

The cover of the journal 'School Libraries in Canada' features a collage of various images. At the top, the title 'School Libraries in Canada' is written in a large, green, serif font. Below it, in a smaller, black, serif font, is the subtitle 'A Journal of the Canadian Association for School Libraries'. The background is white and contains several semi-transparent, overlapping images: a clock face with colorful hands (red, blue, green), a pair of eyes with red pupils and grey shading, a black telephone handset, and a single carrot with green leaves. At the bottom, the ISSN number 'ISSN 1710-8535', the volume and issue information 'Volume 28, Number 2', and the publication date 'Spring 2010' are listed in a black, sans-serif font.

ISSN 1710-8535

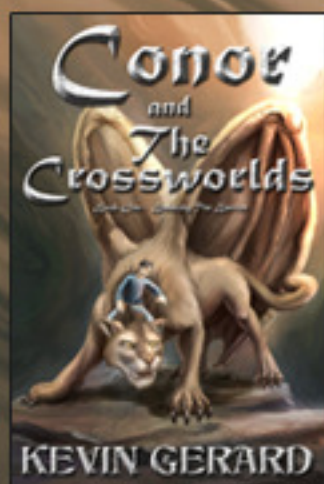
Volume 28, Number 2

Spring 2010

Conor and the Crossworlds

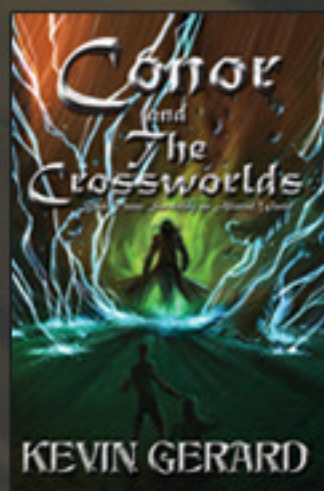
Kids are CRAZY for Conor's Story!

Click this ad to visit the author's website.

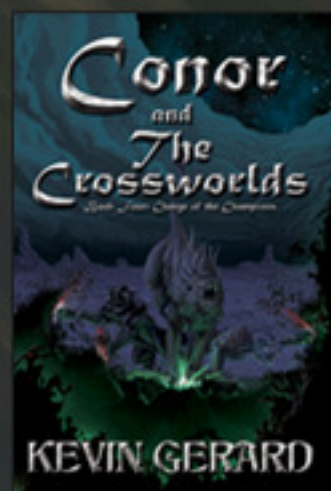


"The Conor and the Crossworlds series is one of the best series I have ever read. It is full of action and friendship and a bunch of stuff it is awesome!!!" - Alicia - Desert Hot Springs, California

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"That's why I love the Conor and Crossworlds books. Not only that but I've always liked writing, thanks to this series I am inspired to write so much more!" - Jade - Lumberton, Mississippi



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Wholesale - Ingram / Baker & Taylor / NACSCORP
Retail - Amazon.com / Barnes&Noble.com

www.conorandthecrossworlds.com
kgauthor@conorandthecrossworlds.com



School Libraries in Canada

Volume 28, Number 2

Spring 2010

Contents:

President's Annual Report Linda Shantz-Keresztes	4
Reaching the Arts Derrick Grose	5
<i>ArtsAlive.ca</i> : Canada's National Arts Centre's one-stop for online education Anna Thornton	6
<i>Artsvivants.ca</i> : Un apprentissage inspirant par les arts du spectacle Anna Thornton	12
<i>Expressions</i> : The inspiring example of contemporary Aboriginal artists in Canada Canada Council for the Arts	17
<i>Expressions</i> : Des exemples inspirants d'artistes autochtones contemporains canadiens Conseil des Arts du Canada	18
<i>CyberMuse</i> : The National Gallery of Canada's On-Line Resources for Teachers and Students Gary Goodacre	19
CyberMuse : Un outil de recherche et d'éducation pour les élèves et les enseignants Gary Goodacre	25
School Library Profile: Coldbrook and District School Sylvia Jacquard	31
Lead an interesting life . . . Derrick Grose interviews Drew Hayden Taylor	34
New jewels and neglected gems Publishers highlight new works by Canadian authors and illustrators	37
Tech tools for the arts Anita Brooks-Kirkland	39
Anyone can do anything . . . <i>SLiC</i> interviews Susan Aglukark	42
School Library Profile: John Arnalukjuak High School Dwight Maloney	45
Fiction focused on the Inuit Dale Simmons	47
Copyright Consultations in Canada – An Overview Richard Beaudry	51
CASL Awards Canadian Association for School Libraries	64
Report from Treasure Mountain Derrick Grose with photographs and notes from Diana Maliszewski and Cindy Matthews	70
CASL Membership Form Support the Canadian Association for School Libraries	74

Cover:

Imagery from the National Arts Centre poster for *En attendant Godot*, 1993. Design by Nolin Larosée Design Communications, ©National Arts Centre. Image used with the express permission of the National Arts Centre. From the National Arts Centre's [Arts Alive](#) web site.

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President's Annual Report

Delivered by Linda Shantz-Keresztes to
the Canadian Association for School Libraries, June 2010

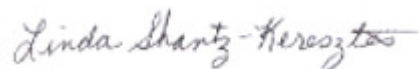
CLA Executive Council initiated in February, a Task Force, headed by CLA President, John Teskey, to begin a process for re-structuring CLA to ensure financial stability for maintaining the presence of a national Canadian Library Association. CLA/CASL membership were informed of the Task Force through the CLA news page, CASLNetwork and listservs. The CLA Task Force will be establishing a process for the CLA membership to address institutional and individual concerns at the Canadian Library Conference in Edmonton. I have valued the collective voices of the CASL Executive and the CASL Publications Editorial Board regarding this difficult initiative.

The CASL Executive continues to support members regarding quality school library programs and qualified school library professionals across Canada. The CASLNetwork has provided access for all voices of CASL membership to be heard regarding issues of interest pertaining to school librarians. CASL was the first CLA Division to have a Web 2.0 presence for its membership. Also, CASL's strong publications presence is unique amongst the CLA divisions, having an e-journal (*SLIC*), school library portal (*SLiP/PiBS*), newsletter (*IMPACT*) and national school library standards document (*Achieving Information Literacy*). The annual CASL Awards continue to recognize outstanding leadership and instruction in support of excellent school library programs.

CASL support of the Treasure Mountain Canada library summit initiative taking place in Edmonton in June, continues through our committee work to re-vision and re-think school libraries as a learning commons for 21st century learners. Alignment of this event with the Canadian Library Association conference should increase the representation of school librarians at both events. The school library CLA conference sessions on Friday and Saturday have been positively received.

This has been a difficult year for teacher-librarians, school library support staff, and school libraries as a whole regarding many provincial budgetary cut-backs. British Columbia teacher-librarians were particularly hit hard with loss and cut-backs of their positions. A CLA/CASL Media Release was made on behalf of BC school libraries. International advocacy requests included a letter of support from CASL for the Australian Education Ministers Inquiry into school libraries and teacher-librarians. Teleconference meetings with CASL-PAC, representing presidents of provincial and territorial school library associations continued to be a vital network.

Respectfully submitted,



Linda Shantz-Keresztes
CASL President
June 2010

Reaching the Arts

by Derrick Grose
Editor, *School Libraries in Canada*

Whether they are reading the biographies of the great masters, or doing research about cultural history or artistic techniques, students of dance, fine art, music and theatre should be able to depend on school libraries. Often the school library serves as a gallery for student art work, or provides a stage for student performances. To strengthen the links between school libraries and the arts, this issue of *School Libraries in Canada* highlights resources with which school libraries can support the arts programs in their schools.

Two school library profiles will be included in this issue. Our interview with Inuit singer Susan Aglukark provides us with a special reason to feature a profile of the high school library in her childhood home, Arviat, Nunavut. To complement this profile with a visit to an elementary school library, *SLiC* will take you to Coldbrook, Nova Scotia, returning to Canada's east coast for the first time since the inauguration of the school library profile feature.

Despite the diversity in school libraries and the communities they serve, they share a common purpose: helping to equip young people to realize their full potential. In her column discussing "Tech Tools for the Arts," Anita Brooks-Kirkland talks about the need for in-depth knowledge and understanding as the foundation for the polished-looking products that are made possible by contemporary technology. For a modern educational system to be successful, it is not enough to invest in computers and provide access to information. These resources, valuable though they are, must be provided in a context of purposeful instruction by knowledgeable guides. Otherwise, they are likely to become virtual or real dust-collectors.

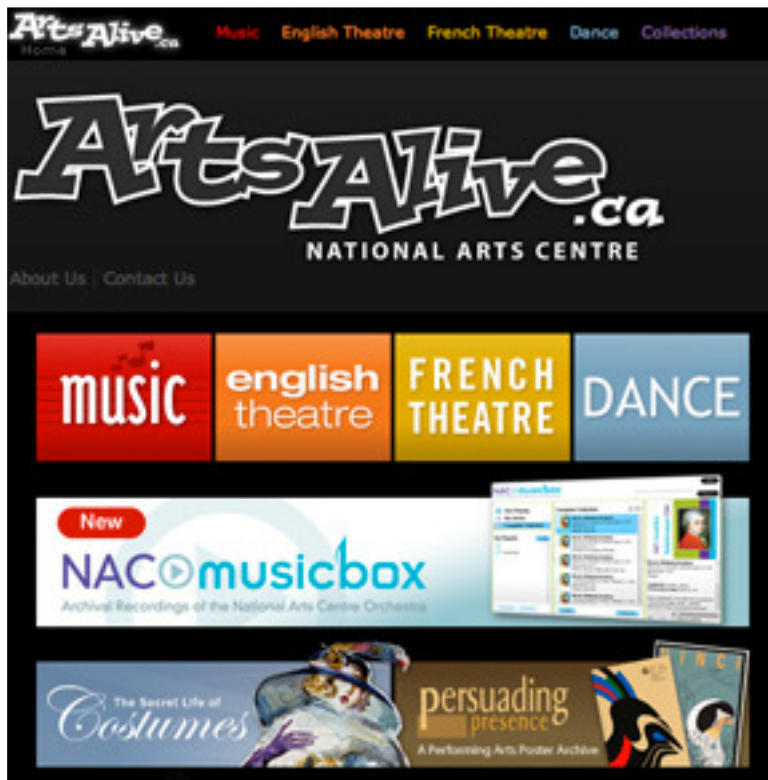
Unfortunately, given the financial constraints faced by educational institutions in these times, there is an increasing tendency to view technology as a substitute for the humans who are essential to ensuring that the technology will be used effectively. The cover for this issue of *School Libraries in Canada* is from a promotional poster from a National Arts Centre production of *Waiting for Godot*. In many respects, the bleak mood of Beckett's play matches the mood of many school library workers as they observe cutbacks to library staffing. Sometimes those cuts are made by administrators in individual schools; at other times they occur at the board level and across many schools as has recently been seen in British Columbia. Of the images on the poster, the boot (used to encourage an individual to exit, or worn by the individual walking out) seems to have particular relevance to workers in many school libraries in these times.

However, unlike the tramps in Beckett's play, the supporters of school libraries are not engaged in a futile vigil. Instead, they are rallying to demonstrate the absurdity of undermining school libraries at a time when they are needed to ensure the relevance of contemporary education. Many of the leaders of Canada's school library community have just met at the Treasure Mountain Canada National Research Symposium to explore the best ways for school libraries to lead the way to learning for Canadian students.

Technology, in its best application, will promote democracy by providing citizens with access to information and with communications tools for learning. However, the same technology that can help students to become informed and engaged citizens, can also be wasted as nothing more than a means of keeping track of the latest gossip, or of drowning in an endless sea of meaningless trivia.

With trained staff and adequate resources, school libraries will play a critical role in providing students with a well-rounded educational experience where technological tools will help them to learn, and to use what they learn in meaningful ways. Books sitting on shelves, and resources archived in databases will not provide leadership in enhancing literacy, developing research skills or promoting critical thinking. However, qualified library staff can transform static information into a source of inspiration and learning by helping teachers and students gain access to the best resources and use them effectively.

Despite the challenges they face, school library staff members must heed the words of author Drew Hayden Taylor (interviewed later in this issue), who writes in *Motorcycles and Sweetgrass*, "There is no such thing as dead ends, only people who find dead ends" (337). Society cannot afford to see school libraries hitting a dead end: given the rapid rate of change and the complexity of contemporary society, the skills learned in school libraries are more important than ever before, and we must find the paths to ensure that we can continue to support students on their journeys.



ArtsAlive.ca: Canada's National Arts Centre's one-stop for online education

by Anna Thornton
Manager, ArtsAlive.ca
National Arts Centre, Ottawa

Do you need to teach or learn about the performing arts? Need to evoke the passion and mystery of the life and times of Beethoven? Not sure how geometry relates to dance but you need to make math interesting?

Turn to ArtsAlive.ca, the National Arts Centre of Canada's all-in-one online destination for free educational resources, activities and information.

The National Art Centre (NAC) is the producer of a bilingual award-winning performing arts educational website chock full of engaging free resources for teachers and students to learn about the arts. From contemporary to baroque composers, classical to modern dance, Greek to renaissance theatre, ArtsAlive.ca has information on all areas of the performing arts. And it's available for free at the click of a mouse.

The site was launched to the web in 2002 with a module all about classical music, instruments of the orchestra, great composers and musicians of the National Arts Centre Orchestra. Over the past eight years the website has grown exponentially to include separate modules for Dance, English-language theatre, French-language theatre (did you know they are separate domains of the arts and National Art Centre programming?), and NAC archival collections: *The Secret Life of Costumes*, *Persuading Presence: A Performing Arts Poster Archive* and *Imagined Spaces: Set design at the NAC* (launching later this year).

The latest addition to the ArtsAlive.ca family is NACmusicbox.ca where students, teachers and music lovers can listen to over 150 free archival recordings of the NAC Orchestra. Later this year, NACmusicbox.ca will expand to include 65 works by Canadian composers and will feature an interactive three-dimensional timeline to help users explore all of the music and related educational activities, quizzes and resources.

What makes the website truly unique and indispensable to students and educators is the array of educational resources, activities and quizzes across all modules. Below you will find links to resources of interest.

ArtsAlive.ca is easy to navigate and engaging to explore. It's sure to become a treasured Web resource alongside your favourite educational bookmarks.

Don't forget to follow us on Facebook. Search for ArtsAlive.ca: The National Arts Centre of Canada's Arts Education Website

Anna has been manager of ArtsAlive.ca since the site launched in 2001. Her greatest joy is hearing from website users who engage with the site and provide feedback. She'd love to hear from you about your impressions of the site and ideas for content additions. Email her at athorn@nac-cna.ca.

ArtsAlive.ca Highlights

ArtsAlive.ca Music

[Free teacher resource kits](#) for download. Note that all Canadian elementary schools were given hard copies of these kits and cds for their library collections.

[Download play-along recorder music](#)

[Interact with activities and games](#)

[Access the life and times of great composers for projects and research](#)

[Explore the Instrument Lab](#) to rotate 3D instruments

NACmusicbox.ca



NACmusicbox
Archival Recordings of the National Arts Centre Orchestra

Search My Musicbox About the Music About NACO Audio & Video Lessons & Activities

My Musicbox and NACmusicbox.ca

Explore the music player and the website!

My Musicbox is an online music player that allows you to search, create playlists and stream over 150 archival performances from the National Arts Centre Orchestra's 40-year history. This player can remain on your desktop, allowing you to hear your personal selections at the click of a mouse.

The NACmusicbox website enriches the music collection with concert program notes, podcasts, educational activities, photos, historical essays and ideas of what to listen for in the music.

Pinchas Zukerman during a broadband video conference event on the BC Tour, 2004. Photo credit: Fred Cattroll

[Browse and stream orchestral works](#) by the NAC Orchestra

Listen to podcasts by prominent Canadian broadcasters [Eric Friesen](#) and [Jean Jacques van Vlasselaer](#)

ArtsAlive.ca English Theatre



[Learn about the professions](#) of acting, directing, design and production

[Watch interviews with theatre professionals](#)

[Download student matinee study guides](#) for dozens of theatre shows at the NAC and in your area

ArtsAlive.ca French Theatre

[Learn the ins-and-outs of creating theatre](#)

Putting on a play

How the professionals do it

How students can do it

Theatre genres

Vocabulary

Becoming a professional

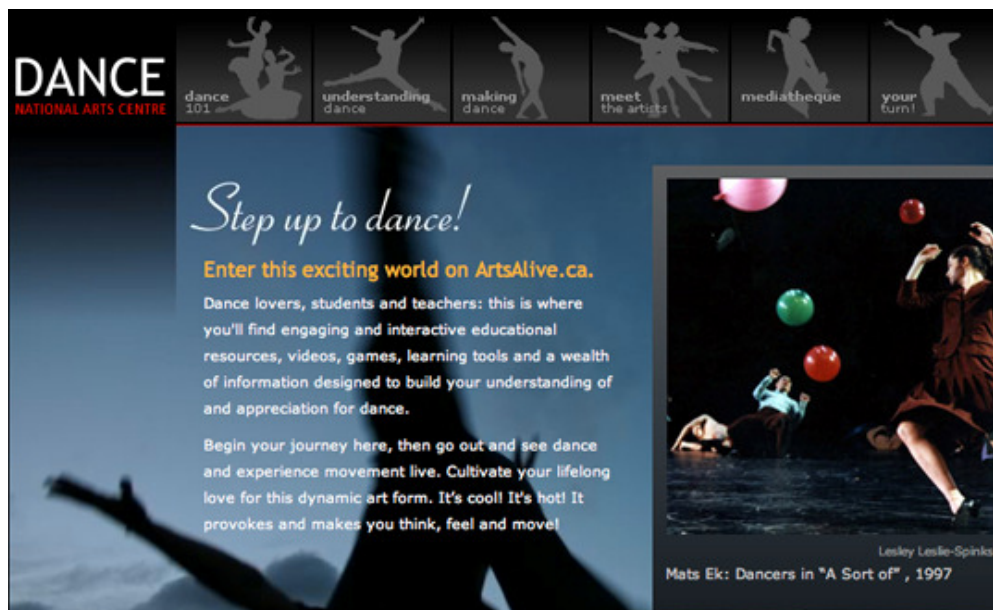
[Explore the 5 W's of seeing French-language theatre in Canada](#)

[Explore contemporary theatre around the world](#)

[Research theatre through history](#)

[Find theatre reading lists](#)

ArtsAlive.ca Dance



Enter the [Virtual Dance Studio](#): play with a first-of-its kind interactive choreography tool to create your own dance.

