

Vision for Arts Education

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Abstract:

In May 2009, the province of Ontario (Canada) released a major revision of the Provincial Arts Education Policy. There has been a major shift in the philosophy and intent of the curriculum policy documents. In June 2009, the Ontario Ministry of Education (EDU) authorized grants to various organisations to support capacity building in Arts educators. This paper will discuss the focus of resources developed to support the Arts education community. The resources are intended to support educators in the effective implementation of the new Arts curriculum, and in understanding the philosophy and intent of the expectations associated with each Arts strand/subject. The goals of this Arts Strategy included the production of high quality, engaging, and inspiring lesson plans, course outlines, and webcast videos that capture the Arts curriculum "in action" and to effectively illustrate promising practices in delivering Arts curriculum. The video resources will feature school boards from all of the regions in the province and reflect a demographic range. This includes featuring the diversity of both students and teachers across the province. They include both elementary and secondary grades in the artistic domains of Dance, Drama, Music, Visual Arts and Media Arts. They include both process (formative activities) and product (culminating activity), model differentiated instruction and inclusive education. The videos are engaging (e.g., include graphic elements), accessible (e.g., format for web and DVD), and consistent (e.g., reflect coherence of messaging). We know that teachers must be supported, with appropriate materials and a rich repertoire of evidence-informed successful practices. In these webcasts educators see classroom environments, teaching strategies and authentic learning opportunities that genuinely engage and support students in their quest for improved achievement. Ontario is a geographically large and demographically diverse province and educators have varying access to professional resources and support, therefore the final versions of the resources will be available for free on various public websites.

In 2009, Ontario began to develop a series of resources to support Arts teachers in the implementation of the newly revised provincial Arts curriculum policy documents. These include a series of webcasts of classroom teachers engaged in promising practices in Arts instruction. How Ontario came to develop these videos is best understood within the larger context of Arts curriculum review. I served as the Ministry of Education's Education Officer in charge of the Arts revision, and through this process developed a perspective based on the experiences that lead to the development of these videos. The Arts in the revised Ontario curriculum policy documents introduce numerous enhancements that clarify and illustrate expectations associated with Arts based learning and assessment. This revision process has been years in length, and involved over 3000 people in face-to-face conversations, and hundreds, if not thousands, of others in formal (e.g., surveys) and informal (e.g., email) text based correspondence. This journey has included stakeholders at many levels and included key informants regarding items they publicly discussed, but due to their political positions, they cannot be quoted in this paper. In this auto-ethnographic narrative essay, I can speak of the Arts curriculum policy revision journey in Ontario from the perspective of someone who has been intimately involved in this process. That said, what I convey in this paper should not be taken to literally be a guide to the curriculum revision process, or is it necessarily representative of everyone involved. Every province and country is different, and thus has a different context. What I can do in a paper of this length is describe some of the decisions and developments in general terms. The overall process would need to be described in more detail before it could be applied to another context.

A Canadian Context

It is important to briefly contextualize this Arts education work in the Canadian context. [Canada](#)* is the second largest country in the world geographically. Canada is [divided](#) into ten provinces and three territories. Our newest territory, Nunavut, covers an area larger than Texas and California combined and has a public government whose work is [bound](#) to their Aboriginal land claim agreement ([NLCA](#)) on several key issues. In Ontario we use the term [Aboriginal](#) to refer to our First Nations, Métis, and Inuit peoples. Canada is very diverse in its people, its landscape, its climate, and its way of life. One of Canada's largest industries is the [arts and culture](#) sector; it is on par with the industries of agriculture, forestry, and mining. Notably, there is an interest in the creative economies, which is evident given the fact that the Ontario Premier, commissioned the report "[Ontario in a Creative Age](#)." Canadians appreciate their rights and freedoms, which apply [equally](#) to all, regardless to such considerations as a person's age, gender, race, ethnicity, colour, religion, mental or physical disability or sexual orientation.

