29 (N) of 44 divisions, which was higher than what was yielded from schools. The shorter length of the division survey might account for this difference. A high overall participation rate of 66.0% in the division survey substantiates the notion that arts education is an area of interest for school leaders in Manitoba.

Table 5.1 below shows that the majority of the division respondents (27 or 93.1%) came from public school divisions, which are reported geographically by grouping 36 school divisions and districts according to regions of the province (Central, Northern/Remote, Parkland/Westman, Southeast/Interlake, and Winnipeg). Only 2 or 6.9% of division respondents represented the “other” category which includes 8 subgroups of francophone, independent, First Nations, institutional, and unidentified divisions located in the province. Participation rates were particularly high from the following regions:

- Winnipeg—100% (6 of 6)
- Parkland/Westman—80% (8 of 10)
- Southeast/Interlake—80% (8 of 10)

Moderate participation rates came from the Central—50% (3 of 6)—and Northern/Remote—50% (2 of 4)—areas of the province, while a lower rate of participation (25% or 2 of 8) resulted from the “other” subgroups. A comparison of the “Percent of Total” with the “Percent of Target Population” columns shows that with the exception of “other” subgroups, the divisions responding adequately represent the target population of Manitoba school divisions. The high participation rate coupled with the representative sample contributes to the trustworthiness of the results.

Region	Frequency	Percent of (N)	Percent of Target Population
Central	3	10.3	13.6
Northern Remote	2	6.9	9.1
Parkland/Westman	8	27.6	22.7
Southeast/Interlake	8	27.6	22.7
Winnipeg	6	20.7	13.6
Other	2	6.9	18.2
Total (N)	29	100	100

2. *What is the job title of the person completing this survey?*

Table 5.2 shows that the division surveys were completed exclusively by administrators working at the division level. There were no surveys completed by administrators or teachers working at the school level. Superintendents or assistant superintendents completed most (23 or 79.3%) of the surveys while a smaller portion were completed by arts consultants or supervisors (3 or 10.3%) or other division-level supervisors (1 or 3.4%). The jobs of the 2 (6.9%) “other” respondents were also division-level administrators, one a “curriculum, instruction and assessment consultant” and the other a “head of school/CEO.”

Response Options	Frequency	Percent of (N)
Superintendent	12	41.4
Assistant Superintendent	11	37.9
Curriculum Supervisor	0	0.0
Arts Consultant or Supervisor	3	10.3
Other Division-Level Supervisor	1	3.4
School Principal	0	0.0
Art, Music, Dance, or Drama/Theatre Teacher	0	0.0
Other	2	6.9

Leadership and Policy

3. *Is your division utilizing The Arts in Education vision statement on Manitoba Education, Citizenship and Youth's website?*

Response Options	Frequency	Percent of (N)
Yes	15	51.7
No	11	37.9
Don't Know	3	10.3

Table 5.3 reveals that just over half of division respondents do use the Department's dedicated vision statement for arts education. This finding is important given that the field of arts education has had a difficult time justifying a common position for arts education that is compelling, convincing, and comprehensible for education stakeholders and decision makers. As stated earlier in this report, collectively, the arts education profession as a whole needs a philosophy and set of principles that can guide the creation and enactment of quality arts programming in all schools. This data shows that the leadership and support provided by the Department is being utilized to assist a significant number of leaders at the division level, hopefully to inspire and direct action that will enhance arts education. It would be fruitful to explore ways to augment the use and potential of such key policy resources by superintendents and others at the helm of curriculum improvement and change at the division level.

4. *Is your division aware that new arts education curricula (visual arts, music, dance, drama/theatre) are under development by Manitoba Education, Citizenship and Youth?*

Response Options	Frequency	Percent of (N)
Yes	27	93.1
No	1	3.4
Don't Know	1	3.4

The context for this question can be found earlier in this report. The data in Table 5.4 show that the vast majority of division respondents (93.1%), mostly division superintendents, are aware that new arts curriculum work is underway in the province. It is important to note that awareness among superintendents is reportedly higher than it is for both school administrators and teachers responding to a similar question on the school survey (questions 4 and 5). To discover this level of awareness is highly comforting and critically important at a time when the Department is just launching its new draft framework documents in each of the four arts disciplines. In the absence of arts consultants and coordinators in most divisions, the responsibility to establish supports and secure resources for the implementation process will fall on superintendents.

5. *Compared with other academic subjects, what importance do you think most of your administrators attach to each of the following?*

Table 5.5
Level of Importance Administrators Attach to the Arts as Academic Subjects

	More Important Than Other Academic Subjects	As Important as Other Academic Subjects	Not as Important as Other Academic Subjects	Not Important at All	No Response
Dance	0.0%	13.8%	79.3%	3.4%	3.4%
Drama/Theatre	0.0%	62.1%	37.9%	0.0%	0.0%
Music	0.0%	79.3%	20.7%	0.0%	0.0%
Visual Arts	0.0%	72.4%	27.6%	0.0%	0.0%

According to data presented in Table 5.5, division respondents report that administrators hold fairly consistent views about the importance of three arts disciplines in comparison to other academic subjects. Most indicated that administrators see music (77.3%), visual arts (72.4%) and drama/theatre (62.1%) as important as other subjects; however, the same did not hold true for dance. Division respondents reported that most administrators do not see dance (79.3 %) as important as other academic subjects. Based on comparisons between the school and division surveys, findings indicate that overall administrators attach a higher level of importance to the arts than do teachers. It was speculated earlier on in the report that division respondents might place a higher value on drama/theatre because of the public relations functions served. This finding might also reflect division respondents' broader understanding and awareness of diverse arts programming across schools, which may lead to higher and broader overall valuing of the arts.

6. Please indicate the areas for which you have written philosophy or policy statements that guide decision making for arts education in the division. (You may choose more than one.)

Response Options	Frequency	Percent of (N)
None	21	72.4
Visual Arts	2	6.9
Music	7	24.1
Dance	1	3.4
Drama/Theatre	1	3.4
Combined Arts	3	10.3

The responses in Table 5.6 suggest that there is no overriding written statement that makes clear the values and purposes of arts education in most (72.4%) divisions, nor are there any policies or criteria for making decisions. In divisions where written statements do exist, they guide decisions most often for music education (24.1%) and less often for combined arts (10.3%), visual arts (6.9%), dance (3.4%), or drama/theatre (3.4%). Some divisions (27.6%) report that their statements do have board approval (see Table 5.7 below). Although worrisome for the arts education community, it was encouraging to learn that in response to question 3, slightly more than half of the division leaders (51.7%) reported using Manitoba Education and Youth's vision statement *The Arts in Education* (2003), which provides a clearly articulated philosophy to guide arts education in all Manitoba schools. This finding points to the critical role provincial departments of education play in taking the lead in arts education policy making, as well as the need to support school divisions in their efforts to do the same.

Division respondents were asked to submit copies of existing written statements that steer decision making for arts education along with their completed surveys in the return envelopes. Although only 3 of 29 (10.3%) actually provided copies of these statements, a slightly higher number (5 of 29 or 17.4%) offered explanatory written comments. Of the three written statements submitted, two were board-approved policy statements. One policy submitted by a rural respondent sets out "to encourage the teaching of music in all schools, and to permit music instruction at all grade levels, providing instructional staff can be made available." The second policy reviewed came from a city/suburban division and is a "staffing support" policy that ensures instructional minutes for specialized music programming from Kindergarten to Grade 12 that are in keeping with departmental recommendations. The third document, also submitted by a city/suburban division, is a "music education philosophy" that clearly articulates beliefs about the nature and value of music in the lives of students in the division.

Two division respondents, one rural and one city/suburban, indicated that policies existed to guide decisions around staffing and instructional minutes in arts education, but did not attach the documents. Two other division respondents, again, one rural and one city/suburban, said that their policy and mission statements were currently under review and awaiting board approval, so could not be attached at this time. Although no formal written documents existed for one rural division, the respondent shared a strong advocacy and funding effort on the part of the superintendents and the school board to encourage principals to develop programming in the visual arts.

