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ART EDUCATION IN SCHOOLS AND GALLERIES:
A CASE STUDY OF A SUBURBAN ART GALLERY'S
EDUCATIONAL PROGRAM

by

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ABSTRACT

Almost all public art galleries, large and small, plan for the use of the gallery by school classes. In this manner, the gallery takes on the role of art educator, a role shared with most elementary school teachers. This shared responsibility implies a partnership between gallery educators and teachers, whereby each partner shares expertise and resources with the other. In this case study two workshop packages, including pre-visit and in-gallery materials, for grades three through six, were developed and evaluated. It became evident that while gallery programs can be designed to provide a good experience for children as well as professional development for teachers, there may be a lack of communication between galleries and schools. This impedes the potential success of gallery based art educational programs.

TABLE OF CONTENTS

	Page
ABSTRACT	ii
TABLE OF CONTENTS	iii
ACKNOWLEDGEMENTS	v
Chapter	
1. INTRODUCTION	1
2. EDUCATION AS A MANDATE FOR MUSEUMS AND ART GALLERIES	7
Review of Literature	
A Survey of Vancouver Area Museum Educators	
3. THE SURREY SITUATION	28
The Surrey Art Gallery Staff Assessment of the Community and the Gallery's Role in the Community	
A Survey of Surrey Teachers' Attitudes Towards Gallery Education	
4. THE CASE STUDY: THE DEVELOPMENT OF TWO WORKSHOP PROGRAMS ..	52
The Initiation of a Case Study of the Surrey Art Gallery Educational Program	
The Programs	
5. TESTING AND EVALUATION	72
Testing and Evaluating the Program	
A Follow-up Study	
6. CONCLUSIONS AND RECOMMENDATIONS	95
REFERENCE NOTES	103
REFERENCES	105
APPENDIXES	110

1. Museum Educators' Questionnaire	110
2. Gallery Education Poster for the Surrey Art Gallery	115
3. The Initial Teacher Survey	117
4. The Second Teacher Survey	121
5. <u>The Inuit</u> Pre-visit Preparation Kit	125
6. <u>The Inuit</u> Workshop Presentation Kit	148
7. Inuit Workshop Follow-up Ideas	190
8. The <u>Seeing Ourselves Through Art</u> Pre-visit Preparation Kit	196
9. The <u>Seeing Ourselves Through Art</u> Workshop Text	223
10. The <u>Seeing Ourselves Through Art</u> Workshop Follow-up Ideas	249
11. Samples of Children's "Thank you" Letters	251
12. Teacher Evaluation of the Pre-visit Preparation Kits	255
13. Teacher Evaluation of the Workshops (in-gallery)	259
14. Instructor's Evaluation of the Inuit Workshop	263
15. Photographs of the Children and Their Work	266
16. Follow-up Study Letter to the Teachers	269

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CHAPTER 1

INTRODUCTION

The study of visual art has been a part of the curriculum in the public school system since 1875. How important it has been in the curriculum has varied throughout the past decades. The British Columbia Public Schools' Report of 1875 advocates an art program of 'drawing' for all students. Drawing is, according to John Jessop the writer of the report, a necessary tool for all students to have, no matter what their future vocations may be. At various times, art studies have been optional or obligatory. Programs were usually concerned with the acquisition of fine art skills. In the 1950's and 1960's particularly, the influence of Victor Lowenfeld and contemporary trends in the art world resulted in many art courses that were very strong in studio activity but often lacking in the historic, critical component of art study. Lowenfeld's great contribution was in providing an opportunity for self expression. Art in his view, was an outlet for individual thoughts and feelings. The newly proposed Art 8-12 curriculum guide and resource book for British Columbia High Schools promotes both the development of studio skills and the general aesthetic education of students (Note 1).

To supplement art programs, the annual visit to the local art gallery (Note 2) is popular. As galleries realize the importance of serving the school audience, they have taken on the role of art educators. They have planned events and programs that take them into the realm of being partners with the schools in this business of 'art education' for children.

How well does this partnership work? Are there gains to be made by both partners? Is there a true sharing between the schools and art gal-

eries? Is the supposed partnership being used to its fullest? That is, is the expertise of the school teachers and the gallery staff being utilized to provide the best possible experience for all involved? Do gallery staff learn from teachers and teachers from gallery staff, or are the children, if in fact they do learn anything, the only learners?

These questions have led to an examination of the literature in the field of gallery education. Because this field is only now gaining attention through gallery educators' association with the National Association of Education in Art and the formation of its own networks, literature has been obscure in the past. Much has been published in the United States in the last eight years but very little Canadian work has appeared until very recently. The literature not only provides a background to the development of education programs in galleries, but also describes programs in use in various settings and suggests future directions for gallery educators to explore. From this examination the study was narrowed to the Lower Mainland area of British Columbia and the educational programming of a suburban art gallery, the Surrey Art Gallery, in order that it be a manageable focus. The preparation and examination of two themes/subjects in their workshop program offered the opportunity to evaluate how well an art gallery can serve its local schools.

As an introduction to this study, I would like to recount how, as a teacher with an art history background, I became concerned about the art education my students received, both in my class and on excursions to art galleries.

Every fall from 1975 to 1980, I contacted the Art Gallery of Ontario Education Department and set up an appointment to visit the gallery with my art students from Loyalist Collegiate and Vocational Institute in

Kingston, Ontario. This set into motion the often chaotic process of arranging the trip to Toronto--applying for school and School Board approval for the trip, booking transportation, writing parent approval letters and subsequently retrieving the signed permission forms and fees from the students before boarding the bus, deciding how to select the forty students (the maximum number per school that the gallery would accommodate) from some two hundred and fifty, planning other events for the day in Toronto, preparing the students for the gallery experience as well as the visit to the 'big' city, and arranging for supervision of the classes left behind at the school. The same process had to be repeated for several trips per year to the local public art gallery, the Agnes Etherington Art Centre, and the annual grade 13 expedition to New York City.

After going through this process a number of times, and often wondering "why" when the inevitable problems arose, two things became evident. The first was the wide variety of programs, or lack of programs, the art galleries offered for school groups, and, the difference in the galleries' attitudes towards the students and their teachers. At the Art Gallery of Ontario, we were led through the exciting classroom introduction tour program where the students were encouraged to participate in discussion led by informed and energetic instructors. At some galleries, we were encouraged to look around on our own, and, at others, the sixteen to eighteen year old students were told that they could not look at the exhibitions without a guide. We were complimented on the level of our discussion at some galleries and told we asked too many questions at others. I was told once that the guide didn't care what background the students had in the subject of the exhibition (more than she, as it

turned out) or what we wanted to see most because it would fit into our classroom studies. She was going to give us her prepared talk and we were to listen, not to ask questions and were not allowed to stay in the gallery for our own studies after the tour. As it turned out, this guide had not been with the gallery long and was not yet confident about her ability to present the exhibition or to stretch gallery rules. Some gallery staff were very pleased to help the students with assignments they had been given to prepare on their own (i.e. gallery reviews and interviews at local galleries, specific studies at other galleries). Others were not accommodating, perhaps because of constraints on their time from gallery duties and other school groups. A staff member at the Agnes Etherington Art Centre said that sometimes gallery staff may refrain from helping students with assignments for fear of doing the students' homework for him. Once I was told I probably didn't know enough to take my students on my own tour. Elsewhere I was encouraged to do so.

The second observation was that I seemed to be one of the few art teachers that I had contact with who frequently went through the 'ordeal' of gallery field trips. The reasons were many--it was too complicated to arrange the trips and the effort was not worth the return, the students didn't get much out of the trips, the students didn't want to go. Most limited trips to one a year rather than using galleries as a regular resource for their program. An unfortunate aspect of many of the 'art' programs at the schools of these teachers (largely secondary and senior public teaching grades seven and eight) seemed to be that the art history and art appreciation aspects of the program was this annual gallery field trip, perhaps supplemented with a week or so of art history slides. These were all teachers with university art training, but it became evi-

dent, this art training rarely included more than an art history survey course along with the many studio courses. These were the teachers in the system with the most art background and their programs were all but ignoring one of the most important components, the critical and historic components, of a good art education program. If this were the case, what was happening in elementary school classes where the teachers had little, if any, art training? How did they use gallery programs? Did they use the available programs at all?

