



**culture** *for* **kids** *in the* **arts**










# Quality Art Program Delivery Manual



# Quality Art Program Delivery

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# Quality Art Program Delivery

## INTRODUCTION



### **Hamilton: The Best Place To Raise a Child**

Over the past ten years, Hamilton has been experiencing a large-scale growth spurt. As the factories upon which our economy has relied for many moons have been sold and have shrunk, our arts and health research economies have been growing into the spaces left in the wake. These undefined spaces have allowed us to collectively explore possibilities, and also to notice the other less acknowledged parts of our city's composition more explicitly. What is Hamilton? Who are Hamiltonians?

In our current situation, we are invited to take risks, and to imagine who we could be. Emerging from all of this wiggle room and potential is the statement we all love: You can do anything in Hamilton. This statement evokes our bad-ass nature, in deadly combination with a serious desire to do things that matter - not only can we, but we are. We are inside a perfect storm of potential coupled with our big yet small size, where stepping forward and taking risks means that our individual contributions to Hamilton actually register significantly on our Richter-scale. Every move anyone makes actually matters to a city of this size, particularly at this juncture, as it grows back into itself.

This shift in the composition of our fine city has caused a significant shift in overall character. In addition to our hard-working industrial core, base material is now also composed of the arts and health sciences. Though most people probably think of these areas as completely separate domains, their "coming up" together can help us to notice their complimentary nature. In 2012 a group of health sciences students impressively self-organized a visionary conference entitled McMaster Make Believe. The students reached out to the arts community to help them to develop and apply their own creativity, and artistic approaches to their practice of medicine and health. The understanding that the arts are important to human development is slowly entering back into our collective consciousness. Most other cultures recognize this more strongly than we do in North America. And, at the beginning of our existence as human beings, artistic practices snapped into place as soon as our very basic needs of food and shelter were taken care of. This is because we need the arts - whether it be marks on cave walls, ritual-dancing and music, or story-telling, the arts appear only a fraction of a second later than our very most basic physiological needs. The arts bring our humanness back to us. They help us to teach and learn about the world. The arts help us to figure out who we are. They help us explore and work through our complexities of emotion. They develop empathy, by helping us to imagine what other circum-stances might feel like. They help us to find meaning. They help us to have fun. They enable us to contribute to the world in small and big ways, and to leave parts of us behind. They develop our creative capacity, enabling us to problem-solve and to be resourceful when we don't have what we need. They help us to imagine otherwise. They help us to playfully imagine other worlds and creatures and stories. They carry us away from here, yet can bring us back to who we are. The arts help us to connect on a deep level with others and with our surroundings. They help us to notice and to feel beauty. They help us to think critically and to bring positive change. Human beings need the arts to help us to live deep fulfilling lives, and to help us to overcome challenges and to celebrate accomplishments, whether or not we become professional artists. We need the arts for our mental, spiritual and overall human health.

# Quality Art Program Delivery

## INTRODUCTION



So this deep shift in the composition of our city, opening up the space for the arts and health to come up together, is truly enabling us to grow into our promise to make the city of Hamilton the best place to raise a child. This is a “tagline” that could easily be taken up and treated simply as marketing strategy - a phrase we tack on any time Hamilton appears in print. But I think what is actually happening, though any city is complex and of course suffers its challenges, is that we are truly becoming the best place to raise a child. I have been working with the not for profit organization Culture for Kids in the Arts (CKA) for six years now. Through CKA I have gotten to know our community partners, the YMCA, Boys and Girls Club, Today's Family and Wesley Urban Ministries. Each of these organizations works on a deep level to provide meaningful experiences for children of all ages, and they are constantly striving to evolve along with the changing needs of children as the world changes. At this juncture, each organization recognizes the importance of the arts to the healthy, whole development of the children with whom they work, and they have reached out to CKA to support this recognition. As we move into deeper relationships with these agencies, this manual is intended to support our partnerships, and also new partnerships as they emerge (as we imagine in places like hospitals, retirement homes and youth centres), in their desire to make room for the arts in the spaces where they work with children and youth. This manual will help to further prepare these spaces to be “arts friendly” both in terms of their physical set-up, as well as by preparing the people who work most closely with children to themselves engage with the arts, and to develop their own creative capacity so that they are both comfortable and excited to welcome artists and art teachers into their spaces, and to themselves participate in the arts with children regularly, when the artists are not there.

Our goal at CKA is to bring the understanding to the entire Hamilton community that the arts are for everyone, everyday, everywhere, so that the importance and significance of the arts can be equally a part of our collective consciousness as sports have come to be. We know now, as a society, that sports help us to cooperate, and to be physically active and healthy. We are facing high obesity rates, and have worked hard to make physical health and wellbeing a widely recognized goal in our country. Now that this challenge has become widely recognized and continues to improve, it is time to create equal awareness of the importance of the arts to human health and well-being. As we live up to our progressiveness as the city where we can do anything, we can be the first to deeply integrate the arts into our core, by soaking the lives of all children in Hamilton with the benefits of arts education, truly enabling us to become the best place to raise a child.



# Quality Art Program Delivery

## ARTISTIC DIRECTOR'S VISION



### ESCAPING 90:10

#### *Vitek Wincza*

I have always been concerned with the fact that when funding is limited, the arts are the first thing that is cut within the education system. The arts are vital to the development of every child, and can bring children together, particularly in a country and city where we welcome people from all over the world. Why is there a stereotype that the arts are simply a playground for the rich, and not important for all children to access? There is enough evidence that the arts have a positive effect, and can improve focus and discipline and develop a deeper relationship with learning, regardless of the subject. Education should be based on creativity first. Rote learning, or memory based learning has little meaning if you don't know how to put what you learn to use in the real world, or celebrate it within an everyday context. The arts cannot be memorization, though there are certainly moments where memory has a role, the arts enable learning through embodied experiences. They come about by doing.

The situation of the arts is very different compared to sports. The arts are not as accessible to the general population as sports are, both in terms of participating and watching. How can it be that so many scholars have studied the arts, and demonstrated left and right that exposure to the arts, and art making have all kinds of positive effects (Greene, Eisner, etc...), and yet they are not valued or even properly integrated in schools, or accessible to all children and youth?

At Culture for Kids in the Arts (CKA) and the Hamilton Conservatory for the Arts (HCA), we have an A,B,C concept. "A" is the introduction, whether it be to a lesson, or a project. "B" is development, and "C" represents celebration. The arts always bring with them opportunities for celebration... to celebrate what we have learned and accomplished together, whether it be in the form of an exhibition or performance, we celebrate! We celebrate our accomplishments by sharing them with the community. Our accomplishments run much deeper than mere memorization. Through the arts we use and apply knowledge on all levels....this includes more instinctive and emotional types of knowing, and reflecting. Intelligence comes in many forms.