7. *Do the written philosophy or policy statements have board approval?*

Table 5.7 Divisional Philosophy or Policy Statements Approved by School Boards		
Response Options	Frequency	Percent of (N)
Yes	8	27.6
No	6	20.7
No Response	15	51.7

8. *Please indicate the areas for which you have a written plan for implementing arts education. (You may choose more than one.)*

Table 5.8 Divisional Written Plans for Implementing Arts Education		
Response Options	Frequency	Percent of (N)
None	19	65.5
Visual Arts	8	27.6
Music	7	24.1
Dance	1	3.4
Drama/Theatre	3	10.3
Combined Arts	4	13.8

The majority of divisions (65.5%) report that they have no written plans for implementing arts education. Where written plans do exist, most are for visual arts (27.6%), followed by music (24.1%), combined arts (13.8%), drama/theatre (10.3%), and dance (3.4%). Written implementation plans, as well as other policy statements, are considered to be indications of a division's commitment to arts education. Responses to this question, as well as to the previous question, suggest that although school administrators attach a high level of importance to the arts, they may need some assistance in developing a strategic approach for leading arts education in their divisions.

Division respondents were asked to submit written plans for implementing arts education along with policy statements and completed surveys in the return envelopes. Based on the actual plans submitted or comments about such plans, it is probably safe to say that differing definitions or concepts exist about what constitutes an arts implementation plan. A very small percentage (2 of 29 or 6.9%) of the respondent pool actually submitted written statements. One plan for a rural division envisions an “arts infusion” implementation model that recognizes the arts as “teaching tools” for addressing the diverse learning styles of students. The plan emphasizes professional learning for classroom teachers, as well as collaborative partnerships involving local artists and classroom teachers. Value is placed on the use of arts community resources in the classroom as a viable means to enhance arts education. The plan includes contracting an individual to provide professional development on arts integration for classroom teachers; creating a data bank of local artists by genre; facilitating artist-teacher partnerships and planning sessions; and documenting professional learning. The school board approved and allocated \$40,000 to this implementation plan. The second plan submitted was deemed not so much an implementation plan, but rather an “enabling plan” that provides substantive grants and start-up funds for schools who plan to implement new programming in the visual arts which is an expressed high priority for this rural division.

Further explanations about written implementation plans were offered by 6 (20.7%) other respondents, 4 rural and 2 city/suburban. Three rural respondents said Manitoba Education’s recommendations for instructional minutes in the arts were followed by their schools. Another rural respondent said that “all schools have written plans that include the arts,” but did not include any examples. “Practices” such as “hiring 11 Creative Arts TA positions” is part of the implementation plan for the arts in one city/suburban division. Another in the city reported that they have an “improvement plan” in the final stages of its development that was not available to share.

9. *Please indicate the areas for which there are division-wide committees or professional groups in arts education where issues related to teaching, learning and programs are addressed, as well as how frequently committee meetings are held. (You may choose more than one.)*

	Monthly	Bi-monthly	Quarterly	Every Term	No Response
Dance	0.0%	0.0%	0.0%	10.3%	89.7%
Drama/Theatre	3.4%	0.0%	0.0%	17.2%	79.3%
Music	17.5%	3.4%	31.0%	13.8%	34.5%
Visual Arts	10.3%	0.0%	17.2%	13.8%	58.6%
Combined Arts	3.4%	0.0%	3.4%	6.9%	86.2%

The data presented in Table 5.9 are not very reassuring for the arts education community because the existence of division-wide committees or professional groups that meet to discuss important issues related to teaching, learning, and programming is a key indicator of divisions with active arts programs. Only small percentages of divisions report that there are meetings of such committees or groups, most occurring once each term or on a quarterly basis. The highest percentages are reported quarterly for music (31.0%), followed by quarterly for visual arts (17.2%), and every term for drama/theatre (17.2%), dance (10.3%), and combined arts (6.9%).

Given that professional learning communities are viewed as a critical approach for teacher professional learning as well as a key strategy for curriculum reform, it would seem that meetings scheduled this infrequently are not adequate. Schools should not overlook the fact that time for conversations among arts educators is crucial for visionary thinking, working and learning collaboratively, visiting and reviewing policies and best practices, and so on. Furthermore, professional meetings reduce feelings of isolation among arts teachers, and help to build knowledge, skills, and commitment.

Budgets and Funding

10. Does your school division allocate a certain percentage of its budget to arts education?

Table 5.10 Division Budget Allocation for Arts Education		
Response Options	Frequency	Percent of (N)
Yes	22	75.9
No	7	24.1

11. If so, approximately what percentage of the division's budget is allocated for arts education?

Table 5.11 Percent of Division Budget Allocation for Arts Education		
Response Options	Frequency	Percent of (N)
None	3	10.3
1-4%	15	51.7
5-9%	6	20.7
10-14%	0	0.0
15-19%	0	0.0
20% or More	0	0.0
No Response	5	17.2

12. *Over the past five years your division's funding for the arts has*

Table 5.12 Five-Year Divisional Funding Trends		
Response Options	Frequency	Percent of (N)
Increased	13	44.8
Decreased	0	0.0
Remained the Same	15	51.7
No Response	1	3.4

Questions 10, 11, and 12 were designed to gather information about division budget and funding patterns for arts education. Division response data further confirm that spending patterns for the arts are more positive and encouraging than expected. Table 5.10 shows that about three quarters of responding divisions (75.9%) indeed do report to be dedicating budget lines for arts education. Paralleling school trends, however, no respondents indicated that more than 10% of the division budget was earmarked for the arts. Table 5.11 supports this finding by showing that the majority reported budget designations of 1–4% (51.7%), followed by 5–9% (20.7%), no response (17.2%), and none (10.3%).

The response data presented in Table 5.12 clearly indicate that perceptions within the educational community that division funds for arts education are decreasing appear to be unfounded. All participants responding to this question (96.6%) reported that division level funding for the arts has either remained the same (51.7%) or increased (44.8%). It is significant to note that not one division reported any decrease in funding to support school arts programming. Given these positive trends at both the school and divisional level, it seems clear that schools are aiming to do more in the arts and realize that sufficient funding is necessary to realize those aims. Exploring ways to increase the availability of funds, internal or external, for arts programming across the divisions would be a worthwhile pursuit.

Staffing and Personnel

13. How many arts consultants or supervisors with responsibilities for arts education are there at the division level?

Response Options	Frequency	Percent of (N)
0	20	69.0
1	6	20.7
2	3	10.3
3	0	0.0
4 or More	0	0.0

14. If you have division-level arts consultants or supervisors, indicate the arts areas for which these individuals are responsible, and if the positions are full-time or part-time. (You may choose more than one.)

Arts Discipline	Full-Time	Part-Time	No Response
Dance	0 (0.0%)	2 (6.9%)	27 (93.1%)
Drama/Theatre	0 (0.0%)	3 (10.3%)	26 (89.7%)
Music	1 (3.4%)	6 (20.7%)	22 (75.9%)
Visual Arts	1 (3.4%)	6 (20.7%)	22 (75.9%)
Combined Arts	2 (6.9%)	0 (0.0%)	27 (93.1%)
Combined Arts and Non-Arts	0 (0.0%)	0 (0.0%)	29 (100%)

15. Over the past five years, the number of certified arts specialists in your division has

Response Options	Frequency	Percent of (N)
Increased	13	44.8
Decreased	1	3.4
Remained the Same	13	44.8
No Response	2	6.9

Questions 13, 14, and 15 seek to gain information about trends in staffing and personnel directly linked to arts education from a division-level perspective. Table 5.13 shows that the majority (20 or 69.0%) of respondents reported that there is no consultant or supervisor with responsibilities for overseeing arts education for their school division, 20.7% (6) report there is one full-time equivalent position, and 10.3% (3) report there are two. In divisions where consultant positions exist, Table 5.14 displaying data by arts area indicates that most are part-time positions serving music (6 or 20.7%) and visual arts (6 or 20.7%) with a lesser number serving drama/theatre (3 or 10.3%), and dance (2 or 6.9%). Full-time arts consultant positions were less common with only 2 (6.9%) combined arts, 1 (3.4%) music, and 1 (3.4%) visual arts reported.

It might be speculated that larger school divisions are more likely to have arts supervisors or consultants. In smaller divisions, there is some probability that arts education is part of a larger curriculum portfolio for an assistant superintendent. It is also possible that some divisions are using alternative leadership models for the arts, such as support or resource teachers. In teacher leadership models, a portion of the practising arts teacher's assignment is used for supporting arts programming within a school, group of schools, or across an entire division. An item requesting information about resource teachers for the arts was an oversight on this survey. The overall low numbers of leadership positions reported, however, remain unsettling because this finding means that in most school divisions in Manitoba there is no one to foster best practices and support teachers and school administrators in their efforts to enhance the arts learning milieu for all students. When school respondents were asked to identify critical needs (school survey, question 58), it is odd that division-wide supervisors or consultants were not perceived to be an area of high need for the arts.