Briefly, Ontario is Canada's second-largest province, which is bigger than France and Spain combined. Geographically it is a combination of grassy lands, forests, Canadian Shield, and tundra. Ontario has 250,000 freshwater lakes which is approximately [one third of the world's fresh water](#). Ontario has a combination of cities and villages, agriculture, industry, and wilderness, and the largest cities and population densities tend to be in southern Ontario near the Great Lakes, within 300 kilometres of the Canadian-USA border. Ontario consists of [72 District School Boards](#). The Ministry of Education divides the 72 district school boards into six provincial regions. Ontario has approximately 5000 publicly [funded](#) schools. In Canada there is no federal department of education and [no integrated national system](#) of education. This paper refers specifically to work that was done in the province of [Ontario](#).

A Context for Arts Curriculum Change in Ontario

In [1997](#), the Ontario school system introduced a new curriculum in all elementary and secondary grades in all subjects. Key informants' recollections of the process described it as rushed and politically restrictive to the agenda and perspective of the Ontario government at the time, and similar concerns were also voiced by individuals in the education field (e.g., teachers, and teachers' [unions](#)). An Ontario government official who held a key position related to the 1997 educational curriculum stated in a public "town hall meeting" that the drafts were "edited in cabinet." After a change in government, in [2003](#), the Ministry of Education began a revised stage of curriculum review (formerly called Sustaining Quality Curriculum) with a mandate to address the criticisms of the methods employed in the previous curriculum revision.

An Overview of Ontario's Arts Curriculum Review

* The underlined words are hyperlinks to websites.

Curriculum review and renewal processes are evident throughout other provinces and territories in Canada and throughout the member countries of the Organization for Economic Cooperation and Development (OECD) and beyond. According to the [OECD](#)'s research, these review cycles vary from three to eight years in length. In [2003](#), the Ontario government put into motion a curriculum review process, and invitations were sent to a range of stakeholders offering them opportunities to participate in the curriculum review. Each year a small number of [subjects](#) enter the curriculum review. In 2006 the Arts entered this review cycle. The curriculum review process is designed to assure curriculum coherence and age-appropriateness from kindergarten through grade 12 in all subjects. The process incorporates public consultations, and current research into teaching and learning, with the aim of sustaining the relevance of Ontario's curriculum for students in today's knowledge-based society and the global context.

Changes resulting from the review process include but are not limited to:

- The number of overall and specific expectations;
- The identification of fundamental concepts;
- The reduction in the redundancy of expectations;
- The improvement in the alignment of expectations;
- The realignment of the achievement charts so that they are clearer, and more consistent with charts in other subjects while being appropriate to the subject;
- The content of the introductory chapters;
- The addition of specific and current examples.

The following were determined not to change:

- The overall format of expectations (overall expectations and specific expectations);
- The assessment policy that is based on four levels of achievement;
- The use of the standardized provincial report cards.

For each discipline, the [review process](#) includes [seven steps](#): Analysis, Synthesis, Revision, Feedback Consultation, Approvals, Publication, and Implementation. One of the first steps in the review process was a comprehensive analysis of the existing documents (The Arts, Grades 1-8; The Arts, Grades 9-10; and The Arts, Grades 11-12). The Technical Analysis process involved 28 subject experts selected from a list of nominees provided by the Arts subject associations: The Council of Ontario Drama and Dance Educators ([CODE](#)); The Ontario Music Educators' Association ([OMEA](#)); and the Ontario Society for Education Through Art ([OSEA](#)). At the elementary level Arts experts were organised by the 1997 definition of Arts strands (Music, Visual arts, and Drama/Dance) and by grade division (primary, junior, and intermediate). At the secondary level Arts experts were organised by [course](#) (e.g., Dance, Dramatic Arts, Media Arts, Music, Visual Arts). This Technical Analysis began the process of collecting data about the format, introductory chapters, course descriptions, strands, expectations, assessment/achievement chart, glossaries, and grade and/or course specific changes. The experts identified aspects that were both positive and negative regarding each

existing expectation, and articulated a rationale for each suggestion.

The Ontario curriculum for the Arts was [benchmarked](#) against the curriculum of other jurisdictions: Canadian (e.g., the Atlantic provinces, British Columbia), North American (e.g., California, Minnesota), and International (e.g., New South Wales, New Zealand) to ensure comparable breadth and scope.