[Meet the artists!](#) Explore over 180 biographies of world-renowned dancers and choreographers

[Gain advice from dance professionals](#) about becoming an artist

[Learn how to watch and discuss dance](#)

[Watch over 16 hours of dance video clips and artist interviews](#)

[Browse over 200 photos of Canadian and international dance artists](#)

The Secret Life of Costumes

[Engage with in-class and at-home activities and games that get your creative design juices flowing](#)

[Search and browse the NAC's historic costume collection](#)

[Research the designers that made them](#)

[Learn about the art and craft of costume design](#)

[Read in-depth features on four of Canada's top theatre designers](#)

Persuading Presence: A Performing Arts Poster Archive



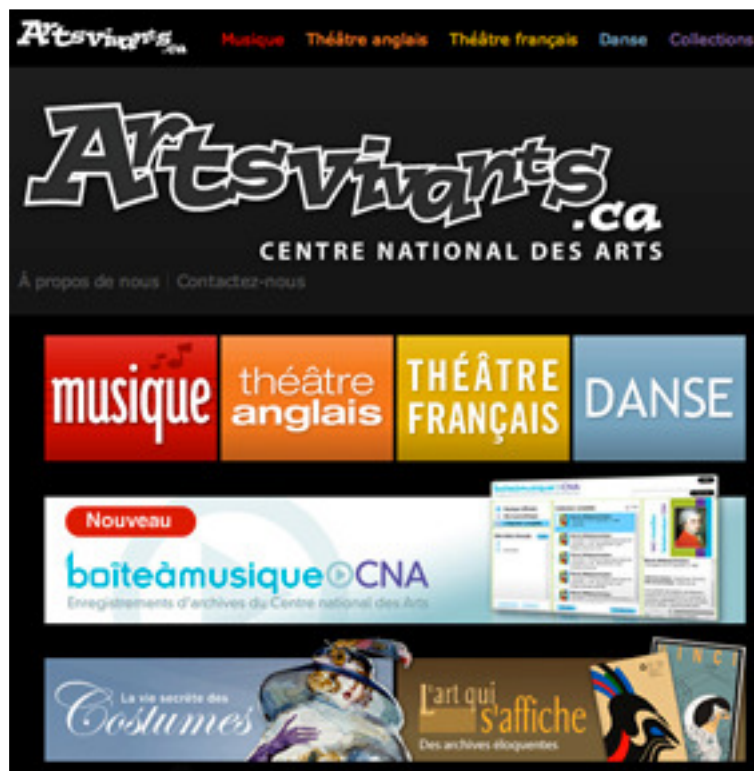
[Engage with activities and games on poster design](#)

[Learn about marketing theatre](#)

[Learn about the art and business of graphic design](#)

[Search and browse the NAC's historic poster collection](#)

[Tour the collection from the point of view of a top Canadian graphic artist](#)



Artsvivants.ca : Un apprentissage inspirant par les arts du spectacle

Ressources éducatives du Centre national des Arts du Canada

Vous enseignez les arts du spectacle ou souhaitez en apprendre davantage à ce sujet? Vous désirez évoquer la passion et le mystère qui entourent la vie et l'époque de Beethoven? Vous cherchez à comprendre ce que la géométrie et la danse ont en commun afin de rendre les mathématiques plus intéressantes aux yeux des élèves qui se passionnent pour les arts?

Faites appel à Artsvivants.ca, la destination Web tout en un du CNA où vous trouverez des ressources, des activités et des renseignements éducatifs gratuits.

Le CNA a créé un site Web bilingue primé rempli de ressources pédagogiques attrayantes et gratuites destinées à faire connaître les arts du spectacle aux enseignants et à leurs élèves. Des compositeurs contemporains à ceux de l'époque baroque, de la danse classique aux chorégraphies modernes, du théâtre grec à l'art dramatique de la Renaissance, Artsvivants.ca contient des renseignements sur toutes les facettes des arts du spectacle, accessibles gratuitement en quelques clics.

Lorsqu'il a été lancé en 2002, le site Web comportait un volet consacré à la musique classique, aux instruments de l'orchestre, aux grands compositeurs et aux musiciens de l'Orchestre du Centre national des Arts. Au cours des huit dernières années, s'y sont ajoutés des modules distincts sur la danse, le théâtre français, le théâtre anglais et les collections d'archives du CNA : *La vie secrète des costumes*, *L'art qui s'affiche : des archives éloquentes* et *Des espaces imaginés : la scénographie au CNA* (qui sera lancé plus tard cette année).

Le plus récent ajout à la famille d'Artsvivants.ca est boîteàmusiqueCNA.ca, où élèves, enseignants et mélomanes peuvent écouter gratuitement plus de 150 enregistrements archivés de l'Orchestre du Centre national des Arts. Plus tard au cours de l'année, nous y ajouterons 65 œuvres de compositeurs canadiens ainsi qu'un graphique chronologique interactif tridimensionnel qui aidera les usagers à explorer tous les courants musicaux ainsi que les activités, les ressources et les questionnaires éducatifs en lien avec eux.

Ce qui rend le site Web vraiment unique et indispensable aux élèves et aux enseignants est la gamme de ressources, d'activités et de questionnaires éducatifs que comportent tous les modules. Vous trouverez ci

dessous les liens menant à ces points d'intérêt.

Artsvivants.ca est un outil facile à utiliser et intéressant à explorer. Il occupera assurément une place de choix dans votre liste de sites Web pédagogiques favoris.

Document rédigé par Anna Thornton, gestionnaire d'Artsvivants.ca du Centre national des Arts à Ottawa, en Ontario, au Canada.

Mme Thornton est la gestionnaire d'Artsvivants.ca depuis le lancement du site. Elle aime par-dessus tout entendre les commentaires des internautes qui expriment leur opinion sur le site Web. Elle serait donc ravie de connaître vos impressions sur cet outil et vos suggestions de nouveau matériel. Vous pouvez lui écrire à artsweb@nac-cna.ca.

Modules d'Artsvivants.ca

Artsvivants.ca – Musique

[Téléchargez gratuitement des troupes pour enseignants.](#) Toutes les écoles primaires du Canada ont reçu des exemplaires papier de ces troupes ainsi que des CD pour la collection de leur bibliothèque.

[Téléchargez des partitions d'accompagnement pour flûte à bec.](#)

[Livrez vous à des activités et à des jeux interactifs.](#)

[Trouvez des renseignements sur la vie et l'époque des grands compositeurs utiles pour des projets ou des recherches.](#)

[Explorez le labo d'instruments](#) et manipulez des instruments virtuellement.

BoîteàmusiqueCNA.ca



boîteàmusiqueCNA
Enregistrements d'archives du Centre national des Arts

Explorez Ma
boîte à musique

À propos de
la musique

À propos de
l'OCNA

Audio et
vidéo

Leçons et
activités

Ma boîte à musique et boîteàmusiqueCNA.ca

Découvrez le lecteur audio et le site WEB!

Ma boîte à musique est un lecteur audio qui vous permet de rechercher, de programmer et d'écouter plus de 150 prestations de l'Orchestre du Centre national des Arts archivées depuis 40 ans. Vous pouvez conserver dans votre poste de travail ce lecteur qui vous permet ainsi d'écouter vos sélections personnelles d'un simple clic de souris.

Le site Web de la boîteàmusiqueCNA offre un panorama musical virtuel qui complète la collection musicale par une attrayante gamme de photos connexes, des essais sur le contexte historique de la musique, des suggestions d'écoute, des balados et des activités éducatives.



Le tromboniste Colin Traquair, 2000. Photo: TinaMohns.com

◀ || ▶

[Cherchez et écoutez des œuvres](#) interprétées par l'Orchestre du CNA.

Écoutez des balados réalisés par les animateurs canadiens de renom [Jean Jacques van Vlasselaer](#) et [Eric Friesen](#).

[Vérifiez vos connaissances musicales au moyen de questionnaires et de jeux.](#)

Artsvivants.ca – Théâtre français

[Découvrez les différents aspects de la création théâtrale :](#)

Vous voulez monter une pièce!

La production professionnelle d'un spectacle de théâtre

Étapes que doivent suivre les élèves pour monter une pièce

Les genres de théâtre

Vocabulary

Les termes du théâtre

Devenir un professionnel du théâtre

[Soyez à l'affût des pièces de théâtre présentées en français au Canada.](#)

[Explorez le théâtre contemporain des quatre coins du monde.](#)

[Découvrez le théâtre au fil de l'Histoire.](#)

[Consultez des listes de pièces et de lectures sur le théâtre.](#)

Artsvivants.ca – Théâtre anglais



[Découvrez les professions du jeu, de la mise en scène, de la scénographie et de la production.](#) of acting, directing, design and production

[Regardez des entrevues avec des professionnels du théâtre.](#)

[Téléchargez des guides d'étude pour élèves en anglais](#) portant sur une dizaine de pièces de théâtre présentées en matinée au CNA ou dans votre région.



Entrez dans [le Studio de danse virtuel](#) : amusez-vous à créer votre propre chorégraphie à l'aide de cet outil de création virtuelle unique en son genre.

Consultez plus de 180 notices biographiques de danseurs et de chorégraphes mondialement reconnus à la rubrique [Rendez-vous artistiques](#).

[Recueillez l'avis d'experts en danse](#) sur la démarche à suivre pour devenir un artiste.

[Apprenez à observer la danse et à en discuter](#).

[Regardez des vidéos de danse et d'entrevues avec des artistes totalisant plus de 16 heures](#).

[Cherchez parmi plus de 200 photos d'artistes de la danse canadiens et étrangers](#).

La vie secrète des costumes

[Participez en classe ou à la maison à des activités et à des jeux qui stimuleront votre imagination pour la conception de costumes](#).

[Consultez la collection historique de costumes du CNA](#).

[Recherchez les créateurs qui les ont imaginés](#).

[Découvrez l'art et le métier de la conception de costumes](#).

[Lisez le portrait détaillé de quatre des plus grands costumiers canadiens.](#)

L'art qui s'affiche : des archives éloquentes



[Participez à des activités et à des jeux sur la conception d'affiches.](#)

[Apprenez-en davantage sur le marketing dans le milieu théâtral.](#)

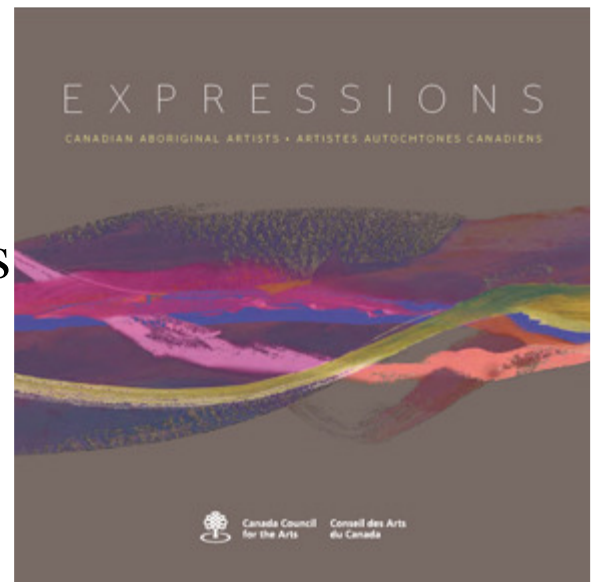
[Découvrez l'art et le métier du graphisme.](#)

[Parcourez la collection historique d'affiches du CNA.](#)

[Visitez la collection selon le point de vue d'un graphiste canadien de renom.](#)

Expressions: The inspiring example of contemporary Aboriginal artists in Canada

Canada Council for the Arts



Aboriginal art is a cornerstone of Canadian culture, and the Canada Council for the Arts supports the contemporary work of Canadian Aboriginal artists as one of its key priorities. *Expressions* was compiled and produced by the Council to celebrate some of their outstanding accomplishments.

Expressions is available in print and online at: <http://www.canadacouncil.ca/NR/rdonlyres/B956CB59-9F61-4EC6-B83E-AC0C45040936/0/ExpressionsCanadaCouncilsm.pdf>.

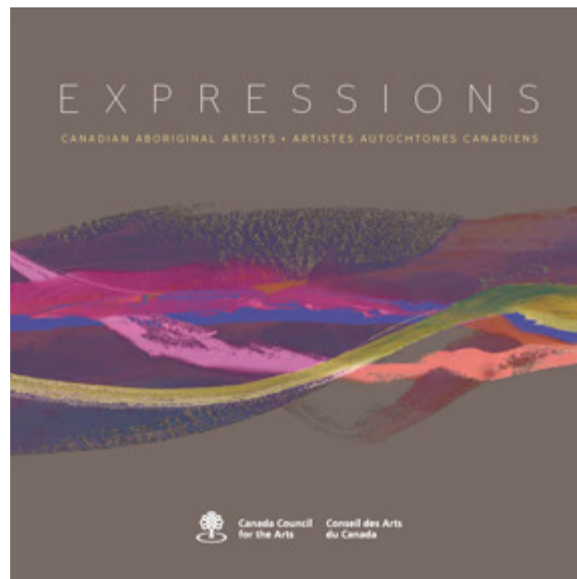
Expressions introduces 27 contemporary Aboriginal artists of Canada who have achieved notable success and serve as respected role models for young people of every background and origin. Told simply and expressively, these individual biographies explore themes of self-discovery, overcoming obstacles, widening horizons and sharing knowledge and skills. Each biography is presented as an illustrated four page unit, a suitable size for project work at the secondary school level.

- **Dennis Allen** left his trap line to return to school in Inuvik, NT, at the age of 30. After graduating, he got his first job with the CBC drama, *North of 60*. His first short film, *Someplace Better*, was screened in 2001 at the Sundance Film Festival, the largest independent film festival in the USA.
- **Nathalie Picard** started playing the flute as a child and attended the Royal Conservatory of Quebec. In 1996, when she found her true voice in the musical heritage of her Iroquoian ancestors, she already had a strong technical background of classical Cuban and Latin music. She has also composed for film and television and continues to perform internationally.
- **Steven Loft** celebrated two life-altering events on a single day in 1993. His son was born and he was hired by Urban Shaman for the job that established him as curator, media artist, writer and a leading advocate of Aboriginal arts in Canada. He went on to become the first Aboriginal curator-in-residence at the National Gallery of Canada and is now Director of the ImagiNative Film Festival.
- **Santee Smith**'s parents enrolled her in ballet school at age three to strengthen her legs after two accidents. At 11 she was accepted into the National Ballet School of Canada. Today she manages her own dance theatre company, has choreographed and performed in dozens of productions across Canada and around the world, and has mentored countless emerging Aboriginal dancers.
- **Tracee Smith** sees hip-hop and community economic development are two sides of the same coin. Inspired by a dance workshop she led for youth in the remote Ontario community of Lac La Croix, she founded the program *Outside Looking In*, which gives Aboriginal youth a chance to develop their skills and to see beyond their own communities by performing in a major city.

This is a small sampling of the inspiring careers of Aboriginal artists recounted and illustrated in *Expressions*.

Expressions: Des exemples inspirants d'artistes autochtones contemporains canadiens

Conseil des Arts du Canada



L'art autochtone est la pierre angulaire de la culture canadienne, et le Conseil des Arts du Canada a pour principale priorité de soutenir le travail des artistes autochtones canadiens. *Expressions* a été compilé et produit par le CAC pour célébrer certaines des réalisations exceptionnelles de ces artistes.

Expressions est disponible en format papier et en ligne:

<http://www.canadacouncil.ca/NR/rdonlyres/B956CB59-9F61-4EC6-B83E-AC0C45040936/0/ExpressionsCanadaCouncilsm.pdf>.

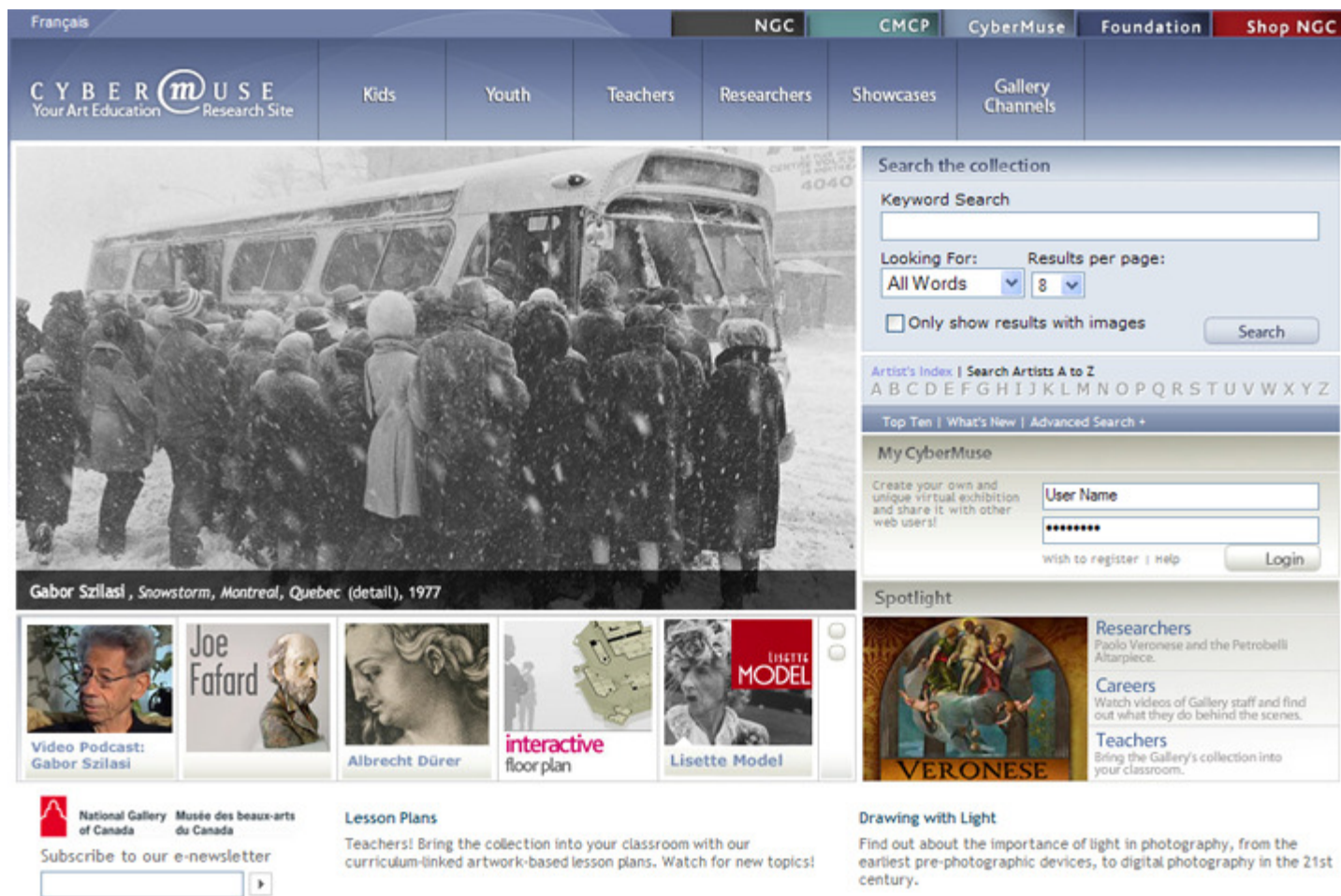
Le document *Expressions* présente 27 artistes autochtones contemporains canadiens réputés, qui servent de modèles pour les jeunes de toute discipline ou origine. Racontées avec simplicité et émotion, ces biographies individuelles explorent des thèmes tels que la découverte de soi, la capacité de surmonter les obstacles, l'ouverture des horizons et le partage des connaissances et des compétences. Chaque biographie est une unité de quatre pages agrémentée d'illustrations, un format idéal que les jeunes peuvent utiliser dans le cadre d'un projet scolaire du niveau secondaire.