### **Arts for Everyone, Everyday, Everywhere**

Our goal is for the arts to become accessible everyday, everywhere, for everybody. How can we do this? First of all, we offer programming that is about exploring the arts and getting to know ourselves better. These are not "art classes" in a formal way, but rather arts exploration. Arts exploration doesn't require any previous knowledge or art training, it is accessible for all people. We have noticed over time that the arts are often reserved for people with a special "talent" or interest in the arts. We have also noticed that art classes or exposure to the arts are often treated as something "rare and special". This also means they are reserved for times when there is extra money, and an organization can then decide to provide a hip hop class or what not. However, when the hip hop class is finished, that tends to be it for another six months, or until there may be extra money again. When budgets are tight, often there are no arts at all. This gesture in itself is clear evidence of the level of value placed on the arts by society more broadly.

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## ARTISTIC DIRECTOR'S VISION



So how can we make the arts a sustainable part of learning, and a real partner for *everyone, everywhere, everyday*, so that it becomes a natural part of who we are, as opposed to something “special”? The arts should simply be a part of the everyday learning process. In other words, you don’t have to put on a bow tie and go to the gallery. The arts should surround us in our everyday. It is a part of who we are, and should be a regular part of our lives, rather than placed on reserve for once or twice a year.

### Program Delivery Support

When we looked a little more closely at how we deliver arts programs, we realized that when our art instructors arrive onsite, partnering staff would feel disconnected from what we were doing, and would take a break or leave. The first issue then is, through no fault of their own, they were not eager to participate, and often quite shy about it. This confidence issue is often based on either lack of experience or negative experience with the arts throughout school and life. If you haven’t had much exposure in your own life, how could you be expected to feel comfortable in what has become a foreign situation? The perception is that art education is highly specialized, so people often think, for example, there is no way I could teach children how to sing, or play the piano, or dance, or paint because I’ve never even done any of these things myself. They tend to stay away because the confidence is not there. The children of course sense this hesitation, and it is as contagious as the common cold. Although children are naturally quite eager for the arts, through repeated unideal circumstances, the hesitation spreads.

The second issue is, when you look at most of the facilities, 90% of spaces are set up for sports, with perfect respect for each of the sports. The proper type of floor and measurements for basketball for example. Same thing with soccer. Every sport has their own full scale operation, with the proper attire and discipline regarding practice. When it comes to application of our programming within these spaces, we may be stuck in the corner of a basketball court, or badminton is being played at the same time as we are trying to run an art lesson. Would the opposite situation occur? There are rules, and regulations and expectations in the world of sports. In observing this, I am simply recognizing that there is an extreme lack of balance here. Sports probably take up about 90% of space and attention, whereas the arts, if they are lucky take up 10%. This is where the ratio 90:10 comes from. This is likely how the budgets unfold as well, leaving very little space for the arts to develop. It’s not that our entire population doesn’t care about the arts, but it is thought of as an extra thing, and it is not accessible and it is not visible. So how can we change this? How do we find balance? All of this is not at all to say that sports are not important. I actually used to want to be a soccer player but ended up becoming a ballet dancer. All my life I would be practicing at the barre, and looking out the window at the kids playing soccer. In Poland, teachers were really strict so I would get caught watching the soccer game and my teachers would throw chairs at me! But my mom put me in ballet, and I had to do what my mom told me, so I did ballet. After three years however, I could feel the power of ballet, and the practicing started paying off, in terms of my strength and dexterity, and general excitement and commitment to the art. Everybody has their own path.



# Quality Art Program Delivery

## ARTISTIC DIRECTOR'S VISION



Further to this, there are many other kinds of roadblocks, including to those who make decisions based on their yearly budgets. It could be difficult to articulate what exactly you are spending money on regarding the arts if the deeper understanding wasn't there. This can bring a lack of confidence at a higher level as well. In schools and community centres, they may not know where to start... what types of lessons or approaches are available. The Orff method would be an example for music, but this may not be common knowledge. An interesting Orff program could be started by one person, but what if that person leaves, and eventually the Orff teacher leaves? How are they replaced? I have literally seen long forgotten flutes being used in schools as door stoppers, as a result of a good idea put in place, without the sustainable structures to hold it there. Schools often lack such proper support to enable arts based learning. And this is also why the arts get cut - people often don't know exactly how to deal with them.

### Cultural Educator

From these 90:10 reflections I came up with the idea of the "cultural educator". Our organization, Culture for Kids in the Arts, runs after school arts programming during the school year, and enters summer camps for two hours a week during the summer. When our people trained in the arts leave the site, what often happens is the arts are not present again until we come back. Cultural educators will be the ones who can support ongoing arts education everyday. Anyone can be a cultural educator once they understand why arts education matters and how to best create an environment for arts programming. Our greatest hope is that everyone becomes a cultural educator, and full collaborator to the entire process in terms of attitude and space when we deliver programming. We need to activate and awaken their "artist parts" to create a 4D effect when delivering arts programming. By 4D we mean that the children and program staff are engaged, and that artists are well supported and received by the staff and teaching space. In this situation, all components would be working at an optimal level! This would include the person on site who would: greet and introduce artists with enthusiasm, prepare the space, collaborate with the artist and children during the session, extend the arts learning throughout the week, and engage in professional learning opportunities and discussions. There is a lot a cultural educator can do! This would enable a more consistent connection with the arts generally, and specifically a deeper connection to the ideas being explored through the projects we would be building with the children. Our role then would be to build confidence in the community, with the front line workers, and others involved, including parents and managers, who themselves may not have had much exposure to the arts.

This cultural educator training we are implementing, is not the level of training that artists or arts educators would have, but will develop a foundation for the arts. In situations where agency staff may be unsure and uncomfortable with the arts, it will be detrimental for children, and to all of the benefits towards healthy development that go along with this. Again, it will be like spreading a cold - the skepticism and fear are contagious, so when the teacher sneezes, everyone in the class catches the cold as well.



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## ARTISTIC DIRECTOR'S VISION



### The Best Place to Raise a Child!

In order for the arts to give us all of the bounty it can provide for our well-being and the development of active, engaged citizens, we need to create the confidence, enthusiasm, and imagination to welcome them wholeheartedly - rather than the headaches and lack of confidence that can take place when the connection isn't there. In order to do this we have to spend a bit of money, and be open to learning. One has to give themselves permission to learn, step by step, in a fun, simple, accessible way. In this sense people will be excited to learn and grow throughout our community.

The reason I'm so excited about this idea is because I believe so strongly that the arts are important for growth of every child from the moment they are born. If they are exposed to the arts on an ongoing basis in ways that are appropriate for their age and stage of development, they will be deeply affected, cognitively, emotionally, and spiritually, and there will be no stopping the Hamilton community from truly becoming the best place to raise and be a child!