External consultations and focus groups for the Arts, grades 1-12, involved a broad range of stakeholders from across Ontario. [Focus groups](#) met in Ontario's six provincial regions and included representatives from each of the Arts disciplines: Dance, Drama, Music, Visual Arts, and Media Arts. There was also representation from each district school board within each of the six regions. The focus groups provided an opportunity for a variety of educators, such as teachers, Arts consultants, and school administrators, to meet and discuss three broad questions:

1. What are the strengths of the 1998 curriculum? Why?
2. Are there specific areas that need improvement? If so, what are they?
3. What impact, if any, would a specific proposed change have on the curriculum?
For example, what needs to be considered within the grade? Within the discipline?
Across other disciplines?

These consultation sessions were a large-scale variation of the focus group. Typically focus group data is organised by the *individual's* response but in these sessions the data transcription process recorded the *district* school board's response. Regional Field Officers transcribed the discussions, and the Arts Education Officers facilitated the questioning. This process was repeated in each provincial region and involved over 600 educators from across the province. Other stakeholders included were parent associations, artist associations, publishers, student associations, non-governmental organizations, subject associations, and other governmental groups (e.g., the [Ministry of Culture](#)). The focus group process has generated thousands of pages of raw data that was coded in order to formulate possible themes for revisioning the Ontario Arts curriculum.

This open and inclusive discussion process stirred emotion in the participants, which was evidenced when individuals at different locations in different sessions smiled and cried simultaneously while they expressed their gratitude for the opportunity to offer their thoughts and feelings and ideas regarding the existing documents, and their revision.

Based on information gathered in the larger focus groups, a series of smaller mini focus groups were organized (e.g., Media Arts, Dance, and Music). Consultations have also been held with additional groups such as the [Ontario Faculties of Education](#), Council of Ontario Universities ([COU](#)), Colleges Ontario ([CO](#)), Ontario Federation of Home and School Associations ([OFHSA](#)), Ontario Association of Parents in Catholic Education ([OAPCE](#)), People for Education ([P4E](#)), and the Minister's Advisory Council on Special Education ([MACSE](#)). These smaller focus groups were designed to delve into the themes identified in the larger groups.

All Ontario Faculties of Education had an opportunity to participate in the consultation process, and several Faculties of Education were also involved in additional aspects of the revision such as formal literature reviews of issues in Arts education. These literature reviews helped define some national and global issues in Arts education. They also provided a provincial, national, and international scan of current practices Arts Education. Further, they identified key issues for consideration (e.g., relevancy, changes in learning/teaching theories, new knowledge in the field, new developments and/or approaches to learning in the discipline area, and strategies for determining the development and cognitive appropriateness of the curriculum), and potential gaps in Ontario's Arts curriculum.

All of the research, data, professional, and public input, were considered in order to illuminate strengths and areas for improvement, and provide a context for proposed recommendations for revision to the Ontario curriculum for the Arts, grades 1-12. All of the information was synthesized by Arts Education Officers into the form of a recommendations report. These recommendations were aligned with the [Franco-Ontarian Branch](#) of the Ministry of Education who were involved in a parallel review process.

In summer 2007, contributing [writers](#) were [hired](#) to advise on content and structural issues in relation to their speciality. These writers reflected a range of Arts expertise and other educational priorities (e.g., [Special Education](#)). These writers were hired to help articulate specific examples of how the Arts are taught at each grade level according to the framework developed by the Education Officers. There were over 60 writers, from all six provincial regions, who gathered in Toronto to work for one month. The writers had training in areas of emphasis such as [assessment for learning](#), [literacy and numeracy](#) (e.g., [boys' literacy](#)), [student success](#), [differentiated instruction](#), and [English-language learning](#).