- **Dennis Allen** a quitté le domaine du piégeage à l'âge de 30 ans pour s'établir à Inuvik au Nunavut où il a repris ses études. Après avoir obtenu son diplôme, il a décroché son premier rôle dans la série dramatique *North of 60* (Au nord du 60° parallèle) à la CBC. Son premier court métrage, *Someplace Better*, a été présenté au Sundance Film Festival en 2001, le plus important festival du film indépendant aux États-Unis.
- **Nathalie Picard** a commencé à jouer de la flûte dès l'enfance et elle a fréquenté le Conservatoire de musique de Québec. En 1996, elle possédait de solides connaissances techniques en musique classique cubaine et latine, lorsqu'elle a découvert sa véritable passion dans le riche héritage musical de ses ancêtres iroquoiens. Elle a également composé la musique de films et d'émissions télévisées, et elle continue de produire partout dans le monde.
- **Steven Loft** célèbre deux événements qui ont bouleversé sa vie un jour de 1993. Alors que, d'une part, son fils naissait, d'autre part, on l'engageait pour un travail qui l'amènerait à être conservateur, artiste des arts médiatiques, écrivain et fervent défenseur des arts autochtones du Canada. Il a été le premier conservateur autochtone en résidence au Musée des beaux-arts du Canada et est aujourd'hui le directeur du festival des arts médiatiques et cinématographiques imagineNATIVE.
- **Santee Smith** est entrée à l'école de ballet à l'âge de 3 ans à la demande de ses parents pour renforcer ses jambes affaiblies par deux accidents. À l'âge de 11 ans, elle a été reçue à l'École nationale de ballet du Canada. Elle dirige aujourd'hui sa propre compagnie de danse. Santee a été chorégraphe et danseuse dans le cadre de dizaines de spectacles partout au Canada et à l'étranger et a agi comme mentor auprès d'innombrables jeunes danseurs autochtones émergents.
- **Tracee Smith** considère le hip-hop et le développement économique d'une collectivité comme les deux côtés de la même médaille. Inspirée par un atelier de danse qu'elle a donné au profit de jeunes de la Première Nation du Lac La Croix, une collectivité éloignée de l'Ontario, elle a fondé le programme *Outside Looking In*, qui offre aux jeunes Autochtones la chance de perfectionner leurs compétences et de franchir les limites de leur collectivité en présentant un spectacle dans une grande ville.

Ces paragraphes ne sont qu'un bref aperçu du parcours artistique inspirant d'artistes autochtones, présenté en mots et en images dans la publication *Expressions*.

The National Gallery of Canada's On-Line Resources for Teachers and Students

Gary Goodacre
Manager, Youth and School Programs
Education and Public Programs
National Gallery of Canada



The National Gallery of Canada

Founded in 1880, the National Gallery of Canada strives to provide Canadians with a sense of identity and pride in Canada's rich visual heritage and to make art accessible, meaningful and vital to diverse audiences of all ages. This article outlines a few on-line resources designed to help teachers and students enjoy the Gallery's collection.

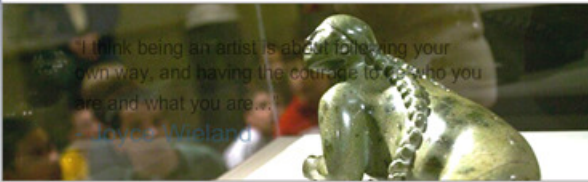
Your On-line Learning Resource

[CyberMuse](#) is the National Gallery of Canada's on-line learning resource. Designed with specific audiences in mind including researchers, children, youth and teachers; [CyberMuse](#) offers a wealth of information about the collections of the National Gallery of Canada and the Canadian Museum of Contemporary Photography. On this site, you'll find over 26,000 high-quality images of paintings, drawings, sculptures and photographs by several hundred artists. Within [CyberMuse](#), the [Teachers](#) Section responds to the needs of teachers and students.

Teachers

- » Using CyberMuse
- » Lesson Plans
- » Share and Connect
- » Resources and demonstrations

Home > Teachers




"I think being an artist is about following your own way, and having the courage to say who you are and what you are."
—James Norland

Bring the Gallery's collection into your classroom. In this section, you'll find great in-class activities and many other resources to enhance your curriculum. Try it out!


LESSON PLANS

Find Other Lesson Plans


CANADIAN PAINTING IN THE THIRTIES
Discover the diversity of Canadian painting in the thirties.



THE GROUP OF SEVEN
Learn about the original members of the Group of Seven and Tom Thomson.



DRAWING WITH LIGHT
Explore a selection of photographs to illustrate the origins of, and technical and stylistic developments in, photography.



USING CYBERMUSE

HIT LIST
10 innovative ways to introduce CyberMuse into your classroom.

SHARE AND CONNECT

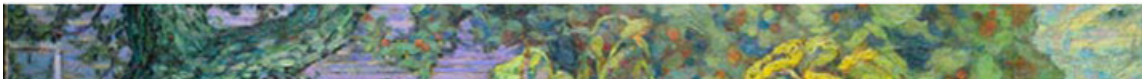
ARTivities
Check out fun and educational art activities, designed by teachers, for use in your classroom.

RESOURCES AND DEMONSTRATIONS

"HOW TO" VIDEOS
View our new videos offering easy instructions on how to create a still-life painting or a clay portrait bust.

The section for [Teachers](#) includes lesson plans, artwork images and how-to videos to support your classroom teaching. There are currently seventeen lesson plans covering a wide range of topics including [Math in Art](#), [Contemporary Inuit Art](#), the [Group of Seven](#), [M.C. Escher](#), and [Canadian Painting in the Thirties](#). Each lesson plan offers you in-class activities, a great selection of artwork images to show your students, and plenty of information about artworks and artists in collection. They're easy to use, grade-appropriate, clearly linked to the curriculum, and lots of fun.

Home > Teachers > Lesson Plans



THE GROUP OF SEVEN

Introduction

Activities

Artworks and Artists

Chronology

See and Compare


Glossary

I This lesson offers a general introduction to the original members of the Group of Seven and Tom Thomson, who was never officially part of the Group but had a lasting influence on its members.

Title:
The Group of Seven

Theme:
Canadian paintings by the Group of Seven


Summary:



In the 1910s, Tom Thomson, an artist and avid outdoorsman, revolutionized the way we view the Canadian landscape. He had a brief career, a mere five years because he died in 1917, but he introduced a group of painters from Toronto to Algonquin Park. Like him, they were captivated by that unique wilderness. Thomson became an inspiration to those artists, who later formed the Group of Seven.


The Group of Seven Lesson Plan


The [Group of Seven](#) lesson plan offers a general introduction to the original members of the Group of Seven and Tom Thomson, who was never officially part of the Group but had a lasting influence on its members. In the 1910s, Tom Thomson, an artist and avid outdoorsman, revolutionized the way we view the Canadian landscape. He had a brief career, a mere five years because he died in 1917, but he introduced a group of painters from Toronto. Like him, they were captivated by that unique wilderness. Thomson became an inspiration to those artists, who later formed the Group of Seven.





THE GROUP OF SEVEN


Introduction	Activities	Artworks and Artists	Chronology	See and Compare	Glossary
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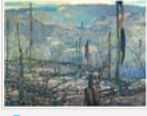
 *Maligne Lake, Jasper Park*
Lawren S. Harris




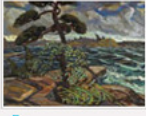
 *Anglican Church at Magnetawan*
A.J. Casson





 *A Quebec Village*
A.Y. Jackson





 *Fire-swept, Algoma*
Franz Johnston




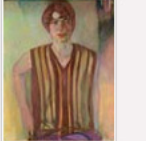
 *A September Gale, Georgian Bay*
Arthur Lismer




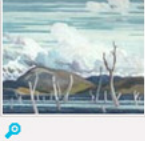
 *The Tangled Garden*
J.E.H. MacDonald




 *Northern River*
Tom Thomson



 *Vera*
F.H. Varley




 *Wabizisk: Drowned Land*
Frank Carmichael

M.C. Escher Lesson Plan


The work of [M.C. Escher](#) (Netherlands, 1898-1972) lies at the crossroads of three traditionally unrelated disciplines. As a result, this singular graphic artist's name is cited as often in basic math and psychology textbooks as in introductions to art history. This lesson plan introduces some of his preferred themes through ten prints from the collection of the National Gallery of Canada.

Home > Teachers > Lesson Plans



M.C. ESCHER

Introduction	Activities	Artworks and Artists	Chronology	See and Compare	Glossary
--------------	------------	----------------------	------------	-----------------	----------




The work of Maurits Cornelis Escher (Netherlands, 1898-1972) lies at the crossroads of three traditionally unrelated disciplines. As a result, this singular graphic artist's name is cited as often in basic math and psychology textbooks as in introductions to art history. This lesson plan introduces some of his preferred themes through ten prints from the collection of the National Gallery of Canada.

Title:
M.C. Escher

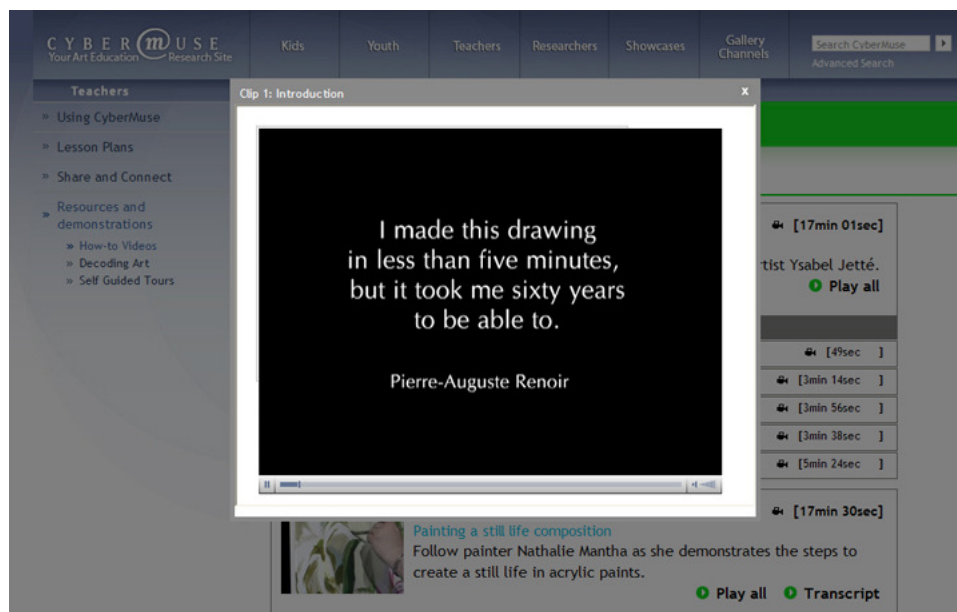
Theme:
The prints of M.C. Escher

Summary:



This lesson plan provides an introduction to ten prints by the artist M.C. Escher

How-To Videos



View our [How-To Videos](#) to learn about the materials and techniques artists use. See step-by-step instructions on making an artwork. View the whole video, or focus on a single step. Prepare yourself to teach an unfamiliar technique, or show the video in class as an introduction to a new unit. Techniques covered include painting, sculpting, drawing, and printmaking.

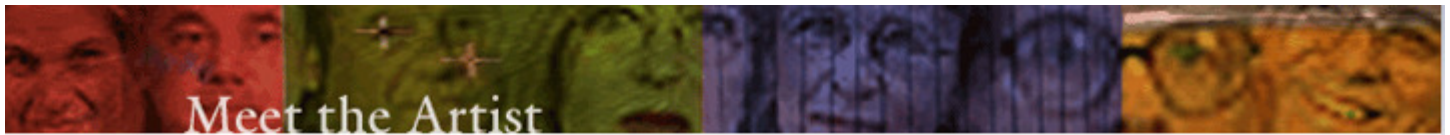
Decoding Art












[Decoding Art](#) is a sub site within the Teachers section that introduces high school students to the different ways artists have used subjects and symbols to create meaning in their work. These symbols may be objects in the painting or may be represented by formal elements such as colour. By contrasting works from different periods and cultures, visitors explore the ways symbols are perceived over time. Decoding Art includes a quiz for students, 5 artwork comparisons, a glossary of symbols and art terms, artist biographies, and a self-guided visit for student groups planning to visit the Gallery.

Beyond the Teachers Section

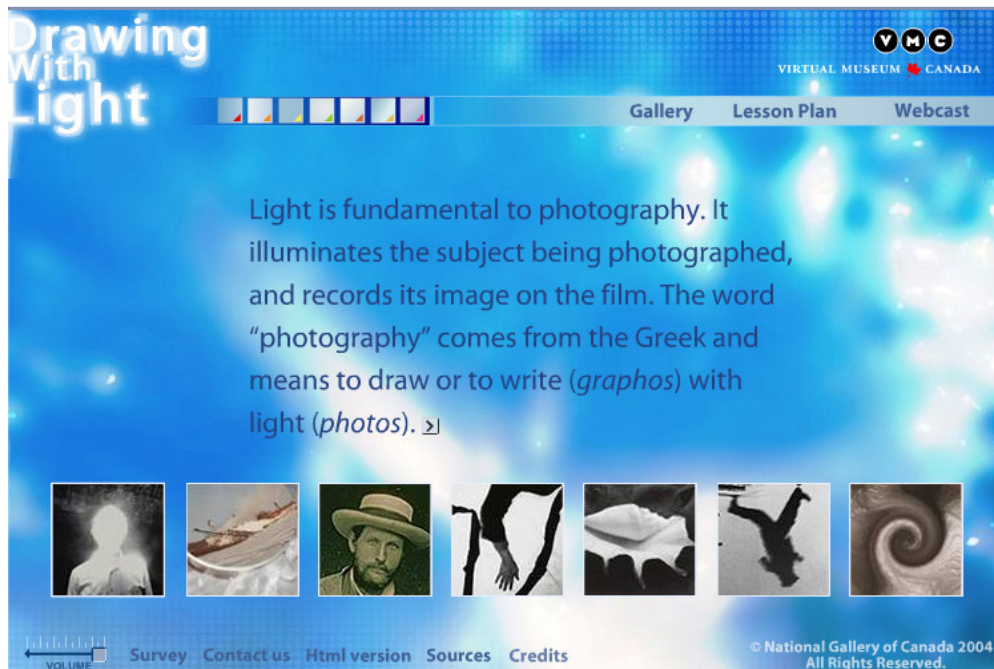
There's lot's more on [CyberMuse](#). Explore beyond the Teachers section to discover other rich sources of information such as the [Meet the Artist](#) interviews. In this section, artists talk about their work and share their thoughts about the role of contemporary art in today's world. Listen to lectures and talks, and watch artist interviews on the [Gallery Channels](#).



Meet the Artist


 Geoffrey James more info >>	 Robert Davidson more info >>	<h4>Introduction</h4> <p>In this section, you will find artists talking about their work and sharing their thoughts on the role of contemporary art in today's world. It provides personal insights into why artists create, their choice of materials, the major influences on their work, and the effect that new technologies have had on their work.</p> <p>The Meet the Artist interviews were conducted over the past ten years while the artists visited the National Gallery to install their work. It introduces viewers to the richness and diversity of the Gallery's contemporary art collection.</p> <p>In order to keep our viewers informed about issues in contemporary art, the Meet the Artist program will be continually up-dated. We hope that it will provide a context for an understanding of the art of today.</p> 
 Joe Fafard more info >>	 Cheryl Sourkes more info >>	
 Serge Tousignant more info >>	 Jin-me Yoon more info >>	
 Jennifer Dickson more info >>	 Michael Morris more info >>	

The [Showcases](#) section highlights artworks by individual artists like [Joe Fafard](#) and [Lisette Model](#) or thematic groupings of artwork, such as the [Best of European Art](#) which highlights fourteen artworks in the Gallery's European collection dating from the middle ages to the 20th century.



Drawing With Light

Light is fundamental to photography. It illuminates the subject being photographed, and records its image on the film. The word "photography" comes from the Greek and means to draw or to write (*graphos*) with light (*photos*). ☺



Survey Contact us Html version Sources Credits

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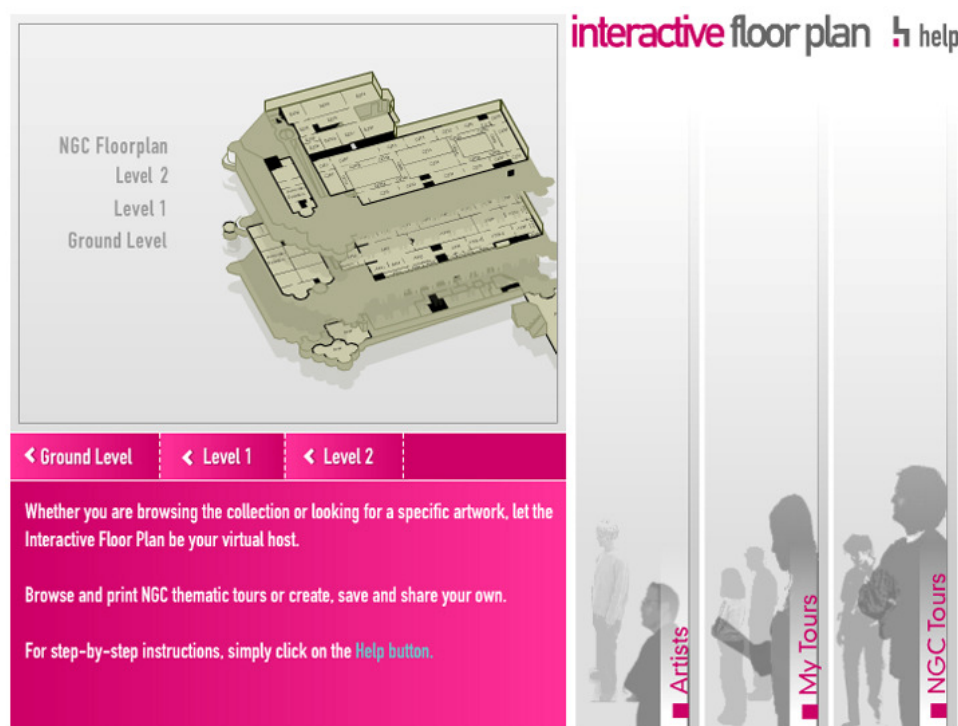
Direct your students to the [Youth](#) section featuring the award winning [Drawing With Light](#) site illustrating the

principles of light and the technical evolution of photography.

In the Youth section, visitors can also explore the [Careers](#) site which reveals the variety of career possibilities at the Gallery and offers insight into the required training for a career in museums.



If you're planning a trip to the National Gallery of Canada, check out the [Interactive Floor Plan](#) to find out what artworks are on display, plan your own self-guided tour, or download one of the Gallery's prepared thematic tours.



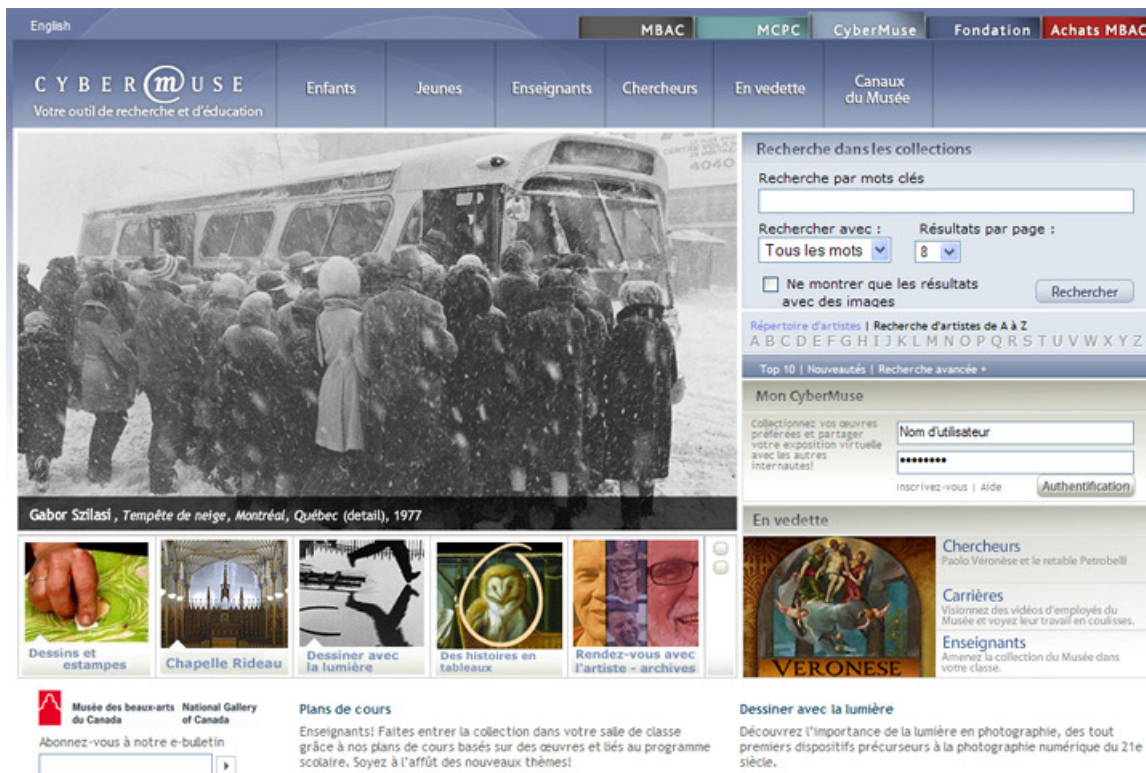
Visit Us Often!