Within the school system these problems may be approached by the preparation of good curriculum materials for the teachers to use, workshops, and, improved art education in the institutions which train teachers.

These changes, however, will be slow to implement and slow to take effect, especially now that declining enrollment, budget cuts and calls for added emphasis on the 'basics' affect the schools.

What other avenues then are available to improve the quality of art education for our children? The obvious answer is the gallery, but do the galleries offer programs that are helpful and, do these programs have the most realistic and appropriate focus? It would appear from casual observation that many of the galleries deem it sufficient to address only the children, undoubtedly the main concern of all of us, while ignoring the rest of the school group--the teacher. Gallery programs tend to intimidate the 'non art background' teacher with a dazzling display of activities that use equipment, materials and resources that are not available for the teacher in her classroom thus discouraging her from attempting to approach art topics, or, alternatively, they may bore and discourage her, and her students, with a passive, 'walk and gawk'

(Ott,1977,p.17) tour. This, of course, is not true of all gallery education programs but is true of a discouraging number.

As will become evident from the review of the literature in the field of gallery education, galleries consider themselves to be an education institution because of their very mandate to exhibit art for the public to view and assess. They offer programs to the public and to schools to assist people to learn to 'look' and to assess in order to have the fullest experience of the work on exhibition. All are concerned with helping the public make art a part of their daily existence. For art to become a part of the daily existence of the school room, teachers need some help. Who is better to give it than the gallery staff with all of the expertise available to them as well as their collection and exhibitions.

CHAPTER 2

EDUCATION AS A MANDATE FOR MUSEUMS AND ART GALLERIES

Review of Literature

"It is almost impossible to exaggerate the importance of art teaching for the diffusion of culture" (Cox,1913,p.49). This statement is included in Newson and Silvers, The Art Museum as Educator, a collection of writings and descriptions of exemplary programs that has become the text in the field of gallery education. Although this statement is one that we hear often today in art education circles, it was in fact made in 1913 by K. Cox in an address to the New York City teachers at the Metropolitan Museum of Art. Mr. Cox lamented the fact that at most schools, trade skills connected with art were taught rather than art itself. What was neglected was teaching 'about' art.

Lamentably the same criticism could be made of most school art programs today. Most schools offer students art programs that are based on the production of art. The teachers, if they have any art training, are usually trained in studio pursuits and have little knowledge or background in art history, aesthetics, criticism or culturally based studies such as sociology or cultural anthropology. Most of us do not go as far as Vincent Lanier who purports to advocate eliminating studio activities from art programs in order to build a new curriculum based on the development of aesthetic literacy (Lanier,1980,p.19). We do, however, agree that we are neglecting a very important facet of art education. The problem is: how do teachers introduce the non-production facets of art study into their programs?

It would seem that in order to do this the teacher needs a lot of help. The inadequacies of training have been mentioned. In addition, we

are faced with staff cuts that will result in teachers being faced with larger classes and more diversified teaching duties, especially in the elementary schools which will probably lose the services of such specialists on staff as the art teacher. These cuts will also rob the profession of some of the young, better trained teachers and place teachers with no art background in front of art classes. Severe budget cuts will take funds for visual aids, in-service training, and other teaching aids away from the teachers. In addition, we must face the fact that as a group, art educators have not, for the most part, been able to convince legislators and administrators of the values that we know are inherent in good art education programs. As a result, in these difficult times, we will have trouble getting administrators' support for changed art programs, if in fact we save the programs at all in the push towards 'the basics'.

A pessimistic picture? Unfortunately yes, but we may be overlooking an important source of help in our dilemma--the museum. Cox's 1913 address pointed out that to teach art we must show students 'the real thing'. Of course, today's technology provides us with much better reproductions than those available to teachers in 1913, but it is amazing how many children still pass through art classes without having ever seen 'the real thing'.

Robert Ott says that 'Partnership between society institutions for education are enhancing the unique role of museum education' (Ott,1981, p.15). That a museum or an art gallery is an education institution may be debated by some. To most its primary function is the collection, preservation and display of, in the case of art galleries, significant art works. It is, in a sense, a repository for work that someone decided was

'good art'. However, a brief survey of the history of the art museum in North America will show that an art museum is also an education institution and that many of its philosophies are the same as those of a good school art program.

Museums as we know them are still young. Even in Europe their history is but two hundred years old. Throughout that history, education has been seen by museum organizers as a major role of museums. For example, the collection of the Louvre was arranged according to historical principles so that the museum may serve the public by giving access to all to the greatest works of art as well as 'for the inculcation of political and social virtue' (Silver,1978). The Metropolitan Museum of Art had an educational program as early as 1872. Most museums saw that they could contribute to the lives of all citizens by showing them art that would 'educate, humanize and refine a practical and laborious people' (Silver,1980,p.13). Of course, there is a certain amount of elitism in these lofty theories, but the idea is valid.

In the late nineteenth century, there was a great push among the general population to educate themselves. Education for children was not yet compulsory and many adults who had been forced to leave school very early in order to earn a living, saw a need for more education as they strove for success in business and society. They found sources of that education in books and in art. Like books, art was seen to be a social document. Reading clubs, libraries, scholarly clubs and societies became popular vehicles for the exchange of ideas, and in 1880 there was a petition in New York to open the Metropolitan Museum on Sundays so that those who worked could attend on their day off. The vast network of adult education we have today did not exist for these people, but, the power of

art to communicate knowledge was recognized and this was available at no cost.

Just as many of our art educators today assert, John Dana, Newark Museum Director, 1909-1929, saw the art in museums as much more than objects to gaze at. He saw 'only one solution to social problems--the increase of intelligent sympathy' (Silver,1978) and art was a means to achieve that end.

So that museum visitors could have help understanding the art work displayed, lecturers and docents were provided as teachers. The Boston Museum of Art as early as 1907 trained these people to teach towards a work of art, that is, pointing out factors contributing to art not those drawn from it.

The Depression saw museums in financial crisis. Many could only stay open by drastically reducing staff and salaries and relying on volunteer staff. The push to stay open was strong because it was seen that museums offered relief from the grim conditions of the economic situation. Many out-of-work people 'found' museums. Some museums offered free workshops and courses free for people on relief. These programs justified requests for public funding of the museums. Federal programs backed by some private funding facilitated progressive programs in education especially for high schools which were much better attended than they had been previously because there was no work for the young people when they left school.

Theodore Low concluded that as a result of the Depression 'museums became aware that they existed to serve a public which was willing to be served but which had definite needs and desires and refused to be fed the nectar of the museums' choosing' (Silver,1978,p.16). Collections and

educational programs had to expand and increase their relevance to the desires of the public. It also became apparent that museums could help to keep up the public's desire for first hand information. T.R. Adams, museum adult education advocate, saw that crucial skills acquired through the study of art could help the public deal with the plethora of new and confusing ideas abounding as technology boomed and political ideas that were often new and dangerous emerged (Adams,1937,p.9).

In the 1960's, museums were recognized as agencies of cultural indoctrination and thus powerful social institutions as well as vehicles for teaching cultural history. Museums were seen as having to move towards service to minorities rather than be merely elitist proponents of western European aesthetics and culture. Outreach programs that took programs to the people rather than people to the museum became popular. Museums thus became available to those who did not visit them.

Many such programs continue today but are used mostly by schools. Education efforts by museums have now focused from the adult to the child and schools are the prime users of museum facilities. Museums have become a sort of 'field trip heaven' for the entertainment of classes of school children and their teachers.

