



CREATIVE PARTNERSHIPS PROGRAM
- INNOVATIONS
FINAL REPORT FORM

- Final reports are due no later than 60 days after the project end date.
- Complete this report collaboratively with your project partners.
Note: The word “community” should be interpreted appropriately for your grant (e.g. community, work place, school division, institution, etc.).

- Submit the final report to:

Saskatchewan Arts Board
1355 Broad Street or 417 – 24th Street East
Regina, SK S4R 7V1 Saskatoon, SK S7K 0K7

PART 1: GRANT RECIPIENT INFORMATION

Lead Partner Organization: Living Sky School Division No. 202

Mailing Address:

509 Pioneer Ave.
North Battleford, SK
S9A 4A5

Contact Name: Sherron Burns

Phone: (306)937-7914

E-mail: sherron.burns@lskysd.ca

PART 2: GRANT INFORMATION

Grant ID No.: 12206

Grant Amount Received: \$ \$35,000.00

Deadline/Date Grant Awarded: June 2012

PART 3: PROJECT INFORMATION

Research Question:

- **State the research question identified in the grant application.**

Main Research Question: *How effective is dance as a catalyst for “joyful learning” and inspiring movement in our schools and community?*

- **Considering the documentary material gathered over the course of the residency, what is the answer to the research question?**

We found that creative dance in the schools infused a sense of play and joy in moving, as evidenced by laughter, student engagement, excitement and pride in their dances. Teachers, who may have been somewhat hesitant about teaching dance, were open to working with the guest artist and delved deeply into their curriculum with the artist's support and guidance. They learned that dance is a language, expressed through the body. Dance is rooted in ideas (not just technique) and is interpretive of concepts, feelings, symbols and thoughts.

Ashley Johnson promoted a Big Idea about dance that states:
Dance is a discipline, a way of learning and is best experienced through daily practice.

The benefits of Creative Dance incorporate the mind, body and spirit and include:

- Enhanced physicality
strength, flexibility, balance, co-ordination
- Improved social skills
self esteem, communication, working with others
- Improved wellbeing
reduction of stress/anxiety, fun, playful

Sub-questions: *What supports do teachers need to deliver the curriculum with confidence? How do we build teacher capacity and deeper understanding of the benefits of dance education and movement?*

We delivered a multi-faceted approach that allowed teachers to choose ways to work with the guest artist. Ashley created a huge body of resources through video, prop boxes, lessons and units. Teachers could take professional development workshops, or book her for individual co-planning and co-teaching in the classroom. There were several special projects as well.

Will we see a greater acceptance of dance in the community as they are exposed to more dance events and activities that incorporate people from all ages, cultures and interests?

In our partnership with the City of North Battleford, Ashley was able to offer a variety of community based workshops to explore a variety of styles and approaches to dance. She collaborated with other members of the dance community – including Old Tyme dancers and partner dance teachers, to expose the community to all kinds of dance. People were very accepting and enthusiastic to participate.

- **How can what has been learned during the term of the project be applied in the community in the future?**

We have created a greater network of people to whom we promote events and there is a greater sense of interest within our community. North Battleford is a growing community and we have been able to make outreach to new members and people not previously connected to the arts. We have learned that we can offer interesting classes and expand the repertoire of understanding in the arts. Our community is open to new ideas.

Documentation:

- **Provide a narrative summary of the residency.**

Ashley Johnson is known in the division from her previous work with our teachers and in our second year of residency, we were able to start quickly in the classrooms and establish a routine. Her time was spent either creating resources (lessons and units) or planning with teachers and teaching or co-teaching in the classroom. Opportunities for teachers to receive PD were varied throughout the year.

Half of her time was spent in the studio, as provided through a partnership with the City of North Battleford. In agreement with them, Ashley developed a series of community classes that would encourage openness to various forms and approaches to dance and creation. This included social dance, partner dance, creative dance and collaborations with artists.

The main goal of her personal practice was to develop as an artist by working with another dancer. This was established with Sarah Roche, from Winnipeg, who is a contemporary dancer and registered as a Learning through the Arts artist in Winnipeg schools. They established their working relationship via a distance collaboration that unfolded over several months and involved Skype meetings and dance tasks shared through video documentation. This culminated in a 2 week long collaboration in North Battleford, where they taught together, shared resources and pedagogy in various classrooms from K – 12. The end result of the residency was the creation of a dance for a site specific location that included 4 guest dancers and 3 musicians.