CyberMuse is a dynamic website to which new content is added regularly. Offering a wealth of information and images, CyberMuse will not only support your visual arts curriculum but also inspire and delight you and your students. Visit us often!

CyberMuse :

Un outil de recherche et d'éducation pour les élèves et les enseignants

Gary Goodacre
Gestionnaire, Programmes jeunesse et scolaires,
Éducation et programmes publics
Musée des beaux-arts du Canada



Le Musée des beaux-arts du Canada

Fondé en 1880, le Musée des beaux-arts du Canada désire éveiller chez les Canadiens et les Canadiennes un sentiment d'identité et de fierté dans le riche patrimoine artistique du Canada. Rendre l'art accessible, significatif et essentiel à des publics variés de tout âge est au centre sa mission. Cet article décrit quelques-unes des ressources en ligne conçues pour aider les enseignants et les étudiants à bénéficier de la collection du Musée.

Votre outil de recherche et d'éducation

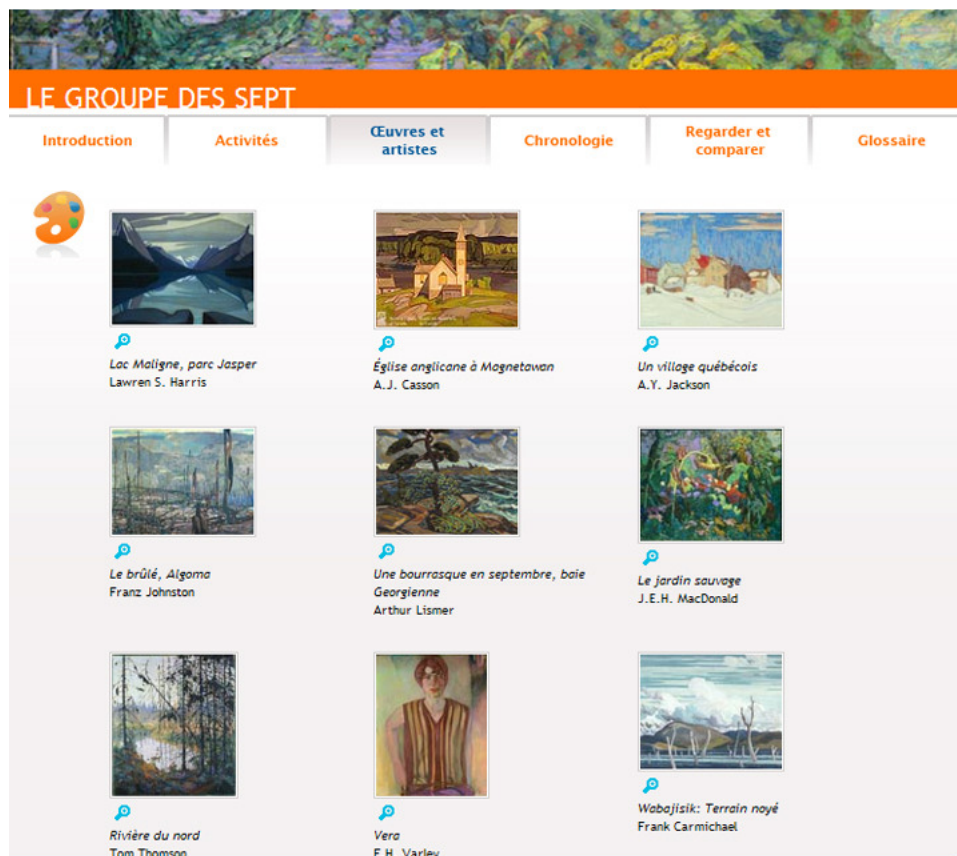
Le Musée des beaux-arts du Canada vous invite à visiter la collection permanente dans Internet grâce à [CyberMuse](#). Conçu pour des publics spécifiques tels que les chercheurs, les enfants, les jeunes et les enseignants, [CyberMuse](#) offre une mine de renseignements sur les collections du Musée des beaux-arts du Canada et le Musée canadien de la photographie contemporaine. Dans ce site, vous trouverez plus de 26,000 images de haute qualité de peintures, de dessins, de sculptures et de photographies d'un grand nombre d'artistes.

Pour les enseignants

La section pour les enseignants vous offre des plans de cours, des reproductions d'œuvres d'art et des vidéos pratiques. On y trouve actuellement dix-sept plans de cours couvrant un large éventail de sujets, notamment les [mathématiques en art](#), [l'art inuit contemporain](#), le [Groupe des Sept](#), [M.C. Escher](#) et [la peinture canadienne des années trente](#). Chaque plan de cours vous propose des activités en classe, un grand choix d'images à montrer à vos élèves et des renseignements sur les œuvres et les artistes de la collection. Les plans de cours sont faciles à utiliser, clairement liés au curriculum et vous offriront beaucoup de plaisir.

Plan de cours sur le Groupe des Sept

Cette leçon trace le portrait des membres d'origine du [Groupe des Sept](#) et de Tom Thomson, qui a eu une grande influence sur les membres du Groupe même s'il n'en a officiellement jamais fait partie. Dans les années 1910, Tom Thomson, un artiste fervent amateur de la vie en forêt, bouleverse la perception du paysage canadien. Malgré une brève carrière de cinq ans, Thomson, qui meurt en 1917, fait connaître le parc Algonquin à quelques peintres torontois qui, comme lui, sont fascinés par le caractère sauvage de cet environnement unique. Il devient une véritable source d'inspiration pour ces artistes, qui allaient plus tard former le Groupe des Sept.



Plan de cours sur M.C. Escher

L'œuvre de [M.C. Escher](#) (Pays-Bas, 1898-1972) est à la croisée de trois domaines qui, traditionnellement, s'excluent. En effet, cet artiste singulier voit son nom mentionné autant dans les livres d'introduction à la mathématique, à la psychologie qu'à l'histoire de l'art. Vous trouverez ici une introduction à certains thèmes chers à cet artiste graveur par le biais de dix estampes de la collection du Musée des beaux-arts du Canada.

I L'œuvre de Maurits Cornelis Escher (Pays-Bas, 1898-1972) est à la croisée de trois domaines qui, traditionnellement, s'excluent. En effet, cet artiste singulier, voit son nom mentionné autant dans les livres d'introduction à la mathématique, à la psychologie que ceux de l'histoire de l'art. Vous trouverez ici une introduction à certains thèmes chers à l'artiste graveur par le biais de dix estampes de la collection du Musée des beaux-arts du Canada.

Titre :
M. C. Escher

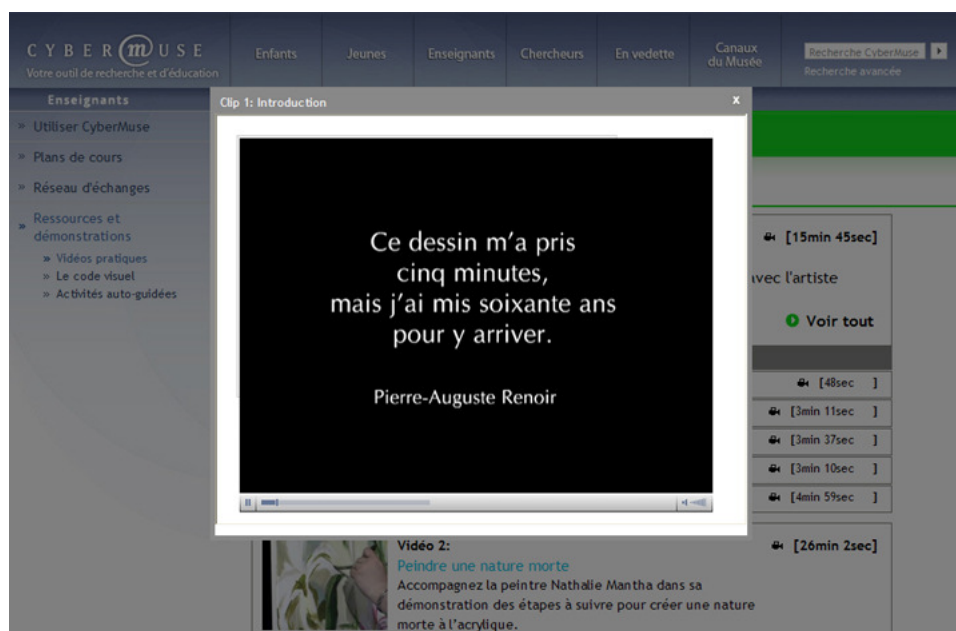
Thème :
Les estampes de M.C. Escher

Résumé :
Ce plan de cours offre une introduction à dix estampes de l'artiste M.C. Escher.

Les [vidéos pratiques](#)

Découvrez les techniques et les matériaux employés par les artistes dans leurs créations. Voyez comment réaliser, étape par étape, une œuvre d'art. Regardez la vidéo au complet ou concentrez-vous sur une seule étape. Préparez-vous pour l'enseignement d'une nouvelle technique ou servez-vous de la vidéo afin de présenter une

nouvelle unité. Les techniques relèvent de la peinture, de la sculpture, du dessin et de la gravure.



Le code visuel

Le [code visuel](#) est un sous-site dans la section des enseignants qui initie les élèves du secondaire aux différentes façons dont les artistes utilisent des symboles afin de donner un sens à leurs œuvres. Ces symboles sont parfois des objets représentés dans le tableau, parfois des éléments formels comme la couleur. En comparant des œuvres de périodes et de cultures diverses, les visiteurs explorent l'évolution de la compréhension de ces symboles à travers le temps. Le code visuel comprend un questionnaire pour les étudiants, cinq comparaisons d'œuvres d'art, un glossaire des symboles et des termes d'art, des biographies d'artistes, et une visite autoguidée pour les groupes d'étudiants qui désirent visiter le Musée.



Au-delà de la section pour les enseignants

Il y a beaucoup plus dans [CyberMuse](#)! Découvrez d'autres sources de renseignements tels que les [Rendez-vous](#)

[avec l'artiste](#). Dans cette section, les artistes parlent de leur travail et partagent leurs réflexions sur le rôle de l'art contemporain dans le monde d'aujourd'hui. Accédez à des conférences, à des discussions et à des entrevues d'artistes sur les [Canaux du Musée](#).

Rendez-vous avec l'artiste

Dans cette section, des artistes parlent de leur travail et du rôle de l'art contemporain dans le monde d'aujourd'hui. Chacun à leur manière, ils nous expliquent pourquoi ils sont artistes, quelles matières ils utilisent, quelles influences ils ont subi et comment les nouvelles technologies affectent leur travail.

Les entrevues de la série « Rendez-vous avec l'artiste » ont été réalisées au cours des dix dernières années, au moment où les artistes venaient installer leurs œuvres au Musée. Elles offrent un bon aperçu de la richesse et de la diversité de la collection d'art contemporain du Musée.

La série « Rendez-vous avec l'artiste » sera régulièrement mise à jour à l'intention des personnes qui veulent se tenir au courant des enjeux de l'art contemporain. Nous souhaitons ainsi contribuer à mieux faire comprendre l'art d'aujourd'hui.

Geoffrey James plus d'info >>
Robert Davidson plus d'info >>
Joe Fafard plus d'info >>
Cheryl Sourkes plus d'info >>
Serge Tousignant plus d'info >>
Jin-me Yoon plus d'info >>
Jennifer Dickson plus d'info >>
Michael Morris plus d'info >>

La section [En vedette](#) met en évidence les œuvres d'artistes comme [Joe Fafard](#) et [Lisette Model](#). Vous trouverez également des regroupements thématiques d'œuvres d'art, tel que [l'art européen en vedette](#) qui présente quatorze œuvres de la collection européenne datant du Moyen Âge au 20^e siècle.

Dessiner avec la lumière

Fondamentale en photographie, la lumière y joue deux rôles : elle éclaire le sujet photographié et fixe son image sur la pellicule. D'origine grecque, le mot « photographie » signifie dessiner ou écrire (*graphos*) avec la lumière (*photos*). ▶

Sondage Contact Version Html Sources Crédits

© Musée des beaux-arts du Canada 2004. Tous droits réservés

Invitez vos élèves à visiter la section pour les [jeunes](#), mettant en vedette le site [Dessiner avec la lumière](#) qui illustre les principes du fonctionnement de la lumière et de l'évolution technique de la photographie.



Dans cette section dédiée aux [jeunes](#), les visiteurs peuvent aussi explorer le site [Carrières](#) qui présente les emplois variés au Musée et offre un aperçu de la formation requise pour une carrière dans une institution muséale.

Si vous prévoyez visiter le Musée des beaux-arts du Canada, consultez le [plan d'étage interactif](#) pour découvrir quelles œuvres sont exposées afin de planifier votre propre visite autoguidée. Vous pourrez également utiliser des visites thématiques déjà préparées par le Musée.



CyberMuse est un site Web dynamique auquel de nouveaux contenus sont ajoutés régulièrement. Offrant une richesse de renseignements et d'images, CyberMuse appuiera votre programme d'arts visuels et inspirera également vos élèves. Visitez-nous souvent!

School Library Profile

Thank you to Library Technician, Sylvia Jacquard, MLS for this profile of the library at Coldbrook & District School. You are invited to submit your own school library for consideration to be featured in a future edition of *School Libraries in Canada*. The form is available in English at <http://clatoolbox.ca/casl/slicv27n1/profile.doc> and in French at <http://clatoolbox.ca/casl/slicv27n1/profil.doc>.

Coldbrook & District School



Library technician Sylvia Jacquard reads to a grade one class.

The village of Coldbrook is located in the Annapolis Valley of Nova Scotia, the main agricultural area of the province. It has a population of approximately 4500 and is located 5 minutes away from the county seat of Kentville which is in turn approximately an hour north of the capital city of Halifax.

Coldbrook & District School has a population of 553 students from Primary to Grade 8 with a staff of 35.



Library Student Assistants (LSAs) do many jobs in the library. Here two students are covering paperbacks which will extend the lifespan of the books significantly. The P-2 book area is where the Primary to Grade 2 students find the fiction books at their reading level. Their nonfiction section is on the other side of the low bookcase on the left.

The library has more than 16 000 books and there are eighteen computers. There is one library technician on staff. A Library Student Assistant group involves over 75 students from grades 3-7 during the course of the year. Students sign up to work during one noon hour during the six day cycle. There are two noon hours: one for grades 5-8 followed by one for grades P-4. The students do a variety of tasks including shelving, book processing, delivering books to classrooms, setting up for classes, and assisting with bulletin boards and book displays.

The most active section is the BCBs (Beginning Chapter Books). The most popular titles are the Geronimo Stilton, Rainbow Magic, Bionicles, Magic TreeHouse and Junie B. Jones series. The upper grades enjoy the Twilight and Wimpy Kids series, the Ripley's Believe it or Not and any book from our ghosts section. There is widespread appeal for the Guinness book of records and Calvin and Hobbes.



The walls that separate the library from the hallway are made of glass and are great for promoting new books and other library related displays. The library is very spacious. On the second floor is the main nonfiction section. It also has the Teachers' Resource Collection, Math Collection, DVDs and videos, Science Materials and the Parent Collection.

The library is on two floors and that gives lots of space for books and for tables and chairs. Since the library serves grades Primary to 8, the space for separate collections and

areas is much appreciated. There is room to have, not only the standard Picture Book, Fiction and Nonfiction sections, but also First readers, BCBs (Beginning Chapter Books), Young Adult and Everyone Nonfiction sections. The wall that separates the library from the hallway is glass, so there is a huge display area.

The other ongoing challenge for the staff is to keep middle school students reading. The middle school teachers and library technician have worked together to do book review type projects that have students sharing books that they have enjoyed with other students. The book projects that they do are the backgrounds and screen savers on the library computers, and are on the library website.

Photo Credits: Sylvia Jacquard except for the one of Sylvia reading to students which was taken by Lisa Jones.

Submit your school library profile for consideration for publication in a future issue of *School Libraries in Canada*.

School Library Profile for School Libraries in Canada

Would you like other school librarians to see your school library? If so, please submit a school library profile for consideration for inclusion in *School Libraries in Canada* (<http://www.cla.ca/canlib/slc/index.html>), the Canadian Association of School Libraries' on-line journal. With the participation of teachers and other workers in school libraries across the country, we hope to show the diversity of school libraries and the communities they serve across Canada. We also hope to show how much we have in common as we work to promote literacy and develop research skills.

Submissions can be sent by email to sldirector@gmail.com or mailed to:

Derrick Goss
c/o Leger Collegiate Institute
29, rue Leger
Ottawa, Ontario
K2P 0B9

While all submissions will be considered, not all submissions will necessarily be published. It is not necessary to complete all sections of the school profile and, if completed, you can submit the profile in narrative form in paragraphs.

Name of School		Address	
Description of Community			
Contact Person		Contact Email	
Grades Taught	Number of Students	Number of Teachers	
Number of Teacher-Librarians	Librarians	Library Technicians	
Size of Collection	Number of Computers		
Special Programs			
Most Popular Book(s) or Resource(s)			

School Library Profile (.pdf)

Profile.doc

Profil d'une bibliothèque scolaire pour School Libraries in Canada

Vous aimeriez faire connaître votre bibliothèque scolaire auprès d'autres bibliothécaires? Si c'est le cas, veuillez remplir le formulaire qui suit et le faire parvenir à *School Libraries in Canada* (<http://www.cla.ca/canlib/slc/index.html>), la revue en ligne de la Canadian Association of School Libraries'. Avec la participation des enseignants et d'autres employés travaillant dans les bibliothèques scolaires de partout au pays, nous espérons illustrer la diversité des bibliothèques scolaires et des collectivités qu'elles desservent. Nous souhaitons aussi mettre en lumière combien nous avons en commun dans nos démarches quotidiennes pour favoriser la littératie et l'acquisition de techniques de recherche.

Veuillez faire parvenir le profil de votre bibliothèque par courriel à sldirector@gmail.com ou par courrier à :

Derrick Goss
Légar Collégiate Institute
29, rue Légar
Ottawa (Ontario)
K2P 0B9

Tous les profils seront examinés, mais ils ne seront pas nécessairement tous publiés. Il n'est pas obligatoire de remplir toutes les cases du formulaire. À noter que vous pouvez aussi nous envoyer votre profil sous forme narrative.