# Quality Art Program Delivery

## WHAT IS CULTURE FOR KIDS IN THE ARTS, AFTER SCHOOL ARTS PROGRAM, ARTASIA AND ARTS FOR ALL?



Culture for Kids in the Arts (CKA) is the not for profit arm of the Hamilton Conservatory for the Arts, aiming to make high quality arts education accessible for children and youth across Hamilton, Ontario. CKA runs arts programming for children throughout the year. After School Arts Program (ASAP) and Artasia are two CKA programs. ASAP is CKA's after school programming, offering access to all of the performing arts (music, dance and drama), and visual arts programming. The Artasia program runs through the summer, from June through to the end of August, and focusses specifically on the visual and media arts. CKA partners with community agencies like YMCA, Today's Family, the Boys and Girls Club, and Wesley Urban Ministries to bring arts education to children ages 4 & 5 and 6 – 12 from all backgrounds. Previous experience with the arts is never a pre-requisite for our programming as we ultimately aim to make the arts accessible for *everyone, everywhere, everyday!*

Arts for All is a CKA initiative, working towards professional development and certification for community based workers who will be able to develop and refine their capacity to support quality arts programming in a wide variety of contexts, in order to transform the 90:10 ratio into a more equal situation. Though we begin with our partners and children and youth through community based agencies, we will eventually service people in a wide variety of contexts - for example, children and youth in hospital contexts, and senior citizens in retirement homes.



# Quality Art Program Delivery

## WATCHING ARTASIA AND THE AFTER SCHOOL ARTS PROGRAM: TESTIMONIALS



Over the years it has become obvious that there are many challenges that come with bringing the arts into the community contexts. Our community partners also value the arts and recognize their contributions to the development of children and youth. These challenges however arise from the lack of support for arts education throughout the school systems across Canada, and a general lack of recognition of the importance of the arts to education and human development, as well as towards the development of healthy communities. This is not the fault of individuals, but rather a systemic flaw that is produced and reproduced through our institutions due to the dominance of capitalism and our obsession with economic concerns over all else (despite the fact that the arts contribute plenty to the economy). There was a time when we used to be able to find visual arts specialists trained to be art teachers at every elementary school, but this time has past and this situation is quite consistent across the country. Though there are art teachers at the secondary level, by this time the arts may not be of interest to students because they haven't necessarily had the opportunity to build up their connection with the arts throughout elementary school. Schools of course vary, and some will be more supportive of the arts than others, but without teachers trained in art education specifically, the support structure may not be there. Given this situation, there are many stereotypes about the arts that tend to plague our collective thinking. This is something we have paid attention to and have documented through "testimonials" arising from our art educators who enter into community contexts and are often confronted with many of these stereotypes.

These stereotypes or assumptions include reference to the visual arts educator as "the craft lady." "Arts and crafts" is a term applied to situations where children create "crafty" projects that generally don't have meaningful significance, and are generally projects that are carbon copies of a prototype (think gods eyes or a lion made of pom-poms or a macrame owl...) This is not meant to put down traditional high quality craft either - the term "craft" should actually be an honour, but it has come to mean something that kids make using "crafty" materials like pom-poms and glitter, to reproduce something made by the teacher, rather than something that expresses deeper meaning for themselves. When art is really taking place, children are learning to think for themselves, and to reflect about the world on a deep level. When this takes place, their creations may share some techniques and approaches, but are not going to be exactly the same, as they will also express something meaningful to them. We also often work with staff on location who feel that the arts are not their domain, and not relevant to them in any way. People often feel like they have no expertise, and little to offer, and instead opt to leave during this time rather than participate. This sets a tone for the children who witness the disengagement of their respected community leaders, and likewise disengage. Or, an even more challenging situation related to this, is when onsite staff members begin playing basketball with a few children or engaging in another activity that is distracting and disconnected from the arts event. This sends the message that they don't respect art education, and this weakens the relationship between the children and the arts.

# Quality Art Program Delivery

## WATCHING ARTASIA AND THE AFTER SCHOOL ARTS PROGRAM: TESTIMONIALS



**When we as art instructors enter a community site where the agency staff are engaged and excited for the arts instructors to be there, the children too are engaged and excited, and it makes our work together very powerful. The following are reflections from art instructors that really drive this point home (the names of people and locations have been removed. People are referred to as capital letters, and locations are referred to generically as “this location”:**

“....the kids at this location really look up to the workers there, and if the workers aren’t participating then the kids won’t want to either. A big thing I found was making a dialogue with one of the workers as to making sure she was engaged so the kids would be engaged. A big moment at my time on site is that team work is not a fault but what makes the end goal happen. I thought I would be able to do everything/most of the teaching by myself as I’ve mostly taught classes by myself with great successes. Those three sessions at this location taught me that I needed to work as a team with the workers, and working with one in particular (B) was a great experience and the kids seemed to have a blast and were happy to see me the next week.”

“My overall experience at this location was mixed. There are wandering kids who have lots of energy and want to be involved, which is a great thing to see as a dance teacher. There is a worker there named B that was awesome as she was always involved with doing the activities and helping out with the dances. That being said, she wasn’t there the entire three sessions I was there and the other worker there wasn’t as involved in the activities, which made it difficult as the kids wouldn’t want to do anything if the worker wasn’t doing it. So overall again, when there were good moments of the kids having fun and wanting to do the dances it was awe-some, but very few of these moments really happened.”

“I had a wonderful time at this location. A is the supervisor at this site and he is amazing – he pumps the kids up each week and gets them excited for CKA programming. A also took it upon himself to learn about the theme and teach the kids some interesting facts. The students are all very well behaved and enthusiastic about programming.”

“During my second rotation a few the kids were eager to share with me some of their artwork that they had created during the week. The students were working on foreground, middle ground and background. I was really happy to see that the kids were interested in creating while I was not there to guide them and they went home and practiced. I had two young boys share with me that they taught their younger siblings how to create depth in a landscape drawing! Overall, really fun kids to work with.”

“The space was wonderful, the staff was wonderful and very supportive. They documented extensively and posted pics and info on their bulletin board.”



# Quality Art Program Delivery

## WATCHING ARTASIA AND THE AFTER SCHOOL ARTS PROGRAM: TESTIMONIALS



"I had a great experience at this location. The sessions were very relaxed and the staff members were very interested and engaged in the program. The staff made a point of having the students show/ explain what they did with CKA to their parents when they picked them up. The kids were always eager and excited to share what they learned with their parents – was great to see this."

"The staff are very helpful and supportive. They are all excited to have arts programming that goes beyond what they can do. The students were also great. Some students have a difficult home life and the staff report that the programming is one of the most positive things they experience through the week. The kids were very excited and engaged for each project I believe. The lanterns were exciting for them, learning about composition in Japanese art and pastel media; the peach project was more challenging, but also successful especially from the perspective of students thinking about what constitutes a gift or treasure. It was great to see students really getting into creating colour gradation. The kids explored Japanese brush painting without knowing it - using a feather to create thick and thin lines (spirit in the stroke) and pattern to create a mock scroll."