The original observation of this chapter was that the museums could become a great help to the teacher. The potential of this relationship is not met by the type of activity mentioned above. The museum educators and teachers could work together to provide a much more valuable experience for teachers and students. What is needed is to create a gallery habit among the students rather than promote a 'one-shot' encounter with art. Because it is not possible to accommodate all of the students for repeated class visits, programs must be developed so that both the

schools and the galleries encourage students to visit the gallery on their own and help them develop the critical and analytic skills, background information and confidence to use collections and special exhibitions.

The role of the museum or art gallery as an educator has a tradition as long as the existence of museums as we know them. Their very mandate of collecting and conserving art or artifacts and making the collection available to the public for study implies that they are an educational institution. Often the availability of the museum as a study resource is limited to scholars or interested adults. But more and more often museums and art galleries are providing programs specifically designed for the use of school groups by the museum staff or education officer.

Such programs are based on the generally accepted premise that children must be taught to use the museum and that class visits are important even though, as some museum staff will give as a reason for the absence of school programs, the fact that 'the essential communication within the museum is a personal one that exists between the individual and the exhibits' (Cameron,1967,p.33). In order to better facilitate that communication by helping to provide the child with a way of seeing museum study should be an early and ongoing experience. In providing such experience, the museum or gallery education goals should be to open up the world of sight and sound and touch for each child by sharpening his perceptual skills and to make him sensitive to new sources of data in the world around him (Cameron,1967). The role of the gallery or museum education program should thus become one of 'motivation and stimulation' (Merrill, 1967).

That educational programs at art galleries are used by schools is

immediately evident if one has ever been in the foyer of a large art gallery on a weekday morning when a seemingly endless wave of excited school children pours through the front door. The problem of attracting users for educational programs is not one that faces the staffs at such large, well established, big city galleries such as the Art Gallery of Ontario in Toronto or many of the large galleries in the United States. According to staff at the AGO, their main problem is being able to accommodate groups for repeat visits.

However, small local public galleries often find the opposite to be the case. The small gallery has a much smaller staff which is often required to fulfill many functions rather than be able to devote its time to a single area such as education programming. Such a staff simply does not have time to be able to adequately design and promote programs for the use of school groups. If the small gallery is fortunate enough to be able to inspire an active group of volunteer help to do much of this work, much of this problem is alleviated, but the major responsibility rests with the education officer.

What the smaller gallery is also fighting is the commonly held attitude that because the gallery is small and local it is probably not as 'good' as a large city gallery. The local teachers may well have this attitude, and rather than spend the time to organize a trip to the local gallery will arrange a trip to a nearby city where the children can visit many places of interest in one outing. The class may visit an art gallery, a museum, tour a real city and maybe stop off for a peek at the zoo. The problem of the small gallery staff is the development of a program that demonstrates to local schools that the small gallery has much to offer. The galleries' very proximity to the schools facilitates

repeat visits to the gallery with much less fuss and expense than a repeat visit to the city. The staff at the gallery may be as well informed as that in the larger gallery and can offer the same quality of learning to children. Most important, the small gallery staff is probably much more accessible to the teacher and willing to adapt programs for particular groups and teachers.

The school district that has a commitment to providing their students with sound programs in the arts has a valuable ally and resource in the local gallery. The New Orleans Museum of Art, although a very large institution, has become an active part of the arts programs of that school district. According to a school board official, 'Our previous experience with the museum had been random and purely at the discretion of the classroom teacher. We felt there was a need for school staff and museum staff to work together to make the museum visit a more educational one. We wanted to find a way to mesh the resources and objectives of the schools with the museum objects ...' (Trusty, 1978). In the programs developed through that coordination of effort, teachers and museum staff worked together on the development of program theme ideas and content. Cooperatively developed workbooks provide ideas for orientation to museum visits, background information and bibliography, classroom activities directly giving background to at-the-gallery activities and follow-up ideas not only in art activity but also incorporating music, theatre and other subject area projects in keeping with the schools' interdisciplinary approach to programming. Extensive evaluation of that program through teacher, museum staff and student contributions has shown that the collaborative effort has helped the students to have a more integrated and strongly reinforced experience than had been the case with

former programs. In addition, teachers were able to learn more about what was in the museum and how to use it (although it was felt that many teachers still felt uncomfortable away from their home turf) and museum staff learned more about schools and teaching.

Examples of combining the efforts of educational institutions such as that of the New Orleans project and others such as those in the Museum of South Texas and the Philadelphia Museum of Art, show smaller galleries and school districts the potential benefits of collaboration to both parties. It should however be kept in mind that the two institutions are essentially different though and that neither should undertake to become the other. That is, galleries should not replace the school program or attempt to copy a school, but should retain its unique quality. Programs should still retain the valuable, independent ideas of museum staff.

In addition to improving programming, school-museum collaboration has been found to alleviate budget problems of both groups by sharing some expenses and cutting down on the duplication of services. In some cases school boards provide transportation to the museum and help with museum staff salaries while the museum provides facilities and, of course, the objects to be studied. Support of the school boards also insures that supervisory staff encourage teachers to participate in projects with the museum.

What museum educators stand to gain from the collaboration is up-to-date knowledge of learning theory and school curriculum theory. In the past, and still in many art galleries, the format of most museum visits has been that of the tour. Learning theory research over many years does not support the effectiveness of learning by the osmosis process inherent in the lecture-tour format. With this knowledge the museum educator

should attempt to develop a format that will encourage more learning. A museum educational program should have as its basis the goal of teaching children to look--art appreciation to foster enjoyment and awaken curiosity. In the traditional tour format the student makes few contributions to discussion. In essence he is being asked to evaluate what he sees according to what some adults are telling him is 'art'. In fact, the research of Mary Rouse has indicated that the child makes his selections 'almost entirely on the basis of personal preference and he almost always makes choices in opposition to those of art experts' (Rouse,1971, p.20). If this is so then the task of the museum educator is not to merely dispense information on a tour but to try to find ways of introducing newcomers to 'sensory experiences to stimulate powers of perception, feeling and thought' (Borcoman,1969,p.22). Museum staff must develop an awareness of the students as people. Who better to help them in gaining that knowledge than those who know children best, the teachers?

'As a school system plans and develops its curriculum, obligations to both teachers and students must be considered. Much of this does not concern us in the museum, but one obligation that should concern us is the role of the museum in curriculum development' (Wood,1967,p.27). Most museums are not an integral part of the school system but they are in their educational programs trying to serve that system. As a result, educators and curators in the galleries and museums should not only plan their programs around their collections and knowledge, but according to the needs of the schools as these are indicated in their curriculum. Programs at the museum must change both with the exhibitions and the school curricula. This is the only way that they will be both meaningful and useful to the users.

So far in this chapter the roles of the museum officer and the school board have been discussed with little mention of the link in the communication between schools and galleries that is perhaps the most important one--the teacher. The teachers' role is probably most important in ensuring that the museum experience is most profitable. 'I find that only when the teacher has himself had the experience of looking, of learning to read an object visually, of appreciating the many issues and interests which can be roused, is he able to make full educational use of the museum visit ...' (Newson,1978,p.462). This observation of Hans Zetterberg when he was a British Museum educator is seconded by most educators in the museum field. Many museum staff observe that when a class comes to a museum the teacher seems as unfamiliar and uncomfortable with the new surroundings as are the children. Not only are the teachers not habitual museum visitors but they feel uncomfortable fearing that in this environment their position of authority with their class is threatened. Such teachers seem to react either by abandoning their class to the museum staff or by attempting to bias their children's opinions in such a way as to make the job of the museum staff very awkward. Perhaps this would indicate that the efforts of museum staff in devoting most of their time to developing student programs is misplaced. Perhaps the real target for museum efforts should be the teacher.

'I believe that theoretically it is better for us (museum educators) to teach the teacher and leave the important task of taking the children through the gallery to the one who knows children best' (Fansler,1932). Such philosophy is the basis of many major gallery education programs. The Victoria and Albert Museum has had as its major education focus the education of teachers in training for jobs in the British school system.