Nom de l'école		Adresse	
Description de la collectivité desservie :			
Contact personne		Contact électronique	
Niveaux enseignés		Nombre d'élèves	Nombre d'enseignants
Nombre d'enseignants-bibliothécaires	Nombre de bibliothécaires	Nombre de techniciens en documentation	
Taille de la collection		Nombre d'ordinateurs	
Programmes spéciaux :			
Livres ou ressources les plus populaires :			

Profil d'une bibliothèque scolaire (.pdf)

Profil.doc

Lead an interesting life. If you spend all of your time in the basement playing video games, then you are not going to have much to write about.

SLiC editor Derrick Grose asks the questions and Drew Hayden Taylor provides answers about his cultural influences, his formula for success, and his interesting life as a comedian, dramatist and author.

His most recently published novel *Motorcycles and Sweetgrass* examines, amongst other things, the lives of adolescents, the effects of residential schools, the rivalry between Christianity and traditional beliefs, and the charm of a motorcycle.



Photo-Tom King

DG - You were born on the Curve Lake First Nation, just north of Peterborough. What distinctive qualities of that community helped to shape your development as an artist and as a human being?

DHT - That is a tough question. I think it was the sense of community. I have about 30 first cousins, and my mother was the oldest of 14, so the concept of family, both immediate and extended is very important to me. I also liked the sense of humour I was exposed to. Everybody here has a sense of humour, though I find that on most Native communities. That's what made my exploration and celebration of Native humour so easy. Also, I think my exposure to nature made life very interesting, and different from my time living in Toronto as an adult. I have seen both worlds and have returned to the trees.

DG - Did you have access to school libraries when you were growing up? What, if anything, do you remember about them?

DHT - I practically lived in the libraries at school. I went to grades one and two on the Reserve, then we were bussed to nearby Lakefield for grades 3-12. I remember taking a book to a quiet spot on the playground and sitting and reading, or asking the teacher if I could stay in the classroom and read instead of going out. I guess that makes me a geek or something. In high school, I was a member of the library club. I've been kicked out of book stores for loitering. I think that says something. I do remember there being a library on the Reserve but I (and most people) didn't really go to it much. It was underfunded and most of the books were old.

DG - What did you enjoy reading when you were a child or young adult? What attracted you to those texts?

DHT - I read everything. Seriously. As a kid I read trash - as a young teen I read all of the original 24 *Tarzan Of The Apes* books, when most kids my age didn't know Tarzan started as a novel. When I was young I had a fondness for horror but that was only momentary. I read trash, literature, non-fiction etc. My grandparents even chewed my mother out for letting me read so much. "Its not normal" they said.

DG - What other influences and experiences inspired you to become a dramatist and author?

DHT -I think it's the fact I come from an oral/aural culture. I believe if you can tell a good joke, you can probably become a writer. A good joke, like a good story, has a beginning, a middle and an end; mastering that structure is half the battle. I also believe that all good writers are good readers, and all excellent writers are excellent readers.

DG - In your experience, what determines your preference for using comedy, drama, prose, or even film for telling a particular story or communicating a particular message?

DHT -The characters and the situation. Sometimes the story is obviously and naturally a comedy or drama. You just have to listen to your story and characters. I should also point out there are elements of all in each individual work. My dramas have humour, and my comedies have drama. I have often adapted stories from one medium to another. *Someday* started out as a short story, same with *Girl Who Loved Horses*. *The Night Wanderer* started out as a play, *A Contemporary Gothic Indian Vampire Story*. And my new novel, *Motorcycles and Sweetgrass* was a screenplay that didn't sell.

DG - As an artist, what do you enjoy most about each of those modes of expression? Do you have a favorite?

DHT - Not really. It's like different types of food. You don't want to survive on just Chinese (except for the one billion people who do) or Italian or Greek. You may have a preference but variety is the spice of life. Though, if forced, I will admit, humour is my favourite. When I'm writing a story, if its not funny, its often not fun for me as the writer. But many would argue *The Night Wanderer* is very serious and it is. So basically, I don't know.

DG -Who are your most important literary and dramatic influences?

DHT - That's hard to say... there are so many. Growing up I liked H.G. Wells, the short stories of Kurt Vonnegut, Stephen King (for just sheer storytelling ability) Eugene O'Neil, George Bernard Shaw, and as more and more Native writers made themselves known, I became a huge fan of Tom King, Sherman Alexie, and Tomson Highway.

DG - During the March break you spoke at the Aboriginal Student Celebration Day at the Odawa Friendship Centre in Ottawa. What is the most important message that you have for young people from First Nations?

DHT - Three things. 1) Lead an interesting life. IF you spend all of your time in the basement playing video games, then you are not going to have much to write about. Personal experiences usually make their way into your stories in some way, so its important to have as many as possible. 2) Read - I know I've gone into that before but that is so important. And 3), don't throw anything out. Keep everything you've written, especially the stuff that doesn't work. Yet. Maybe you're just not ready to tell that story

just now. *The Night Wanderer* was written 12 years after writing the play I didn't like. Same with *Motorcycles and Sweetgrass*.

DG - You have said that your mother is most proud of your ability to make spaghetti sauce from scratch. Which of your accomplishments is the greatest source of pride for you? Why?

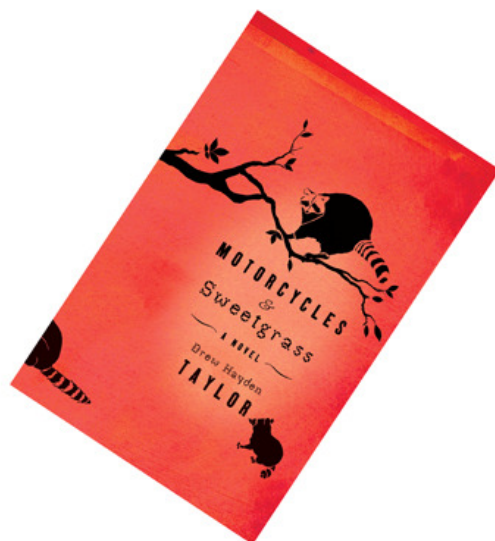
DHT - I think the fact that I have made a good life for myself on my own terms. She once told me that she had been working for 50 years and didn't enjoy one job she had. And I have been very fortunate to have enjoyed practically everything I have done.

DG - What are you most looking forward to at the moment?

DHT - The reaction to *Motorcycles and Sweetgrass*, and starting the new novel!

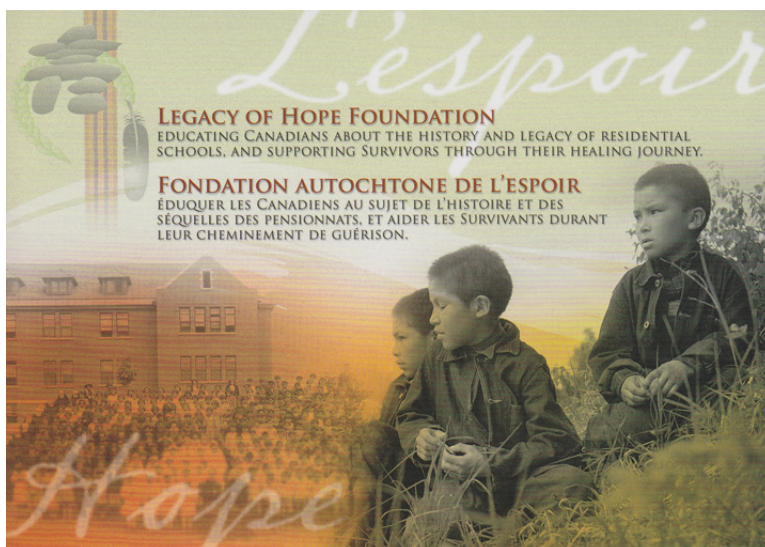
DG - Is there anything you would like to add while you have the attention of the teacher-librarians, school librarians, library technicians and school library consultants in our audience?

DHT - I think I've said enough?! Except I used to have a crush on one!!



ISBN 978-0-307-39805-5
Motorcycles and Sweetgrass

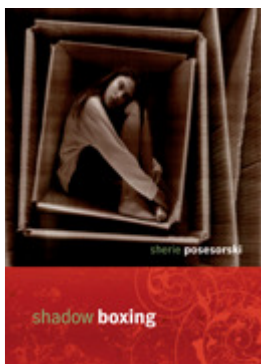
For information on the residential school experiences of Canada's aboriginal peoples, visit: <http://legacyofhope.ca>



Publishers recommend . . .

Publishers of Canadian authors and illustrators are invited to submit the title of one book they have published in the last year that they would consider a "best book" or a "neglected gem". It is hoped that this new feature in *School Libraries in Canada* will help school libraries to find new works to satisfy the needs and interests of their patrons.

Fiction



ShadowBoxing

by Sherie Posesorski

Coteau Books, 2009.

360 p. Ages 13+ ISBN 978-1-55050-406-4.

Sixteen year old Alice is struggling to cope with the death of her mother, after a long debilitating illness. Her father has shut her out of her life and her aunt is only worried about her next spa appointment and the two are conspiring to send her away. Chloe is the only person that truly understands and when she becomes pregnant, Alice must look inside to find the strength to get them both out of their downward spiral.

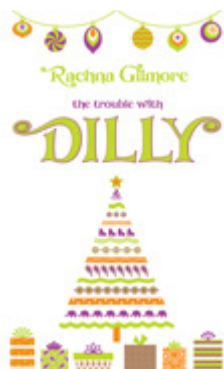
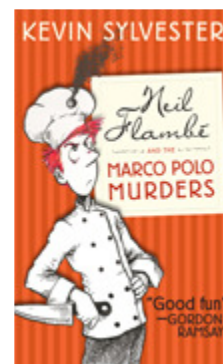
Neil Flambé and the Marco Polo Murders

by Kevin Sylvester

Key Porter Books, 2010.

304 p. Illus. Gr. 7-10. 978-1-55470-266-4.

Neil Flambé is a fourteen-year-old wunderchef and budding detective. Now, the city's crime scene has taken a turn for the personal. The town's best chefs are turning up dead. The cops are stumped, the clues cryptic. Neil finds himself working not only to solve the murders, but to eliminate himself as the prime suspect.



Trouble with Dilly

by Sherie Posesorski

HarperTrophy Canada, 2009.

176 p. Ages 8-12 ISBN 978-1-55468-457-1.

Trouble with Dilly, by award-winning author Rachna Gilmore, is a Canadian holiday tale that is written for children between the ages of 8 and 12 years old. Young Dilly is a smart and spunky heroine who brings the community together to help a struggling family around the holiday season.

Non-Fiction

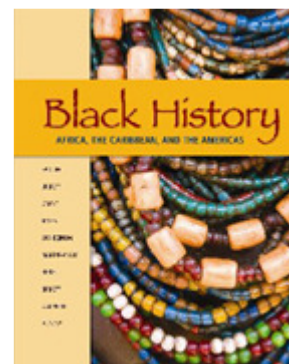
Black History: Africa, the Caribbean, and the Americas

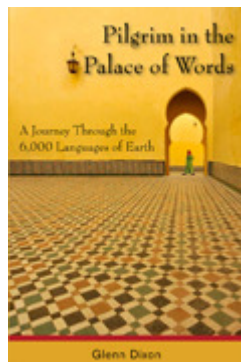
by Rosemary Sadlier, et.al

Emond Montgomery Publications, 2009.

376 p. Illus. Gr. 11-12. 978-1-55239-265-2.

Black History: Africa, the Caribbean, and the Americas is the first four-colour textbook for senior high school students to explore the compelling story of Africa and its people from early civilizations to the 21st century, including the Diaspora experience in Canada.





Pilgrim in the Palace of Words

by Glenn Dixon

Dundurn Books, 2009.

320 pages; 40 b&w photographs Ages 15+ ISBN 978-1-55488-433-9.

Some 6,000 languages are still spoken on the planet, and author Glenn Dixon – an expert in socio-linguistics and a tireless adventurer – travels to the Earth’s four corners to explore the way these languages created and mould societies. A final chapter in the book explores West Coast native languages along with Northern Inuit and Dene.

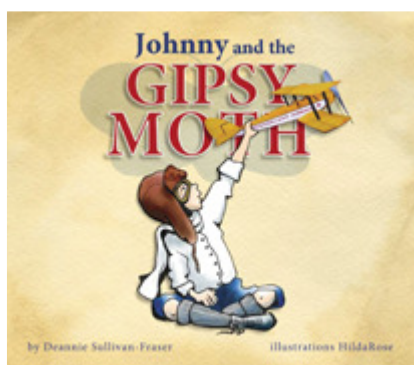
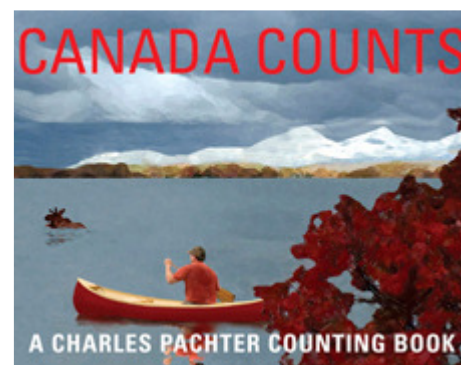
Canada Counts

by Charles Pachter

Cormorant Press, 2009.

64 p. Illus. Kindergarten +. 978-1-89715-152-5. Hdbk.

Children can learn their numbers with *Canada Counts*. New artwork illustrates numbers from 1 to 20, as well as other important Canadian numbers such as 1867 and 1982. There may be 1 walking boy, but there are 3 territories, 4 seasons, and 9 Supreme Court justices.



Johnny & the Gipsy Moth

by Deannie Sullivan-Fraser

Creative Book Publishing, 2009.

32 pages; illus. Ages 4-8 / Grades K - 4 978-1897174-40-1.

Based on a true story about an early airplane used to deliver mail in Canada, *Johnny & the Gipsy Moth* is a picture book for ages 4 – 8 and grades K to 4. Its author Deannie Sullivan-Fraser, whose father flew in a Gipsy Moth, wrote the song “Making Tracks” for *Sesame Street*.

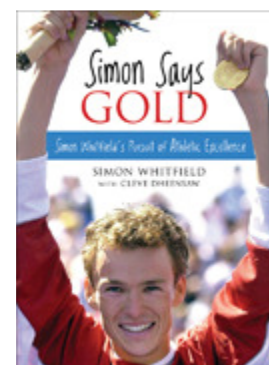
Simon Says Gold - Simon Whitfield's Pursuit of Athletic Excellence

by Simon Whitfield with Cleve Dheensaw

Orca Books, 2009.

128 p. Ages 10 and up. 978-1-55469-141-8

From the moment Simon Whitfield burst onto the world stage at the 2000 Sydney Summer Games, as triathlon's first Olympic champion, his winning personality and stellar athletic abilities have enthralled and inspired young people around the globe. Hear about his personal journey.



Tech tools for the Arts: more than a mash-Up culture

by Anita Brooks Kirkland
Library Consultant,
Information Technology Services
Waterloo Region District School Board

As unconventional as this may seem, the best way for me to begin this column is by telling you a bit about myself. Here I am, a school library consultant with a particular interest in technology and 21st century learning. Yet if I were to identify the primary focus of my own education and the greatest influence on my own outlook on life, it would be as a musician. Music provided the context for my early life. Between choirs and bands, lessons and music camps, music is where I found my identity. And after six years of studying music at university and two degrees to show for it, I spent many years as an instrumental music teacher and continue now as an active musician in my community – my other life outside of libraries.

Yet in many ways I am also a poster child for the status of the arts in our society, most eloquently expressed by the status of arts education in our schools. Arts are at the bottom of the hierarchy in perceived importance in education, and are most likely to suffer marginalization. Serious students of the arts are frequent recipients of what Sir Ken Robinson (2006) calls the “benign advice of well-intentioned people” who tell us not to waste our time at it. After all, what hope do you have of making a living as a musician / dancer / painter – substitute any artistic occupation. And indeed, someone with as much education in engineering as I have in music would have no problem making a decent living in her chosen field of study, to be sure.

The Musical Librarian

Like so many of the people with whom I studied music, I am working in another profession. Luckily for me, I have arrived at something that truly matches my strengths, and where I am very happy. In the literature on arts in education, I am a classic success story for the transferable skills that I learned through the arts – team-building, visual literacy, spatial awareness, self-discipline and a host of other admirable traits. Arts educators are constantly having to advocate for their programs by identifying how their disciplines contribute to the overall development of other literacies and other desirable learning outcomes. During my time as an instrumental music teacher, a poster displayed in my classroom portraying a large group of highly successful Canadian scientists, astronauts, doctors and the like said it all, “Success in Music, Success in Life.” No mention anywhere of the inherent value and joy of the creative act itself.

Transferable Skills

In those days, even arts program advocacy based on the notion of transferable skills was met, for the most part, with sympathetic but vaguely benign reactions from fellow educators. But the landscape has shifted. Today there is far greater understanding of the importance of multiple literacies across the curriculum. But that understanding is driven not by a better understanding of the arts in education I would argue as much as it is driven by the need to help students make sense of the digital world in which they are immersed.

Multiliterate Readers

One of the clear understandings emerging in education is that in our digital world the ability to read images is becoming as important as the ability to read words. We understand that media literacy has to be integrated into all areas of learning, and that our students need to be critical consumers of information that is viewed and heard as well as what is read. Awareness of and the ability to interpret increasingly complex multimedia messaging is no longer on the fringes of our understanding of what literacy means.

Multiliterate Writers

When it comes to text, we understand the symbiotic relationship between reading and writing. Our understanding of multiple literacies in the digital world extends this to fostering students' growth in "Constructing meaning through the combination of several media 'languages' – images sounds, graphics, and words" (OSLA, 2010). The opportunities that technology enables for all students to express themselves powerfully through music and art have never been greater. Key to this is moving beyond the mash-up culture of collecting and repurposing others' creative works. Technology needs to be understood as a powerful tool for original expression. Putting cameras into the hands of students or introducing them to a computer application for digital painting or music creation moves beyond the copy and paste mentality that we are so eager to purge from our instructional lexicon.

Are We Fostering the Arts or Pasteurizing the Arts?

It would, on the surface of things, appear that the importance of the arts is strengthened by bringing ideas such as visual literacy into the mainstream. But here's my big worry. Arts have always been at the bottom of the education hierarchy, and I am not sure that our increased emphasis on multiple literacies will change things very significantly in this regard. The growing emphasis on multimedia and visual literacy is extremely important, but we must not confuse this with deeper learning in the arts. Dabbling in technology-enabled musical expression cannot be confused with music literacy itself, for example.

In school libraries we understand arguably more than anyone else that exposure to a rich range of reading resources fosters growth in reading competence. We also understand that this is just one of many elements in reading literacy development, however, and that students require directed instruction for developing competency in reading. Yet with the arts, there is a tendency to disregard the need for directed, specialized learning.

It seems that the more easily the artistic discipline can be addressed in some way by a generalist, the more likely it is that students will receive at least some kind of exposure. I would use this to explain the hierarchy of arts education identified by Sir Ken Robinson in his iconic TED Talk video, *Schools Kill Creativity* (2006). Visual art is the easiest for a classroom teacher to integrate. Students without a specialist music teacher may at least be participating in a "sing along with the tape" program. The prospect of integrating drama and dance are far more daunting to the average classroom teacher, and therefore far less likely to happen.

My fear is that 21st century learning and technology will ultimately become just the latest iteration of this marginalization of the arts. We must not confuse the ability to assemble a collection of computer loops into a presentation soundtrack with the need for specialized music instruction. Technology helps put the power of the arts into everyone's hands. Let's not use it to further marginalize arts education itself. Let us rather celebrate the reality that students now experience technology-enabled immersion in all forms of expression through technology, and connect this reality to our understanding of the need for deeper knowledge building in the arts themselves.