At the end of summer 2007, and following extensive writing by numerous writing teams, there were still many gaps in the draft document. However, we gave the early draft to the various stakeholders in order to receive feedback. In fall 2007, there were several [regional](#) consultation sessions with a wide range of stakeholders, including all 72 district school [boards](#), school [authorities](#), and several [First Nation's schools](#). We gave [copies](#) of the draft to the participants. These consultations were followed with surveys (e.g., [link to a secondary level survey](#)), including numerous likert-score questions (numerical responses) and open questions (text-based responses) regarding the draft document. The surveys generated hundreds of pages of data, and resulted in further revisions. Social justice perspectives, such as [inclusive](#) education, [environmental education](#), [Aboriginal perspectives](#), and [anti-discrimination](#) education were also reviewed. We had almost full compliance with over 95% of the school boards and other stakeholders completing the survey, but more importantly, we had a representative sample from all provincial regions, and stakeholder types (e.g, board districts, professional associations, NGOs). This was important step towards having a representative sample reflecting of the diversity of Canadian culture.

The Arts document was one of the first Ontario Ministry of Education documents to receive

* The underlined words are hyperlinks to websites.

an [EE](#) (Environmental Education) review to ensure that, where appropriate, EE perspectives were included. An [Aboriginal education](#) perspectives review occurred to ensure that an authentic perspective was portrayed in the examples supplied, and the review highlighted additional areas in which aboriginal perspectives could be infused into the document. We wanted Canada's first peoples to be reflected in the document, and this is especially significant since [one fifth](#) of Canada's aboriginal populations live in Ontario. Several bias reviews looked at perspectives such as gender bias, and Eurocentricity. Also, peer reviewers were hired from various universities to provide fact checks on subject specific matters. Separate reviewers were hired for each of the Arts disciplines.

These reviews generated additional reports that were studied, synthesized, and incorporated into the document. All of these reviews were followed by a comprehensive editing process with the Ministry of Education's Communications Branch in order to clarify the language and unify voice in the documents. The Education Officers needed to make a clear case for any precedence proposed within the documents. For example, the Arts policy document has an extensive examples and an illustrated glossary and a clear argument was articulated regarding the importance of this type of information in a policy document. All of the inclusions pave the way for additional resource material to aid teachers' understanding of Arts education pedagogy in their classrooms: "[Given the fact that] the arts offer various ways of knowing and different forms of communication, they provide students with relevant options for developing and representing their understanding" (Multiple Literacies section, The Revised Ontario Arts Curriculum Policy Document).

The Shifts in Philosophy and Intent

This major revision of the Provincial Arts Education policy offers the potential for significant change in the education of students by placing a greater emphasis on the Arts as a 'way of knowing,' and for 'making meaning.' The revised document has started a systemic shift from a decontextualized and formalist approach ([1998 document](#)) to a revised document that shows evidence of the impact of the work of critical and social theorists ([2009 document](#)). For example: expression through kinesthetic experience in Dance, appreciating multiple perspectives through Process Drama and Dramatic Play, responding to and exploring ideas through Music, and expressing ideas, experiences, and feelings through Visual Arts. Media Arts is not a separate strand at the elementary level, but technology is an important aspect of the revised document. There is a new aesthetic sensibility that has risen from the technological revolution, which allows young people to view the world through multiple modalities. Multisensory and cross-disciplinary approaches are challenging fixed forms and categories in the Arts and beyond.

In the revised document, the cognitive and affective domains are acknowledged as part of a creative process ([page 20](#)), and a critical analysis process ([page 24](#)). Contextual and cultural understandings are infused in an approach that focuses on themes and constructivist

approaches (as opposed to historical 'isms'). Concepts such as “elements” are infused throughout the document in examples and sample teacher prompts (questions) that are focused on active involvement in artistic creation. Students are given voice to explore ideas, expose biases, embrace creativity, and become active agents in their learning. If fully implemented, it will present a greater scope of innovative, inclusive, and open-ended opportunities for students.

All of these revisions to the policy document correspond to the following concepts underlying the curriculum: developing creativity, communicating, understanding culture, and making connections. Canada’s report to UNESCO [Learning to Live, Living to Learn](#) emphasized the importance of varying the approaches to Arts education so that there was some balance between:

1. Participation in the Arts (learning in the Arts);
2. Analysis and appreciation of the Arts (learning about the Arts);
3. Integrated learning in the Arts (learning through the Arts).

