

ARTSSMARTS TOOLKIT: MODULE TWO  
FOR TEACHERS AND ARTISTS

# DESIGNING YOUR ARTSSMARTS PROJECT



ARTSSMARTS.CA



## Module Two

# DESIGNING YOUR ARTSSMARTS PROJECT

### FOR TEACHERS AND ARTISTS

This module is for teachers and artists working together in partnership with students to develop a project that seeks solutions to big questions and issues of relevance, while at the same time achieving curricular outcomes. Following the ArtsSmarts approach as outlined in this module will help you achieve your vision of student engagement and achievement.

Designing an ArtsSmarts project begins with an understanding of the **ArtsSmarts Guiding Principles**. The potential benefits of practicing the ArtsSmarts approach are numerous, but the primary goal of any ArtsSmarts project is twofold: to improve student engagement and cultivate **21st Century Competencies**.

*Please Note: All resource documents have been highlighted in red for ease of reference and can be found in electronic format for download from the Toolkit Resources section on the ArtsSmarts Open website ([www.artssmartsopen.ca](http://www.artssmartsopen.ca)).*



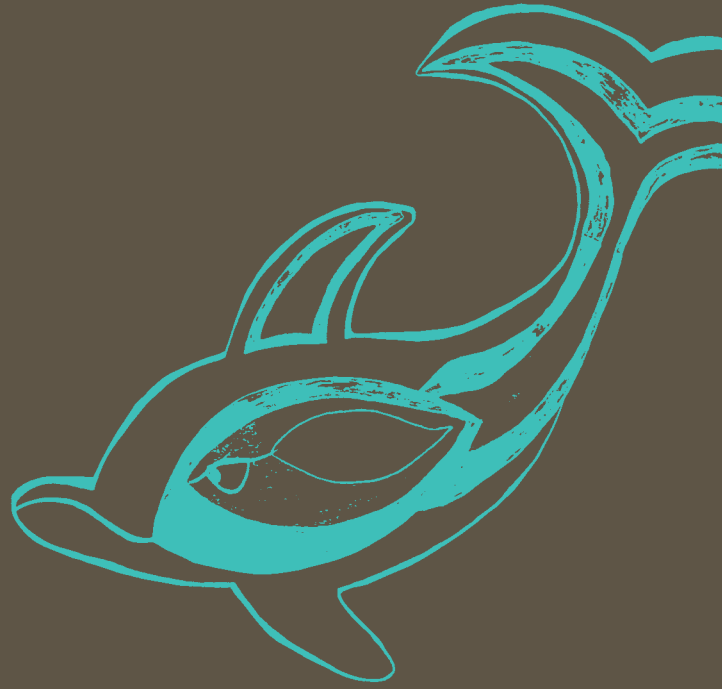
## THE FOLLOWING CHARACTERISTICS DEFINE AN ARTSMARTS PROJECT:

- **Student Focused** – the ArtsSmarts approach strengthens student learning, helps students be active and engaged learners, and accommodates their diverse learning needs.
- **Collaborative/Co-Creative** – teachers, artists and students actively engage in the development and implementation of projects. For collaboration to work, it is necessary to provide adequate time during the school day. Schools and districts do this through strategic adjustments to the timetable and calendar.
- **Continued Inquiry** – by placing an emphasis on continued creative inquiry, all students will participate in research, experimentation, idea development, and presentation.
- **Research-Based** – projects create the environment for collaborative action research to test the efficacy of new instructional strategies. Practices that benefit student learning are shared and replicated and solid evidence of their effectiveness is documented.
- **Reflective** – critical reflection takes place on at least two levels: by teachers, artists and students on the subject of inquiry, and by the teacher him/herself on how the creative process can inform thoughtful changes to instructional practice.

### The ArtsSmarts project approach has been carefully designed **not** to be...

- A pre-packaged lesson plan that is delivered to students.
- A special project for gifted and talented or disaffected children.
- Limited to learning in the arts through the teaching of art-making skills and techniques.
- Limited to learning through the arts where the arts are used solely for the purpose of teaching other subjects.
- Limited to learning about the arts through contact with artists' works and performances.

# STEPS TO DESIGNING YOUR ARTSSMARTS PROJECT:



**1 BUILD A PARTNERSHIP**

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**2 DEFINE THE QUESTION**

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**3 DEVELOP A PLAN**

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**4 FIND THE FUNDING**

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**5 MANAGE THE PROJECT**

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**6 SHARE THE KNOWLEDGE**

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## STEP 1

# BUILD A PARTNERSHIP

Teachers and artists who commit to building an ArtsSmarts project partnership assume the role of co-instructional leaders and become the catalyst for creating a project with students. It is this partnership that collectively creates a vision of what is possible, develops a plan, manages the project and shares the outcomes of the project with others.

For many educators, having an artist working in their classroom is a novel concept. For artists, working with young people and with a teacher as a co-instructional leader may be a completely new experience. A mutually supportive relationship is integral to a successful creative process.



## CHARACTERISTICS OF AN ARTSSMARTS PARTNERSHIP

The following characteristics define an ArtsSmarts teacher-artist partnership with students:

1. **Partners have shared goals that ultimately result in enhanced student learning** – an effective, sustainable partnership makes documented progress toward fulfilling its goals.
2. **Partners work towards mutual benefit** – the partnership should articulate and acknowledge what is important to each member, and should at minimum try to meet those individual goals that overlap.
3. **Partners respect each other’s organizational cultures** – the teacher and artist both bring expertise to the partnership and have much to learn from one another.
4. **Partners share a sense of ownership in the project** – the partnership will last if each partner feels the project belongs to them.
5. **Partners share the project leadership** – Over the life of a partnership, the leadership baton may be passed between the students, the teacher and the artist; but ultimately, student leadership is the goal.