I remember an experience with a student about a decade ago that brought this point home. I was working with a small group of Grade Eight students on a multimedia project using HyperStudio. One girl in the group was quite apprehensive. She described herself as a technophobe, and swore she did not know how to manipulate a mouse. Yet after my first lesson on using the drawing tool, during which I created a rudimentary self-portrait only slightly more sophisticated than a happy face symbol, this same student created a stunning image. Despite her discomfort with the tool, her self-portrait was a sophisticated piece of art. This student was a visual artist experimenting with a new tool. I was a person with poorly developed drawing ability who had “mastered” the technology.

Creative Students for the Creative Economy

Much is being made of the move to the new economy, where the ability to think creatively and problem solve are the most desirable skills. Arts education in this context is key. “Students throughout their preK-12 academic career will need access to the knowledge and skills in the arts that only specialists in music, theatre, visual arts and dance can provide. The presence of trained arts specialists not only ensures sustained and quality student engagement in various artistic disciplines, but also promotes collaboration with classroom teachers to draw connections between the arts and other subject areas” (Lynch, 2008).

It is so very important for all students to create with technology as they develop multiple literacies across the curriculum. It is equally as important for our students to have opportunities to explore technology as a tool for deeper expression in their specialized music, art, drama or dance classes. I learned music by deeply developing my skills as a clarinetist, and by using that most perfect of musical technologies, the human voice. I can now use computer technology as a further means of expression.

Mashing up others’ creative works may help students develop a level of media literacy and a deeper understanding of the power of artistic expression. But our students need opportunities to develop deep knowledge of the arts to be truly literate in our increasingly creative culture.

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**Anyone can do anything
they want,
our dreams and goals
do not discriminate**

Susan Aglukark, an officer of the Order of Canada and three time Juno award winner, answers questions from *School Libraries in Canada* about her Arctic roots and other influences that have helped to shape her success as a musician.



Susan Aglukark

Best known as a singer in both the Inuktitut and English languages, Susan Aglukark has six albums to her credit:

Arctic Rose (1993), *Christmas* (1993), *This Child* (1995), *Unsung Heroes* (2000), *Big Feeling* (2004) and *Blood Red Earth* (2006).

She did the translation into Inuktitut and performed on the CD accompanying David Bouchard's book, *An Aboriginal Carol*. She also works as a motivational speaker and she has received particular recognition for her work as a mentor in the aboriginal community.

SLiC - You grew up in Arviat and nearby Arctic communities. What influences in those environments have contributed most to your success?

SA - I can't say specifically what parts of my childhood have contributed to the success, but I find in my writings that I always go back to my time in Arviat: the people, the town, the summer camping; it was a great time for me.

SLiC - What did you read as a child? How were you affected by your childhood reading?

SA - Unfortunately, I did not read too much as a child; we did not really appreciate the value of reading and libraries. It was in high school that I began to read and I was (still am) partial to mysteries.

SLiC - You have said that you knew from the time that you were a child that you wanted to be a singer or a dancer or an artist. Why do you think you settled on singing rather than dance or another form of artistic expression?

SA - We did not have opportunities whether they be choirs or music, dance, movement or painting lessons aside from what we got in our school day. I suppose I gravitated to the one form of expression that I was most comfortable with, as this is what we did the most of. Singing and music was a big thing in my family.

SLiC - What has been the most interesting and rewarding aspect of your work with the Arctic Children and Youth Foundation?

SA -The work is still very much in it's early stages so I can't say yet.

SLiC - When you speak to young people from Inuit and First Nations communities, what is the most important message that you have for them?

SA -I hope that they leave knowing that anyone can do anything they want, our dreams and goals do not discriminate, that we are our own worst enemy when it comes to letting our dreams take flight.

SLiC - If you had a choice between being born in Arviat today, or being born in Arviat when you were, which would you choose? Why?

SA - I was born in Fort Churchill but spent the rest of my life in the Keewatin region and most of it in Arviat so would not change anything; I loved my childhood in Arviat; I loved the people I grew up with. I love being back there where I am truly myself.

SLiC -Who or what are your most important musical influences?

SA - I am a fan of Annie Lennox, KD Lang, Bruce Cochburn, Peter Gabriel, Robbie Robertson, Buffy St. Marie.

SLiC - How do you think your music has helped you personally? How has it affected the Inuit community in Canada?

SA - Personally, it has taken me to the places I never dreamed I could go; I am a stronger person than I ever imagined and a much more confident person. I can only hope that others back home see this and are inspired by it.

SLiC - What do you read now? What book has entertained you the most or has had the most influence on you?

SA - I still read a great deal of mysteries, I also read self help books and the one book that helped me on my healing path was one called *The Gift of Fear*.

SLiC - What are you working on now and what aspect of that project excites you the most?

SA - I am working on a new album and I am really enjoying challenging myself with my new sense of self confidence both in my writing and in my singing.

SLiC - Is there anything you would like to add while you have the attention of the teacher-librarians, school librarians, library technicians and school library consultants in our audience?

SA - I would like to say that we, the Aboriginal community in general, (for the most part) are really just beginning to appreciate the true value of reading and consequently libraries. I encourage you to continue and persist in your efforts to promote reading and libraries in our communities and reserves and thank you for your efforts.

Visit Susan Aglukark Online at:
<http://www.susanaglukark.com/home.html>

Visit the Arctic Children and Youth Foundation at:
<http://www.acyf.ca/>

School Library Profile

Thank you to teacher-librarian Dwight Maloney for this profile of John Arnalukjuak High School in Arviat, Nunavut. You are invited to submit your own school library for consideration to be featured in a future edition of *School Libraries in Canada*. The form is available in English at <http://clatoolbox.ca/casl/slicv27n1/profile.doc> and in French at <http://clatoolbox.ca/casl/slicv27n1/profil.doc>.

John Arnalukjuak High School



Arviat's "new" five year old high school is part of a group of educational facilities in the centre of town.

John Arnalukjuak High School is a grade 9 to 12 school located in Arviat, Nunavut.

Arviat is located on the west coast of Hudson Bay approximately 260 km north of Churchill, Manitoba. It is the second-largest community in Nunavut, with a fast-growing population of approximately 2600 people, 92% of which are Inuit.

Arviat's treeless landscape is known for its extremely flat tundra consisting of low-lying shrubs and muskeg. There are no roads connecting nearby communities, but several roads can be found within town, as well as one gravel road that leads out of town.

Our new five year old high school is part of a group of educational facilities in the centre of town. The area includes the elementary school, a middle school, Arctic College, a daycare and three additional programs for children.



Traditional life and modern technology meet in the library.

John Arnalukjuak High School has a population of 342 students with a staff of 30. A major goal of the school is to prepare our students with employable skills, while continuing to incorporate traditional knowledge into daily living. The preservation of Inuit culture is reflected in the many traditional programs conducted throughout the year as well as the Inuktitut classes that continue through the senior levels.

The physical space of our library and computer lab dominates both the outside view as well as the second level of the school. It is a large bright space overlooking the landscape in two directions. Our computer lab includes over thirty computers and our recently purchased "Smart Board."

The library has one teacher librarian and a half-time library clerk. Ten classes, from grade 9 to grade 12 are scheduled into the library once or twice in a seven day cycle. The programs run from a basic orientation to the library to the introduction and development of a full range of library and research skills. Meetings between the librarian and subject teachers are held regularly to ensure the best possible learning experiences.

Our library has a small but growing collection of 2800 books in addition to a variety of media resources. We are especially proud of our rich collection of Northern resources. Our greatest challenge at the moment is cataloging all of our library materials on to recently purchased library software. We expect to complete the work by the end of the school year.

The other ongoing challenge for the staff is locating and purchasing books and other media that will excite and hold the interest of our English learners. We are also attempting to increase and improve our collection of Inuktitut books. With information collected from a fully operational computer system and further input from classroom teachers, we expect to make inroads in these area in the coming years.

This has been a very busy year at the John Arnalukjuak High School Library. Improvements that have been made can be attributed to the creative vision at the administration level as well as to the patience and support of an amazing school staff.

Photo Credits: Dwight Maloney

Fiction focused on the Inuit

by Dale Simmons

Content Coordinator | Coordinatrice de contenu

Web Programs | Programmes Web

Exhibitions and Public Programming | Expositions et programmes publics

Library and Archives Canada | Bibliothèque et Archives Canada

Kindergarten to Grade 6

Brière, Paule

Manon Gauthier, Illustrator

Irniq et l'aurore boréale

Éditions imagine, 2008

[32] p. Illus. Gr. K to 3 ISBN 978-2-89608-052-6 Pbl. \$12.95

The North is a very big place, but Irniq is never alone, for his parent's wisdom and the lessons they have taught him over the years are always close by to bring guidance and show him the way home. The rich illustrations, with their quirky whimsical style, enhance this story of the cycle of life.

Kusugak, Michael

Vladyana Krykorka, illustrator

The Littlest Sled Dog

Orca Book Pub., 2008

[32] p. Illus. Gr. K to 3 ISBN 978-1-55143-752-1 Hdbk. \$19.95

Igvillu is a cairn terrier who dreams of being a sled dog. When she and her owner, an Inuit storyteller, move to Nunavut, Igvillu has a chance to make her dream come true! The beautiful illustrations, in both black-and-white and colour, evoke the North's magical landscape.

O'Neill, Paul

Cynthia Colosimo, Illustrator

How Dog Became a Friend: An Old Arctic Tale

Pennywell Books, 2007

[32] p. Illus. Gr. K to 4 ISBN 978-1-894463-93-5 Pbk. \$11.95

Brother and Sister have been warned not to stray beyond sight of their camp, for the Old Hag of the Wilderness likes to carry off little boys and girls. The warning forgotten, the children wander too far and are captured by the Old Hag. They plead unsuccessfully for help from various animals until Dog takes pity and rescues them. Lovely illustrations, softly rendered in muted shades, enrich this Labrador tale and form a contrast to the story's lesson that in order for species to survive it is sometimes necessary to kill.

Pasquet, Jacques
Immaaluk, quelques jours chez Quara et Kunuk : histoire
Éditions Pierre Tisseyre, 2009
75 p. Illus. Gr. 3 to 5 ISBN 978-2-89633-136-9 Pbk. \$9.95

The story opens in the winter with Quara and her younger brother learning the skills that they will need to survive from their grandparents, such as lighting the oil lamp, chewing and sewing skins, building shelters, trapping gulls and hunting seals. With the arrival of warmer days, the Inuit group move to their Grande Baie summer camp where they will live in skin tents and fish. Additional information on Inuit dwellings, culture and diet are provided in a section at the end, along with the legend of the woman who changes into a she-wolf.

Renaud, Anne
Geneviève Côté, Illustrator
Missuk's Snow Geese Simply Read Books, 2008
[32] p. Illus. Gr. K to 2 ISBN 978-1-894965-82-8 Hdbk. \$17.95

Missuk wants to be a soapstone carver like her father, but her unsuccessful attempts have left her discouraged. Her self-confidence is restored, however, when her father is guided home through a storm by following the trail of "goose prints" Missuk has left in the snow. The exquisite illustrations, rendered in soft washes of ochre and blue, add to the appeal of this simple yet heart-warming tale.

Rivera, Raquel
Tuk and the Whale
Groundwood Books/House of Anansi Press, 2008
88 p. Illus. Gr. 2 to 6 ISBN 978-0-88899-891-0 Pbk. \$8.95

This story, set in the early 1600s, recounts one of the first encounters between Inuit and European whalers and is told from the Inuit's viewpoint. Readers will learn about life in a winter camp on Baffin Island and the importance of the whale hunt to both the Inuit way of life and the European whalers in this clash of cultures. A glossary of Inuktitut words is included.

Shaw-MacKinnon, Margaret
Laszlo Gal, Illustrator
Tiktala
Éditions Scholastic, 2007
[32] p. Illus. Gr. 1 to 3 ISBN 978-0-545-99550-4 Pbk. \$9.95
Also available in English, *Tiktala* (Fitzhenry & Whiteside, 2005) ISBN 1-55005-143-1

Tiktala wants to be a soapstone carver but first she must go on a three-day journey to find her creative spirit. She is transformed into a harp seal in the process. The illustrations, predominantly in shades of aqua, blue and green, are soft and dreamlike and convey the sense of this magical quest.

Teevee, Ningeokuluk
Alego
Groundwood Books/House of Anansi Press, 2009
[24] p. Illus. Gr. K to 2 ISBN 978-0-88899-943-6 Hdbk. \$17.95
Text in Inuktitut and English

Alego is a little girl who goes out with her grandmother to dig clams. But there are so many other interesting sea creatures to discover along the shore. Charming illustrations by the author, delicately shaded with coloured pencil, capture the Inuit way of life. A glossary of sea creatures and map of Baffin Island is included.

Wallace, Mary
I Is for Inuksuk: An Arctic Celebration

Maple Tree Press, 2009
32 p. Illus. Gr. K to 3 ISBN 978-1-897349-57-1 Hdbk. \$19.95 978-1-897349-73-1 Pbk. \$XXX

Each letter in the word "Inuksuk" is included in this book with a page for each describing an Inuktitut word that begins with that letter. Beautiful colour illustrations help to convey the meaning of each word as well as depict Inuit life. An Inuktitut pronunciation guide is included.

Grades 7 to 12

Bastedo, Jamie
Sila's Revenge
Red Deer Press, 2010
320 p. Gr. 8 and up ISBN 978-0-88995-422-9 Pbk. \$14.95

This sequel to *On Thin Ice*, finds eighteen-year-old eco-warrior Ashley and her drumming group invited to perform at Carnegie Hall in New York. From the Arctic to New York to Australia, this spell-binding adventure story sends Ashley on a journey to save the environment from global warming. The story is a reminder to its readers that through our own small actions we can effect change. A glossary of Inuktitut words is included, along with an interview with the author and ten everyday steps to fight global warming.

Feagan, Robert
Napachee Dundurn Press, 2007
113 p. Gr. 7 to 10 ISBN 978-1-55002-636-8 \$11.99

Napachee's dislike for his father's traditional ways leads him to stowaway aboard a truck headed to Edmonton Zoo with a polar bear cub. Things do not go according to plan, the cub escapes and Napachee discovers the big city is not all that he thought it would be. Now he must find his way home to Sachs Harbour on foot, searching for the cub as he does so. A glossary of Inuktitut words is included.

Groulx, Diane
Le défi nordique
Les éditions du soleil de minuit, 2009
217 p. Gr. 6 to 10 ISBN 978-2-922691-77-1 Pbk. \$9.95

Aurélien and Julien must come to terms with a new life when their father accepts a job in Kangiqsujuaq. Julien is given the challenge to survive for a week on the tundra with his new friend Noah and discovers the Inuit language and culture in the process. The story's dramatic action is in contrast with the simple narrative style of the writing.

Polak, Monique
The Middle of Everywhere
Orca Book Pub., 2009
200 p. Gr. 7 to XXX ISBN 978-1-55469-090-9 Pbk. \$12.95

Fifteen-year-old Noah has come to live with his dad who is teaching school in George River, a community in Quebec's Far North. Accustomed to life in Montreal, Noah is initially put off by what he views as the Inuit's strange ways. However, he comes to a new understanding and appreciation as he learns lessons necessary for his survival in the North. A glossary of Inuktitut words is included.

Rivera, Raquel
Orphan Ahwak
Orca Book Pub., 2007
137 p. Gr. 7 to 9 ISBN 978-1-55143-653-1 Pbk. \$8.95

When her brother and father are killed and her mother kidnapped, Aneze, a young Aboriginal girl, finds herself orphaned. Disguised as a boy, she changes her name to Ahwak and leaves her forest home. As she travels north, enduring cold and hunger, she develops skills as a hunter. She is taken in by an Inuit family who teach her what she will need to survive until the time comes for her to return home.

Van Keuren, L.W.
Raven, Stay by Me
Jespersen Pub., 2009
153 p. Gr. 5 to 9 ISBN 978-1-894377-30-0 Pbk. \$14.95

Eleven-year-old Inga, is the only survivor of a shipwreck on her way from Greenland to Vinland. With an injured raven as her only companion, she is taken in by an Inuit group. After many years, fate brings her in contact with Norsemen hunters and she must decide whether to stay or return to her old home.

For more information on books about the Inuit and other Canadian Aboriginal titles and reviews see:

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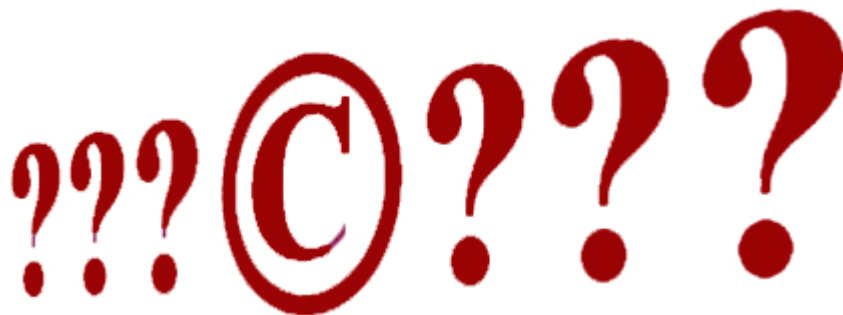
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Copyright Consultations in Canada – An Overview



Richard Beaudry
Librarian, Langley Secondary School (LSS)
Langley, British Columbia

Editor's note: This article is particularly relevant because the government introduced its new copyright legislation on June 3, 2010. Industry Minister Tony Clement stated, "We see this as a real balance between the legitimate interests of the consumer and the legitimate interests of the creator." Many features of the proposed legislation are very favourable to Canadian teachers and students and we must prepare to support those aspects of the legislation through the impending rounds of public consultation and review.

New technologies and old laws have been at the center of a great debate on copyright legislation in Canada. Last year, after twice failing to enact new copyright legislation in the last few years, the Canadian government looked for input from Canadians before presenting a new bill in Parliament. It has not been an easy road.

Some History – Copyright Legislation in Canada

From the Ministry of Canadian Heritage comes the following chronology [1]:

The Canadian *Copyright Act* [2] came into force in 1924. Although there were a few amendments made to the Act in the years following its inception, the modernization of the Act did not begin until 1988.

Amendments at that time included:

- An exhibition right for artistic works;
- Explicit protection of computer programs;
- Enhanced moral rights; the creation of a new Copyright Board;
- Increased criminal sanctions;
- Measures to improve the collective administration of copyright and the abolition of compulsory licenses for the recording of musical works (a provision which compelled a copyright owner to allow someone to use his or her work subject to payment of a specified royalty rate); and
- A new procedure to provide licenses to use works when the copyright owner cannot be located.

In January 1989, following the signing of the *Canada-U.S. Free Trade Agreement* [3], the *Copyright Act* was amended to require cable and satellite companies to pay for the retransmission of works included in distant broadcast signals. The amendments also expanded the concept of "communication to the public" from broadcasting to include all forms of telecommunication.

In 1993, the passage of *Bill C-88* [4] further amended the Act. The main objectives of this bill were to redefine "musical work" to clarify that the Act covered both graphic and acoustic representations of music, and to ensure that all transmitters -- whether broadcasters, specialty or pay services, or cable systems -- were liable for royalties.