These concepts have been imbedded into the document. The Arts policy also draws on the work being done in [assessment for learning](#), and [differentiated instruction](#). There is a section in the document that outlines sample strategies that teachers could use in the Arts such as Think-Pair-Share ([page 38](#)).

The articulation of a Creative Process is an important aspect of the revised document. This process has several stages: Challenging and Inspiring, Imagining and Generating, Planning and Focusing, Exploring and Experimenting, Producing Preliminary Work, Revising and Refining, Presenting, Performing and Sharing, and Reflecting and Evaluating (with Feedback and Reflection throughout the process). This helps teachers balance their program between product and process. The creative process is intended to be followed in a flexible, fluid, and cyclical manner. As students and teachers become increasingly familiar with the creative process, they are able to move deliberately and consciously between the stages and to vary their order as appropriate. For example, students may benefit from exploring and experimenting before planning and focusing.

The second process that is articulated in the revised document is a Critical Analysis Process. The phases in the second process are: Initial Reaction, Description, Analysis and Interpretation, and Expression of an Informed Point of View (with Consideration of Cultural Context at any stage in the process). The description of the process comes with sample questions for educators.

At the centre of the critical analysis process is the idea of the Consideration of Cultural Contexts. This is an understanding that everyone views the world through various lenses, and our views of the world and our life experiences inform our understanding of works in the Arts. Students can be taught that the Arts are not created in a vacuum and they reflect the personal, social, and historical context of the artists, the students in the classroom, and even the viewer.

Sample questions include:

- Are there viewpoints or voices that are left out or never heard in the works?
- Why might different audiences view a work in a way that is different from the artist's intention (e.g., parents and a teenage audience might see and/or hear something different from the same work)?

Critical Literacy is imbedded in the Arts document. For example, there are:

- Multiple points of view and multiple contexts (e.g., the beliefs and practices of the time and place in which a 'text' is created/read);
- Many readings of the 'text' dependent on the background of the person;
- Intertextual (e.g., information that a viewer brings to a drama from other dramas);
- Gaps in the text (e.g., information that is left out and that the reader must fill in);
- "Silences" in the text (e.g., voices of a person or group not heard from).

The Ontario Arts policy documents acknowledge the Arts as academic pursuits establishing a philosophical framework, but in Ontario this is more than semantics, the Arts are part of the mandatory curriculum. All students must be given an opportunity to study all four strands of the curriculum (Dance, Drama, Music, Visual Arts). The policy provides points to access, provides instructional direction, yet allows for professional decision making. Having said that, the philosophy and intent has significant changes from the 1998 document, and many generalist teachers will need to see models of this approach in action, which is part of what led to the development of these webcast videos. In light of the time and resources that have gone into the Arts revision process, appropriate time is likewise needed to go into the planning of its implementation. The challenge is to provide support in such a large and varied province, especially when even the definition of successful implementation is extremely complex. "One view of successful implementation is based solely on evidence that innovation resources are delivered to the classroom...[another view is that] successful implementation would not be declared until user behaviours with the innovation resources has been fully documented" (Hord 2008).

Face-to-face training sessions were planned [regionally](#) for teams of Arts leaders from every district school board in the province. The training sessions were two full days that built on the work done with the teams over the previous two years. This was supplemented by participation in an [online web-meeting](#) where common messaging was shared ahead of time (therefore allowing more time to be allocated in the face-to-face sessions to look at specific changes in the document, and address local concerns). Time was allotted to district leaders for Board Action Planning around goals, strategies, and timeline, but what was accomplished in the implementation training meetings was only a beginning. The support for system leadership continued after these sessions through online networks and the development on an [eCommunity](#). Boards worked together in an unprecedented manner to develop shared implementation resources such as an [online training module](#), and the sharing of change principles such as Hall and Hord's statement, "Change is a process not an event."

* The underlined words are hyperlinks to websites.