## BENEFITS OF AN ARTSSMARTS PARTNERSHIP

ArtsSmarts project partnerships provide two key benefits:

**The partnership empowers artists and educators through:**

1. collaboration, sharing practices and experiences that enrich their instructional and creative repertoires; and
2. supporting each other in dealing with ongoing challenges in this new way of teaching and learning.

**The partnership strengthens relationships that:**

1. respect multiple perspectives and knowledge; and
2. leverage the strengths (skills, expertise, and reputation) of the others.

## FOR TEACHERS: FINDING AND SELECTING AN ARTIST

Teachers who want to seek out artists need not look further than their local communities. Some tips on how you can find local artists include:

- Contacting ArtsSmarts to find out if there is a program operating in your area.
- Visiting local galleries.
- Attending performances.
- Contacting Universities and Colleges with fine arts and art education departments.
- Holding an “open call” to artists by distributing an invitation online or through local media and arts organizations.

Artists must meet the professional artist requirements as defined by the Canada Council for the Arts and UNESCO, and must be able to produce a clear and recent police check for working with vulnerable communities. See the [Preconditions for Artists in the Classroom](#) for more information on meeting these requirements and obtaining a police check and insurance.

Naturally, there may be more than one artist that is a good fit for your project. How do you choose? An informal interview is always a good start. Refer to the [Artist Selection Interview Questions](#) for examples of questions you might consider asking an artist in an interview situation.

*“The two need to be students of each other as they plan and begin. In a successful partnership, there is a constant process of teacher learning from artist and artist learning from teacher – and, of, course, both learning from the students...The teacher must learn to live with some unpredictability brought by the artist; the artist must learn to accept the necessary structure brought by the teacher. Couple these traits with love of the subject, love of art, and love of children, and a successful teacher-artist pair is born”*

Catterall & Waldorf, 2004



## FOR ARTISTS: FINDING AND SELECTING A TEACHER

Artists who want to seek out teachers to collaborate on ArtsSmarts projects have an equally simple path to follow. Some tips on how to find interested teachers and schools include:

- Contacting ArtsSmarts to find out if there is a program operating in your area.
- Contacting the lead partner delivering ArtsSmarts in your community to express interest and inquire about hiring procedures.
- Contacting the Arts Consultant at your local Board of Education to find out if there is a program operating within your school district.
- Visiting the websites of our ArtsSmarts partners to search for open calls to artists.
- After you've identified a school (or schools) and a teacher (or teachers) you may be interested in working with, it's a good idea to hold an informal meeting with them, to see how you get along.
- In evaluating your teacher meeting(s), being honest with yourself about whether the partnership is a good fit for you.

Artists can search the ArtsSmarts partner network at:  
<http://www.artssmarts.ca/en/projects/in-your-community.aspx>.

## PARTNERSHIP ROLES

### The Teacher

As the teacher, you will be required to:

- Assume a co-planning and co-leadership role with the artist.
- Be an active participant in the project at all times, and be in the class at all times.
- Act as a role model by valuing diversity of thought and ideas, and exhibiting curiosity, wonder, risk-taking, and a willingness to learn along with the students.
- Help students cultivate the six competencies of 21st century learning governing the ArtsSmarts approach by empowering them to take an active role in the project, and providing them with choices and opportunities to question and test ideas.
- Link the broad themes and overarching concepts of the project to the curriculum content.
- Meet with the artist to plan and discuss concepts and activities.
- Co-plan and manage project time well with the artist, including any necessary re-scheduling or cancellations.
- Facilitate the collection of permission slips for use of student images and comply with all other ArtsSmarts reporting and documentation requirements.
- Identify ways to involve the extended community in your project.
- Assume responsibility for classroom management and ensure a safe learning environment.



## The Artist

As the artist, you will be required to:

- Assume a co-planning and co-leadership role with the teacher.
- Communicate and demonstrate your working approaches with students and teachers.
- Foster creativity by facilitating young people’s exploration of their own skills and talents and asking students to think inventively, experiment with materials, and take risks.
- Encourage expression by guiding students to create original work, share their work with others, and respond to the work of their peers.
- Model collaboration and inclusiveness by working with students and teachers towards a shared goal, valuing the perspectives and contributions of others.
- Empower students to take an active role in the project by asking them to make choices and take responsibility for their own learning.
- Develop students’ inquisitiveness by demonstrating a positive commitment to the exploration of questions and asking students to make connections, construct meaning, and reflect critically on their work.
- Focus on the art making process rather than the end product or technical expertise.
- Open doorways to the arts by sharing the resources and career paths available to artists.
- Obtain a current police check before commencing work with a school.
- Meet with the teacher to plan and discuss concepts and activities.
- Adhere to school rules and regulations regarding dress, deportment, accessibility, and safety.
- Co-plan and manage project time well with the teacher, including any necessary re-scheduling or cancellations.
- Comply with all ArtsSmarts reporting and documentation requirements.