When the *North American Free Trade Implementation Act (NAFTA)* [5] came into force on January 1, 1994, the *Copyright Act* was amended to introduce a rental right for sound recordings and computer programs (a rental right permits copyright owners to authorize or prohibit the rental of their works). It also increased protection against the importation of infringing works (e.g. literary, musical or dramatic works).

Amendments in the *World Trade Organization Agreement Implementation Act* [6], which came into force on January 1, 1996, extended the copyright protection afforded by the *Copyright Act* to all World Trade Organization (WTO) countries and gave performers protection against bootleg audio recordings (an unauthorized recording of a live event) and unauthorized live transmissions of their performances.

In 1997, the enactment of *Bill C-32* [7] completed the second major phase of copyright reform in Canada. This bill introduced significant changes to the law, including neighbouring rights protections for performers and producers of sound recordings, a private copying regime, introduced a statutory damages regime, and introduced a number of new but limited exceptions.

In December 2001, legislation was introduced to amend Canada's retransmission regime for over-the-air broadcast signals. *Bill C-11* [8], which received Royal Assent in 2002, clarified the retransmission rules in the Act for retransmitting over-the-air broadcast signals over the Internet. The amendments excluded from the compulsory license in the retransmission regime those re-transmitters that are subject to the CRTC "New Media Exemption Order", and added regulation-making powers that would allow the Government to impose conditions of service on such re-transmitters that, in the future, may no longer be subject to the exemption order.

In June 2007, the Government introduced and Parliament passed *Bill C-59* [9] to amend the Criminal Code to address the problem of illegal recording of films in movie theatres. The legislative change made it an offence punishable by fine or jail time to record a film in a movie theatre without the consent of the theatre owner.

Bill C-60 – An amendment to the Copyright law [10]

Introduced in 2005, Bill C-60 included amendments to bring Canada in line with two World Intellectual Property Organization (WIPO) treaties: the WIPO Copyright Treaty (WCT) [11] and the WIPO Performances and Phonograms Treaty (WPPT) [12].

The bill had many detractors across the country because they believed that the bill would have a significant impact on how Canadians would be legally allowed to use digital content that they had purchased. The bill was perceived to be similar to the Digital Millennium Copyright Act (DMCA) [13] in the United States, which strengthens the rights of copyright holders and weakens the user's rights. The opposition in the Canadian Parliament passed a non-confidence motion on November 29th, 2005 that passed and the bill died on the table.

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Introduced June 12th, 2008, Bill C-61 found many critics in Canada who believed the law would fall in line with punitive US copyright laws. Advocates in the music, video and software industries stated that the bill would target traffickers of digital resources but the door was left open to have individual iPod's or computers checked for illegal downloads. Industry Minister Prentice, who introduced the law, stated that the government would not be checking for pirated content but that they would leave it to the Industry.

The cost of making a mistake

Canadians caught downloading illegal music or videos on the Internet were to be fined \$500. If a defendant were able to prove he/she was unaware of the infringement then the fine would be reduced to \$200.00. A costly mistake nonetheless.

A chorus of discontent also followed the tabling of this bill but, as with Bill C-60, it also died with the dissolution of Parliament on September 7th, 2008.

Moving Forward or Backwards?

Before reviewing this summer's Canadian copyright consultations process, two events occurred on the copyright front that demonstrates the stakes involved:

1. Where have I seen this before?

The Conference Board of Canada bills itself as the "the foremost, independent, not-for-profit, applied research organization in Canada but on May 26th, 2009, Michael Geist, PHD, law professor at the University of Ottawa where he holds the Canada Research Chair in Internet and E-commerce Law, printed a comparison [15] between the International Intellectual Property Alliance (IIPA) 2008 Special 301 Report on Canada [16] and the Conference Board's Digital Economy report. By all accounts they were very similar and several organizations and news agencies concurred with professor

The IIPA is the lead lobby group in the United States for movies, music and software companies. Groups such as the U.S. Chamber of Commerce, the Canadian Chamber of Commerce, the Canadian Anti-Counterfeiting Network, and the Copyright Collective of Canada that represents U.S. film production funded the Conference Board of Canada's Report. One government group in Canada, the Ontario Ministry of Research and Innovation, also helped with funding the report.

At first, the Conference Board of Canada stood by the research but, by Friday, May 29th, they admitted that the three reports had been plagiarized [17].

While it is understandable that lobby groups represent their clients and pushes their agendas, it is a concern when the Conference Board of Canada lets a report that portrays Canada as "the File Swapping Capital of the World" (based on the original press release of the report), be published in Canada without the proper oversight.

The end result is that it made Canadians more vigilant on the documents being published and presented on Copyright reform in Canada.

2. On June 29th, 2009, the Copyright Board of Canada set an inaugural tariff for primary and secondary schools [18].

Access Copyright, that teachers and teacher librarians across Canada should be familiar with, is the Canadian Copyright Licensing Agency.

Like other copyright issues, there are arguments on both sides that are valid.

Access Copyright's point of view [19]

"The Copyright Board accepted Access Copyright's position that governments were not paying a fair price for the hundreds of millions of photocopies used in schools as substitutes for buying the books."

"The tariff acknowledges the valuable contribution of Canada's educational publishing industry," said Maureen Cavan, Executive Director of Access Copyright. "This is important to Canadians everywhere, because only these publishers produce the books that bring Canadian values and our Canadian heritage into Canadian classrooms."

The Council of Ministers of Education of Canada's (CMEC) Point of View

On July 27th, 2009, the CMEC announced that it is seeking a Judicial Review of the of the Copyright Board's K-12 decision.

Howard Knopf, a lawyer in Ottawa, has posted highlights on the judicial review information on his blog "*Excess Copyright*" [20].

An Order setting aside those parts of the Decision in which the Board concluded that:

The Applicants were required to establish a practice or system aimed at "restricting photocopying only to fair dealing or at separately documenting dealings that are fair from those that trigger remuneration" that is equivalent to the access policy used by the Great Library at Osgoode Hall in Toronto;

The making of photocopies by a teacher for the purpose of distributing them to all the students attending a course constituted "instruction" and could not constitute "private. study";

Photocopies made by a "teacher with instructions to read the material, whether or not it was made at a student's request, and a copy made at the teacher's initiative for a group of students" could not constitute fair dealing; and

The exception set out in subsection 29.4(2) of the Copyright Act does not apply in the case of photocopies made for tests and examinations to the extent that the tariff approved by the Board's Decision makes a work commercially available by providing a Licence that is available "within a reasonable time and for a reasonable price and may be located with reasonable effort".

It would be simple to argue against Access Copyright and the new tariffs because of the costs involved for public schools in Canada but there needs to be a balance between the creators of content and the users of content. It is also important that there should fair usage of the content and this is why the CMEC has requested a judicial review.

As of November 5, 2009, no decision has been announced about the tariff increase.

The Copyright Consultations

On July 20th, 2009, the Honourable Tony Clement, Minister of Industry, and the Honourable James Moore, Minister of Canadian Heritage and Official Languages, launched Canada wide consultations to solicit opinions from Canadians on the important issue of copyright. The consultations lasted over two months (until September 13th, 2009) and several town halls and round tables were scheduled.

Schedule of Events [21]

July 20: Vancouver - Round Table

July 21: Calgary - Round Table

July 29: Gatineau - Round Table

July 30: Montreal - Town Hall

August 5: Winnipeg - Round Table

August 10: Halifax - Round Table

August 21: Edmonton - Round Table

August 24: Quebec - Round Table

August 27: Toronto - Round Table

August 27: Toronto - Town Hall

September 1: Peterborough - Round Table

Transcripts of the Town Halls and Round Tables are available on the Canadian government Copyright Consultations website. [22]

Professor Michael Geist from the University of Ottawa and some of his students kept Canadians informed about the copyright consultations as they moved across the country.

In the end, there were over 4000 presentations submitted. Below is a listing of the presentations in favour of a changing the Copyright Act in for fair use and those in favor of a more penalties. The overview is from Michael Geist and his students [23].

Position - For a changing the Copyright Act	#
Submissions against another Bill C-61	3277
Submissions in favour of shorter copyright term	104
Submissions against anti-circumvention or in favour of limiting DRM/Digital locks	3413
Submissions in favour of stronger personal use/copying and backup protections	3351
Submissions in favour of an “open copyright” system	9
Submissions advocating an end to the Crown Copyright	29
Submissions opposed to adopting an American-styled DMCA	94
Submissions in favour of stronger fair use/fair dealing protections	2834
Submissions opposed to implementing WIPO	6
Submissions in favour of eliminating all copyright	5
Submissions against a three-strikes rule	44
Submissions that favour a “notice and notice” approach	3237
Submissions in favour of instituting a levy for file-sharing/monetizing P2P	31
Submissions in favour of greater exemptions for education/research	26

Submissions in favour of establish a good-faith defence that the user believed their use of a work was fair and non-infringing	3229
Submissions in favour of laws that are technologically neutral	2738
Submissions that argue individuals should be protected from liability as long as their use was private and non-commercial	3260
Submissions in favour of a parody exemption	10
Submissions in favour of ISP neutrality	15
Submissions satisfied with current laws	19
Submissions calling for a stronger/updated public domain	36
Submissions against any media levies	8

Position: For stronger penalties	#
Submissions in favour of stronger penalties for copyright infringement	3
Submissions in favour of turning copyright into a crime	2
Submissions arguing for protection for photographs	7
Submissions against works being available in digital or other forms for free and that argue creators need to be fairly compensated	121
Submissions arguing for more protection for writers and other artists	20
Submissions opposed to creating new exceptions	4
Submissions opposed to an expansion of fair dealing	2
Submissions in favour of notice and takedown	2
Submissions in favour of implementing WIPO	18
Submissions promoting a collective licensing scheme	8
Submissions promoting longer copyright terms/opposed to shortening copyright terms	3
Submissions in favour of fining those who violate copyright laws	1
Submissions in favour of halting illegal file sharing	9
Submissions endorsing Bill C-61	1
Submissions proposing the expansion of the private copying levy	14
Submissions in favour of increasing school fees and tariffs for books and photocopies	1
Submissions proposing a re-sale right	15

Looking at the number of presentations submitted, it is safe to assume that, statistically; a majority was for an improved law. All the presentations are important but not all are related to school libraries Below is a synopsis of major Copyright points of interest related to school libraries in Canada:

1. Submissions against another Bill C-61 – It is evident from the number of submissions that Bill C-61 was not the new copyright law most Canadians wanted.
2. Submissions against anti-circumvention or in favour of limiting DRM/Digital locks. Another point that has proved popular based on the number of submissions to the Copyright Consultations.

What is DRM?

“Digital rights management (DRM) is a generic term that refers to access control technologies that can be used by hardware manufacturers, publishers, copyright holders and individuals to try to impose limitations on the usage of digital content and devices.” [24]

An example of DRM would be the digital locks that iTunes had on its music when they initially launched. If you wanted to use the first minute of a song you downloaded for a presentation, it couldn't be done using software like Garage Band. iTunes does sell DRM free music now but the cost has increased.

3. Submissions in favour of stronger personal use/copying and backup protections.

This concerns the Fair Use of using purchased items. How many copies can you make for yourself? Original iPods or MP3's prevented users from removing the music, once uploaded, onto another computer or device. New, free software has resolved that problem but it is still a point of debate.

Stronger personal use/copying and backup protections is an important point for school libraries. With constant format changes due to new technology and software, there is a need to have some entrenched language in any copyright bill that permits school libraries to keep resources and yet let them be upgraded to new formats and technologies without constantly having to purchase the same item.

While we are still debating the issue here in Canada, the Australians have made some important strides in their own Copyright Act [25] and it would be beneficial to have similar clauses like those available through the Copyright act in Australia. There are some provisions in the Copyright Act of Australia that are relevant and allow non-profit libraries to copy commercially produced copies of AV material. School libraries in Australia are among the types of libraries, which are entitled, in the right circumstances, to rely on these provisions [26].

"Under these provisions, a library (including a library within an educational institution) may make a copy of films (including those on videos and DVDs) and sound recordings if an item is or was part of the collection, but only if it:

- i) Is lost;
- ii) Is stolen;
- iii) Has deteriorated; or
- iv) Has been damaged; *and*
- v) The item is not commercially available.

"In these cases a copy may be made from an existing copy (either by the library or another library acting on its behalf), but only if a replacement is not commercially available in a reasonable time."

"These statements clarify two other areas that may have previously been considered 'grey':

"You cannot duplicate a video or DVD that has been bought in order to keep a 'back-up' copy."

Access Copyright disagrees with this type of provision [27]:

"Access Copyright also takes aim at format and time shifting, submitting, "that good public policy should not be dictated by legalizing common public practices." It is particularly concerned with format shifting, arguing for additional compensation for such exceptions."

4. Submissions in favour of stronger fair use/fair dealing protections

Fair dealing is the crux of a new copyright law in Canada. This concept is important for educational institutions in Canada, including school libraries.

The previous effort at copyright legislation, Bill C-61, had Sections 30.01, 30.02, 30.03 and 30.04 that covered many copyright issues related to public institutions and an educational exemption. It is possible that groups, like the CEMC, might request that they be part of any new copyright law tabled in Canada. But during the consultations, educational institutions, as well as the major students groups in Canada, did not favor an educational exemption and talked instead in favor of Fair Dealing. If you look at the concept of Fair Dealing, as described in Canada, it is something that we can live with in our school libraries because some of the sections found in the educational exemption of Bill C-61 are found in Fair Dealing. Looking at the presentations that were made, this seems to be the best option that is offered to school librarians and other educational institutions. This is assuming that the concepts of Fair Dealing such as they were are part of the next Bill.

The 2004 ruling by the Supreme Court of Canada in *CCH Canadian Ltd vs. Law Society of Upper Canada* [28] has gone far in clarifying the concept of fair dealing in Canada.

In considering fair dealing it makes the following general observation:

"It is important to clarify some general considerations about exceptions to copyright infringement. Procedurally, a defendant is required to prove that his or her dealing with a work has been fair; however, the fair dealing exception is perhaps more properly understood as an integral part of the Copyright Act than simply a defense. Any act falling within the fair dealing exception will not be an infringement of copyright. The fair dealing exception, like other exceptions in the Copyright Act, is a user's right. In order to maintain the proper balance between the rights of a copyright owner and users' interests, it must not be interpreted restrictively. ... 'User rights are not just loopholes. Both owner rights and user rights should therefore be given the fair and balanced reading that befits remedial legislation.'"

It then establishes six principal criteria for evaluating fair dealing [28]:

- i) The Purpose of the Dealing - Is it for research, private study, criticism, review or news reporting? It expresses that "these allowable purposes should not be given a restrictive interpretation or this could result in the undue restriction of users' rights."
- ii) The Character of the Dealing - How were the works dealt with? Was there a single copy or were multiple copies made? Were these copies distributed widely or to a limited group of people? Was the copy destroyed after its purpose was accomplished? What are the normal practices of the industry?
- iii) The Amount of the Dealing - How much of the work was used? What was the importance of the infringed work? Quoting trivial amounts may alone sufficiently establish fair dealing. In some cases even quoting the entire work may be fair dealing.
- iv) Alternatives to the Dealing - Was a "non-copyrighted equivalent of the work" available to the user? Could the work have been properly criticized without being copied?
- v) The Nature of the Work - Copying from a work that has never been published could be more fair than from a published work "in that its reproduction with acknowledgement could lead to a wider public dissemination of the work - one of the goals of copyright law. If, however, the work in question was confidential, this may tip the scales towards finding that the dealing was unfair."
- vi) Effect of the Dealing on the Work - Is it likely to affect the market of the original work? "Although the effect of the dealing on the market of the copyright owner is an important factor, it is neither the

only factor nor the most important factor that a court must consider in deciding if the dealing is fair." A statement that dealing infringes may not be sufficient, but evidence will often be required.

"These factors may be more or less relevant to assessing the fairness of a dealing depending on the factual context of the allegedly infringing dealing. In some contexts, there may be factors other than those listed here that may help a court decide whether the dealing was fair."

The AUCC (Association of Universities and Colleges of Canada) [29] believes in Fair Dealing in a broader sense.

"...believes that faculty members or students can make a copy of parts of a book or other complete works under fair dealing. The AUCC also maintains that fair dealing applies not just to photocopying but also to other methods of reproduction – including the making of copies onto slides, microfiche or transparencies. For multiple copies and for copying in excess of the extent mentioned above, AUCC recommends acquiring licenses from Access Copyright, the Canadian Copyright Licensing Agency, one of the copyright licensing societies or copyright collectives in Canada."

And at the other end of the spectrum on Fair Dealing, we have Access Copyright's arguments against expanded Fair Dealing provisions [27].

"Rather than an expansion of fair dealing, Access Copyright believes that it may be necessary to qualify the fair dealing provision as set out by the Supreme Court of Canada in the CCH decision, in order to ensure that Canada is compliant with the three-step test. Access Copyright contends that the fair dealing provision as interpreted by the Supreme Court of Canada conflicts with the normal exploitation of a work and causes an unreasonable loss of income to creators and publishers."

5. Submissions that favour a "notice and notice" approach

This is another point that is important and that teacher librarians could endorse. Why? Because it basically offers an opportunity to remove materials that are copyright protected by being given a notification.

What is involved? A copyright holder of a digital asset like a movie or music has found that its content has been posted online and is available as a downloadable item (file sharing in many cases) without authorization. The Internet Service Provider (ISP) forwards the notification to the subscriber who has posted the content. The notification is passed on to the subscriber without the subscriber's personal information being given out, without his web presence being removed and without the subscriber's access being terminated. The removal of the copyright asset is left to the subscriber.

This is better than having lawyers being involved with the ISP and the subscriber first.

6. Submissions that argue individuals should be protected from liability as long as their use was private and non-commercial

This particular point is self-explanatory and would be useful in the context of schools.

Professor Michael Geist published a list of all the presenters at the Copyright Consultations, on the Fair Copyright For Canada website, that occurred across Canada. Taking from his list, here the presenters who spoke on behalf of libraries, museums and academia. Only Jason Bird, from Peterborough, made a presentation directly related to k-12 education and school libraries. These presentations represent the overall view of our community in Canada on Copyright reform.

The List of Presenters

Jason Bird, Kawartha Pine Ridge District School Board - Fair use, DRM, exceptions for educational purposes, opposed to digital licensing of the Internet

Mathew Johnson, Media Awareness Network - Educational exceptions, anti-circumvention and fair dealing not inhibit media education

Paul Jones, Canadian Association of University Teachers - Expand fair dealing, anti-circumvention with link to copyright infringement, allow for the defence of a good-faith belief that the infringement was covered by fair dealing.

The Canadian Library Association did make a presentation. A member of the Copyright Committee made a presentation in Ottawa.

Rob Tiessen, Canadian Library Association - Expand fair dealing, create a good faith defence to statutory damages, circumvention for non-infringing purposes, end Crown Copyright, notice-and-notice system over notice-and-takedown.

Martin Hudon, Conférence des recteurs et des principaux des universités du Québec (CREPUQ) - Exceptions for digital content, clarity

Jean Chabot, Association pour l'avancement des sciences et des techniques de la documentation - Fair use, library exceptions, clarity, flexibility

Jean Grégoire, University Students Association of Quebec - Expand fair use, education exemptions

Rick Leech, Library Association of Alberta - Balance, fair dealing, research and education exemptions, circumvention for non-infringing purposes, end Crown Copyright, access for the disabled, notice and notice

Alexandra Hatcher, Alberta Museums Association - Research and study exemptions for museum

Chris Henderson, University of Alberta Students Union - Access to copyrighted materials for education and research

Ernie Ingles, Vice Provost, University of Alberta - Fair dealing, circumvention for non-infringing purposes, abolish Crown Copyright, flexibility

Karen Adams, Canadian Association of Research Libraries (CARL) - Balance, clarify fair dealing, circumvention for non-infringing purposes, concerned about high statutory damages.