A strikingly different finding, however, is presented in Table 5.15 in which near 90% of respondents report that divisional staffing trends for arts specialists have increased (13 or 44.8%) or remained the same (13 or 44.8%) over the last five years. Responses to this question may come as a surprise to readers who hold a view that arts specialists are being reduced in schools across the province. Given that only one (3.4%) respondent reported a downward trend, the data suggest that the number of arts specialists has not decreased in Manitoba schools, nor should this be an issue for concern among members of the profession. Perhaps this trend reflects a growing view of the important role that teachers, rather than curriculum administrators, play in providing instructional leadership (for example, see Institute for Educational Leadership, 2001).

General Programming Information

16. What are the division's minimum requirements for total instructional time in the arts each 6-day cycle?

Level	0 Min.	1-60 Min.	61-90 Min.	91-120 Min.	121-150 Min.	151-180 Min.	More Than 180 Min.	No Response
Kindergarten	20.7%	24.1%	10.3%	6.9%	6.9%	10.3%	0.0%	20.7%
Grades 1-4	10.3%	17.2%	13.8%	3.4%	13.8%	20.7%	0.0%	20.7%
Grades 5-8	10.3%	17.2%	6.9%	6.9%	17.2%	24.1%	0.0%	17.2%
Grades 9-12	20.7%	3.4%	6.9%	3.4%	3.4%	13.8%	17.2%	31.0%

Division minimum requirements for arts instructional time by grade cluster are shown in Table 5.16. Overall, the highest minimum requirements are reported at 151 to 180 minutes per six-day cycle for both Grades 1 to 4 (20.7%) and Grades 5 to 8 (24.1%), but more than half of all divisions reporting would minimally require arts instructional time that ranges between 61 and 180 minutes. Notably lower requirements are mandated at 1 to 60 minutes for Kindergarten (24.1%), but again collectively, close to 60% of responding divisions would require arts instruction time along a continuum from 1 to 180 minutes. These results substantiate school data (questions 27, 29, 31, 33) and suggest that the majority of divisions in the province are falling short of meeting the Department's recommended minimum time allocation of approximately 180 minutes per six-day cycle for Kindergarten to Grade 6 arts education and approximately 144 minutes for Grades 7 to 8 (see <www.edu.gov.mb.ca/k12/cur/english_pr.html> for time allocations). Extreme high and low numbers for required arts instructional minutes were reported by schools for Grades 9 to 12. Approximately half offered no response (31.0%) or reported 0 minutes (20.7%), while the other half reported more than 180 minutes (17.2%), 151 to 180 minutes (13.8%), 61 to 90 minutes (6.9%), and 1 to 60, 91 to 120, or 121 to 150 minutes (3.4%).

17. Please indicate the arts areas for which sequential, discipline-based programs are offered. (You may check all that apply.)

Level	Visual Arts	Music	Dance	Drama/Theatre	No Response
Kindergarten	48.3%	86.2%	3.4%	6.9%	13.8%
Grades 1–4	51.7%	89.7%	3.4%	6.9%	10.3%
Grades 5–8	69.0%	89.7%	10.3%	27.6%	10.3%
Grades 9–12	72.4%	89.7%	17.2%	72.4%	10.3%

The areas for which divisions offer sequential, discipline-based arts programming are presented by grade cluster in Table 5.17. Music is most well positioned with course offerings reported across all grades by well over 80% of all responding divisions. The prevalence of music programming may be explained, in part, by the use of specialists as a strategy for providing classroom teachers with the daily preparation time they successfully negotiate through the collective bargaining process. It is difficult to determine whether or not high numbers of music programs in the province reflect a higher valuing of music over programming in other arts areas, or more the socio-political context and the pragmatics of running schools. A question might also be raised about whether or not implementing discipline-based music programming is the best use of specialists' time in schools. Alternatively, music specialists might be envisioned as resources to the school, members of collaborative teams who work with classroom teachers to support the music development of both teachers and students in their own classrooms.

More than half of all the divisions also indicate that they are able to offer visual arts programming that extends from Grades 1 to 12, with the highest percentages occurring at both Grades 9 to 12 (72.5%) and Grades 5 to 8 (69.0%). Indicators for Kindergarten are also encouraging with near half of all divisions reporting that they offer sequential visual arts programming. Course offerings across the province in drama/theatre were reported at the highest level for Grades 9 to 12 (72.4%), but are clearly not as well established for Grades 5 to 8 (27.6%), Grades 1 to 4 (6.9%), or Kindergarten (6.9%). School dance programming was reportedly scarce across all grades: Grades 9 to 12 (17.2%), Grades 5 to 8 (10.3%), Grades 1 to 4 (6.9%), and Kindergarten (6.9%). Division data further verify the findings gleaned from schools (questions 14 to 15).

18. *What provisions are made for the arts education of students identified with exceptional learning needs and receiving curricular adaptations, modifications, or other assistance? (You may choose more than one.)*

Table 5.18 Provisions for Students with Exceptional Learning Needs		
Response Options	Frequency	Percent of (N)
Specialized Programming	14	48.3
Individualized Instruction	13	44.8
School-Based Arts Programming with Assistance	22	75.9
Performing Arts Schools	4	13.8
Other	1	3.4
No Response	2	6.9

Division data presented in Table 5.18 support the reports from schools (question 39), although more strongly, that exceptional learners generally participate in regular school-based arts programming with assistance (22 or 75.9%). Comparatively speaking, divisions also report higher levels of specialized arts programming (48.3%) and individualized arts instruction (44.8%) for exceptional learners than do schools (question 39). Four divisions (13.8%) report that they have specialized performing arts schools which typically aim to provide academic and artistic preparation for students who are gifted and talented in the arts. These findings make earlier recommendations even more imperative that teachers of the arts need to be able to address issues of inclusion and diversity within the classroom and overall school arts programming. It is critical for division leaders to ensure that professional learning opportunities exist for in-service teachers dealing with arts education for exceptional learners. This finding also has direct implications for those responsible for developing the curriculum for teacher education, both at the undergraduate and post-baccalaureate levels.

The option for “other” comments generated written replies from only 3 (10.3%) respondents who identified “music therapy,” “integration in the classroom,” and a “division-run Quantum Program” as additional ways of making provisions for students with exceptional learning needs.

19. Does the division formally evaluate its arts education programs?

Response Options	Frequency	Percent of (N)
Yes	12	41.4
No	15	51.7
Not Applicable	2	6.9

Question 19 aimed to ascertain whether or not arts education programming is formally evaluated at the division level. The response data in Table 5.19 demonstrate that just over half (51.7%) of responding divisions do not formally evaluate their arts programming, followed by 41.4% who do formally evaluate, and 6.9% who suggest that the question did not apply to them. This finding hints that programming evaluation might be a shared venture between schools and divisions, or that formal programming evaluation is viewed to be the responsibility of another level of educational authority like Manitoba Education. It is important to note, however, that programming evaluation is an essential tool that can be used to help educators judge whether arts programming is being implemented as planned, and to assess the extent to which curriculum learning outcomes are being achieved. It allows educators to answer questions such as the following: Are students learning what we set out to teach in the arts? Is our arts programming effective? How can we improve and strengthen our arts programming? These findings suggest the advisability of exploring ways to support and assist division and school leaders in their efforts to conduct formal arts programming evaluations, especially in divisions where they are not currently being done.

20. Are arts grades used in determining students' GPA in your division?

Response Options	Frequency	Percent of (N)
Yes	18	62.1
No	2	6.9
Not Applicable	8	27.6
No Response	1	3.4

The majority (62.1%) of divisions affirmed they indeed do use arts grades to determine student GPAs (see Table 5.20). This question reportedly did not apply to 27.6% of division respondents, which was surprising since it was assumed that all divisions would be calculating GPAs for students in Grades 7 to 12. Perhaps this finding points to the notion that not all divisions calculate GPAs for students. The finding that only 6.9% do not use arts grades in factoring GPAs does not align with reports from schools that indicate over 40% do not use them (question 53). This mismatch between division and school data could mean that the 27.6% who reported that the question did not apply really signifies that arts grades are not used. As indicated earlier in the report, this is a concern if the reality is that 40% of schools and divisions do not use arts grades in determining GPAs. This finding might reflect a view that grades in the arts are not good indicators of academic achievement or reliable measures of achievement in the arts. It might also be an indicator that the arts are not considered to be as important as other subject areas. Increasing our understanding of why the arts are valued by school and division respondents is needed in future studies.