Summary of projects in schools in Living Sky School Division

Spiritwood High School	Grade 7, ½ day workshop	Integrating dance into other disciplines
	Grade 8, teacher support	Unit planning dance & music
Lawrence	Pre K	Planning Family night Classroom resources
McKitrick	Grade 3 Brain Dance & movement breaks	Resources Planning classroom
	Structured Success classroom	Brain dance breaks Creative dance Unit planning resources
NBCHS	Grade 9 IB, ½ day workshop Creative thinking IB learner profile	Exploratory workshop
Division staff	Student Services Curriculum &	Team sharing

	Instruction	
Arts & Learning	Teacher committee	Exploring assessment Dance education What is creative process?
Arts Research	ArtsSmart Knowledge Exchange, Calgary	Presentation with Sherron Burns on ArtsSmart/TreatySmart projects and engaging communities
Inspired to Move	Teacher PD	Curriculum Assessment Planning resources
Cando Red Pheasant Mosquito	Community Teachers families	Dance in daily lives Healthy initiatives
Unity Public	Grade 4 Grade 5 Grade 6	Creative dance resources
McKitrick	Structured Success	Self regulation Brain dance daily Lesson plan development
	Grade 3	Unit plan Multidisciplinary, collaboration resources Treaty Ed, Arts Ed, Dance outcomes
	Grade 4	Unit development Co-teaching resources
	Grade 7	Unit development Co-teaching
Cando	Grade 8/9	Unit planning teaching Resources
	Grade 3/4/5	Unit planning teaching Resources
Lawrence	Pre K	Family day African drums
NBCHS	Career Fair	Life of an Artist
Leoville	Grade 6	Creative dance
	Grade 4	Unit plan Multidisciplinary, collaboration resources Treaty Ed, Arts Ed, Dance outcomes
Bready	Grade 3	Unit plan resources Brain dance Folk dance
Cando	Grade 1/2	unit

		Brain Dance Creative dance Specifically early development movement and basic skill
	Grade 6/7	unit Brain Dance Creative dance Specifically movement skills and concentration
	Pre K	Family day Dancing with your child
Kerrobot	Whole school event Grade 6 workshop	Cultural Fair Mini powwow Connecting culture and dance
Major	Grades 3 - 9	Drumming and dance Lesson plans
Bready	Grade 4	Collaboration with Sarah Roche Science and dance unit Unit planning
NBCHS	Drama 20/30	Collaboration Unit planning Inter-disciplinary concepts Performance art
Spiritwood	Drama 20/30	Collaboration Unit planning Inter-disciplinary concepts Performance art
Battleford Central	Kindergarten	Dance and math lesson Collaboration with Sarah Roche

Single classroom visits = 16 teachers
 Longer projects = 17 teachers
 Artist collaborations = 5 artists
 Total teachers who participated = 33 teachers
 Total classrooms visited = 28 classrooms

Approximately 600 teachers, students and artists participated in the residency projects in Living Sky School Division No 202 in 2012 - 13.

- **Describe the methods used to document the project's progress.**

Brochures to the public, advertising our classes, workshops and events

Posters to schools

PD handbook to all teachers

Photos on our website and Facebook page

Videos of projects and classes (go to the Inspiring Movement blog to see the videos)

Arts Alive website, Living Sky division resources

<http://www.artsalive.lskysd.ca/>

Inspiring Movement, dance blog specific to the residency, complete with lessons, units and videos <http://learning.lskysd.ca/danceeducation>

Legacy:

- **Describe the anticipated long-term impact of the project.**

Greater teacher acceptance of dance as a part of the Arts Ed curriculum.

Greater confidence in teachers to teach the outcomes (because they understand them fully).

Increased attention to methods of assessment and strategies to evaluate dance.

Awareness of ways to use movement every day in the classroom through movement breaks, Brain Dance and dance connections as a way of learning and understanding.

Extensive Dance Education resources available through our blog Inspiring Movement.

Increased acceptance of dance as being fun, social, expressive and good for a healthy body/spirit/mind.

Increased appreciation for dancers as artists who live in our communities and beyond.

Increased appreciation as audience members for all forms of dance, and dance in unusual spaces.

Confidence in non-dancers to take a risk – to create, dance and perform.

- **What advice do you have for future applicants to this program?**

Make sure you have a meaningful partnership and know how the artist will provide benefit each group. How will the artist benefit and grow from the partnership as well.

Ensure the artist is cared for and their needs identified prior to the residency. This includes ensuring they have a good space in which to work on their own practice.

Teachers need to buy in and see how they benefit from the artist. They need a clear understanding of the role of the teacher, the role of the artist and clear expectations. It is also important to identify what is not acceptable.

It is important to have an advocate for the artist if they need to overcome some barriers or to help problem solve.

Curriculum Connections (Schools Only):

- **Explain how the project helped teachers implement arts education curriculum objectives.**

Ashley created 20 dance lessons, 3 units and contributed to 12 dance education videos while in this residency and over the past 4 years of projects in Living Sky School Division. They are documented and shared on the blog **Inspiring Movement** <http://learning.lskysd.ca/danceeducation/lesson-bank/>

Every dance lesson, unit and workshop was designed to meet curriculum outcomes specific to the grade. Teachers were provided time to read the curriculum, ask questions and delve in deeply with Ashley in the planning period.

We have created rubrics for every outcome from K – 9 in Arts Education and teachers are assisted with understanding formative and summative assessment process and strategies. Everything we do is explicitly related to and supports the Arts Ed curriculum.

- **What has been learned that might help other schools and teachers implement arts education in their classrooms?**

We use a backward planning model that always starts with the outcome and Big Ideas before we start teaching anything. This helps teachers to address outcomes specifically and to plan for meaningful assessments. This makes the curriculum much more accessible and easy to approach.