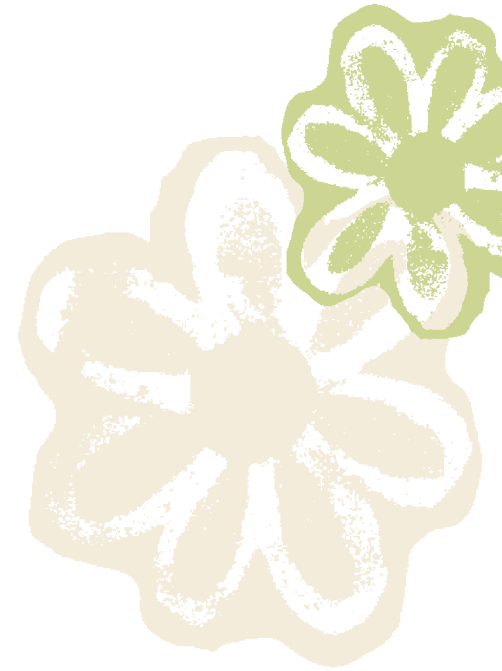
## The Student

In ArtsSmarts projects, students take a critical and active role in the classroom by taking initiative, making decisions, working collaboratively, and constructing their own knowledge. To learn more about the student role in ArtsSmarts projects, please read *Engaged in Learning: The ArtsSmarts Model* and *21st Century Learning*, both of which can be downloaded for free from [www.artssmarts.ca](http://www.artssmarts.ca).

## The Community

In ArtsSmarts projects, building relationships with the community is often a key focus and an invaluable part of fostering authentic engagement and lifelong learning. Projects may include partnerships with environmental agencies, indigenous groups or community experts, whereby students engage in service learning and/or subject experts work in collaboration with students in the classroom.

Read [An Artist’s Perspective](#) for a glimpse into one artist’s partnership and project observations.



## TIPS AND HINTS

### Tips & Hints for Building an Effective Partnership

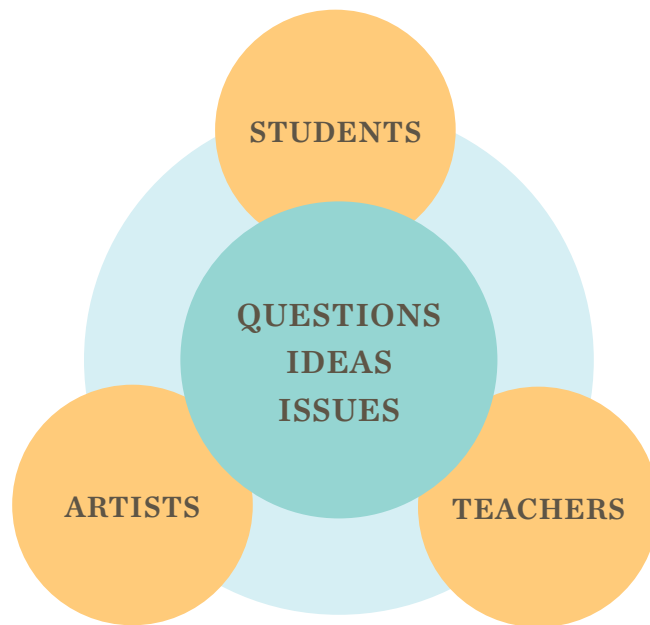
- Stay open to the fact that change will occur and that, at times, you may be challenged to do things differently.
- Acknowledge what is important to each member of the partnership, and try to meet those goals that overlap.
- Ease communication and understanding by deciding and agreeing on common language.
- Be prepared for your roles and relationships to change throughout the project.
- Acknowledge successes and share the credit.



## STEP 2

# DEFINE THE QUESTION

In an ArtsSmarts project, the creative process becomes the learning process. We refer to this process as 'creative inquiry'. Once you have found your partner (artist or teacher), you are ready to start planning your creative inquiry together. This planning begins by identifying key questions, issues or ideas of relevance to students, which then guide both program design and implementation and will inform an inquiry-based process of discovery. This focus on a Big Question (also known as the inquiry question or "big idea") is larger than specific concepts in any one subject area and represents an interdisciplinary approach to curriculum.



### HOW WILL CREATIVE INQUIRY HELP YOU AS A TEACHER?

1. It helps you to focus on important topics in your year-long curriculum and to bring meaning across subject areas;
2. It raises important questions, themes and thinking across subject areas (Math, Science, Literature, History, etc.); and
3. It centres on major issues, problems, concerns, interests or themes that have purpose and meaning to the students and that can be connected to other units.

## HOW WILL CREATIVE INQUIRY HELP YOU AS AN ARTIST/ CREATIVE EXPERT?

1. It encourages you to investigate your own working practice in a way that you might not have had to do before; and
2. It encourages you as an equal explorer to make your own learning connections as well as connections to the viewpoints of others.

## HOW DOES CREATIVE INQUIRY HELP TO ENGAGE STUDENTS?

1. Focusing on a Big Question brings meaning to the study of events and topics throughout a project or course;
2. Seeking answers to relevant, compelling, and age-appropriate questions helps students compare, contrast, and make analogies;
3. Engaging imagination and creativity helps students connect subject matter to their own experiences and ideas;
4. Exploring multiple possibilities demonstrates that there is no single or obvious “right” answer, which challenges students to take risks and seek new solutions; and
5. Encouraging in-depth discussion and research sets the stage for further inquiry and self-directed learning.

## WHAT IS A GOOD BIG QUESTION?

Good inquiry questions introduce big, enduring ideas that bridge many units, subject areas or even a year’s worth of study. They motivate students, promote inquiry, target higher-order thinking, and get to the heart of what it is that you want your students to learn and remember. Developing good inquiry questions takes practice. To develop student understanding and engage student inquiry, teachers should work with both the artist and students to build their ArtsSmarts project around the ideas, issues, and the big questions that are relevant to students’ lives.