The teacher has received instruction in the art of teaching and knows the personalities and capabilities of their students so that they should know best how to present information to their class. The museum staffs' contact with the students is usually limited to the forty-five minutes or so that they are with them in the gallery. The influence of the teacher on the group is much larger and could easily counter the impact museum staff have if they fail to reinforce the museum visit with activities in the classroom. It is the opinion of many educators that 'what the (museum) experience means to the students is often determined more by the way the teacher fits the visit into the classroom studies than by the museum educator or docent who conducts that visit' (Newson,1978,p.463). If the teacher can be encouraged and supported in efforts to use museums effectively then the visit will be enhanced. The experience will have been one that is shared by the teacher and his own students and not totally controlled by someone else not as well acquainted with the personality of the group.

Ideally, the teachers should receive instruction about how to use the museum as a part of their university training. This is almost nonexistent now except in rare cases such as the programs that the Victoria and Albert have set up in cooperation with teacher colleges. Most efforts to train teachers in museum use is haphazard, relying mostly on the initiative of particularly interested student teachers. In the past, student teachers at the Faculty of Education at Queen's University in Kingston have had the option to do a part of their teaching practicum at the Art Gallery of Ontario. Such a program certainly has benefits for the teacher in training but it is largely a case of preaching to the converted. What is really needed is a means of reaching more teachers in

more conventional teaching situations. Because what the teacher learns in teacher training is easily lost in the avalanche of information that falls upon him in that relatively short period and also does not relate to any experience the student has yet had, perhaps the time to try to reach him is later. The museum educator who said 'maybe you shouldn't get to them (teachers) in training but wait until they're in classroom practice ... then they panic--maybe then we can help them' (Newson, 1978, p.465) was probably being most realistic.

What the museum has to teach the teacher is not only facts about the particular pieces on exhibition in the museum but also suggestions about how to guide and shape the students' personal responses to the visual world. The teacher has not received guidance about either of these areas in previous training. The teacher is not exploring them in the classroom because they are unsure about both the incorporation of them into the classroom programs and the adequacy of their knowledge to develop a good program. Many would probably be surprised to find that their knowledge of teaching and of other subject areas would give them more help than they had thought. What most art educators and museum educators would want to show them is that art and visual literacy, and thus museum use, are effective when integrated into other areas of study.

How then does the museum staff reach the teacher? Many museums are trying a variety of approaches. Some museums such as the Cleveland Museum of Art and the museum in Cincinnati offer credit courses to teachers in the summer or through night school that not only teach background information in the academic orientation of the museum art history or anthropology but also suggest ways that the teacher can introduce these subjects to their students. Other museums offer teacher resource centres

(St. Louis Art Museum) that provide equipment, visual aids and kits for teachers to borrow, as well as short workshops which introduce teachers to museum programs, collections, and make suggestions about classroom activities. Such programs of course require a fairly extensive museum staff that can devote its time to such endeavours as well as conduct its in-gallery programs for visiting groups.

The small museum or gallery does not have such staff available and thus has a more difficult time offering all of the services to teachers that it would like to. The benefits that a small museum could derive from training teachers to be more active in museum education may stand to be more than those accruing to a larger institution. If the museum educator at a small gallery could receive the help from teachers her time could be freed to spend on special projects and more complete programming (Silver, 1978, p. 463). Some galleries and museums have developed ideas for self-guided tours which help a teacher and her class visit the museum without the aid of a guide, such as the Museum of Anthropology at the University of British Columbia. Others have developed or collected packages of information that can be sent out to a teacher to give some background information to the exhibitions. Where such programs fall short is in providing guidance in how to use that compiled information. What the staff at such galleries need to do is find a means of extending their resources so that they are not wasting their efforts on half developed ideas.

In setting up its programs, for both teachers and students, museum education staff has to face the question of what sort of role they will assume. Will they function as examples to the classroom teacher of how to approach art in education, as a resource for teachers who need their

specific knowledge or as critics of art and art education practices? Or will they attempt to amalgamate all three roles? The priority of any educational program should be developing the art education of the children who use the art gallery or art museum, but the museum must face the fact that if their programs are to be used to their greatest potential they must win the confidence and help of teachers and school districts. This will require learning from schools and teachers what they can about curriculum, life in the classroom, and teaching skills. It will also require that the museum staff contribute what it can to the teachers' knowledge. The museum must try to give teachers exposure and practice to help them build confidence with art and the museum, areas that many have not previously had the opportunity to study, and to promote the integration of art into education. Most of all, if Dr. Ott's (Ott,1981,p.15) vision of a partnership is to be realized, it must be understood that both partners, museum and school personnel, are professionals, each with specific knowledge to be shared.

A Survey of Vancouver Area Museum Educators

In searching the literature concerning art gallery and museum educational programs and practices, it becomes apparent that there is a lack of available material specifically about Canadian programs. Alan Bassing and Chantelle Levielle in connection with the Montreal Museum of Fine Arts and Concordia University, and Robert Ott have recently contributed to the literature in both Canadian and American publications. The problems of all art gallery educational programs are universal so while Canadian writings are just beginning to appear, American and British work is relevant and helpful for Canadian gallery educators. While there are educational programs and departments at most major and many small public

galleries, most programs are in their infancy and are struggling to survive with small staffs and inadequate budgets. There seems to be little time or manpower available to undertake either evaluative studies of programs in existence or needs studies for those galleries undertaking the formation of new programs or the revision of existing ones. In order to establish a frame of reference for the research to be undertaken in this thesis, a preliminary study was designed to review the state of museum and gallery educational programs in Vancouver and the surrounding Lower Mainland area of British Columbia. In this way the work to be undertaken becomes particularly relevant to the Canadian situation and does not rely for guidance entirely on available American studies.

Six museums and art galleries were chosen to be reviewed in the study. The institutions were chosen to provide a variety of different situations with regard to setting (urban and suburban), type of collection (art gallery, anthropological), funding sources and affiliations (independent, part of community or municipal center, part of arts centre or part of a university).

The person in charge of educational programs at each museum was contacted by telephone to introduce her to the project and a time was arranged for a personal interview to take place at the museum or art gallery. Each interview took from one to two hours or more as most of the interviewees were more than happy to share their thoughts. The interviews each followed the format of the questionnaire included as Appendix I. After describing the programs under their supervision, each interviewee was questioned about educational program staffing, their contact and relation with the local school district and individual teachers, their theories with regard to museum education and art education in gen-

eral and their prophecies for the future of educational programs through museums.

The educational provisions of these six institutions proved to be as varied as were their physical settings. They ranged from the near absence of programming at North Vancouver's Presentation House Gallery through traditional tours at the Vancouver Art Gallery and the Burnaby Art Gallery, self-guided activities encouraging teachers to share learning with the students at the University of British Columbia Museum of Anthropology, to programs such as those at the Vancouver Centennial Museum and the Surrey Art Gallery that combine tour format with various workshop participation programs.

Of those museum educators interviewed, half had previous teaching experience with the age group for which they were designing programs. Of the remaining half, some had acted as teaching assistants at university but not in the public school system. Those institutions that did not require teaching experience of their education staff, such as the Vancouver Centennial Museum, hire their staff on the basis of their knowledge of what the collection covers. Museum skills and a strong academic background are there felt to be more important in the fostering of communication between the artifacts and the viewer. It is up to the teacher to prepare the children for that communication. Other institutions favour an academic preparation in the field of the collection combined with knowledge of children and schools in order to be able to present information about the collection in ways that will be of the most benefit for students.