"Again, the kids here are picked up early but the parents all seemed to have a very friendly relationship with B, so she would engage each one, and their child in a conversation about the activity we had done that day, the overall topic, and our program - which was great. Each session, the parents really got a good rundown of what their kid was doing, and since they were there early, they usually got to see at least some of it in action. There are a couple kids who are quite interested in art and would really take their time to do detailed work. Though the kids are mostly younger, the small group size and very supportive staff made it a great experience all around."

**And from these final quotes, you can see the impact on the children's personal development:**

"The children were over the moon in Class #2 when we worked on stage combat for the karate-style fight between Momotaro and the Onies. Their eyes lit up and they lost their self-consciousness and had a wonderful time. The volunteers and staff were helpful in keeping them from getting too excited. Staff participated in the stage combat with enthusiasm which helped the kids to go all out with their performance and the staff helped me enforce the safety rules."

"One of our lesson plans involved using ink (black tempera watered down) and the students painted fish on white paper. The students did not use pencil first they went straight to painting. I encouraged the students/ made them aware that it was ok to make mistakes and mistakes can make the work beautiful. When students made mistakes they made things out of them - e.g. they made bubbles coming out of the fish mouth, or they made fish food if they splattered on the paper. It put a big smile on my face to see the kids accepting mistakes and not getting discouraged."

**These are perfect examples of the deep impact arts programming can have when agency staff partners are enthusiastic and engaged!**

# Quality Art Program Delivery

## WHY ART EDUCATION?: OVERCOMING STEREOTYPES



### Why Art Education?

Well, there are many reasons. I cover some of them in the Why Art Education teaching manual, but for the purpose of this manual what is most important is to recognize that the arts are important for all of us, and contribute to our overall wellbeing. Given that this is the case, it makes us ethically responsible for providing arts education for children. In a broad sense, the arts help us to slow down and look carefully at the world, to ask questions, reflect and express ourselves. This process enables us to be active engaged citizens. The arts help us to think for ourselves, and to figure out who we are in relation to the world. They help us to work through the spectrum of emotions, and to recognize that emotions are an important part of who we are as human beings, and that negative emotions can be channelled in creative, constructive ways that help us to acknowledge and recognize causes and work through them in a way that can empower us, rather than overpower us.

A well developed creative capacity means that we can playfully engage with the world through our imagination. Creativity also helps us to be better problem-solvers in a variety of different ways. We become problem-solvers in terms of hands-on problems that involve materials and tools that we use to accomplish specific goals whether it be a desire to form a block of plaster into a specific form we envision in our minds, or whether we need to figure out how to attach a piece of glass securely to a piece of wood. These skills are transferrable, and help better equip us to be to fix many different types of hands on problems at home and at school - a stuck window; a fallen picture frame, a chip in the wall. The more tools and materials we have exposure to, the wider the variety of problems we can solve ie/I know plaster is a type of material that could fill this hole. Likewise, the more cognitive, creative, reflective tools we develop through the process of creation, the more tools we have to problem-solve in other life situations. Such physical, mental, emotional, reflective dexterity supports problem-solving skills in a wide variety of contexts. As provincial curriculum are changing now to reflect what is being referred to as 21st century learning skills, that is, the skills children will need in a quickly changing world where technology and information has become central, and we can't predict what the world will look like 10 years from now, creativity is taking a central position as one of the most important core capacities in learning. In addition to creativity comes collaboration and problem-solving as well. These too are capacities that are central to quality arts education.

What it comes down to then, is that all of us who work with children and youth, and who care deeply about them and their role as future leaders and citizens, have the responsibility in our contexts, to bring the arts to everyone, everyday, everywhere!

# Quality Art Program Delivery

## THE PURPOSE OF THIS MANUAL



The purpose of this manual is to help prepare our partners and all those who work with us on site with children, to receive the arts from our CKA arts educators. Please keep in mind that this manual and the sister manual "Why Art Education Matters: An introductory guide" are just the beginning of the quest to provide access to the arts for everyone, everyday, everywhere. Our ideas will change and grow over time as we continue to learn, and as we receive input and feed-back from you. This manual will provide an introductory sense of why art education is important, but will focus on creating "focus ready" spaces at the sites that we visit, meaning that they are prepared to receive and support delivery of the arts. In order to have the strongest impact on the healthy development of children and youth, it is important that we all work together to ensure the children receive the highest quality arts programming in a safe and supportive environment. This will ensure that when CKA enters a community site, everyone is on the same page and ready to enthusiastically welcome the arts into the space - not only for the sake of the children, but for everyone onsite as we work together to grow and learn as a community through the arts. The arts enable us to pay attention to our community, think deeply about our lives and surroundings and to express ideas, emotions, and perspectives that in turn affect the community as a whole on a profound level. Hamilton artists and community workers have the the potential to create a model that could be shared beyond its borders, enabling society more generally to welcome healthy engagement with the arts!





# Quality Art Program Delivery

## THE ARTS FOR COMMUNITY BUILDING AND CIVIC ENGAGEMENT



What does it mean to be an engaged citizen in Hamilton, Ontario Canada? It certainly doesn't mean simply making sure to go out and vote. And it doesn't simply mean living in or belonging to a certain country. When our education supports our overall "human development" in a holistic manner, citizenship becomes a natural side effect. Human development, or "the human development approach" according to the United Nations "is about expanding the richness of human life, rather than simply the richness of the economy in which human beings live. It is an approach that is focused on people and their opportunities and choices." (Human Development Reports, n.d.). When we care about people and their opportunities and choices, we become engaged citizens. The arts can play a large role in this.

Citizenship is a complex responsibility we each have to one another and ourselves. When we live in healthy communities where we all care about one another and are willing to engage in conversation, to participate in community events, spend time in local parks, pick up garbage, and watch out for one another, we are all the better for it. Building community and being civically engaged within our neighbourhoods, towns, cities and country, requires us first and foremost to feel a connection to our surroundings. In this day and age, many of us spend a lot of time with our heads in technology. In certain ways, technology helps us to connect with others, yet at the same time it can also disconnect us from our families, and immediate surroundings. The visual arts helps to literally connect us to our three dimensional surroundings by inviting us to manipulate actual materials. The performing arts help us to be physically present, manipulating our own bodies or voices or instruments. The arts literally reconnect us to ourselves and our surrounding. All of the arts help us to pay closer attention to the world. It is through this perception of the details around us we become connected. It is difficult to build community if we don't even really look at it. If we expect children in our communities to care about their communities, they first have to learn to perceive their surroundings.

Once this connection is established, questions naturally follow. Some of these questions may be difficult - why doesn't my neighbourhood have a park? Why are there so many abandoned houses? Why am I afraid to play outside? But positive action can only take place after we begin to question. Together, children and adults can begin thinking about such matters on a deeper level.