EXAMPLES OF GOOD BIG QUESTIONS	EXAMPLES OF MORE FACT-BASED QUESTIONS
How are we a part of nature instead of being apart from nature?	Do bees or beetles pollinate?
How does an organism succeed in its environment?	What is the life cycle of a frog?
Where have our footprints taken us . . . where shall they go?	What is our environmental footprint on the earth?
What is a human catastrophe versus a natural catastrophe? Or how does human activity influence our environment?	Name three catastrophes that have happened in the last 5 years.

## KEY QUESTIONS

### Key Questions to Ask When Assessing Your Big Question

*Once you have developed your questions, put them to the test! Use the following queries to assess whether or not each question is big enough to lead the creative inquiry process, will be meaningful to the students, and will incite students to really think deeply to find numerous answers.*

- Is the question relevant to your classroom context?
- Is the question open-ended with many possible answers?
- Is the inquiry feasible in terms of time, effort, and resources?
- Can the question serve as a discussion starter or problem poser?
- Will the question generate curiosity, invite an exploration of ideas, and hold student interest?
- Does the question pose a reasonable challenge? Does it require students to construct their own meaning and support it with information they have gathered?
- Would different people answer the question differently?
- Does the question allow for creative approaches and unique responses?
- Does the question require students to answer “how” and “why”?
- Does the question help to uncover the subjects’ controversies?
- Does the question in some way connect to students’ lives?
- Does the question require students to reflect on their thinking?



## STEPS TO DEVELOPING YOUR PROJECT PLAN:

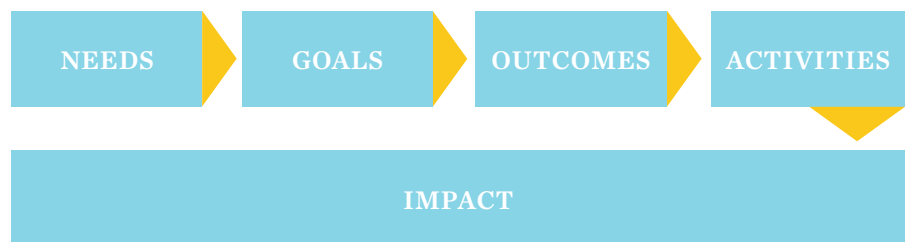
- I. DESCRIBE THE IDENTIFIED STUDENT NEEDS THAT YOU INTEND TO ADDRESS
- II. IDENTIFY THE LONG-TERM GOALS YOU HOPE TO ACHIEVE
- III. SPECIFY WHAT SHORT-TERM LEARNING OUTCOMES YOU WANT TO CREATE AS A RESULT OF YOUR PROJECT
- IV. DETERMINE THE SCOPE AND SCALE OF PROJECT ACTIVITIES YOU WILL UNDERTAKE TO REACH YOUR GOALS

## STEP 3

# DEVELOP A PROJECT PLAN

Now that you have established a solid artist-teacher partnership and articulated a Big (inquiry) Question with your students, you are ready to develop a realistic plan of action. Although the primary goal of ArtsSmarts is to improve student engagement and cultivate 21st century learning, your unique partnership will also have its own long-term goals reflecting your students' needs.

Your project plan is all about achieving these goals. The scope and scale of the activities you develop are the keystones that will support you in achieving these goals, while the short-term outcomes will serve as your guideposts along the way.



## I. DESCRIBE THE IDENTIFIED STUDENT NEEDS

Before starting an ArtsSmarts project, it is helpful to have a clear sense of the existing knowledge, skills, attitudes, interests, and needs of learners in your project, and to consider how creative inquiry will benefit them. This step will help you identify the range of individual differences among students and any modifications required to meet the needs of individuals or groups of students. This work will also provide you with a baseline for understanding how much learning has taken place from the start of the project until after the project is completed.

## II. DETERMINE LONG-TERM GOALS AND IMPACTS

Having established the Big Question and identified the needs of students, the next step is to decide on what you want the long-term impact of your project to be for:

1. Students;
2. The partnership;
3. The school; and
4. The wider community.

Ideally, your long-term project goals should both reflect your identified student needs and be striving to resolve, mitigate or bring greater understanding to issues that you have identified in your inquiry questions.

## III. DETERMINE SHORT-TERM LEARNING OUTCOMES

Once you have a clear sense of your long-term goals, you are ready to identify the short-term learning outcomes (or milestones) to be achieved during the unfolding of your ArtsSmarts project. Identifying these outcomes now will help provide the basis on which you can evaluate your progress and, if necessary, adapt your project plan accordingly. Students should be involved as much as possible at this stage, so that they can play a full role in addressing their own learning needs and learning process.