21. Are arts professional development experiences provided by the division at least once a year for the listed personnel? (You may check all that apply.)

Arts Discipline	Generalist Teachers	Arts Specialists	Division-Level Consultants	School Administrators	Board Members	Parents	None	Other
Visual Arts N=22	36.4%	54.5%	31.8%	0.0%	4.5%	4.5%	27.3%	0.0%
Music N=23	21.7%	78.3%	34.8%	8.7%	4.3%	4.3%	21.7%	0.0%
Dance N=18	11.1%	27.8%	5.6%	0.0%	0.0%	0.0%	33.3%	0.0%
Drama/ Theatre N=18	16.7%	44.4%	11.1%	0.0%	0.0%	5.6%	33.3%	0.0%
Combined Arts N=20	30.0%	30.0%	10.0%	10.0%	15.0%	5.0%	30.0%	0.0%
Overall Average Percent	23.2%	47.0%	18.5%	3.7%	4.8%	3.9%	29.1%	0.0%

Note: The changes to (N) are reported to reflect the total number of participants that responded to the question.

A comparison of school (Table 4.55) and division (Table 5.21) data reveals that divisions take more responsibility for the professional learning of personnel than do schools. Table 5.21 presents information to suggest that overall professional learning experiences are provided by divisions for arts specialists (47.0%) more so than any other personnel. The highest level of provision for professional learning opportunities is reported for music specialists (78.3%), followed by visual arts specialists (54.7%), drama/theatre specialists (44.4%), and combined arts for both specialists and generalist teachers (30.0%). For dance, most divisions (33.3%) reported that no professional learning opportunities were provided, followed by 27.8% for dance specialists. These findings likely reflect the numbers of arts specialists working in the school system.

Given that support and encouragement for the arts is reported in this study to be highest from parents, it is interesting to note that they receive so little opportunities for learning about the arts at either the school or division level. Arguably, there is a clear distinction between parent learning and professional learning, and perhaps information about what schools and divisions do to educate parents should have been gathered in a different survey question. Reports on the provisions for generalist teachers are again equally disappointing at the division level as they are at the school level given that many have teaching responsibilities in the arts but report lower efficacy levels for enacting those responsibilities. As reported at the school level, professional learning opportunities conducted by divisions appear to be quite rare in the arts for those holding curriculum leadership positions like school administrators and school board members. A more disconcerting statistic is that a relatively high number of divisions overall (29.1%) indicate that there are no arts professional learning opportunities offered for any personnel. It should also be noted that on future surveys, “support staff” and “paraprofessionals” should be included in the list of personnel groups for whom professional learning opportunities might be provided.

22. In your division, which organizations or personnel typically provide professional learning in arts education? (You may choose more than one.)

Response Options	Frequency	Percent of (N)
Arts Teachers	22	75.9
Arts Consultants or Supervisors	10	34.5
Artists	20	69.0
University Professors	4	13.8
Manitoba Education, Citizenship and Youth	7	24.1
Arts Education Organizations	6	20.7
Community Arts Organizations	15	51.7
Other	3	10.3
No Response	1	3.4

Table 5.22 indicates that arts teachers (79.9%) provide most of the arts professional learning for the division, followed by artists (69.0%), and community arts organizations (51.7%). The emphasis on the practice of arts teachers as providers of professional learning opportunities likely reflects the belief that effective professional learning is embedded in the day-to-day work of teachers, and that it should be integrated into the culture of schools. On the other hand, this practice may have to do with divisions' limited budgets for professional learning, and not having funds to spend on many external providers. The important role that artists and community arts organizations play in teacher professional learning is clearly acknowledged by these findings. Given that effective teaching and learning also needs to be informed by the theory, research, and current developments in the field of arts education, the contributions of experts in the arts like consultants, departmental staff, professors, and teacher-leaders should not be overlooked.

A small number of respondents (5 or 17.2%) chose to identify "other" organizations or personnel that provide professional learning opportunities in arts education for their school divisions. Special Area Groups (SAG) established by the Manitoba Teachers' Society and classroom generalists were identified by two divisions as important providers of professional learning. Others mentioned included a special committee established by a school board (1), the Winnipeg Symphony Orchestra (1), the Manitoba Chamber Orchestra (1), Transcona Biz (1), and Kildonan Place (1).

23. In which of the following ways are teachers and administrators supported for participation in professional learning in the arts, such as workshops, seminars, courses, and conferences? (You may check all that apply.)

	Release Time	Paid Substitute	Travel and/or Per Diem	Registration Fees	Accommodations	Unpaid Educational Leave	Paid Educational Leave	No Support Provided	Other
Teachers	96.6%	93.1%	72.4%	86.2%	65.5%	10.3%	13.8%	0.0%	3.4%
Administrators	62.1%	58.6%	62.1%	65.5%	55.2%	10.3%	6.9%	0.0%	3.4%

Note: All 29 participants offered information for support for “teachers” and a slightly lower number (26) provided information around support for “administrators.”

Division respondents report that teachers are supported for participation in professional learning experiences largely through release time (96.6%), followed by paid substitutes (93.1%), registration fees (86.2%), travel expenses and/or per diem (72.4%), and accommodations (65.5%, see Table 5.23). The practice of awarding educational leaves for teachers, paid (13.8%) or unpaid (10.3%), is much less common. Given that the professional journey of any teacher may require a longer and sustained program of learning, this should be a matter of concern for educators of the arts. It is interesting that teachers have not lobbied for longer term leaves or the opportunity to earn leave credits for more intensive professional learning. It would seem important for divisions and school boards to be more imaginative and open about funding and granting educational leaves for professional studies in the arts.

Table 5.23 also shows that administrators appear to be most supported for professional learning in slightly different ways, typically through registration fees (65.5%), followed by release time (62.1%) and travel expenses and/or per diem (62.1%), and then by paid substitute (58.6%), and accommodations (55.2%). Again, unpaid (10.3%) and paid (6.9%) educational leaves are equally as rare for administrators. It is gratifying, however, to observe that all divisions provide some level of support for ongoing professional learning in the arts. For purposes of clarity, types of division support for those in consultant or teacher leadership roles should have also been gathered.

No further supports for teachers and administrators pursuing participation in professional learning were specified in the open-ended “other” response option.

Needs and Challenges

24. Other than funding, please rate the need(s) in your division for arts education.

Area of Need	Fine as Is	Some Need	Average Need	Serious Need	Critical Need	Not Applicable
Division-Wide Arts Supervisor/Coordinator	34.5%	34.5%	10.3%	6.9%	0.0%	13.8%
Instructional Resources	10.3%	34.5%	41.4%	13.8%	0.0%	0.0%
Adequate/ Appropriate Facilities	10.3%	24.1%	37.9%	10.3%	10.3%	6.9%
Arts Professional Learning for Teachers	10.3%	17.2%	51.7%	17.2%	3.4%	0.0%
Appropriately Certified/ Qualified Arts Teachers	13.8%	24.1%	27.6%	24.1%	3.4%	6.9%
Sufficient Instructional Time	13.8%	17.2%	44.8%	17.2%	0.0%	6.9%
Flexibility in Scheduling	27.6%	13.8%	34.5%	17.2%	0.0%	6.9%
Adequate Number of Certified/ Qualified Arts Teachers	10.3%	27.6%	27.6%	20.7%	6.9%	6.9%
Adequate Number of Bilingual Arts Teachers	37.9%	17.2%	6.9%	10.3%	6.9%	20.7%
Information/ Advocacy regarding Arts Education for Parents	13.8%	34.5%	24.1%	13.8%	3.4%	10.3%
Understanding of the Value of the Arts as Essential Components of a Complete Education	17.2%	24.1%	37.9%	17.2%	0.0%	3.4%
Updated Arts Curriculum Documents	3.4%	17.2%	20.7%	31.0%	24.1%	3.4%

Collectively, the data displayed in Table 5.24A indicates that there is some level of need in arts education for all areas surveyed. There were no areas of need rated “fine as is” by the majority of respondents. More specifically, the data show that professional learning in the arts for teachers was identified as being of “average need” by most of the division respondents (51.7%), followed by sufficient instructional time (44.8%) and instructional resources (41.4%). The higher percentage of division respondents (37.9%) reporting that the number of bilingual arts teachers in the province is “fine as is” likely reflects the smaller proportion of divisional respondents with second language arts programming. An equal number (37.9%) reported that there is an “average need” for adequate and appropriate facilities for the arts, as well as an understanding of the value of the arts as essential components of a complete education. More than one third of the division respondents (34.5%) also viewed flexibility in scheduling to be of “average need,” but

both division-wide arts supervisors or coordinators and information and advocacy regarding arts education for parents were rated at a lower level – “some need.” The highest need identified at the division level was for updated arts curriculum documents which were considered a “serious need” by 31.0%. Appropriately certified/qualified arts teachers were rated at the “average need” level by 27.6% of the respondents, but when considering adequate numbers of certified/qualified arts teachers, 27.6% gave “average need” ratings while another 27.6% gave “some need” ratings.