Because the arts are about exploration, communication and expression, they help us to connect or reconnect with who we are and what we feel and need to say to the world. What are we concerned about? What do we want to celebrate?

# Quality Art Program Delivery

## EVERYTHING IS INTERCONNECTED: A WAY OF THINKING



When a neighbourhood is well cared for, it affects the way we feel. Likewise the opposite is true. Care and lack of care are contagious. More often than not, through media outlets like the news and newspapers, we witness stories that reflect a lack of care, to the point where it seems impossible for things to change. But stories about caring can be equally as powerful, and these are the stories we should strive to both create and share. I recently saw a story circulating through social media about a group of boys at an elementary school. This school has had several anti-bullying strategies take place. The story was about a boy in the class who didn't quite blend in with the other children because his strengths and abilities differed from theirs. This boy was regularly made fun of at school, and didn't really have any friends. Because of some affective anti-bullying workshops, one group of boys were finally able to see outside of the habitual ways of perceiving and treating this boy. They suddenly realized it was wrong, and decided to take it upon themselves to befriend him and protect him. The transformation depicted in this documentary is amazing. The boy is beside himself with joy, as are the boys, who have managed to bring real meaning and purpose into their own lives. ("Special Needs Child Is Bullied, But What The Boy Behind Him Plans- I'm In Tears," 2015). One important realization through an anti-bullying campaign can change the entire climate of a classroom and likely also the school. Another video that has been circulating is about a teacher who faces each of his students every day and praises them for their accomplishments and for details he has observed about them. What he noticed after beginning this practice, is not only that the students are more positive, but that they have in fact begun doing the exact same thing for one another throughout the day ("Florida Teacher Starts Each Day Complimenting Students One by One," 2015). Everything is interconnected. One positive move can lead to many more. One art work by a child that makes a powerful statement, can affect all who witness it.



# Quality Art Program Delivery

## THE IDEAL SET-UP

### FOCUS READY SPACES AND LOGISTICS



With this idea of interconnection in mind, the way we receive the arts in our spaces absolutely matters more than anything else. CKA could bring the most amazing activity into a community centre, and it wouldn't matter if the space was already infected with a negative perception of the arts. After working with the CKA Artasia program now for six years, bringing arts programming to 20 or more sites across the city of Hamilton yearly, I know that the sites where we have the most trouble reaching children, are the sites where our partnering staff hesitate to engage with us, and where they may also have negative feelings about the arts in general. Sites where the staff receive the arts with enthusiasm, and engage with the children in activities, are consistently the sites where everyone has a positive experience, and where presumably children are able to benefit the most from the experience in terms of developing the skills and capacities related to the arts in support of their overall human development.

A focus ready space means that staff are enthusiastic and supportive, an aspect I will go into more deeply a bit later, and it also means that the actual physical space itself is ready for the arts. Because everything is interconnected, physical spaces also affect us, both in terms of how we think and feel, and also in terms of what we are capable of accomplishing easily within a space. If we can't access the tools we need to create something, or we can't sit comfortably at a table, this obviously interferes with our ability to create.

#### **A focus ready space that is ready to receive CKA Artasia means:**

1. Each child has a chair and surface to work on
2. Tables are set up in groups of 5 if possible and there is a mentor or staff person at each table
3. There are no other activities taking place in the space at the same time
4. Parents are aware of the program to encourage the opportunity for children to fully participate in the activities
5. Children know when we are coming
6. The artist instructor is introduced to the children knowledgeably and with a tone of encouragement
7. Agency staff is present at all times
8. Onsite councillors work with the children while we are there (if they are unsure how to help they can refer to our "how you can help" reference sheet)
9. Older children are encouraged to help younger children
10. Agency staff manage any and all behavioural challenges, if necessary
11. Artist instructor and agency staff evaluate and discuss strengths and weaknesses of the class
12. From week to week staff take on themes and engage in suggested activities with children during the time that we are not on site

# Quality Art Program Delivery

## THE IDEAL SET-UP

### FOCUS READY SPACES AND LOGISTICS



#### **Artasia Logistics (size; ages; infrastructure; timing....)**

1. Maximum of 30 children ages 6 - 12
2. CKA Artasia programming takes place within a 2 hour time slot - if we finish the main activities early, we will also have small activities if needed
3. Children are in groups that contain a mixture of ages so that older children can help the younger ones
4. We will bring materials that will be organized and disseminated in bags or boxes
5. Sometimes we will ask for agency staff and families to help us by gathering materials
6. Please have a designated area where we can store projects safely, and materials that can be worked on during the week when we're not there
7. We will leave suggestions for activities children can engage with when we are not there - please use them as much as you can!

#### **A focus ready space that is ready to receive CKA After School Arts Program means:**

1. The artist instructor is introduced to the children knowledgeably and with a tone of encouragement
2. When children are provided with programming options, there is a consideration for balance beforehand i.e.. if playing outside is presented as an option along with participating in arts programming, perhaps the options could be organized to allow children to do both
3. When children choose to participate they are encouraged to see the project and class through to the end
4. Appropriate spaces for dance, drama, music or visual arts are discussed and arranged (dance and drama have a relatively open space, visual arts chairs and tables, music is in a space that does not have competing or echoey sounds)
5. Music player and appropriate volume levels are organized
6. Access and care of instruments is ongoing, especially when left on site, and when the artist is bringing them in and out of the building it is helpful when they are offered support
7. Supporting the perception of dance to be inclusive, engaging and physically challenging for everyone
8. Please have a designated area where we can store projects and materials that can be worked on/with during the week when we're not there
9. There are no other activities taking place in the space at the same time and the audio level of the room is appropriate to support focused learning
10. Agency staff is present at all time and if necessary, agency staff support any challenges or concerns from the children
11. From week to week staff take on themes, as related questions, and engage in suggested activities with children
12. The artist instructor and agency staff spend some time together to evaluate and discuss strengths and weaknesses of the class
13. Parents are aware of the program to encourage the opportunity for children to fully participate in the activities
14. Performances are arranged in a gym space



# Quality Art Program Delivery

## THE IDEAL SET-UP

### FOCUS READY SPACES AND LOGISTICS



#### After School Arts Program Logistics (size; ages; infra-structure; timing....)

1. Maximum of 30 children ages 6 - 12
2. Generally 2 groups are organized with a younger group (ie. 6 - 9 years old) and an older group (9 - 12 years old)
3. Programming takes place within a 1.5 hour time slot, working with each of the 2 groups for 45 minutes each
4. We will bring art materials with the opportunity to leave materials behind if children need more time to complete their work
5. We will bring instruments either week to week, or an instrument bin will be left on site to encourage ongoing instrument exploration for the children and agency staff
6. Please have a designated area where we can store projects and materials that can be worked on/with during the week when we're not there



# Quality Art Program Delivery

## RECEIVING THE ARTS



### STAFF ENGAGEMENT

The important role that our agency staff partners play in enabling successful arts programming with the Culture for Kids in the Arts Artasia program and our After School Arts Program (ASAP), simply cannot be underestimated. Our research reveals that the number one factor that makes or breaks our programming is agency staff engagement. We realize that staff engagement isn't necessarily something that magically takes place. It is through strong, deep, committed partnerships that we can truly bring high quality arts education to everyone, everyday, everywhere. Recognizing that there is a need for the clear communication enabled through partnership and community building with our partners, we have developed, and continue to develop, strategies for strengthening our understanding of one another. This is an ongoing element of our partnership, and we welcome feedback at any time from our partnering organizations.