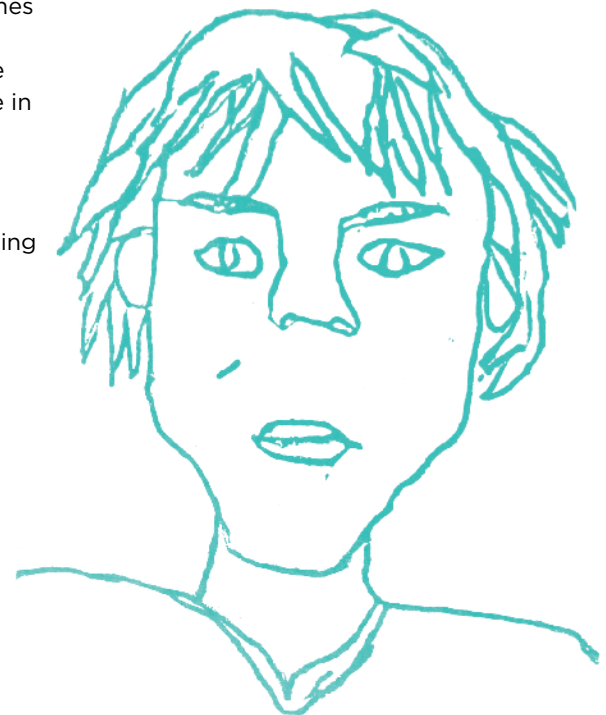
For example, if one of your long-term goals is for students to gain better understandings of the ethnic diversity of their community, and to express those understandings by painting a large-scale mural, an immediate learning outcome might include “learning how to mix skin tones.”

## KEY QUESTIONS

### Key Questions to Ask When Identifying Student Needs

*When preparing to take a strategic overview of your students' needs, you may want to ask yourselves:*

- Are there student needs in the class that are not currently being met? Which one of these needs affects the students most deeply?
- What is currently the greatest obstacle to student learning?
- Are there any students in the class that require extra support?
- What do the students already know, understand and are able to do?
- What are the students' learning preferences? How do they learn best?





## TIPS AND HINTS

### Tips & Hints for Developing a Project Plan

- Ensure that your expectations are realistic.
- Be as specific as possible when articulating learning outcomes.
- Don't be afraid to adapt or change a project as it progresses.
- Make room for the unexpected.



## IV. DETERMINE THE SCOPE AND SCALE OF PROJECT ACTIVITIES

At this stage, your unique partnership is ready to plan the scope and scale of project activities leading you to the accomplishment of both your short-term and, most importantly, your long-term goals. In every classroom, ArtsSmarts projects look a little different and can vary from single projects within a specific subject area to more ambitious whole-school projects where students are responsible for defining the direction of their learning and co-facilitating the project.

### For example:

...a teacher collaborates with an artist to work broadly within their own subject area, allowing students to choose a particular focus from a selection of themes the teacher feels adequately prepared in advance.

...a whole department of teachers collaborates with several artists from a variety of artistic disciplines, and works with students in specific grades to develop a wider range of possible activities within a number of themes.

...subject-area teachers and their departments collaborate with artists on a cross-curricular theme. At this project scale, students should be able to define inquiries and ideas for projects that teachers then link together through and across subjects.

...a whole school project develops around a specific inquiry question. Students are given timetabled space to carry out inquiries that are not tied to any single subject (although a range of subject knowledge may inform them along the way where appropriate). The community becomes an integral part of the project development.

ArtsSmarts has developed the [Project Planning and Documentation Guide](#) as a support document to provide teachers and artists with a framework to plan, monitor, and report on their ArtsSmarts project. Refer to this template as you work through your plan. To gauge where you are now and where you want to be in project planning, use the [Organizational Planning and Evaluation Rubric](#).

# STEP 4

## FIND THE FUNDING

Now that your partnership has defined an inquiry question and developed a project plan, it is time to seek support to carry it out. If you have already received support to implement your project, you can simply skip this step and go directly to Step 5. If you require funding to carry out your project, this section will help you to clarify concrete steps to finding funding and how to write an effective project funding proposal. If you did a thorough job, you'll probably be surprised to see that all your answers are already there.

### I. PROJECT PARTICIPANTS

Include the names and contact information for the artist(s) and teacher(s) involved, and indicate the primary contact person for the project. Where applicable, give a brief description (approximately a 1/2-page) of the organizations involved in the project and describe the nature of the partnership. If possible, provide a copy of the agreement between partners (e.g. the school, community groups, and artists). Be sure to include the grade level(s), number of students to be involved, and any specific information about the students that is critical to the project.

### II. PROJECT DESCRIPTION

A detailed project description is critical to obtaining support and should include the following information:

1. **Big Question** - what do you want to explore through this ArtsSmarts project?
2. **Arts Activity** - what artistic activities and disciplines will students be exploring in the project and what final product will the students create as an expression of their learning?
3. **Curricular Connections** - what specific curriculum links will you make in this project?
4. **Learning Outcomes** - what learning outcomes will you meet through this project?
5. **Benefits** - what benefits will this project offer your students, teachers, school and any other partners?
6. **Community Outreach** - how will the project connect with the broader school and local community? (e.g. exhibition of artwork, performance for the community, publishing a book, or support from a community organization).
7. **Assessment** - how will the project's impact on student learning and teaching practice be assessed? (e.g. student journals, pre and post-project surveys, or project video diary).
8. **Documentation and Management** - how will you monitor your project to ensure it is meeting its goals? (e.g. planning meetings, feedback discussions with students, artists, and teachers, and artist-teacher debrief sessions).

### SECTIONS TO INCLUDE IN YOUR FUNDING PROPOSAL:

Although the requirements for support or approval may vary according to your local sources, the following information can be considered standard and applicable to most funders.

#### I. PROJECT PARTICIPANTS

#### II. PROJECT DESCRIPTION

#### III. PROJECT BUDGET

Project approaches across Canada vary and are responsive to the diverse needs and interests of artists and teachers, art forms, learning styles, geographic location and cultural expression.