In the early stages teachers asked for models in the form of resources such as lesson plans. In June 2009, the Ontario Ministry of Education (EDU) authorized grants to the province's three Ministry recognized Arts subject associations: [CODE](#), [OMEA](#), [OSEA](#), and for the development of curriculum resource materials. These resources included sample lessons and units for primary, junior, and intermediate level teachers in Dance, Drama, Music and Visual and Media Arts, as well as sample course outlines for some of the secondary level focus [course codes](#). These were intended to support educators in understanding the philosophy and intent of the revision in a classroom context. Ontario is a geographically large and demographically diverse province and educators have varying access to professional resources and support, and therefore these sample lessons and units will be available for free on public websites ([CODE](#), [OERB](#), [OMEA](#), [OSEA](#)) beginning in spring/summer 2010. (There are also additional sample lessons in development through partnership with the [Literacy Unit](#), [Student Success](#) Branch and the [Assessment Unit](#) of the Ministry).

The Arts strategy, supporting the creation of teacher resources, was further developed through the creation of a series of video webcasts of promising practices. In June 2009, the Ontario Ministry of Education ([EDU](#)) authorized a grant to Curriculum Services Canada ([CSC](#)) to support capacity building in Arts educators. The goals included the production of high quality, engaging, and inspiring webcast videos to capture the Arts curriculum "in action" and to effectively illustrate promising practices in delivering the curriculum. The video resources feature school boards in all regions in the province and reflect board demographics. This includes featuring the diversity of both students and teachers across the province. There are webcasts for elementary and secondary grades in the artistic domains of Visual Arts, Music, Dance, Drama, and Media Arts. They include process (formative activities) and product (culminating activity). The project scope includes dozens of short video segments. The videos are engaging (e.g., include graphic elements), accessible (e.g., format for web and DVD), and consistent (e.g., reflect coherence of messaging). Through these videos teachers are presented with a rich repertoire of evidence-informed successful practices. A diversity of classroom environments, and teaching strategies are modelled that genuinely engage and support student achievement. The final versions of the videos will be streamed and available for video download for free on various public websites such as <http://curriculum.org/>. These videos act as a form of demonstration classroom. In a presentation to the Toronto District School Board in April 2010 Robert Marzano stated that demonstration classrooms are particularly effective when teachers have difficulty imaging what an innovation would look like in practice. Marzano stated that it is important for teachers to see other teachers in action, and that teaching is not a profession that traditionally allows teachers to view their colleagues in action. He confirmed that short, video clips are extremely powerful tools that we should be using in our school districts. Therefore these short video clips will be important tools in improving teacher practice across the province. In the videos the viewer virtually steps inside Arts classrooms that are alive with authentic learning experiences that engage students in thinking, reading, writing, speaking, listening,

creating, representing, performing, and problem-solving in a dynamic integrated fashion. We see passionate teachers asking questions of students, taking into account the curriculum as well as explicit and differentiated teaching strategies. We see teachers and students fully involved in the teaching and learning cycle, and we see students engaged in learning. One student, Brittany, featured in a webcast about an Alternative Secondary School called the Oasis Skateboard Factory in Toronto, says Arts-based program she is in, “gives you reasons to want to go (to school).”

These webcasts will help teachers see what the new Arts curriculum looks like in action with actual teachers and students. (We also were working on a few additional webcasts through partnership with the Ministry’s [Literacy and Numeracy Secretariat](#)). As a result, many teachers may become interested in additional training in Arts education, and that brings me to another pillar of the Arts strategy. Teachers have access to a Ministry supported grant facilitated by the Ontario Teacher’s Federation ([OTF](#)). This [subsidy](#) will build teacher capacity by facilitating teachers’ attendance at Ontario Arts Education conferences and take University [Additional Qualifications](#) courses in Arts Education.

In Ontario, our research has found a correlation between student achievement and the Arts. If we see increased engagement in Arts teaching by teachers and students, we should see evidence of increases in collaboration, critical thinking, cross-curricular learning, engagement, enhanced attitudes to learning, which can lead to higher student achievement. The revisions made the Arts curriculum support students with multiple modalities, and provide opportunities for student voice. Teachers need to consider the idea that creativity does not occur in a vacuum. Art making is a process requiring both creativity and skill, and it can be cultivated by establishing conditions that encourage and promote its development. Teachers need to be aware that the atmosphere we create for learning affects the nature of the learning itself. These online Arts Education videos, of teachers in classrooms working with students, will be a step towards that goal. As stated in the revised Arts policy document, we believe all children have the ability to be creative.