### AGENCY STAFF TRAINING

For some time now, we have offered agency staff training in the form of a workshop that takes place prior to the After School Arts Program and Artasia programming. Staff from each partnering agency attend in order to meet the professional arts educators and support team with whom they will be working. The After School Arts Program brings 15 professional artists in varying disciplines to sites across Hamilton. The Artasia program brings 3 trained visual arts apprentices (post secondary), and 6 - 9 mentors (secondary) to summer camp sites across the city. The Agency Staff Training sessions provide demonstrations of material being presented in programming with an opportunity for both the partnering agency staff and artist educators to learn and practice with material intended for the children in programs. Agency staff at this time are also informed of specific ways that they can support the projects, for example, by working with children and their families to gather certain kinds of materials, like recycled paper or aluminum cans, or by bringing some of the song and rhythm explorations into daily programming. This is also an opportunity for agency staff to share key elements of the philosophy of their organization, and to offer any constructive suggestions based on past experience.

### WHY EDUCATION WORKSHOP

Currently we offer workshops for all those who work with children and youth. These workshops provide an understanding of why art education is important and how it contributes to human development. We engage participants in discussions related to their own context, and provide a sense of why art education is important from a theoretical perspective. The theory is interesting and accessible, and practical applications are shared. The workshop can accommodate all levels of partnering agencies, from camp councillors to management. We will continue to build on these workshops and eventually will offer different levels of certification to participants. Participation is the beginning of the arts revolution, where everyone who works with children and youth in the city will have an understanding of why art education is important for everyone, everyday, everywhere!

# Quality Art Program Delivery

## RECEIVING THE ARTS



### SITE VISITS

During the agency staff training workshop, Artasia apprentices and After School Arts Pro-gram educators connect with the people with whom they will be working onsite and set up a time to visit the site, prior to the first day of programming. The purpose of this visit is to provide the opportunity to meet other key partners, and to ensure that CKA staff know exactly where to go. This visit is almost like a trial run, put in place in order to ensure there is no confusion on the first official day of programming. CKA staff will have with them a checklist to make sure that the space is ready to receive arts programming, and to make sure that they exchange phone numbers with the agency staff manager, and to review any key details related to programming that year.

### COURTESY CALLS

Communication is always key. We will phone or email you to ensure that you have been informed of when we are coming. If there are any challenges or complications in any way, we will call to let you know. We invite you to do the same. Artists from the After School Arts Program receive a comprehensive contact list and call the Agency Staff person at the site they are about to visit. During the discussion, the artist asks questions and discusses the following:

1. How many students are in the program
2. What the ages are of the students
3. What the required space is for their program
4. If the site has a music player, if required
5. Special parking or access information
6. If they require assistance to bring materials or instruments into the space
7. If there are any considerations the artist should be prepared for

### CULTURAL EDUCATORS

Agency staff training, professional learning workshops, site visits and courtesy calls have been in practice now for many years. Building from here, Cultural Educators are the next level of development, not only put in place to strengthen partnerships, but also moving towards the goal of enabling high quality arts education to be available at all agency sites for everyone, everyday. This is the strategy for overcoming the 90:10 ratio of sports to arts that Vitek has had a vision for now since receiving the Community arts award from the city of Hamilton in 2012. The idea is that every person on any site that engages with children across the city of Hamilton and beyond, will have developed an understanding of why the arts are important to human development, and will have a general enthusiasm for and comfort with the arts. Beyond this, a cultural educator champion would be onsite to ensure that the space is ready to receive the arts, and to perpetuate the arts even when an artist or art educator are not present. Everyone will have a variety of options available for arts related professional development opportunities, and these opportunities will be ongoing over the years, in order to ensure high quality arts education with children, and ongoing success.



# Quality Art Program Delivery

## RECEIVING THE ARTS



### DOCUMENTATION AND COMMITMENT

An important aspect of CKA programming is documentation of the work of the children, and of the mentoring that takes place between the ages. Children work with teenagers, post secondary students, and professionals both through CKA and the agencies. These interactions can have a lasting impact on the lives of all parties involved, particularly the children, who are central of course to all that we all do. Because children are central, and the arts are a form of communication and expression, CKA makes it a priority to share the “voices” of children with the communities in which they are embedded, and within the greater city overall as well. An important element of this is documentation in various ways. Photography is an ongoing strategy for capturing key moments of children’s creation and collaboration, but we also use video and audio recordings to accomplish this. These original formats are then further developed into engaging formats for example: postcards; audio tracks looped at exhibitions; audio tracks embedded in interactive sculptures; documentaries; social media platforms; public projections; images in exhibition catalogues; poster size blow ups of images of children’s work for exhibitions; children’s images printed on canvas etc..... Various forms of high quality documentation are key to enabling the voices of children to be released into the community in engaging ways. We are linking documentation to evaluation and impact as well. Taking inspiration from the Reggio Emilia net-work in Hamilton, we know that we can learn a lot about children’s thinking through their art and through in-depth conversation with them. We therefore rely heavily on agencies to ensure that families are informed about the importance of documentation and that they are comfortable with this and provide explicit permission to do so. We also rely on onsite staff to ensure that CKA staff are aware of who is not to be photographed or filmed by our team.

### TONE OF ENCOURAGEMENT

The most important starting point for ensuring that CKA arts programming has the highest impact, is to set a tone of encouragement with the children. “Encouragement” takes on many forms. It begins with the welcoming of CKA staff onsite and in informing the children that we are all fortunate to work together to create art. Children love to do many things, and each child will have had a different experience related to the arts, often positive, but sometimes they will have had discouraging or unengaging arts programming in school that has tainted their perception of what arts education can be. In the summer, children may also be distracted by other exciting opportunities like swimming. Helping them to understand that all of the events that take place are fun and equally important is an important role for onsite staff. Continuously embracing and promoting art education, and letting families in on the idea that art education is fun and engaging and helps us to be more creative, better problem-solvers and collaborators, and better at thinking and communicating with others, goes a long way. Encouragement simply begins with positivity. The next step is for all staff, CKA and agency, to sit with the children, talk to them about themes and issues that are central to programming, help them when they need help, and to encourage their work and engagement. Encouragement doesn’t simply mean empty praise. It means celebrating when they share a deep thought or idea. It means noticing something unique about their work, or praising a technique (say an interesting texture created by flicking paint, carefully tearing out an image for a collage rather than cutting, projecting their voice or really articulating a particular phrase of creative movement) that they discovered on their own, and pointing it out for others to also try.