## TIPS AND HINTS

### Tips & Hints on Where to Look for Support

*Your local community can hold a wealth of resources for your project. Get individuals and organizations involved as soon and as much as possible by appealing to them for donations or resources.*

- Ask an art supply store to donate paint, brushes, paper or other supplies. When the project is finished, or the art exhibition gets installed, display the store's logo prominently on all printed materials and on the wall in the exhibition space, and leave a supply of their business cards or brochures for visitors to pick up.
- Partner with a music store to borrow used instruments for the project, and let parents know they can purchase the instruments for their children once the project is finished. If the project includes a public performance, have the store manager as your MC or display their logo on the program.
- Ask a dance studio or local theatre company if you can use their facility during the project implementation. There may be a possibility to use costumes and sets for your project.

## III. PROJECT BUDGET

The project budget depends on the scope and scale of the project activities and whether the school has access to art supplies, instruments, costumes, performance space, video equipment or whatever else might be needed.

The main things to include in your project proposal budget include:

- Artist Professional Fees\*;
- Materials;
- Equipment Rental; and
- Other Project Costs.

\*In order to ensure equitable payment to artists/creative experts of all disciplines who are participating in ArtsSmarts projects, we have developed a recommended [Artist Fee Schedule](#) according to Canadian Artists Representation/le Front des artistes (CARFAC) hourly rates. Alternately, you may determine a set amount for the project, rather than following hourly rates, with the CARFAC rates serving as a suggested minimum for compensation levels.

Use the [Project Budget Template](#) as a guide to capture the costs of your project.

### Contact the Local ArtsSmarts Coordinator in Your Community

Your local ArtsSmarts Coordinator will be a wealth of information and help in preparing your funding proposal. Most local ArtsSmarts programs host information sessions, and support projects through an annual or semi-annual application process. Check if you have an ArtsSmarts program in your community by searching our partners on our website at: <http://www.artssmarts.ca/en/projects/in-your-community.aspx>.

### Contact Us

The ArtsSmarts national office can help you design a funding proposal and guide you through the process in several ways:

- Contact our staff by telephone at 416-848-1882.
- Contact our staff by email at [info@artssmarts.ca](mailto:info@artssmarts.ca).
- Attend a future webinar session on “How to write a Project Proposal”.

ArtsSmarts has developed the [Project Rubric](#) and the [Project Proposal Template](#) to assist artists and teachers with writing a successful proposal.





## STEP 5

# MANAGE THE PROJECT

Once you have developed your project plan and secured the funding to carry it out, you are ready to begin setting up the project.

### I. GET STARTED! DEVELOP A PROJECT ACTION FRAMEWORK

The success of all ArtsSmarts projects depends on the quality of the artist-teacher collaboration. An essential first step to building that collaboration is to schedule a **project planning meeting**, or meetings, where you will discuss your project framework, specific project activities, curriculum integration, and how you will work together, among other logistical matters.

#### STEPS TO SETTING UP AND MANAGING THE PROJECT:

- I. GET STARTED! DEVELOP A PROJECT ACTION FRAMEWORK
- II. FOLLOW THE PROJECT CYCLE
- III. INTEGRATE DOCUMENTATION AND EVALUATION



# TIPS AND HINTS

Once you have agreed on the project framework and logistics, consider the following tips and hints to help you set the project in motion:

## FOR TEACHERS

- Provide the artists with all necessary school-related details such as school schedule, parking availability, sign-in procedures, lunch facilities, staff-room location, facility emergency plan, fire drill procedures, school rules, and health and safety regulations.
- Familiarize your students with the artist's work and what to expect during their visits.
- Observe the artist working in their discipline by attending a workshop, performance, recital, reading or an exhibition.
- Prepare an **Artist's Project Agreement** between the artist, teacher and the Project Coordinator that outlines the project deliverables, timeline, artist fees, and other such details.
- Provide students with name tags, especially if the artist is working in multiple classrooms.
- Review the provincial curriculum related to the project with the artist.
- Share successful classroom management strategies with the artist.
- Inform the artist of any specific needs or concerns with respect to individual students and share established discipline procedures.
- Share information about students' learning styles, skills and backgrounds.
- Establish appropriate work and storage spaces for the project, and ensure that they are reserved and secured in advance.
- Discuss material and equipment requirements related to the project.
- Establish "start" and "stop" times, ensuring that sessions are uninterrupted.
- Establish procedures for communicating absences or schedule changes with the artist.

## FOR ARTISTS

- Provide the teacher with an idea of your approach to both art-making and working with students.
- Arrive at the school/community facility prior to the designated activity to set up.
- Introduce yourself to the students before you actually begin the project, either by presenting your work during class time or, if possible, having the students visit your studio/place of work.
- Observe the teacher(s) in their classroom(s) prior to commencing the project in order to get acquainted with their teaching style and with the students you will be working with.
- Ask the teacher to share their classroom management strategies with you.
- Ask the teacher to share their prior knowledge of students with you.