The degree of contact that museums have with schools also varies greatly. Generally a lack of contact with the schools results not from

disinterest but from lack of time on the part of museum educators. At Presentation House there was no familiarity with the school curricula and contact was limited to sending out newsletters and hoping that teachers would contact the gallery. The Vancouver Art Gallery finds their program is well used so it does not actively set up contact with schools except by newsletter. They will however custom design a tour for a group if the teacher contacts them in time. The Burnaby Art Gallery educational programs are in their infancy but the education officer hopes to be able to visit schools and make personal contact with teachers in her area so that she can plan to enhance the curricula in general use. The University of British Columbia Museum of Anthropology and the Vancouver Centennial Museum have made it a point to know what goes on in the schools. If the museums can present their collections in such a way as to relate them to something that the students are studying then they will be more receptive to the information that is conveyed through the artifacts. These museums also found that if they have contact with the school boards and subject coordinators, etc., the individual teachers will be encouraged by them to use the museums. At the Surrey Art Gallery, art and social studies coordinators of the local school district are consulted about curriculum content before workshops are developed, so the gallery is developing programs that the teachers will be able to use to enhance classroom activities. All of the educators indicated that they have contact with individual teachers only when these teachers ask the museum for a tour date or for information. Some educators found that they had an ongoing contact with some teachers who are regular users of the programs but had little opportunity to meet any that were not already museum users.

The programs offered at the museums all focus on elementary school

children. This is not because of any lack of conviction that high school students can benefit from museum contact but because it is elementary school teachers who by far book the larger number of visits. It seems that high school teachers run into more difficulties trying to excuse their students from other teachers' classes in order to free enough time for a visit than do elementary school teachers who usually teach all subjects to one class.

One concern that most of the educators expressed was that the teachers who brought their classes to the museum were, for the large part, not prepared for the visit and thus had not adequately prepared the class nor provided to follow up the visit with a classroom activity. It seemed that most of the teachers' preparation had been in making the arrangements for transport to the museum, parental permission and excuse from school, all time consuming and demanding tasks. The children had been told where they were going but that was usually the extent of the preparation. It seemed that many of the teachers were not seasoned 'museum goers' and thus felt uncomfortable or unfamiliar with the content and routine of museums.

From this preliminary study, a number of recommendations and hopes for the future of museum education arose. Foremost was the hope that the museums could reach more individual classroom teachers in order to familiarize them with what the museums and art galleries have to offer them and their classes and to help them plan ways to integrate museum visits into regular classroom programs. The current practices of mass mailouts to school districts and schools is useful in giving officials a general idea of what is happening at museums, but all too often this information does not filter down to the classroom teacher who can use it. If museums

want to attract the attention of these teachers they must find a way to make more personal contact with them. Unfortunately this is a time consuming and expensive endeavour but could be facilitated with the help of volunteers or phoning committees to obtain the names of the appropriate teacher contact at each school or by sitting in on meetings and conferences in relevant subject areas to meet the teachers in person. The museums' staff effort would be appreciated by the teachers who would then feel they had a name and face to associate with the museum mailouts.

It appears to this researcher that if indeed museum staff are concerned that they help the teacher provide their classes with a meaningful museum experience, then perhaps some of their efforts should be refocused to developing programs that teach the teacher rather than just the child.

In addition, museum staff should consider the wisdom of hiring staff that have familiarity with schools, classroom routine and curriculum. The museum would then be preparing programs for users whose situation and needs they understand. It would seem a wasted effort and an incomplete learning experience if programs are not designed for their users.

A common complaint of museum staff is that they do not have enough space to provide other than tour activities and an often voiced complaint of teachers is a lack of budget for transportation to museums. Why then could not schools and museums cooperate by sharing facilities? Many schools have empty classrooms because of declining enrollment and it would be much less expensive to transport one museum staff member than thirty children. Such an arrangement should not, of course, replace the museum visit and the children's contact with the actual 'objects' there but could introduce them to valuable concepts in visual literacy and

introduce them to such objects that might be transportable. Teachers would be able to see by example how they can use museum studies in their classroom. Museum staff would have the opportunity to experience the school environment first hand. In addition, both institutions might be spared some of the expense of the duplication of facilities and equipment. For many museums, such a program would be prohibitively expensive as repeated visits to schools would accrue heavy transportation cost for staff and materials. Transporting materials often would put much wear on the materials and be awkward for staff.

At the museum or art gallery, concern for the educational programs should be a major one for all of the staff, not just the educator. In most museums and galleries the responsibility for the choosing and arranging of the exhibitions is the responsibility of the director and curators. The educator then has to deal with presenting this exhibition to the public and the children having had no role in creating the exhibition itself. While directors and curators are experts on their collections, the educator is supposed to be an expert on the users of the museum. The most effective exhibitions would combine the knowledge of both. It is encouraging to hear that the Vancouver Museum plans to include the Museum Educator on its exhibition committee in the near future.

In summary, the discussions with educators reiterated the need for more communication between museums and schools. A primary concern is that teachers be made more aware of how to use museums and that museums be more aware of those for whom they are preparing programs. In order for museum programs to be effective, there must be an end to the strong territorialism that seems to arise when museum educators and teachers meet.

CHAPTER 3

THE SURREY SITUATION

The Surrey Art Gallery Staff Assessment of the Community and the Gallery's Role in the Community

As a result of the survey described in the preceding chapter, a contact was made with the Surrey Art Gallery. The staff of this art gallery demonstrated an interest in the continuous evaluation and updating of their educational program and had a philosophy of programming for schools similar to that which I was formulating. When the gallery was given funds to work on their education program (see Chapter 6), we were able to work together.

The Surrey Art Gallery is typical of many art galleries today. It is small, has a small staff, exists in a suburban community or town rather than a large city and must pursue a vigorous program to attract its audience. It is thus a good subject for study because the solutions to its dilemmas may be instructive to the many galleries in similar situations.

The Surrey Art Gallery exists as a part of an Arts Centre which also houses a theatre, rehearsal facilities, a theatre gallery, set storage and construction facilities, two classrooms and a pottery studio, in addition to office space for the staff. All of these facilities are housed in a newly renovated building, very impressively designed. The building is set in Bear Creek Park, a large park containing a track, playing field, swimming pool, picnic area and trails. It is an attractive and well used site, although isolated from any shopping or business area that might attract additional drop-in visitors.

The gallery staff have three areas of the centre in which to offer

programs--the main gallery, the theatre gallery and the classrooms and pottery studio. The last two areas are shared with the art programmer for the municipality, who runs children's and adult arts and craft workshops and courses.

The whole complex is funded and operated by the Municipality of the District of Surrey and its Parks and Recreation Department, who pay for both facilities and staff. In addition to municipal funds, the gallery depends on such funding sources as the British Columbia Cultural Fund and the Koerner Foundation.

Because it is a young gallery with limited funding and storage facilities, the Surrey Art Gallery does not have a permanent collection but maintains a program of monthly changing exhibitions assembled by the staff or borrowed from other galleries.

The gallery staff estimate that they receive some 1,500 visitors per month, including casual visitors, those attending specific gallery events, and school groups. The gallery visitors book indicates that most visitors are from the Surrey area, although some of the special events attract visitors from Vancouver and surrounding municipalities.

The gallery supports a small staff consisting of the director, the curator, a half-time curator for the theatre gallery, a preparator, and an education and events coordinator. The services of two office staff are shared with the rest of the center staff. In addition there are three education instructors employed on a per class basis. Volunteers do many of the tasks associated with the gallery--mailouts, maintaining the small reference library and acting as docents, of which there are approximately sixteen, for the educational program.

In order to gain some insight into how the gallery views itself both

as in institution and as an institution that is a part of a particular community, I interviewed the gallery director, Rosa Ho.

The community in which the gallery exists is a very diverse one. The District of Surrey encompasses a number of small town sites some of which have all but disappeared over the years. There is no one downtown business and shopping area, but five town centers--Whalley and Guildford in the north, Newton in the center and Cloverdale and South Surrey in the south. In general, the south is rural, Guildford has a fairly high density population and the other areas are between the two in population density. In general it is suburban, a place where people live because single family housing is affordable and the setting is pleasant. There is little industry in the areas so those who work in the community are mostly involved in small service industries. Others commute to Vancouver to work. It is basically a community of young families and families with a long tradition in the area.

The director sees the community as definitely one in the process of change as the population grows. While in the past the education level of the citizens could be considered lower than that in Vancouver, today, with an influx of city-raised young adults and the establishment of Douglas College and Kwantlen College, interest in higher education is rising.