Area of Need	Rank Order
Updated Arts Curriculum Documents	1
Sufficient Instructional Time	2
Flexibility in Scheduling	3
Arts Professional Learning for Teachers	4
Appropriately Certified/Qualified Arts Teachers	5
Adequate Number of Certified/Qualified Arts Teachers	6
Information/ Advocacy regarding Arts Education for Parents	7
Understanding of the Value of the Arts as an Essential Components of a Complete Education	8
Adequate/ Appropriate Facilities	8
Instructional Resources	9
Adequate Number of Bilingual Arts Teachers	10
Division-Wide Arts Supervisor/Coordinator	11

As was done for schools, an overall anchoring of division ratings towards one end of the continuum or the other was established by further examining the percentages in Table 5.24A and calculating where the majority ratings converged. Based on these calculations, it is possible to present Table 5.24B, a rank order from most to least critical needs from the division perspective:

1. updated arts curriculum documents (serious 31.0%, critical 24.1%)
2. sufficient instructional time (average 44.8%, serious 17.2%)
3. flexibility in scheduling (average 34.5%, serious 17.2%)
4. arts professional learning for teachers (some 17.2%, average 51.7%, serious 17.2%)
5. appropriately certified/qualified arts teachers (some 27.6%, average 27.6%)
6. adequate number of certified/qualified arts teachers (some 27.6%, average 27.6%)
7. information/advocacy regarding arts education for parents (some 34.5%, average 24.1%)

8. adequate /appropriate facilities and understanding of the value of the arts as essential components of a complete education (some 24.1%, average 37.9%)
9. instructional resources (some 34.5%, average 41.4%)
10. adequate number of bilingual arts teachers (fine as is 37.9%, some 17.2%)
11. division-wide arts supervisor/coordinator (fine as is 34.5%, some 34.5%).

Table 5.24C
Comparison of Schools' and Divisions' Rank Order of Needs for Arts Education

Area of Need	School Rank Order	Division Rank Order
Updated Arts Curriculum Documents	1	1
Sufficient Instructional Time	8	2
Flexibility in Scheduling	11	3
Arts Professional Learning for Teachers	3	4
Appropriately Certified/Qualified Arts Teachers	7	5
Adequate Number of Certified/Qualified Arts Teachers	6	6
Information/Advocacy regarding Arts Education for Parents	9	7
Understanding of the Value of the Arts as Essential Components of a Complete Education	4	8
Adequate/Appropriate Facilities	5	8
Instructional Resources	2	9
Adequate Number of Bilingual Arts Teachers	12	10
Division-Wide Arts Supervisor/Coordinator	10	11

Generally speaking, division respondents were less positive when rating most areas of need for arts education than their school counterparts. Some interesting patterns emerge when comparing the ranking of needs by both groups in Table 5.24C. Division respondents agreed with school respondents that the need for an adequate number of bilingual arts teachers as well as division-wide arts supervisor/coordinators is low. Stronger levels of agreement between the overall rankings of respondents at both division and school levels were also found for updated curriculum documents, professional learning, qualified teachers, and adequate numbers of qualified teachers. Less agreement occurred for instructional resources, adequate facilities, sufficient instructional time, flexibility in scheduling, and value statements.

25. *What other challenges does your division face for arts education?*

Table 5.25 "Other" Challenges Divisions Face for Arts Education	
Themes	Frequency
Adequate Funding	5
Specialist Arts Teachers and Coordinators	5
Instructional Time for the Arts	4
Ability to Offer a Wide Range of Arts Options	2
Professional Learning	2
None	2
Facilities and Arts Teaching Spaces	1

The invitation to comment on other challenges divisions face in providing arts education generated comments from more than half of the respondents (17 or 58.6%). Table 5.25 summarizes the challenges identified resulting from a thematic analysis of the comments, and indicates how frequently these themes occurred. Three themes surfaced as most critical to the divisional respondents: adequate funding (5 or 29.4%); specialist arts teachers and coordinators (5 or 29.4%); and instructional time for the arts (4 or 23.5%). To illuminate these concerns, excerpts from the comments can be given. "Funding is the crucial piece" or "the size of our division does not allow us to have an arts coordinator or qualified arts teachers" typify their greatest challenges. Also, the "length of the instructional day" is a serious issue divisions confront in their efforts to include all curriculum areas. For example, division respondents said that "mandated increases in physical education time" have caused decreases in time for the arts.

A second set of themes drawn from the written comments reveals challenges that may be of lesser overall concern to divisional leaders: ability to offer a wide range of arts options (2 or 11.8%), professional learning (2 or 11.8%), and facilities and arts teaching spaces (1 or 5.9%). Small rural high schools with "lower enrolments," as well as "declining enrolments" were viewed as the cause of the divisions' inability to offer a range of "arts options." "Professional development" and "an arts space for professional development" were mentioned as challenges for two division respondents. Another said that facilities are a major problem and that the division has "poor facilities" in "small old schools." To end on a more positive note, two division respondents reported "no challenges" as their arts education is "flourishing."

Community Connections

26. Please indicate to what extent your division is involved in:

	Great Involvement	Moderate Involvement	Very Little Involvement	No Involvement	No Response
Exhibitions and Performances for Community Audiences	55.2%	34.5%	6.9%	0.0%	3.4%
Engaging Parents and Caregivers in Arts Education	24.1%	31.0%	34.5%	6.9%	3.4%
Community Arts Events and Partnerships with Artists and/or Arts Groups	37.9%	41.4%	17.2%	0.0%	3.4%

The vast majority of division respondents reports that their involvement in exhibitions and performances for community audiences falls within the great involvement (55.2%) and moderate involvement (34.5%) ranges. This finding concurs with similar reports from schools (see question 60) and so further demonstrates that divisions and their schools are making an excellent effort to take the results of arts learning into the community. Division reports for engaging parents and caregivers in arts education, however, are not as encouraging, with the majority falling within the moderate involvement (31.0%) and very little involvement (34.5%) ranges. Again, these reports align with those of schools indicating parents' moderate to little involvement in volunteering or sponsoring fundraising for arts programming (see question 58). Given that parents are seen as a significant source of encouragement for the arts and they do attend school arts events, finding other ways to engage and encourage their active participation in arts education seems important. It was interesting to find that the majority of division respondents indicate great (37.9%) or moderate (41.4%) involvement with community arts events and partnership with artists and/or arts groups, while schools reported quite differently. In contrast, high numbers of schools reported moderate to very little involvement with artist partnerships (see question 60). This finding can be considered somewhat mixed and inconsistent, but is likely due to the fact that respondents were answering on behalf of all schools in their divisions.

27. Have any administrators in your division utilized *Learning for Life: Why the Arts Matter*, the video produced in 2003 by the Alliance for Arts Education in Manitoba?

Table 5.27
Percent of Division Administrators Using *Learning for Life: Why the Arts Matter*

Response Options	Frequency	Percent of (N)
Yes	10	34.5
No	2	6.9
Don't Know	15	51.7
No Response	2	6.9

The context for this question was given earlier on in this report when a similar question was asked of school respondents (question 65). The division responses in Table 5.27 are more encouraging than they were for schools. Division respondents reported that they did use (34.5%) or did not know (51.7%) if any administrators in their division had used the complimentary copies of *Learning for Life: Why the Arts Matter* sent to each division and school in the province. Given that division respondents perceive information/advocacy and value statements as being of some to average need for arts education, it is gratifying to know that at least one third of responding divisions might have found this video tool useful for these purposes. Only two divisions were sure that the video had not been used.