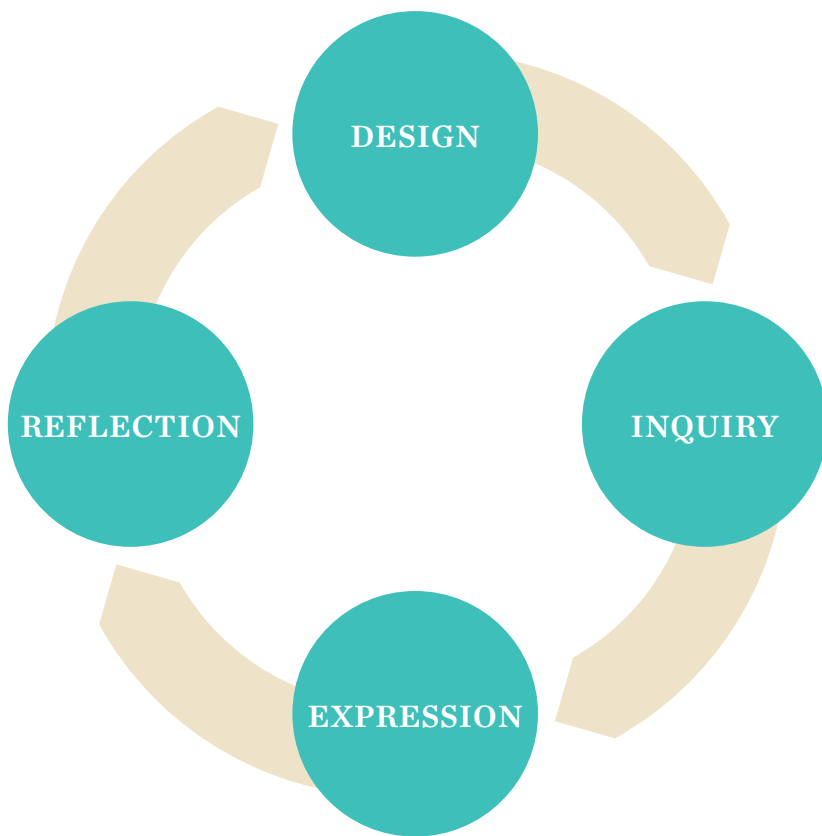
The **Project Planning and Documentation Guide** can be used as an effective tool for guiding your planning meeting(s). ArtsSmarts has also developed the **Artist Invoice** and the **Project Financial Report Form** to assist artist-teacher teams with managing their projects.



## II. FOLLOW THE PROJECT CYCLE

The goal of creative inquiry is to establish the ideal conditions for students to explore challenging topics in creative ways. The curriculum and expert knowledge of artist-teacher teams remains at the centre of the process with students' direct engagement in planning, implementation, and evaluation also serving as a critical component.

In ArtsSmarts projects, students move through a project cycle consisting of four inter-related stages that mirrors the creative process.



### STAGE 1: DESIGN

Having agreed on an idea or Big Question to frame your ArtsSmarts project, the next step is to work with students to reflect on the underlying issues, ideas or topics, with the goal of developing a subset of questions that will help expand the dialogue. Have students consider the following:

- What does the Big Question mean to you?
- How does it affect things locally?
- How does it affect things globally?
- How might the question be expressed differently?
- How might the question change over the course of our work together?



## TIPS AND HINTS

### Tips & Hints to Guide You through the Design Stage

- Just start and focus on brainstorming.
- Determine what you want students to remember from this idea or topic in five years.
- Write your questions as statements first and then revise them into questions through dialogue.



## TIPS AND HINTS

### Tips & Hints for Embedding Reflection throughout the Creative Inquiry Process

*To ensure that reflection happens throughout the creative inquiry process as well as at its culmination, consider the following...*

- Schedule a brief (5 – 10 minutes) reflection at the end of each project session, providing students with the opportunity to revisit the original Big Question, comment on their own and others' work, and assess what they have both learned and achieved to date.
- Have one or a group of students share their work in progress at the end of each session.
- Ask students to interview you or one another about their work.

Use the **Project Rubric** to gauge where you are now and where you want to be in the creative inquiry process.

### STAGE II: INQUIRY

During the Inquiry stage, artist-teacher teams work with students to deepen their understanding of the Big (inquiry) Question or problem by:

- Gathering material from a range of resources and sources, including library books, the internet, and home.
- Finding out what's already known about the problem/area of interest.
- Evaluating information and resources in existence.
- Identifying who and what can help understand the issue/problem.
- Testing out existing ideas/solutions and developing new ones.
- Clarifying gaps in knowledge and opportunities for action.
- Conducting original and empirical research to inform ideas/strategies.
- Consulting with others – talking with peers, parents, teachers or experts.
- Conducting surveys/interviews or requesting information.
- Keeping a log of findings /research evidence and collating the knowledge and understanding being acquired or constructed.
- Trying things out, prototyping, experimenting.
- Identifying a plan of action, or the format/audience for synthesizing results of the inquiry (video, pamphlet, report).
- Searching a variety of sources for evidence (books, internet, television, videos, radio broadcasts).
- Working together and collaborating on inquiry activities.
- Reflecting on progress and planning the next stage.

### STAGE III: EXPRESSION

At this stage, students bring together the ideas, theories, and results they have created in the context of exploring the Big Question, and use new skills in applying different art forms to express what they are in the process of learning. Students' ideas come to life in an artistic expression through paintings, stories, poetry, music, dance, dramatic performances, video, other media, or a combination of all of the above.

Making new knowledge and thinking visible through artistic expression, and presenting this learning to audiences, is an essential part of all ArtsSmarts projects. Designing an event such as an exhibition or performance to share students' artistic expressions with an audience helps to celebrate the students' learning and highlights the creative process.

Young people who dance thrive on applause; those who take pictures need people to view their efforts; those who communicate through the written word need their words to be read.

### STAGE IV: REFLECTION

Critical reflection is an essential and ongoing part of the creative process. It contributes to students' ability to share and listen to different perspectives, to make sense of information, and to relate new knowledge to prior knowledge. Perhaps more importantly, reflection allows students to think about the feedback they've received, to make adjustments to their work, and to use all of this new information to engage in new learning.