Ms. Ho sees the community as having a mixed philosophy towards the arts. While it is largely what she described as a "WASP" community, there are active cultural groups who support their own dance, music and art at a grassroots level. The people of the community tend to be 'doers' who are active supporters of their own enterprises and use the arts for social, recreational or leisure purposes rather than for intel-

lectual reasons. When it comes to the 'fine arts' this group find it difficult, as do the gallery staff, to establish what they want because their familiarity is only with the work of their peers and not the 'art world'. They are, Ms. Ho says, reticent to seek out something different or 'better'.

Ms. Ho thinks that by far the larger group in the community are the non-joiners, perhaps those who have moved from the city and are reticent to join the local groups because they feel little in common with local people, or are looking for something more than such groups offer, such as enrichment through the fine arts.

The difficulty the gallery staff has is in identifying with this diversified community in which most of them do not live. The only member of the immediate gallery staff (excluding office personnel) to live in the Surrey area is a family person. Everyone else is young and either single or childless, and live in Vancouver where they are close to the activities and amenities that they enjoy.

Because the Surrey Art Gallery is funded by the municipality, it finds that it is directly involved in the community, probably more so than many other galleries. As a part of the Cultural Services Branch of the municipality it must comply with the needs and goals of that body and, be answerable to it. Such control by local government puts considerable pressure on an institution to serve its particular community.

The Surrey Art Gallery is involved with its community in both passive and active ways. Ms. Ho describes as passive involvement, the presentation of exhibitions to enrich the citizens' experience, knowledge and pleasure. It provides the opportunity for the individual to view the art on display and interact on a personal basis. More active is the

involvement with children through the education program, and with adults and families through the events programs which provide a wide variety of unstructured, enjoyable experiences designed to complement the exhibitions. In addition, members of the community, individually or as part of an organization, have access to the theatre gallery to display their own work.

In its exhibition rationale, the gallery staff tries to provide experiences that will enrich the lives of community members by offering something more than work that is already in their realm of experience. While the theatre gallery exhibits local work, the main gallery attempts to go beyond. The exhibition rationale is biased towards the contemporary, but, also encompasses Canadian and international trends. The staff admit to a special interest in the work of lesser known but able British Columbian artists. Historic subjects are presented as well as the more avant garde. The staff try to provide variety within the exhibition program to attract visitors of different interests. In summary, they wish to provide a balanced variety of "good" art for public viewing in addition to building up a good national reputation.

Ms. Ho says that it is really quite difficult to say which exhibitions seem to work best (i.e. provide the greatest draw) because, for example, while some conceptual shows have been a great success, others have failed. Attendance at exhibitions seems to depend as much on such factors as time of year, press coverage, advertising and the weather as on the particular content of the show. Big name artists of course attract much attention. Shows for which the gallery provides educational material also seem to attract more visitors. Acceptance by the public of some of the more avant garde work is slow, a problem which will always be

there, but seems no more of a problem in Surrey than in larger institutions like the Vancouver Art Gallery. The gallery must treat such shows as an opportunity to teach. Exhibitions are accompanied by materials which will help the public learn.

Because the Surrey Art Gallery sees education as within its mandate, it provides experiences not only for the general public, but for school children as well. Ms. Ho is not hesitant to admit that programs for children are a vehicle to reach out to parents, who in seeing the pleasure that their children derived from a gallery visit will develop incentive to visit the gallery themselves or as a family. In addition, by exposing the children to pleasant experiences in the arts, the gallery can initiate a lasting, future interest. Through its educational programs the gallery hopes that it impresses upon teachers the idea that art is not a side issue but is relative to curriculum, both in art and other subject areas. The Surrey teacher is probably from as diverse a background as the rest of the Surrey population and needs the same encouragements and justifications to visit the gallery.

Ingrid Kolt is the Education and Events Coordinator at the Surrey Art Gallery, and as such is responsible for implementing a program for schools as well as adults. She relates that when the gallery first opened, before its present staff and facility were established, it was very much a community place--a facility without a staff. One of the first artists to show in that gallery brought in kids for activities related to his work with the philosophy of 'get'em while they're young'. These early programs were experimental, depending on the individual initiative of the artists involved, and on available grants. Their popularity, however, established the need for someone to function in the role of coordi-

nator and Ingrid's position was established.

When faced with the task of setting up an educational program for an art gallery, one is faced with several alternatives. Once the programmer has assessed what facilities and personnel resources are available, the program format may be any combination of the following: (1) tours conducted by curatorial staff, docents or education staff, (2) film or video programs if there is money but no staff available, (3) 'hands-on' workshops, (4) written tour outlines for teachers to use to take their own class around the exhibitions, or (5) classroom discussion and hands-on activity for the teacher and class, with or without gallery staff involvement. All of these 'in-gallery' programs could be supplemented with kits and materials available for use of teachers in their classrooms.

Formal and informal surveys of teachers by the gallery staff indicated that, on the whole, teachers have little art training and may, therefore, not be aware of the gallery or using it. This is not the fault of the teachers--it's just the nature of the educational system. Teacher training teaches future teachers a production based way to teach art to children and school boards often have very vague art curricula guidelines. Boards tend to provide teachers with 'how to make' information. Edmund Feldman observed this to be a universal problem in art education (Feldman,1978,p.19). Secondly, they found that teachers need to be offered programs which make it easy for them to be able to justify the time away from school. The programs must (1) connect visual arts with other areas of curriculum, especially social studies, and (2) provide the students with an active experience.

Now that the Surrey Art Gallery is settled into its new facilities, it is able to offer a range of programs for schools. To best describe

these offerings, here is the text of the information that is sent out to all Surrey schools (see Appendix 2 for complete poster).

TOUR AND WORKSHOP PACKAGES AND BACK!

The Gallery is pleased to announce the return of this popular program. We can now accommodate 2 classes simultaneously on program days as a result of extensive classroom renovations. Class A and Class B will participate in different workshops concurrently. Each class will also receive a guided tour of the current exhibition. Preparation and follow-up materials will be provided. Tour and Workshop Packages can be tailored to suit various age levels. Each session is limited to a maximum of 30 participants and runs from 9:45 a.m. - Noon. Advance booking is required.

TUESDAY MORNINGS

. Inuit Arts and Culture - an invaluable opportunity to learn about the changing arts and culture of the Inuit. Activities include printmaking, slides, games and "hands-on" exhibits of Inuit tools and clothing on loan from the Government of the Northwest Territories. Suitable for grade 3 through adult.

. Seeing Ourselves through Art - take a journey through history to view the people of Canada through the eyes of our artists, past and present. Slides, discussion, visual arts activities and an art project designed to encourage self-expression are included. Suitable for grade 4 through adult.

FRIDAY MORNINGS

. The World of Clay - explore the world history of man's manipulation of clay by seeing demonstrations and examples, and working with clay and various clay tools. Suitable for grade K through adult.

Extensive self-guided follow-up materials are available on loan to participants. Groups wishing to use these materials at the Gallery may do so by booking the classroom in advance for use after their workshop.

. Art Encounter - learn about works on exhibit by seeing, discussing and doing, under the guidance of a trained volunteer docent. Art Encounter involves participants in a variety of perceptual, movement and visual arts activities specifically designed for each new exhibition. Suitable for grade K through adult.

CLASSROOM WORKSHOPS

The Gallery's Extension Program offers a range of self-guided Workshops, Poster and Slide-Sound Kits for use in your classroom or facility on a library loan basis. Most kits may be adapted for use with any age group. Kits include West Coast Native Peoples, Pioneer Arts, The Treasures of Tutankhamun and the Language of Colour (also excellent for intermediate science classes). Advance booking is required.

All of these programs try to encourage teachers to bring their classes to the gallery by making it easy and relevant for the teacher to fit a visit into her classroom curriculum.