Resources

The webcasts will be available for viewing at www.curriculum.org. Sample lessons, units, and course outlines will be available through the OSEA (www.osea.on.ca), OMEA (<http://www.omea.on.ca>), and CODE (www.code.on.ca).

Arts Curriculum Policy Documents

Ontario Arts curriculum policy documents in PDF files are available online at www.edu.gov.on.ca. Hardcopies are available from Publications Ontario - Service Ontario at www.publications.serviceontario.ca (search terms: “The Arts: Ontario Curriculum”).

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Pan-Canadian Web Sites

Canada Council for the Arts
<http://www.canadacouncil.ca>

* The underlined words are hyperlinks to websites.

Canadian Commission for UNESCO
<http://www.unesco.ca>
Council of Ministers of Education, Canada
<http://www.cmec.ca>
UNESCO Chair in Arts and Learning
<http://www.educ.queensu.ca/unesco.html>

Provincial and Territorial Ministry of Education Web Sites

Alberta Education
<http://www.education.gov.ab.ca/>
British Columbia Ministry of Education
<http://www.gov.bc.ca/bced/>
Manitoba Department of Education
<http://www.edu.gov.mb.ca/edu/>
New Brunswick Department of Education
http://www.qnb.ca/0000/index_e.asp
Newfoundland and Labrador Department of Education
<http://www.gov.nl.ca/edu/>
Northwest Territories Department of Education, Culture and Employment
<http://www.ece.gov.nt.ca>
Nova Scotia Department of Education
<http://www.ednet.ns.ca/>
Nunavut Department of Education
<http://www.gov.nu.ca/education/eng/>
Ontario Ministry of Education
<http://www.edu.gov.on.ca/>
Prince Edward Island Department of Education and Early Childhood
<http://www.gov.pe.ca/education/>
Quebec Ministry of Education, Recreation and Sports
<http://www.mels.gouv.qc.ca/>
Saskatchewan Ministry of Education
<http://www.sasked.gov.sk.ca/>
Yukon Department of Education
<http://www.education.gov.yk.ca/>

Web Sites of Departments of the Government of Ontario

Growing Accessible Interactive Networked Supports (GAINS)
<http://edugains.ca>
Government of Ontario
<http://www.ontario.ca/>
Ministry of Aboriginal Affairs
<http://www.aboriginalaffairs.gov.on.ca/english/default.asp>
Ministry of Culture
<http://www.culture.gov.on.ca/english/index.html>
Ontario Curriculum Review Website
<http://www.curriculumreview.ca/process.html>
Ontario Arts Council
<http://www.arts.on.ca>

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<http://www12.statcan.ca/census-recensement/2006/as-sa/97-558/p18-eng.cfm>
Citizenship and Immigration Canada
<http://www.cic.gc.ca/english/resources/publications/welcome/wel-03e.asp>
Department of Canadian Heritage
http://www.phc.gc.ca/index_eng.cfm
Government of Canada
<http://www.canada.ca/publications/publication-eng.html>
Statistics Canada

www.statcan.ca

Web Sites of Associations, Non-Profit and Community Organizations

Curriculum Services Canada
Curriculum.org
The Arts Education Consultants of Ontario
http://www.omea.on.ca/ARTSECO/artseco_main.htm
Ontario College of Teachers
<http://www.oct.ca>
Council of Dance and Drama Educators
www.code.on.ca
Council of Ontario Universities (COU)
<http://www.cou.on.ca/>
Colleges Ontario (CO)
<http://www.collegesontario.org/>
First Nations
www.firstnation.ca/schools
Minister's Advisory Council on Special Education (MACSE)
http://www.edu.gov.on.ca/eng/general/abcs/acse/acse_eng.html
Ontario Association of Parents in Catholic Education (OAPCE)
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Ontario Music Educators' Association
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Ontario Secondary School Teachers' Federation
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