When students step back from their work and assess their accomplishments, and that of their fellow students, the artist-teacher team also gains valuable insight for planning and assessment. They can discover gaps and advances in students' skills and knowledge, gauge their engagement, provide feedback, assess students' progress toward learning outcomes, and discover new possibilities for collaboration.

### III. INTEGRATE DOCUMENTATION AND EVALUATION

Today, more than ever, funders, school administrators, and parents are making evidence-based decisions on what projects to support in classrooms. Projects that can demonstrate their positive impact are more likely to be supported as a result. Clear and compelling project documentation and evaluation can be helpful in supporting your ArtsSmart project within these communities.

Just as important, project documentation and evaluation support your partnership's own learning, helping guide you toward achieving your goals by providing a detailed record of each project activity and creating the conditions for key learning to be shared.

A core principle of the ArtsSmarts approach to documentation and evaluation is that all groups of learners in a school – students, teachers and artists – make observations about their own learning and the learning of others. When the findings from planning and evaluation processes are viewed together across all aspects of the project they build a collective sense of how ArtsSmarts is achieving wider impacts, assisting with quality assurance of the program and disseminating best practices.

#### Documentation Tools

The following tools have been developed to allow you as artists and teachers to plan for your project and simultaneously document and reflect on the work you undertake together. We recognize that you will have your own assessment methods and requirements, and therefore we recommend that you pick and choose the tools that will help you achieve your goals.

Tools to track quantitative and qualitative data:

- [ArtsSmarts Observation Form](#)
- [Post-Project Interview Protocol for Artists](#)
- [Post-Project Interview Protocol for Teachers](#)
- [Project Planning and Documentation Guide](#)
- [Project Reporting Guide](#)
- [Student Behaviour Checklist](#)
- [Student Experience Sampling Questionnaire](#)
- [Student Attendance Tracking Form](#)

Teachers can refer to the following forms for detailed instructions on how to administer these tools:

- [Instructions to Teachers: Student Experience Sampling Questionnaire](#)
- [Instructions to Teachers: Student Attendance Tracking Form](#)

Other tools to help you manage your project:

- [Student Permission Form](#)

In addition to the aforementioned tools, we encourage photo, audio or video documentation of projects – both in progress and when completed – in addition to testimonials from artists, teachers, and students.

### KEY QUESTIONS

#### Key Questions to Ask When Documenting Student Learning

*When preparing your student documentation as artist-teacher teams, you may want to ask yourselves:*

- How will we capture the aspects of student learning that relate to the Big Question?
- How will changes in instructional practice and the resulting impacts be captured?
- How are the students being engaged? With what affect?

*“Inquiry-based documentation invites teacher and artist teams into an ongoing exploration of their practice, rather than a closed system of discrete activities. It also provides tools for peer-to-peer professional development that engages other teachers and artists outside of a particular partnership into an unfolding inquiry process that has the potential to revitalize school learning communities. The partnership’s work makes teaching and learning visible for the wider arts and education world in ways that specific program evaluations do not.”*

Gail Burnaford



## STEP 6

# SHARE THE KNOWLEDGE

### RESOURCES

- [An Artist's Perspective](#)
- [Artist Fee Schedule](#)
- [Artist Invoice](#)
- [Artist Selection Interview Questions](#)
- [Artist's Project Agreement](#)
- [ArtsSmarts Guiding Principles](#)
- [ArtsSmarts Observation Form](#)
- [ArtsSmarts 21st Century Competencies](#)
- [Instructions to Teachers: Student Experience Sampling Questionnaire](#)
- [Instructions to Teachers: Student Attendance Tracking Form](#)
- [Organizational Planning and Evaluation Rubric](#)
- [Post-Project Interview Protocol for Artists](#)
- [Post-Project Interview Protocol for Teachers](#)
- [Preconditions for Artists in the Classroom](#)
- [Project Budget Template](#)
- [Project Financial Report Form](#)
- [Project Reporting Guide](#)
- [Project Rubric](#)
- [Project Planning and Documentation Guide](#)
- [Project Proposal Template](#)
- [Student Permission Form](#)
- [Student Behaviour Checklist](#)
- [Student Experience Sampling Questionnaire](#)
- [Student Attendance Tracking Form](#)

ArtsSmarts seeks to establish new links between partners, resources, professional growth opportunities, and special project opportunities. As recognized champions of creative teaching and learning, we aim to help you make your practice and expertise – your own reflections and learning – available to the rest of the ArtsSmarts national network.

Your project and partnership plays a crucial role in contributing to the creation and development of new knowledge that will aid in the evolution of the ArtsSmarts approach. Just as important, it also helps inform the direction and leadership of ArtsSmarts at the national level. As a partnership developing, delivering, and reflecting on an ArtsSmarts project, we require your input and effort to:

- Share your practice;
- Identify emerging ideas and innovations;
- Make links with other interested partners and programs; and
- Engage in discussion with the ArtsSmarts national network, the ArtsSmarts national office, and our stakeholder groups.

There are many ways for you to contribute to and learn from the ArtsSmarts network:

- Share your projects, in progress and when completed, on ArtsSmarts Open.
- Work with another ArtsSmarts partnership to share and develop new practice, resources, and concepts for improving ArtsSmarts programs and project practice.
- Present at the annual ArtsSmarts Knowledge Exchange.
- Present your ArtsSmarts learning at other conferences.
- Publish your ArtsSmarts projects in educational journals.
- Contribute to the ArtsSmarts research agenda by collecting, analyzing, and reporting on your project evaluations, and publishing reports on your learning.

For examples of research reports written to date, visit the Resources section on the ArtsSmarts Open website.

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