The gallery staff settled on the tour/workshop format for most of the programming for a number of reasons, Ms. Kolt reports. The gallery staff are firm believers in what they call 'concrete learning'. They feel that children will learn from discussion, not lectures, but that it really 'sinks in' when discussion is coupled with hands-on experience. Indeed, they have found that teachers insist on activities as a part of their gallery visit. Because the gallery has no permanent collection it

is very difficult to be able to design different programs for each month's exhibition, especially with an education staff of one. The "Art Encounters" workshop was developed to deal directly with each exhibition, involving the classes in a number of exercises in the gallery itself. It is a great deal of work for the staff to be able to change and adapt these activities for each show. All of the other workshops, while taking place in the new gallery classrooms, are not given without a tour of the current exhibitions. The tours are a part of the package in order to give students the opportunity to relate concepts they have discussed in the gallery classroom to the art in the exhibitions through discussion with the guide.

So far the gallery is focusing on programs for elementary schools, although much of the material is easily adaptable for high school groups.

Through its educational programs, in keeping with its over-all philosophies, the Surrey Art Gallery attempts to offer the community, through its children and teachers, something more than is available in school art curriculum or through arts and crafts classes. It tries to foster an enjoyment and appreciation of the 'fine arts' through its own exhibitions and supplementary information.

A Survey of Surrey Teachers' Attitudes Towards Gallery Education

A major factor in the success of museum and art gallery programs for schools is, as the New Orleans Museum of Art found in its work with the local school district, the building of communication channels between the galleries and the schools. These channels should not only be used for the dispersal of advertising for programs offered by the galleries, but also for gathering information from school officials and teachers about

the type of programs that would be most useful. Information about the curriculum in the schools, the teachers art background and the particular problems of the schools--arranging time away from the classroom, transportation and the length of time that can be put aside for trips should be sought from schools.

The teacher is probably the most important source of information because it is this person who knows the curriculum in the various subject areas and how best to introduce information to the children they teach every day. The gallery educator should make use of this information while planning any programs that are supposed to be for school children to ensure that they are presenting appropriate topics in an appropriate manner for their intended participants.

It seems, from talking to museum and gallery educators in the Lower Mainland and reviewing the available literature, that most use teacher input to evaluate programs that are already offered to them. Few of the sample programs described in Silver's and Newson's 'The Art Museum as Educator' cite gathering suggestions and ideas from teachers as important parts of the background for their program design. The programs of the East Cleveland Art Museum and the Brooklyn Museum both used the school district officials as links to the schools but seemed only to communicate with teachers when preparing for their specific visit, after the programs were set. Teachers were however asked for evaluation of the programs (Silver, 1978, Chapter 6). While such evaluation is most valuable for program assessment and planning future changes, it would seem that opinions of teachers at an earlier stage might result in a program that requires fewer revisions and attracts more teacher and student use. It should also be realized that for the most part, asking the opinions of program

users after they have used the programs is essentially only asking for reaffirmation of the support the teachers have already demonstrated by booking programs. The teacher who should be reached is that teacher who does not use the programs, for whatever reason. Because teachers who do not use gallery programs offered to them are by far the larger group, they might be able to offer insights into why they do not use programs and thus suggest what galleries can do to attract their use of galleries. For this reason, gallery educators should attempt to plan programs with teachers rather than for teachers and school groups.

Because of the above observation, it was decided to attempt to survey teachers, particularly those who did use the programs as well as those who did not, about educational programs for art galleries.

The Surrey Art Gallery is a small gallery that is doing an admirable job of arranging exhibitions of an extremely high calibre. The gallery lacks a permanent collection but has exhibitions in their main gallery and an adjacent theatre gallery in the main lobby of the Surrey Arts Center. The main gallery, whose primary mandate is to exhibit and promote promising contemporary British Columbian artists, in monthly changing exhibitions, also shows the best of British Columbia art, the arts of the Inuit and nationally circulating exhibitions. The theatre gallery features the work of local artists and arts groups as well as work from local schools and colleges. Because it would be almost impossible for the gallery education staff to plan a program completely around such rapidly changing exhibitions, they offer the schools a tour of the current show combined with a theme workshop in one of the gallery classroom areas. The workshops combine a slide show/discussion with a hands-on project. (For more details of the gallery exhibition policy and program

descriptions, see Chapter 3, Part 1.)

Although all of the schools in the Surrey School District are sent an attractive and informative poster outlining the programs and services offered and booking procedures, a review of gallery records indicated that the programs were booked by a small group of teachers and schools, who use the various programs repeatedly. There were a great many schools who never sent classes to the gallery. Of the sixty-nine elementary schools in Surrey District, only ten have sent classes regularly to the gallery in the past three years. What should be done to encourage the teachers at those schools not represented to introduce to their students this valuable community resource?

The first approach to conducting this survey proved to be disappointing. A questionnaire (see Appendix 3) was sent to one teacher in each of ten schools which were not using the gallery education program. The teachers were chosen because the administration at their schools indicated that these were teachers who were interested in art and/or taking their classes on field trips. The teachers represented a spread of grades three to six, the target grades for the gallery programs. Although the teachers were sent a letter explaining the study, and a stamped return envelope, and many were asked to participate in the study personally, only two replies arrived, and these only after a reminder phone call.

These results seemed to confirm the warnings of museum educators that it is extremely difficult to get responses from most teachers. It could be that the timing for the survey (October and November) was bad. Schools were still reeling under the effects of severe budget cuts and classroom activities were in full swing.

It was decided to attempt another approach to surveying the teachers. It was obvious that this second attempt should avoid the pitfall of getting lost among the many other obligations in the teachers' routine. The best way to do this seemed to be to approach the teachers in person, with the intention of providing a personal contact that demonstrated the goodwill of the researcher and the gallery.

The public relations officer for the school district was contacted to (1) obtain his permission and support for a survey and (2) ask his suggestions for how the survey could be conducted. He offered enthusiastic support for the undertaking and suggested three ways in which it could be accomplished. The first was to contact the art helping teacher and solicit support and interviewees through her contacts. This idea was rejected because using her contacts would probably be using teachers who were already enthusiastic about art encounters for their students. In effect, it would be biasing results. The second approach would be to contact the elementary school superintendent to explore the possibility of setting up a workshop for teachers. Our survey would be used as an introduction to a session we would give on gallery use for the classroom teacher. This would be a good idea to use in the future, but for the immediate time would require organization and a time that was not possible for this study. The last suggestion was to contact individual principals and ask to talk with their staff at a staff meeting or at a lunch hour session. This would give a good cross-section of teacher attitudes by providing contact with teachers from various grade levels and subject orientation. We chose to do this.

Two principals were called and both welcomed the project. One principal offered a staff meeting for the survey, to take the form of a dis-

cussion guided by a questionnaire. He later had to change this invitation to an informal presentation to the staff at a lunch hour because of an unexpected priority for his staff meeting agenda. The other principal had very full agendas for the next few staff meetings but welcomed a noon hour visit.

The schools were chosen for reasons outlined below. One school was close to the Surrey Arts Center and therefore had no transportation difficulties to deal with for visits to the Gallery. Several, but not all, teachers at this school used the workshop programs offered by the Gallery. This group of teachers would be able to give information about their use of the programs as well as why teachers in schools close to the gallery would not use the gallery. The second school was outside of walking distance, so had to deal with transportation problems in trip planning. It was a school that had sent one or two classes to the gallery in the past but not in the last two years. This teacher group might have very different opinions about the gallery and using its programs. By this selection of schools it was hoped that the opinions of teachers from a variety of situations would be represented, with emphasis on teachers who do not use the programs.

Because it seemed unfair to ask the teachers' help in providing information for the study without offering anything in exchange, it was decided to exchange information. The Surrey Art Gallery art educator was invited to join the meeting, to give information about the gallery programs, to help answer the teachers' queries and to address their comments.

Because both meetings were to be staffroom, lunch time meetings, and thus quite informal with teachers coming and going to supervisions, les-

son preparations, etc., it was decided to distribute the questions that were to be asked in questionnaire form so that the teachers could answer them while they ate and not lose their relaxation time. Unfortunately this form of interview did not allow for the spontaneity of discussion that would have come from a group discussion but it did give each teacher the opportunity to participate. While they were filling out the forms and chatting, we could chat with individuals in an informal way and answer any questions that arose.