Best Practices and Improvement Plans

28. Please list and, if possible, briefly describe any exemplary arts programs in your division.

Table 5.28
Exemplary Arts Programs, Projects, and Events Identified by Division Respondent

Programming, Project, and Event Clusters	Frequency
<i>Senior Years Programming:</i> Band (11), Choral Music (7), Drama (7), Visual Arts/Media (6), Combined Arts (3), Unidentified Performing Arts (3), and Dance (1)	38
<i>Early Years/Upper Elementary Programming:</i> General Music (10), Fiddling (1), Visual Arts (1), Integrated Arts (1), and Gymnastics (1)	14
<i>Other Exemplary Practices:</i> Division-Based Projects and Events (7), Professional Learning (3), Community Arts Festivals (2), and Hiring Policy (1)	13
<i>Upper Elementary/Middle Years Programming:</i> Visual Arts/Media (5), Band (5), Fiddling (1), and Choral Music (1)	12
<i>Supplementary Arts Programs:</i> ArtsSmarts (4), Artists in the Schools (1), Quantum (1), and Learning Through the Arts (1)	7
TOTAL	84

A substantial number of division leaders (25 or 86.2%) listed and/or described a total of 84 programs, projects, or events offered by schools across Manitoba that they perceive to be exemplary (See Table 5.28). Slightly less than half (38 of 84 or 45.2%) of the programs identified were arts courses offered by high schools: band (11), choral music (7), drama (7), visual arts/multi-media (6), combined arts (3), other performing arts courses that were not identified by discipline (3), and dance (1). Within the comments targeting high school arts courses, it was noted that respondents wrote significantly more about performing arts courses (32) than they did about non-performance courses like visual arts or photography (6). This finding likely reflects the fact that performing arts courses greatly outnumber non-performing arts courses offered by schools in the province.

Examples of comments shared by respondents about their exemplary high school arts programming can be given. One respondent listed an array of approved courses that leads to an “Academic Diploma with a Fine Arts Major” when eight are completed. This kind of comment is representative of others whereby the sheer quantity of arts courses offered or the opportunity for students to achieve a fine arts concentration in high school seemed to equate with the excellent quality of the programming. In the opinion of others, superior arts programming was demonstrated by “increasing enrolments,” “exemplary art works produced by students,” and “excellent teachers with a passion for art.” “Well-developed” high school programs led by “full-time specialists” that engage students in “major productions” were also considered exceptional by some respondents. Other divisions identified specific arts programs that enjoy a higher status within their communities such as one division’s choral program with “350 students in 7 choirs,” a high school composition program where “students train to write music and compose,” or a “jazz band chosen to go to New York.”

The overall number of Early Years/upper elementary arts programs (14 of 84 or 16.7%) identified as exemplary was substantially lower than it was for Senior Years. Noteworthy is that with the exception of single cases (one visual arts, one integrated arts, and one gymnastics) all excellent arts programming discussed at this level were music programs. Some respondents said that they had “excellent Kindergarten to Grade 6 music programs” across their division while others listed the names of specific early/elementary schools with superior music programming. The expressed practice of “hiring music specialists for Kindergarten to Grade 6 programs,” which division leaders did not report to be their practice for other arts disciplines at this level, may explain this finding.

The next most predominant theme emerging from respondents’ comments was a cluster of what was labelled “other exemplary practices” (13 of 84 or 15.5%), as these were different from regular school arts programming. Typically, these practices were division level arts projects and/or events. For example, respondents reported events such as the following: “a four-day school community arts fair and display that was planned by a joint committee of teachers and trustees,” “Artstravaganza – a yearly activity for 150 students at the University of Manitoba with artists,” “Visual Expressions – a show of original arts work by students,” or a divisionally supported “Artist-in-Residence,” and “Grade 5 Arts Camp.” A few respondents (3) shared exemplary professional learning

models in the arts conducted for teachers by their divisions. One model “brings elementary and Middle Years teachers together for a series of workshops where they hone and develop their skills in integrating the arts in language-rich classrooms.” Other models mentioned employ grade-alike sharing sessions of arts teaching ideas or “support teachers with professional learning interests in the arts with release time” to do so. Two respondents said that community arts festivals “promoted the arts – music, dance, visual arts, and theatre – in our schools.” One school division reported on a unique policy that aims to “hire classroom teachers that are artists.”

A slightly smaller proportion (12 of 84 or 14.3%) of the overall list of exemplary arts programs mentioned by respondents was being offered for students in Grades 5 to 8. Exemplary programming identified was more balanced between music (7) and visual arts/media (5) than it was for the early/elementary programming identified. Written comments listing exemplary band programs at the Senior Years level were often extended to include Middle Years grades as well (e.g., “Grades 7 to 12 Band”). The same did not hold for visual arts programming, which was more often singled out in the lists (e.g., “Junior High Visual Arts”). For some respondents more unique arts programs like a “fiddling program with a focus on Aboriginal music, one at the elementary and one middle school” were viewed as exemplary.

The smallest number of programs (7 of 84 or 8.3%) viewed as exemplary by division respondents were supplementary arts programs like ArtsSmarts, Artists in the Schools, Quantum, and Learning Through the Arts. One respondent wrote, “We have an ArtsSmarts grant that has been very beneficial to our students. We have integrated arts into the curriculum with joint planning time with the artist and teachers to meet curricular outcomes.” Others commented, “Our division runs a Quantum program where selected students from elementary schools work directly with RBW and PTE” or “Artists in the Schools is intensively utilized in our schools.”

29. Please list and, if possible, briefly explain any new initiatives for increasing or improving arts education in your division.

New Arts Education Initiatives	Frequency
Increased Divisional Funding for Arts Education	7
School Arts Programming	6
Arts Events	5
Supplementary Arts Programs	4
Facilities and Equipment for Arts Education	3
Professional Learning in the Arts	3
Maintaining or None	3
Policy and Action Planning	1
Research and Evaluation	1
Other	1
TOTAL	34

Table 5.29 summarizes the information shared by 20 (69.0%) respondents about new initiatives for increasing or improving arts education in their divisions. New funding initiatives (7 of 34 or 20.6%) were mentioned most frequently and some were surprisingly substantive. For example, one school board allocated extraordinary funds of \$100,000 beyond their regular budget for Kindergarten to Grade 12 music equipment and another included \$40,000 in their budget for teachers' professional learning for a large-scale "arts infusion" initiative. Additional funds were also being provided for initiatives such as "hiring arts specialists," "band/choir travel," and a new "Visual Arts Initiative Grant."

Some school divisions are aiming to expand their palette of offerings in arts education (6 of 34 or 17.6%). While some respondents reported that they were trying hard to launch basic offerings in band or visual arts, others with well established traditional offerings in the arts want to include new courses such as the following: video, film production, scriptwriting, divisional honour band, music technology, guitar, or African drumming. One division is "interested in creating a school that has a focus on the arts." Four respondents reported that they would apply for grants to enhance arts education by participating in programs like Learning Through the Arts, ArtsSmarts, and Artists in the Schools.

New arts events were highlighted almost as often as new arts programming (5 of 34 or 14.7%) by division respondents. Two of these new arts events were division-wide arts immersion projects: “MADD – a week long event in Music, Art, Dance, and Drama” for Middle Years students and “Arts in the Park – a biannual celebration involving 4500 students in two days of music, dance, drama, and visual arts.” Another two respondents shared information about creative collaborations. One was described as a “partnership” program between a school division and the Winnipeg Symphony Orchestra where a music teacher-composer writes new music for the symphony that is performed by divisional choir students. In another project, “music educators, students, and a composer worked together for two years to create a performance composed of four pieces of music.” One division reported that they are initiating “Culture Clubs” throughout their schools.

Division respondents wrote about facilities and equipment and professional learning equally as often (3 of 34 or 8.8%) when reporting about the ways they intend to increase or improve arts education. Examples of new facilities underway in the province range from a “performing arts centre” to a “new dance studio,” and a “visual arts classroom.” Other divisions are now scheduling “arts specialist group meetings,” providing professional learning opportunities for teachers on “how to integrate the arts” and establishing “professional learning communities” as ways to improve arts education. One division said they were working on “maintaining” arts programming despite declining enrolments and rising taxes, while another thought that these factors would have a serious impact on their ability to do so. Only one division reported that there were no efforts underway to increase or improve their arts education.

And finally, single cases of new initiatives can be reported. One division initiated an “arts program review” that resulted in the articulation of a mission statement and action plan to enhance their arts education programming. Another respondent shared a mini-status study of visual arts education in their school division as well as the summary of findings. This effort resulted in a “new initiatives grant” designed to stimulate new programming in visual arts. In the opinion of one respondent, strong school links to arts groups in the community are believed to elevate and enhance the arts in the schools, as well as the belief that “success breeds success.”