# Quality Art Program Delivery

## RECEIVING THE ARTS



### **TONE OF ENCOURAGEMENT (CONT.)**

At times encouragement will mean offering suggestions for alternative options when a child feels they “can’t do something”, for example, like drawing a bird or creating a line of dialogue. Suggestions for these challenges can be to help them to find actual images of a bird to look at, or to help them to picture the very basic shapes a bird is made of (oval body, oval head, what shape are the wings? what shape are feathers?). When children are querying about what they should say for their part, you can ask questions to trigger their connection to the story (How would you feel if you realized you were lost? What would you say?) or you can prompt them with suggestions like, which way is home? or I’m scared!. It is important, generally speaking, not to do things for children. This takes away their autonomy and empowerment. Perhaps at times it might be necessary to work with them, for example, if they can’t picture the shape of a feathers or imagine how their character feels, perhaps you can try to draw the basic shape for them to see or inflect your voice to express how you would respond. Modelling something they are struggling to do, so that they can try to imitate your strategy, is a better approach than simply doing it for them.

### **MODELLING CREATORS**

Most importantly, it is key for those of us to work with children by actually doing creative things ourselves as well. If you happen to be a person who thinks that you don’t have a creative bone in your body, as is often the case, it is time to break out of this assumption! To be human is to be creative. As soon as our prehistoric ancestors had their very basic needs of food and shelter taken care of, they were off taking care of the next level of basic needs: creation. Creation enriches life, and deep down humans have an innate need to create. It becomes more difficult to find meaning in life if we are not engaged with some form of creation or creative expression. There are many forms of creation, but the more approaches we are exposed to the more opportunities we have to learn more about ourselves, and to learn more about what forms we connect with best. Snowboarding for example can be a creative act. Choosing our clothing and shoes is/can be a creative act. Cooking can be a creative act. The more types of creative work we do, the better we will get to know ourselves, and the better we will be at thinking about life in various ways, and at being creative and thinking creatively in general. So before you continue to think along the lines that you were somehow born without creativity, consider for a moment the reasons why you may have come to think this. Often it comes out of never having had the opportunity to properly develop your creativity. This may mean that you didn’t have much exposure to the arts, and perhaps lacked arts programming at the school you attended. You may have parents who were into other important things when you were a child. You may even have had, as is often the case, a teacher who had never had the opportunity to learn about the arts themselves, and who set a tone of “discouragement” by telling you that you were doing something wrong. In the same way that some children may be more prone to athletics than others, some children may be more prone to art than others, yet we all need to practice in order to learn and to develop skills. You have creative capacity within you, yet have probably just not yet developed confidence or found the tools and materials that most resonate with you. Generally speaking our society has considered the arts as secondary subject domains, and this point of view has had a detrimental effect on what the arts can truly do, and the role they play towards healthy human development.

# Quality Art Program Delivery

## RECEIVING THE ARTS



You may also be a person who has always loved the arts, feel competent in various ways, but have never had much of an opportunity to fully develop this interest and skill set. Today is the day that we all recognize that the arts are important, and that it is important for each of us to develop our own creative capacity if we are going to work with children. I suggest, starting right now, to try something you have always wanted to try, but have never felt like you have had the time to do. Challenge yourself to 6 random creative acts over 6 weeks. These can be simple acts like baking cookies and decorating them with icing designs invented by you! It could mean trying out an idea from pinterest <https://www.pinterest.com/>, or attempting to make your own ver-sion of something you found on Etsy <https://www.etsy.com/>. Take a look at the Instructables website and try something out: <http://www.instructables.com/>. These are great places to start. What becomes key over time is to begin to inter-ject your own perspective, thoughts, input into creations. When it comes to arts programming with children, it is important that they are provided the opportunity and space to express their own ideas and approaches into a project, rather than directly copying something that already exists. That is not to say that copying is never useful. This can be a great strategy for developing drawing skill for exam-ple, or even painting. If you try to imitate the brush strokes of professional artists, you are simultane-ously developing your own “tool box” of techniques that you can then apply in your own way. Within a learning space, copying can be one strategy among many for developing skill, so it is important to get over the negative role that copying has played for decades - to get over the tendency to consider copying as the worst offence, and rather to encourage an environment where children understand that we can learn from one another, and if we try a technique or idea that we learned from someone else, it is important to give credit to that person for teaching you something. Rather than “she copied me”, being a negative act, we transform it into “I learned how to do this from Rachel, and then I also tried something new....”

All of the activities in CKA are part of the “A” program which means they are all designed to introduce arts in a fun and meaningful way. Therefore the material presented in CKA is designed so everyone can participate. When you participate, you are really helping to model the idea that we are all creators. Through your actions you are saying “if I can do it, you can do it!” The children will follow your lead!



# Quality Art Program Delivery

## RECEIVING THE ARTS

### MUTUAL RESPONSIBILITIES



In order to continue our fruitful work together in partnership, we have mutual responsibilities to one another. The first of course is to remain open and to listen to our ongoing needs as they evolve over time. CKA is committed to listening to the feedback of partnering agencies and to implementing appropriate changes when needed. We understand that when we enter your sites, we are guests. We will do our best to focus on our work, which is to deliver quality arts programming and to follow your lead when it comes to everything else. In return, it is of the utmost importance that onsite staff work directly with us in various ways. This means welcoming us onto the site, and enthusiastically receiving the arts, and staying with us to participate and to continue to work with the children. The children respect you and when you are enthusiastic, they are enthusiastic. Generally speaking we bring “guide sheets” onsite with us so that you can be briefed on the programming we are about to deliver, along with suggestions for how you can support programming.

#### Some possible general suggestions are:

- try making the work or participating in the exercises alongside the children
- ask the children questions about their art, ideas and process as they work
- have a collection of images and/or supplementary materials about the story/project theme available for children’s reference onsite
- even better, add posters, photographs, cut out images of art work or initiate a collection of books, lyrics, poems or video files at your site for children to see and look at everyday
- have art supplies and organized collections of “stuff” available for children to use to create (ie/ plastic lids, pipecleaner, playdough, yarn, popsicle sticks, corks, bottle caps....)
- make the instruments that are often left on site visible throughout the week and when students begin to engage, play or practice some of the material and techniques the music educator modelled earlier that week
- if they get stuck, offer suggestions for how they can overcome challenges - try not to “do things for them”, but rather help them think through possible solutions
- try to help them overcome the “don’t copy me” habit - suggest rather that children share strategies and ideas, and try to give credit to the person from whom they received an idea or strategy

Further, these guide sheets provide simple arts based activities and ideas related to programming that you can implement with the children when we are not onsite. This will be a huge help when it comes to having a deep and real impact on children’s confidence, skill and reflective thinking in relation to the key themes we are working with. Such themes vary, but are highly relevant to their everyday lives. In the past we have engaged with themes like “compassion”, “storytelling”, “neighbourhood transformation”, and “children’s rights”, to name a few. Stories and themes linked to the provincial curriculum like ancient cultures, communities and early Canada are explored through the performing arts program.