Merit Jensen-Carr, Documentary Organization of Canada - Documentary makers cannot afford copyrighted material; expand fair dealing, U.S. fair dealing more flexible.

Sid Rashid, University of Manitoba Students' Association - Fair dealing, format shifting.

Laura Murray, Queen's University - Balance, clarity, fair dealing, anti-circumvention with link to copyright infringement.

Rosalie Fox, Canadian Association of Law Librarians - Expand fair dealing, preservation and access to digital material.

Diana Nemiroff, Canadian Museums Association - Exhibition right, costs to museums.

Rick Theis, Canadian Alliance of Student Associations - Fair use for education, digital transfers within libraries, digital locks could limit fair dealing and access for the disabled

Steve Wills, Manager of Legal Affairs Association of Universities and Colleges of Canada - Balance, Internet exception for education, exempt ISPs from copyright liability.

Jeremy deBeer, University of Ottawa - Canadian copyright law among the best in the world, DRM is an outdated business model, fair dealing reform, technologically neutral approach.

Kay Shea, Vice President External of the University of Calgary Students Union - Digitization of learning, legitimate uses for circumvention devices.

Ian Boyko, Canadian Federation of Students - Expand fair dealing in line with the case of CHH v. The Law Society of Upper Canada.

Geoff Glass, Vancouver Fair Copyright - No parody protection in Canada for shows like The Daily Show or The Colbert Report, limit anti-circumvention to infringing activities.

Lisa Codd, British Columbia Museums Association - Copyrights terms for photographs.

Paul Whitney, Canadian Urban Library Council - Library exemptions, expansion of fair dealing, circumvention for non-infringing purposes.

Conclusion

It is still too early in the process to know if the government will have a balanced approach of Copyright Reform in Canada. It is a pendulum that seems to swing either way depending on who is doing the talking. For the sake of school libraries in Canada, it is hoped that we can achieve a balance between the creators of content and the educational needs of our students.

We will have to wait to see a bill tabled in Parliament. Industry Minister Tony Clement has confirmed that the introduction of a new copyright bill may take until the spring of 2010 [30].

Canadian Copyright Websites of interest

Copyright Consultations Website – Government of Canada <http://copyright.econsultation.ca/>

Excessive Copyright Blog – By Howard Knoff
<http://excesscopyright.blogspot.com/>

The *Media Awareness Network* (from Canada) has posted a position paper on its blog about how copyright laws can harm media education.
<http://www.educationmedias.ca/blog/index.cfm?CommentID=139>

Michael Geist Blog
<http://www.michaelgeist.ca/>

Speaking Out on Copyright – From Michael Geist
<http://www.speakoutoncopyright.ca/>

The Hill Times Policy Briefing - Communications and Intellectual Property
<http://thehilltimes.ca/section/pb>

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CASL Awards

The CLA/ACB 2010 National Conference and Trade Show and the Treasure Mountain National School Library Research Symposium have just concluded in Edmonton as this issue of *School Libraries in Canada* is being released. The next several issues will provide readers with the opportunity to find out more about what these gatherings in Edmonton had to offer to everyone who shares an interest in Canadian school libraries.



To begin, *School Libraries in Canada* congratulates the winners of Canadian Association for School Libraries award winners who received their awards at the Annual General Meeting and Awards reception on Friday, June 4th:

Diana Gauthier



Margaret B. Scott Award of Merit

The Margaret B. Scott Award honours an individual who has made an outstanding contribution to school librarianship at the national level.

Diana Gauthier stands out for the professional and personal qualities that exemplify leadership in school libraries in Canada.

Diana began her career as an elementary classroom teacher and then went on to a number of positions within education, mainly as a teacher-librarian, but also including guidance department co-ordinator, school board curriculum consultant and vice-principal, variously in Toronto, Montreal, Edmonton and Ottawa.

As a school-based teacher-librarian, Diana created and implemented projects that involved the entire school population, and often the community, such as “Handicapable”, a school-wide theme that included presentations, media and research, to show the capabilities, rather than the limitations, of disabled persons. The annual school Book Fair was always greatly anticipated.

Diana served as President of both the local teacher-librarians’ association and at the provincial level, the Ontario School Library Association. She participated on the writing teams of curriculum documents at local and provincial levels to ensure inclusion of the roles of the school library program and the teacher-librarian. For the Ontario Ministry of Education and Training these included the Provincial Language Standards, and the school library document Information Literacy and Equity of Access. Diana chaired and presented at a Leadership Academy for educators, taught Librarianship courses and made presentations at the Faculty of Education of the University of Ottawa. She has presented at the conferences of the Ontario Library Association, the Canadian Library Association and International Association of School Libraries.

Diana's message has always been of how consideration for the diverse needs within the education system can best be served by school library programs and services. She has always believed in, practiced and promoted the ability of the school library program to influence and enhance student literacy and achievement.

In 2004 at the inception CASL, having long been a member of both ATLC and CSLA, the school library associations that formed the new association, Diana was asked to serve as secretary-treasurer of CASL, a role that she has carried out since. So began a new way to carry the message: by promoting CASL and its publication Achieving Information Literacy, and assisting the CASL executive in its many endeavours.

Diana Gauthier’s career has been a model of dedication to a profession that has provided support and leadership to countless individuals. She is to be congratulated on the immense commitment of time and personal expertise which she has brought to the school library community in Canada.

CASL is honoured to award her the 2010 Margaret B. Scott Award of Merit.



The Follett International Teacher Librarian of the Year Award

The Canadian Association for School Libraries honours, through this award, a school-based teacher-librarian who has made an outstanding contribution to school librarianship within Canada through planning and implementing school library programs, based on a collaborative model which integrates library and classroom programs. The award is sponsored by Follett International and nominees do not need to be members of CASL. The Canadian Association for School Libraries is pleased to honour Pat Parungao, the teacher-librarian at Gladstone Secondary School in Vancouver, B.C. as the 2010 Follett International Teacher Librarian of the Year.

Pat has been a teacher-librarian since 1982 and is recognized as an outstanding teacher-librarian, consultant, writer, professor, and advocate for school libraries and learning in her district and province. She works collaboratively with a wide variety of teachers at Gladstone Secondary School to create teaching units and projects around assessment for learning, literacy, and curriculum. Her colleagues, supervisors, and administrators (in K-12 and post-secondary) praise her highly for her work.

Throughout her career, Pat has demonstrated her passion for libraries and learning and she “believes strongly that students benefit when they have teacher-librarians who develop school library programs and who are qualified in teacher-librarianship”. Within her district, Pat has worked as a teacher-librarian in both elementary and secondary school libraries, as a Teacher-Librarian Consultant, and as a Cooperative Program Planning and Teaching Resource teacher (ESL emphasis).

In the K-12 division, Pat has contributed to key initiatives in the province of British Columbia from information and technology skills development, critical thinking, cultural diversity and bibliography publications such as, Canada’s Year of Asia Pacific Multicultural Bibliography. She has written many articles in professional publications and she has co-presented at various workshops, including the BCTF Program Against

Racism workshops, Cultural Diversities – Literary Gifts based on the annotated bibliography.

At the post-secondary level, she has written, designed, and taught courses at the University of British Columbia online and face-to-face which includes the UBC Information Literacy Project for teacher candidates in the Faculty of Education.

As a teacher-librarian, educator and advocate, Pat has been a dedicated, active member in professional associations such as VTLA (Vancouver), BCTLA (British Columbia), CASL (Canadian Association for School Libraries), BC Library Association and BC Coalition for School Libraries. She is also a recipient of a provincial award.

The CASL Publications Editorial Board



Victoria Pennell, Linsey Hammond, Judith Sykes, John Tooth, Richard Beaudry, Derrick Grose

Angela Thacker Memorial Award

This award honours teacher-librarians who have made contributions to the profession through publications, productions or professional development activities that deal with topics relevant to teacher-librarianship and/or information literacy.

The members of the CASL Publications Editorial Committee Board are all equally deserving of this award because of their collaborative professionalism on behalf of teacher-librarians, information literacy and school library programs resulting in outstanding publications and information portals that support our national school libraries. The contributions of each member on the Publications Editorial Board have met the award's criteria for excellence in publications and professional development at the national level.

Richard Beaudry, has been an outstanding leader and advocate of teacher-librarianship and excellent school library programs. Richard has worked tirelessly to move the national

school library community into the 21st century of social networking. His commitment to empowering the national voices of school librarians through his work on the CASL listserv and *CASLnetwork* has been highly recognized. Richard is currently the Past-President of CASL and a secondary teacher-librarian in Langley, British Columbia. He is also an instructor for teacher-librarianship programs at both the University of British Columbia and the University of Alberta.

Derrick Grose's creative vision for the CASL e-journal, *School Libraries in Canada (SLIC)* has propelled *SLIC* into the elite status of outstanding educational publications, which has richly empowered teacher-librarians, educators and learners nationally. The thematic format, has drawn new readership outside the traditional library community, through Derrick's insightful editorship and challenging articles. Derrick is currently a teacher-librarian with the Ottawa Carleton District School Board and a member of the editorial board for the Ontario School Library Association's Journal, *The Teaching Librarian*.

Linsey Hammond, has maintained the English/French *School Library Information Portal (SLiP/PiBS)* through excellent and timely information for school libraries nationally over several years. The bilingual *SLiP/PiBS* connects on-line all those who are interested in Canadian school libraries and exemplary practices in Canadian school libraries. Linsey is a recently retired teacher-librarian, with an outstanding career promoting excellence in teacher librarianship and school library programs.

Victoria Pennell, has a long-standing commitment to teacher-librarianship in Canada, through her editorial work on the CASL newsletter, *IMPACT*. Vicki's diligence and commitment to informing the national CASL membership on issues pertaining to teacher-librarianship and school libraries has been highly recognized over the years. Vicki is currently retired and has a long-standing professional involvement with national school library and teacher-librarian associations. She is also editor of the nationally recognized *Resource Links* journal providing quality resources for school libraries.

Judith Sykes, has been an outstanding leader and writer in the areas of teacher-librarianship and quality school libraries nationally. As a key writer of the very successful CASL publication, *Achieving Information Literacy: Standards for School Library Programs in Canada*, Judy is being recognized by this award for her past work on *AIL* and her visioning for the next phase of CASL publications. Judy is currently a School Library Services Manager with Alberta Education, seconded from the Calgary Board of Education. Judy has had an outstanding career as a school principal, district library specialist, and teacher-librarian.

John Tooth has worked tirelessly on the development of the CASL publication entitled *Canadian Copyright and School Library = Le Droit d'auteur Canadien et la bibliotheque scolaire*, which has a tentative publication date late 2010. CASL has valued John's work on this publication and his advocacy voice for school libraries on copyright and fair access to information issues. John is currently the coordinator of the Instructional

Resources Unit of Manitoba Education and serves educators throughout the province with library/media services.

Vivianne Fogarty and Shirley McGowan



The Chancellor Group Conference Grant

The Chancellor Group Conference Grant provides a \$500.00 travel grant to support attendance of newly qualified teacher-librarians at the next conference of the Canadian Association for School Libraries (CASL). The impetus for this program was a substantial donation by Dr. Ken Haycock. The Canadian Association for School Libraries is pleased to award the 2010 Chancellor Group Conference Grant to Vivianne Fogarty, the Teacher-Librarian at Chancellor Elementary School in Winnipeg, Manitoba and to Shirley McGowan, The Teacher Librarian / CALM / Technology Chair at Queen Elizabeth High School in Calgary, Alberta.

Watch for more information from the CLA Conference in future issues of *SLiC*.

Treasure Mountain Canada

by Derrick Grose

with notes and photographs from Diana Maliszewski
and notes from Cindy Matthews

Treasure Mountain Canada was a retreat focused on research on school libraries that took place in Edmonton on June 2nd and June 3rd, 2010. In 2009 Carol Koechlin and Liz Kerr approached CASL's Provincial Advisory Committee (CASL-PAC) to get support for this concept based on the model created by Dr. David Loertscher. An organizing committee was created including Carol Koechlin, Liz Kerr, Cindy Matthews (CASL Councillor), Linda Shantz-Keresztes (CASL President) and Ruth Hall (OSLA President). This committee mobilized support within their organizations and communities to make it possible for this symposium to undertake the task of defining the role of the school library in a way that would address the needs of 21st Century learners.



The 54 participants included a wide range of academic researchers, consultants and school-library based educators. The need for evidence-based practice and an agenda for promoting change became evident in the course of the days' activities. The work that was started in Edmonton continues, and everybody with an interest in the future of Canadian school libraries is invited to participate in process.

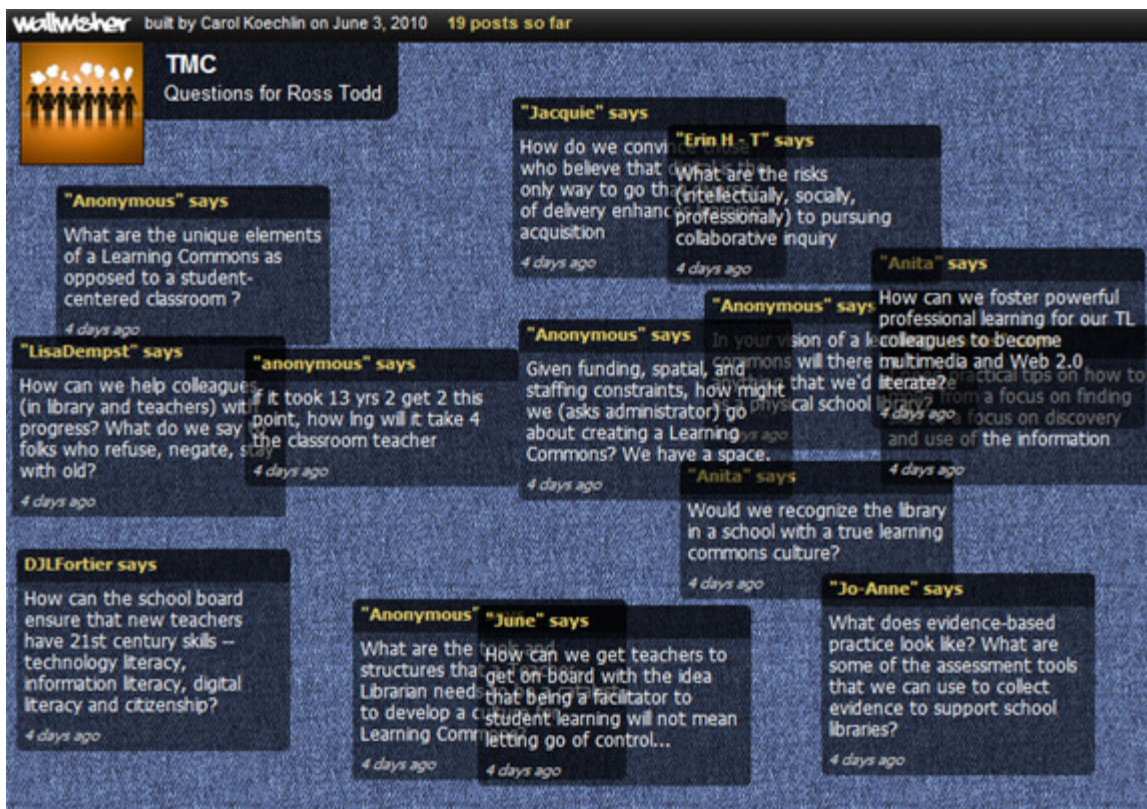
Visit the TMC Wiki at:

<http://tmcanada.pbworks.com/>

or the Blog at:

<http://tmcanada.blogspot.com/>

to share in the learning process and join the discussion.



Blogs, wikis, tweets and utilities such as Wallwisher are a part of this exploration of the learning commons model for school libraries.

This first session of Treasure Mountain Canada was billed as "A Call to Action" and several speakers suggested forms that action could take:

Philip Abrami from Concordia University, talked about the federal government's Digital Economy Consultation Paper in his reflection on school libraries, with a view from outside of the field. The digital skills detailed in the paper invited a national response. He highlighted the recurrent theme of Thursday's work, the import of evidence-based practice, along with the import of evidence-proven research for reference.



Much of the conversation focused on digital skills and evidence-based practice.

Ruth Hall, President of the Ontario School Library Association, reflected on the development of Treasure Mountain Canada over the last year. In celebrating this occasion, she spotlighted the value of mentoring and asked, "What comes next?" The inspiration of TMCCanada creates the opportunity to continue the dialogue in local contexts, with provincial colleagues.



Treasure Mountain participants were urged to consider, "What comes next?"

Ross Todd, from Rutgers University, shared his thoughts about the role of TMCCanada participants in crafting the future of school libraries and student learning. He suggested writing down three or four clear action steps that each participant could take, after returning to a school or other learning context.



Ross Todd urged TMCCanada participants to consider how they would transform their learning into action.

Amongst the resources available from the Treasure Mountain Canada site are David Loertscher's introduction and the following papers:

- ~ "School Libraries in the 21st Century: the conversation begins" by Ross Todd and Lyn Hay
- ~ "Towards a Transformative Pedagogy for School Libraries" by Ray Doiron and Marlene Asselin
- ~ "Changing School Culture: The Role of the 21st Century Teacher- Librarian" by Dianne Oberg
- ~ "The Potential of the School Library in the 21st Century: Exemplary School Libraries Provide a Model for What Can Happen" by Elizabeth Lee and Don Klinger
- ~ An executive Summary of *Together for Learning* by Larry Moore and Peggy Thomas
- ~ "Transforming Canadian School Libraries to Meet the Needs of 21st Century Learners: Alberta Education School Library Services Initiative - Research Review and Principal Survey Themes" by Judith Sykes
- ~ "Why is my Blackberry sitting on a pile of books?" by David Booth
- ~ "Transition Literacy in high schools - a school model" by Richard Beaudry
- ~ "The Points About Inquiry, and There are Many" by Moira Ekdahl
- ~ "4 Voices: Literature Circles in the Learning Commons" by Maureen McGroarty
- ~ "Improving reading comprehension of junior division students as the teacher-librarian: An action research study" by Melissa Jensen
- ~ "Beyond Google" by Susan Foster
- ~ "Improving Learning, Engaging Students and Changing the Collaborative Culture of a School Through the Learning Commons" by Roger Nevin
- ~ "Together We Are Stronger: K-16 Information Literacy Collaborations" by Alix Hayden
- ~ "Information Literacy Leadership" by Marlene Ponjavic and Dianne Yee
- ~ "Coming Together for Learning: A Journey of Transformation and Success" by June Rysinski
- ~ "The School Library as Community Centre" by Frank Loreto
- ~ "From transmission to transformation: Re-framing teaching and learning for the 21st Century" by Garfield Gini-Newman
- ~ "Critical Thinking and the Learning Commons" by Kathy Kawasaki
- ~ "Middle and Secondary School Teachers' and Students' Journey of Constructivist Knowledge Building with Knowledge Forum" by Cresencia Fong
- ~ "Getting to the Heart of Assessment & Evaluation" by Jo-Anne LaForty and Usha James
- ~ "A Participatory Action Research Approach to Developing Understanding of The Learning Commons in an Elementary School as Explored by Students" by Diana Maliszewski
- ~ "The Big Think: Reflecting, Reacting, and Realizing Improved Learning" by Carol Koechlin and Sandi Zwaan
- ~ "Teacher-Librarians and the New Learning Divide" by Anita Brooks Kirkland.



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