30. Please write any additional comments you may have regarding arts education programs in your division.

The final opportunity to provide additional comments about arts education generated comments from more than half (16 of 29 or 55.2%) of the division respondents. These comments were grouped into five thematic categories which are displayed in Table 5.30.

Table 5.30
Division Respondents' Additional Comments regarding Arts Education

Thematic Category	Frequency
Value and Support	7
Implementation Strategies	4
Programming Information	2
Needs and Challenges	2
Leadership and Decision Making	1
TOTAL	16

The key message from almost half of the commenting respondents is that arts education is highly valued and supported within their school divisions (7 of 16 or 43.8%). Respondents voiced that well-supported arts programming was considered “a cornerstone of a student’s education” and provided “a rich mosaic” to the overall curriculum. Other division respondents said that arts programming was “strongly supported” and/or “highly valued” by their communities and boards.

Some division respondents explained some of the strategies they employed to implement arts offerings to students in their communities (4 of 16 or 25%). Strategies identified included the following:

- hiring itinerant arts teachers to implement programming in more than one school
- integrating the arts across the curriculum
- forming school-community partnerships to augment arts offerings both inside and outside of the regular school day
- hiring arts support teachers to assist arts consultants with providing additional arts programming across the division

Less frequently, division respondents offered additional programming information (2 of 16 or 12.5%), reiterated needs and challenges (2 of 16 or 12.5%), or shared how decisions about arts education are made (1 of 16 or 6.3%).

In both instances, additional programming information provided compared offerings between school levels. To illustrate, one division respondent reported that they offered “arts exposure” programming for younger students and “interest-driven” arts programming for older students, but had no expertise or offerings in dance or choral music. Needs and challenges surfacing in the written comments included the following: professional learning opportunities on arts integration for all teachers and administrators from Kindergarten to Grade 12; increased funding; hiring more arts specialists; and better arts teaching facilities. And finally, one respondent reported that decisions about the arts are made at the school level since there are no divisional personnel coordinating any curriculum areas at the division level.

SECTION 6: CONCLUSIONS AND RECOMMENDED ACTIONS

The following summary presents conclusions and recommended actions distilled from this monograph, which fully reproduces the final report of *A Study of Arts Education in Manitoba Schools*, a research project funded by Manitoba Education. The study was designed to give the profession an insightful and comprehensive understanding of arts education in our schools, as well as to guide future action planning. These statements are intended to suggest next steps for provincial policy-makers, educational leaders, and other interested stakeholders in the community who are interested in developing, implementing, and sustaining comprehensive arts programming for all students in Manitoba.

Arts Education Policy. Provincial departments of education play a critical role in the development of arts education policy as well as supporting divisional and school leaders to do the same. Over the past five years in Manitoba, considerable leadership has been demonstrated at the departmental level through the development of key arts education policies, a dedicated vision statement, and new curriculum framework documents in each of dance, drama, music, and visual arts. At the division and school level, leaders are aware of new policies; however, the lack of a more strategic approach towards arts education is evident. There is a need for school leaders in the field to engage with new provincial policy resources and develop overarching value statements and implementation plans that can be used to guide the creation and revision of school arts programming at the local level. It is envisioned that local policy development and strategic planning can be accomplished through a professional learning initiative designed for those with leadership responsibilities in arts education. To connect philosophy and practice more directly, it is also recommended that the Department's vision statement for arts education be updated and integrated with the new arts curricula currently under development.

Leadership for the Arts. Most school divisions in Manitoba do not have consultants or supervisors with assigned leadership responsibilities for arts education. On the other hand, five-year staffing trends for arts specialists who provide instructional leadership at the school level were positive, indicated by stable or increased numbers. Low numbers of divisions report holding meetings of arts education committees or professional groups to discuss issues related to curriculum, teaching, and learning in the arts. There is a need to increase the leadership capacity for arts education in the province. It is recommended that school divisions explore various leadership models for arts education and implement one that works best for them. It is also recommended that division-level steering committees for arts education be established and that meetings of arts educators be held regularly for the purposes of visionary thinking, working and learning collaboratively, visiting and reviewing policies, sharing promising practices, and so on.

Support for the Arts. Multiple indicators confirm there is support and encouragement for arts education across all groups including the following: parents, teachers, administrators, students, school boards, and community groups. The benefits of the arts in the lives of students are recognized and valued among educators in Manitoba who strive to overcome challenges in order to maintain and increase their school arts programming. The majority of division leaders described numerous programs, projects, and events offered by their schools across the province that they perceive to be exemplary. In addition, they shared several new initiatives for increasing and improving arts education in their divisions. It is clear, however, that higher levels of value and support are placed on music and visual arts than on drama and dance. There is a need for advocacy efforts to increase educators' understanding of the unique features and learning outcomes that result from educational experiences in both drama and dance. It is recommended that the multimedia advocacy video *Learning for Life: Why the Arts Matter*, produced by the Alliance for Arts Education in Manitoba, be revised and redistributed to schools by Manitoba Education using a fresh, targeted promotional strategy.

Budgets and Funding. Schools and divisions dedicate between 1% and 9% of their operating funds to arts education and seek supplementary funds from both internal and external sources. Five-year funding trends for arts education were positive, as evidenced by stable or increased spending on the arts by both schools and divisions. To continue this positive trend, it is recommended that schools and divisions identify ways to shift more of their existing internal funds into budget lines for school arts programming, as well as to research the external funding sources available for arts education. It is recommended that a minimum of 9% of schools' and divisions' operating budgets be used to support arts education. Professional staff should be assigned responsibilities for preparing grant applications and be provided with the time and support necessary to be successful in securing funds.

Arts Programming and Participation Levels. Manitoba schools offer a diverse range of traditional and specialized arts programming that is scheduled during regular school hours. Five-year enrolment trends were positive, evidenced by stable or increased numbers of students enrolling in arts courses. Exceptional learners tend to participate in regular arts programming. Most schools and divisions lack specialized programming for any diverse student population, including students gifted and talented in the arts. The majority of schools have most of their students participating in music and visual arts programming. It is clear that music and visual arts programming is better established and more widespread across all grades than programming for drama, integrated arts, and dance, with dance being the most underserved. Sequential, discipline-based arts programming is offered by the majority of schools in general music and visual arts for Kindergarten to Grade 4, visual arts, general music, and instrumental music for Grades 5 to 8, and visual arts, instrumental music, and drama for Grades 9 to 12. There is a need to maintain and strengthen broad arts offerings where they do exist from Kindergarten to Grade 12, and address situations in which arts programming is too narrow. It is critical for schools to increase student access to programming in dance, drama, and combined arts in Kindergarten to Grade 8, and student access to choral music and dance in Grades 9 to 12.

Teachers of the Arts. Teaching the arts is a shared venture between generalist teachers and arts specialists. Trends indicate that classroom generalists teach visual arts, certified specialists teach music, and no teacher teaches dance from Kindergarten to Grade 12. For drama, the trend is that classroom generalists teach drama from Grades 1 to 8, but no teacher teaches drama in Kindergarten or from Grades 9 to 12. Specialist involvement in teaching dance and drama in the province is rare, but increases somewhat for visual arts at the Grades 9 to 12 level. There is a mismatch between classroom generalists' low efficacy and high involvement levels in teaching about and through the arts. It is recommended that schools and divisions continue to hire more certified arts specialists, particularly in visual arts, dance, and drama/theatre. The development of a database is needed to enable schools to easily make contact with certified arts specialists in all four arts disciplines. It is eminent that teacher education and professional learning programming be reformed to build generalists' capacities for teaching the arts as well as specialists' capacities for teaching and leading the arts in their own classrooms and beyond. There is a need to recruit more drama and dance majors into teacher education programs in the province.