When working with an artist in the classroom you must take the time to ensure they know the curriculum and language of the arts when working with students. As we had developed a strong working relationship with Ashley, we know she had firm foundation in curriculum first.

PART 5: CREATIVE PARTNERSHIPS PROGRAM – INNOVATIONS OBJECTIVES

The program’s objectives were identified in the application package. Your responses to the following will let the Arts Board know how the project addressed these objectives and will assist the agency with program assessment and planning.

Key: Please respond using a scale of 1 to 5:

1 = not at all 5 = beyond our expectations

- **Access**

The residency provided innovative opportunities and access to arts and culture in the community.

(Please circle) 1 2 3 4 5

Comments:

This was a highly innovative program as we saw dance of all kinds performed and

community was encouraged to participate as a dancer and/or spectator. Dance was taken off the main stage and presented in a variety of places, accessible to many and opening preconceptions and attitudes about dance.

- **Artist's Practice**

The residency met the artist's need for time and space to develop his/her own artistic practice.

(Please circle) 1 2 3 4 **5**

Comments:

Ashley was provided with a studio for her practice, and though we had some challenges with the initial agreements around space with our partner, it was resolved well and access available. Ashley had established meaningful goals for her practice and met them purposefully and with rigor. She was overcoming a major injury this year (knee surgery) and had to determine ways to heal while still creating. She identified, at the beginning, the need to fight a sense of isolation in a small community and sought out a partnership with Sarah Roche, guest dancer. This collaboration resulted in a very exciting and dynamic piece created at the old Government House site.

- **Development of the Arts**

The residency encouraged the development of future artists and arts groups in the province.

(Please circle) 1 2 3 4 **5**

Comments:

This is apparent through Ashley's work with young people in schools, but also with members of the community who felt empowered to think of themselves as dancers and creators. Ashley works with people of all ages and with a complete range of experience and abilities. She is a strong advocate for the value of artists in the community, to pay artists and to recognize the distinct value they bring to activities in the community.

- **Partnerships**

The partnerships that developed over the course of this residency will have a lasting impact in the community.

(Please circle) 1 2 3 **4** 5

Comments:

The partnership between Living Sky and the City of North Battleford was beneficial to both parties

and I believe we will see future collaborative efforts in the arts in the city. We had to work to establish good communication and contract agreements, but it was resolved in a good way for both parties. The residency also involved an outreach of activities to include the Chapel Gallery, the Allen Sapp Gallery, the Don Ross Centre, the Pioneer Lodge and the site of old Government House and the Oblate Ministry.

PART 4: REQUIRED FINAL REPORT ATTACHMENTS

Financial report – list the project’s actual revenue and expenditures, and attach photocopies of receipts for any *major* expenditures (\$100 or more).

Artist’s report that includes:

- **A brief narrative on describing the impact of the residency on the artist’s practice**
- **Description of what went especially well for the community during the residency**
- **The artist’s perspective on what future applicants to the program should keep mind in order to have a successful experience for both artist and community.**

Selected documentary materials that demonstrate:

- **How the learning was achieved and**
- **The progress and results of the residency.**

Note: These materials can include photos, videos, sound recordings, survey results, news clippings, testimonials, etc.

Explanation of how the support of the program funders was acknowledged.

PART 5: DECLARATION

I certify that the information contained in this report is accurate and complete, and that the grant has been fully spent for the purposes outlined in the Saskatchewan Arts Board’s grant notification letter.

Signature

Name (please print)

Position with Lead Partner Organization

Date

Part 4: Attachments

I. Financial Report

Expenses

Artist Salary

Ashley Johnson \$ 28,500.00

Guest artists

Sarah Roche (artist fee, travel, per diem) \$ 5,284.00

Joys Dancer (artist fee, travel) \$ 399.83

Oriol Dancer (artist fee, travel) \$ 399.83

Ross Paskemin (artist fee, travel) \$ 200.00

Accompanist

Keith Bartlett \$ 4,674.07

Kurtis Kopp \$ 2,175.00

Accommodation – guest artist \$ 700.00

Technology – iPad \$ 500.00

Total \$ 42,832.73

Revenue

Sask Culture grant \$ 35,000.00

Living Sky School Division \$ 7,832.73

Total \$ 42,832.73

* In Kind = office space, technology support, consultant support, studio rent, transportation, phone, secretarial, payroll, worker’s compensation \$ 35,000.00

II. Artist Report

- A brief narrative on describing the impact of the residency on the artist's practice
- Description of what went especially well for the community during the residency
- The artist's perspective on what future applicants to the program should keep mind **in** order to have a successful experience for both artist and community.

III. Documentation

Our primary documentation is on the blog Inspiring Movement:

<http://learning.lskysd.ca/danceeducation/>

Attached:

Promotional material, newspaper articles and photos

IV. Acknowledgement of funders

The logos for Creative Partnership, Living Sky School Division No 202 and the city of North Battleford is on all of our material in print and online.