# Quality Art Program Delivery

## RECEIVING THE ARTS

### MUTUAL UNDERSTANDING OF PHILOSOPHIES



Every agency with whom we work has their own philosophy through which they engage with children. Our philosophy is based on the idea that the arts are important to the overall healthy human development. We believe that engagement with the arts, on a fundamental level, helps us to figure out who we are and what we are passionate about in life. The arts do this by engaging us in a the creative process which demands that we pay close attention to the world, reflect about it deeply, and express ideas and perspectives back into it in the form of our work. This work can be visual art, poetry, performance, fiction, comic books, baking, sewing, skate-boarding, and the list goes on.

Any creation that we put into the world, has an affect on the world to some degree. Whether it helps just one person to feel something, or to think one new thing, it means that we have made a mark - we have had an affect on the world in sometimes small, and sometimes big ways. This process is empowering. It means we contributed some-thing. It means we actively participate in our communities. It means we matter.

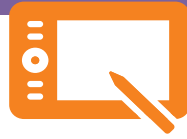
We invite you to share your agencies philosophy with our arts educators as often as you can. We also invite and encourage everyone to share their personal philosophies too!





# Quality Art Program Delivery

## RECEIVING THE ARTS FEEDBACK TOOLS



Of utmost importance are the CKA feedback tools. These will evolve over time, but they will consistently provide the opportunity for everyone to provide anonymous feedback about programming and our partnerships. We understand that we are not perfect, and your input will help us to continue to improve, and more importantly, to continue to meet your needs as an individual, as a collaborator and partnering organization. We will strive to continuously be respectful of everyone with whom we work, and we ask that you remember that your feedback is highly valued, and that it is also important to be truthful and simultaneously constructive. We try to keep these feedback tools as simple as possible, yet also focussed, so that they are highly relevant, yet don't require too much of your valuable time.

**For example, the tool we often use asks the following three questions:**

1. What went well?
2. What could be improved?
3. Please share an example of something that stood out to you during programming



### **Classroom management and Discipline**

When we deliver quality arts programming on your site, we understand that we are the guests, and that we are to follow your lead and the rules that pertain to your particular site and organization. On site you and your colleagues spend the most time with the children from the neighbourhood, and you have a very deep impact on their lives everyday. As a result, we really rely on you when it comes to helping to maintain order during programming. We learn a lot from the ways you engage with children, and from the rules that are in place for engaging with children who may be distracted or be struggling in various ways on a given day. When we are working with you, we ask that you support us by engaging as you usually would with any children who may require extra support, and we will do our best to align with your perspective and approach. When children are happily working away, we would love for you to continue to engage with them, and to join in in all ways that you feel comfortable.

# Quality Art Program Delivery

## CONCLUSION



### Sustainable Quality Arts Programming:

#### *The Arts Everyday, Everywhere, Everyone*

CKA is committed to making the arts accessible for everyone, everyday, everywhere. This goal begins with you. It begins with the fact that you have read this book and decided that you want to know more about the arts and the significant role that you can play through a strong partnership with CKA. CKA is working towards ongoing strengthening of our partnerships with our community partners so that when our artist instructors enter community sites around the city, our partners feel ready to receive the arts programming that we have to offer. Feeling ready means that the people who work on the ground with children and youth everyday understand that the arts are important, and are ready to work with us to provide positive environments where children have the opportunity to engage with many types of activities, including visual arts, drama, music and dance. Through these arts activities, young people can tap into their inner world, express their deep emotions and beliefs, and share their feelings with others, so that we can all learn from one another and grow together as healthy, engaged citizens.

CKA is also building our capacity to offer professional development opportunities for those who wish to develop a deeper understanding of the arts in various ways, from learning how to do simple activities, or strengthening their own creative capacity. For people with a strong interest, we will be offering various levels of certification to build on the layers of the Cultural Educator. This would enable you to build your capacity to involve arts and creativity within your own life, and to support more complex activities with others in community settings. We will also be building resources to support arts education, and will offer these through a website which will be a hub for resources, training, and professional development, designed as guidelines or bullet points to allow facilitators to weave in their own experience and apply learning to their own context. We plan to maintain and build our mentorship with you, by encouraging ongoing professional development. This book is the baseline of our efforts to create sustainable quality arts programming, which will evolve as we start implementing these manuals and resources into program delivery. We will take part in feedback sessions where we participate with you in arts programming, and you participate with us, so that your capacity as Cultural Educators can continue to strengthen and grow, and so that we can continue to learn from one another. Join us on our mission to make Hamilton not only the best place to raise a child, but a community where everyone can connect and flourish.





# Quality Art Program Delivery

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# Quality Art Program Delivery

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*Written by Renee Jackson*

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**Vitek Wincza** trained and performed as a ballet dancer in Poland and defected in 1981. He established the Hamilton Ballet School in 1987 and founded the Hamilton Conservatory for the Arts in 1997. Vitek is the Founder and Artistic/Executive Director for Culture for Kids in the Arts, a registered charitable organization founded in 1999, committed to providing access to quality arts programming. In 2001, Vitek founded HCA Dance Theatre, a non-profit organization dedicated to producing and presenting new dance works for local audiences. Vitek has received the Cultural Merit Award, Government of Poland, 1996; Hamilton's Vision 2020, 1998; Honours from Moscow's Diaghilev Foundation, 2003; City of Hamilton Dance Award, 2004; WNED and Steuben, Canadian Artist Award in Buffalo, NY, 2004; City of Hamilton Community Arts Award, 2012; and was nominated as Hamilton's Citizen of the Year in 2013.

**Renee Jackson** is a visual artist and art educator from Hamilton, Ontario. She is an assistant professor at Tyler School of Art at Temple University in Philadelphia. She served for seven years on the executive board of the Canadian Society for Education Through Art. As an educational consultant, she continues to work behind the scenes for CKA, and also develops resources and teaching aids for a variety of purposes, including video games.

**Victoria Long-Wincza** is a local visual artist, art educator and McMaster University Studio Art Alumni. Victoria is the Education and Program Manager for the Hamilton Conservatory for the Arts and Culture for Kids in the Arts. From 1999 – 2010 she was part of the original education faculty supporting the HCA Children's Arts Exploration and CKA Mentorship programs, which together, introduced over 55,000 children from regional and local School Boards to the arts. Victoria has received a Hamilton Employer Champion Award, Industry Education Council of Hamilton (2010) and City of Hamilton Arts Education Award (2013).

Funding provided by the Government of Ontario



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