Instructional Strategies and Time. The provision of arts instruction in terms of strategy, time, and specialist facilitation varies by arts discipline and grade in Manitoba schools. Arts instruction is provided in two ways – one strategy involves scheduling regular classes for the focused study of a particular arts discipline, and the other strategy involves integrating one or more of the arts flexibly across other curriculum areas. There is a trend away from arts integration and towards focused instruction as the grade level increases. There is a trend for schools to schedule focused instructional time for music in Kindergarten to Grade 12 and visual arts in Grades 5 to 12, to integrate the visual arts across the curriculum for Kindergarten to Grade 4, and to offer no programming for dance in Kindergarten to Grade 12 or drama in Kindergarten to Grade 12. Schools are moving towards more culturally responsive education in the arts, but need professional support and resources. Curriculum documents developed by the Department guide most of the arts education in Manitoba schools. It is recommended that educators assess the extent to which their schools are providing a broad range of both discipline-based and integrated instruction in the arts for all learners in Kindergarten to Grade 12 and work towards addressing any shortcomings evident. Arts education leaders at the departmental, divisional, and community levels should augment their efforts to provide professional guidance and support to improve the capacities of schools to implement a comprehensive arts education.

Instructional time for the arts tends to be higher for Grades 9 to 12 than for Kindergarten to Grade 8. When arts instruction is combined in Kindergarten to Grade 8, the instructional minutes likely fall below the minimum times recommended by the Department. The likelihood of arts instruction being provided by a qualified specialist is highest for music in Kindergarten to Grade 12. The length of time for classes led by arts specialists was found to be 30 to 40 minutes. The daily preparation time for arts specialists was also reported most often to be 30 to 40 minutes. It is recommended that schools and divisions develop a strategy for meeting the minimum instructional time allotments for Kindergarten to Grade 8 arts education and providing more opportunities

for students to interact with certified arts specialists in instructional contexts, particularly in visual arts, dance, and drama/theatre. Manitoba Education should implement a process of reporting that requires schools to indicate how instructional time in the arts is being met. It is also critical that teacher education and professional learning programs include ample pedagogical study of arts integration and classroom diversity.

Artist Residencies. Most schools seek the involvement and contributions of artists; however, artist residencies tend to be too short to have a substantive impact on student learning. Musicians and visual artists have the most presence in Manitoba schools which is a positive trend, but this suggests missed opportunities to provide dance and drama experiences for students. Artist residencies are most prevalent from Grades 1 to 8 and are less commonly used at the Kindergarten and Grades 9 to 12 levels. Arts partnerships present key opportunities for enhancing arts education, and therefore, it is recommended that longer, more productive residencies be developed that are directly linked to essential learning areas and student learning outcomes in the new arts curriculum documents. In doing so, the issue of sustainability in arts education partnerships needs to be addressed. Collaborative planning time between teachers and artists is needed to move towards educational artist residencies and away from artists' stand-alone shows and demonstrations. It is also recommended that artist residency programs be maintained in music and visual arts, but expanded to include more in dance and drama, as well as ones that will appeal to Kindergarten and Grades 9 to 12 audiences. A certificate program for artists who teach in schools and communities should be established by a post-secondary institution in the province.

Extracurricular Arts Programming. Not all schools offer extracurricular arts programming, and when they do, it is unlikely they offer programming in all four arts disciplines. Extracurricular programming in music is significantly more prevalent in Manitoba schools than in visual arts, drama, or dance, which again suggests missed alternatives to regular arts programming in areas like dance and drama. Certified arts specialists and teachers conduct most of the extracurricular arts programming in the province. Extracurricular arts programming is of increasing significance if schools do not provide rich, broad arts programming. It is recommended that extracurricular arts programming be developed by certified teachers in collaboration with artists and/or volunteers to complement and expand schools' regular arts programming and align with the new arts curriculum documents.

Arts Facilities and Technology. Manitoba schools have well equipped music rooms, but most do not have designated teaching facilities and equipment for visual arts, drama, or dance. Given the importance of appropriate instructional spaces for enabling teaching and learning in arts education, it is recommended that school funding policies in the province be revisited. Professional learning opportunities that target strategies and tools for planning economical arts education facilities must be provided for school leaders. It is also recommended that spaces within the community that can be used to implement school programming in dance, drama, music, and visual arts be identified. Students in Manitoba schools use digital technology tools (mostly computers and the Internet) in arts learning contexts. There is also frequent use of visual technology, presentation

software, colour printers, DVDs, scanners, and CDs. There is lack of technology-based arts pedagogy reported by some schools, particularly in the areas of new media and the use of specialized technology for particular art forms. It is recommended that arts facilities be equipped with technology tools for arts learning and pre-service and in-service teachers be provided with opportunities to learn more about arts literacy with ICT.

Evaluation, Assessment, and Grading Practices. Most divisions do not formally conduct evaluations of their school arts programming; however, most teachers do assess and evaluate student learning in the arts. Observation and, interestingly, participation are key assessment methods used by teachers across all art forms. Performance-based assessment tools are also used frequently to track student learning in music, dance, and drama, while projects and portfolios are used in visual arts. There is a need to follow up on the prevalence of assessing participation, behaviour, and attitude in light of the pedagogical literature on best practices in the assessment of arts learning. Assessment and evaluation tools and strategies need to be developed for arts education. Arts education leaders in the province need to identify ways to support and assist division and school leaders with conducting arts programming evaluations and taking action to improve and strengthen programming based on the results.

Reporting practices mirror arts programming in the province, with the majority of schools indicating that their report cards include grades for music and visual arts, but do not typically include grades for drama, combined arts, or dance. Many schools use arts grades to calculate GPAs and student eligibility for awards, but high proportions do not. There is also a need to follow up with an exploration of the reasoning behind this trend. It is recommended that schools weigh arts courses equally with non-arts courses in calculating GPAs. It is recommended that post-secondary institutions use arts grades in determining eligibility for admission for arts-related programs. Manitoba Education should be called upon to take action on requiring at least one arts education credit for high school graduation.

Professional Learning. The responsibility for professional learning in arts education is held by divisions more so than schools. A wide variety of professional learning opportunities is provided for arts specialists in the province, but this is not the case for generalist teachers or curriculum leaders. Increased opportunities for arts learning is needed for these groups, as well as paraprofessionals, support staff, and parents. Arts teachers, artists, and community arts organizations are key providers of professional learning for the arts, but the contributions of arts consultants, arts education professors, and arts teacher-leaders should not be overlooked. Teachers and administrators are well supported for participation in short-term professional learning experiences, but not so for sustained, long-term experiences requiring educational leaves. It is recommended that school boards and divisions consider new ways for educators to earn and be granted longer term leaves for professional studies in the arts.

Needs for Arts Education. There was some level of need for arts education expressed by both school and division respondents for all areas surveyed. From the perspectives of schools, the most critical needs for arts education are updated curriculum documents, instructional resources, professional learning, value statements, and adequate facilities. From the perspectives of divisions, the most critical needs for arts education are updated curriculum documents, sufficient instructional time, flexibility in scheduling, professional learning, and qualified teachers. The highest levels of agreement between both groups indicate that the highest priority needs for arts education are updated curriculum documents and professional learning and the lowest priority needs are bilingual arts teachers and divisional arts coordinators. It is recommended that Manitoba Education complete the development of framework and implementation documents for Kindergarten to Grade 12 arts education currently underway. It is also recommended that leaders in the arts education community undertake a needs assessment and review of arts professional learning in the province and respond with appropriate strategic planning.

Community Connections. Manitoba schools have developed varied and meaningful connections with parents, caregivers, and community arts organizations. Parents and caregivers are highly involved in attending school arts events, but there needs to be some exploration of strategies for increasing their involvement in fundraising and volunteering. School involvement in exhibitions and performances for community audiences is moderately high. On balance, school partnerships with artists and arts groups indicate moderate involvement. Indeed, the Manitoba Arts Council has encouraged and supported artists and arts groups to become vital collaborative resources to schools. The majority of schools use its Artists in the Schools Program to supplement their arts programming. Due to limited funding, however, the majority of schools are not able to use Manitoba Education's arts-related grants programs. It is recommended that the Manitoba Arts Council and Manitoba Education increase funds to support their arts education initiatives.

Many community resources for arts education exist across the province, some of which are well utilized for enhancing arts education and some of which are underutilized. Cultural institutions committed to educational programming should use the results to reassess their outreach efforts and expand offerings for schools. The vast majority of students are experiencing the arts first-hand in their communities via arts-related field trips, reflecting the growing efforts of cultural institutions to expand their educational programming. Effective arts education partnerships and programming should be maintained, celebrated, and expanded. Leaders in schools and cultural institutions need to collaborate to develop and enhance arts partnership programs that contribute to the goals of the arts curriculum and link to teacher professional learning and student arts learning outcomes. It is recommended that Manitoba foundations, private corporations, and other granting agencies support partnership programs between arts organizations and schools.

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Printed in Canada
Imprimé au Canada