The first school visited was the school that was close to the Arts Center and sent several classes to the workshop programs. Thirteen teachers came to the lunchroom to participate and filled out questionnaires. I introduced the project and thanked them for their help before I distributed questionnaires. The gallery education officer spoke with the group a little later, while teachers worked on the questionnaire and ate their lunches. The atmosphere was relaxed and while the teachers carried on their social discussions among themselves, they took efforts to answer the questions thoroughly. We noticed that gallery publicity had reached the school and was displayed in the staffroom (for the questionnaire used, see Appendix 4).

The teachers were first asked where they lived. This was in order to ascertain whether their opinions might reflect those of the community. The staff of the Art Gallery, as has been mentioned, is composed almost entirely of people who live outside of the Surrey district and thus are putting together programs for a community in which they do not live. The teachers may represent and reflect the attitudes of that community because they live in it and are in constant contact with the children and parents of that community. Their comments may reflect views of the gal-

lery, typical of members of the community. These may be different from what gallery staff perceive them to be. Only six of this staff lived outside of the district. Of those, five lived very close and in similar communities and one lived in Vancouver, where most of the gallery staff live, so, as a group, these people are perhaps more representative of the community than gallery staff.

When planning field trips, most of the staff of this school indicated that they chose destinations that fitted into their classroom studies, usually the science or social studies curriculum. They planned an average of two trips a year to such places as the Planetarium, Fort Langley, the Arts, Science and Technology Center, Stanley Park and local businesses (bakeries, grocery stores, etc.) to complement their "what do people do in the community" focus for primary and intermediate social studies.

Art is a part of all of the classroom programs of these teachers and all but one of them enjoy teaching art. The one who does not enjoy the experience cites the failure of some lessons and lack of experience as reasons. Of the others, five felt that they had all the training they need for the present although all but two had only art education within teacher training as art background. The other two also had some courses that they had taken for their own interest. None of the teachers indicated that they dealt with art history, art appreciation or visual literacy lessons with their classes. Instead they relied on the usual array of elementary school art projects--drawing, colouring, crafts, manipulating paper, puppet making, etc.--occasionally using such activity to 'enrich' social studies or science.

It is curious that three of the teachers did not see a relation

between a visit to an art gallery and curriculum, although one takes her class there anyway. For her, the gallery excursion is merely a special event, an outing planned as a 'fun' trip, not one considered to be an important part of the children's studies. All but four of the surveyed group have taken their students to a workshop at the gallery and only two were unaware of the programs offered. The program users were all pleased with the programs at the Surrey Art Gallery. These responses were, I hope, not coloured by the fact that the Gallery Education officer from that gallery was right in front of the group. I stressed to them that I encouraged candid criticism as that was the only way I could formulate recommendations that would lead to stronger programs suited to their needs.

An interesting comment made by one of the teachers was that he felt 'more art education needs to be done before this community will arrive at the gallery having much (background and art education to understand) your regular exhibitions'. When I asked him to elaborate further, he explained that he felt the community members as a whole did not have enough background to be able to enjoy and understand many of the exhibitions. This from a member of that community! This surely is encouragement for the gallery to assert itself with art education programs for the children (the future Surrey) and adults, teachers among them. If, as this teacher believes, the community that financially supports the gallery and should be its primary users has difficulty dealing with the contemporary gallery exhibitions, the gallery should respond with programs to help develop critical skills and give information. Gallery staff are presently in the process of developing a number of different ways to communicate with the casual visitor, offering them information to help deal with the exhibi-

tions. Information in the form of a didactic panel introducing the exhibition and a short, easy to read essay about the work and a self-guided tour are already available. By the end of the summer of 1983, there will also be a page of suggestions for gallery games that parents can play with their children at the gallery and a slide/tape presentation to balance and complement the written material. According to the gallery education and events coordinator, these are all attempts to reach those who do not participate in the gallery's organized programs such as the Sunday talks and films.

These teachers indicated that they would seek 'good art' in such varied places as Paris, the Vancouver Art Gallery, private galleries and downtown galleries. Only a couple mentioned their local public gallery (the Surrey Art Gallery) and one finds art 'almost everywhere'. I think it is often the opinion of 'non-city' dwellers that they have to go to a large center to find good collections or exhibitions of art. It is hard to convince them that a gallery in their midst could also offer 'good' art. Perhaps art loses some of its romance if it is that easily accessible.

These teachers' suggestions for future programming repeatedly called for programs related to the curriculum and appropriate for specific grade levels. One teacher specified that the programs should offer something that he could not provide his class. It seemed that what these teachers felt they couldn't provide was the 'non-doing' aspects of art education, as they all requested teacher workshops in art appreciation and relating art topics to curriculum. Curiously though, what they wanted for their students was activity oriented workshops--printmaking, pottery and painting workshops. This seems to be an inconsistency. While they want one

thing for themselves they expect the gallery to do something entirely different for the children. What they want for the children does not utilize the most important expertise of the gallery staff--ways of relating to art through their exhibitions and learning to 'look' at them. These teachers seem not to see the relationship between critical and historic activity and the doing aspects of art. We know from the work educators such as Mary Erikson (Note 4) with her art games that appreciation can and does involve 'doing'. Do these teachers?

The response to the survey at the second school was not as positive as the first. This school did not use the gallery at present, perhaps because the gallery poster was not in evidence on their information board and only four said they were even vaguely aware of the program offered. Only seven responded to the questionnaire, the others in the staff room, approximately five, indicating they had supervisions or lesson preparations to do, were not interested or believed that the survey was not applicable to their situation. Several did not show up at the meeting. This session, the Gallery Educator gave the introduction to our visit and outlined the gallery programs before I expressed my purposes and plea for help. This was, for my purposes, a tactical error as several teachers left as soon as they got the information they wanted from Ms. Kolt. The more successful approach for me was to save the dispensing of information until after the questionnaire had been completed, when it would not bias the responses of the group. The promise of information to come after the questionnaire may encourage the interviewees to participate with their contribution of information.

This group of teachers, all Surrey and area residents, took their children to the same sorts of places as the other group, although more

mentioned recreational sports trips (skating and skiing), apparently a priority for that school. The planetarium was popular for its special, and professionally produced, program for the primary grades. The teachers' bi-annual trips were usually planned to complement socials or science curriculum, but could also be called a 'special event', unrelated to a particular classroom activity. The larger part of this group did not see how a visit to an art gallery would be related to curriculum, especially for the primary grades.

Again, art training for this group was limited to that received in teacher training. One teacher admitted to having no art training and, further, that he did not enjoy teaching art because he found it difficult to come up with ideas. The others all expressed pleasure in teaching art as the children enjoyed it. However these teachers were somewhat reticent to indicate what they did in art classes. The displays in the school indicated a lot of feltpen drawing and colouring, 'crafts' and a great deal of construction paper cutting and pasting (there were many green construction paper dragons, all very similar in design). All of the teachers admitted they needed more art training. They indicated that the gallery could help with this training with teacher workshops for art appreciation. Three wanted workshops on relating art to the rest of the curriculum and two on using the gallery. Once again, for their students, they wanted programs based on studio skills. These teachers, as did the others, expressed the desire to see more children's art displayed at the gallery. In fact, the gallery had a large exhibition of Japanese children's art in the fall of 1982 and presently, March, 1983, have an impressive show of Surrey High School student art in the theatre gallery.

The sampling for this survey proved to be quite small, twenty teach-

ers, but because there was a consistency in their remarks, it is felt that those surveyed represent the opinions of the majority of Surrey teachers.

The study raises several questions. The first pertains to the conducting of such a survey. It was unfortunate that both of the school visits ended up being informal lunch hour meetings. While the format provided an informal atmosphere for chatting and gave every teacher the opportunity to express his/her opinions, it infringed on the teachers' relaxing, eating and social time in a busy day, an infringement that may lessen teachers' interest and willingness to participate. It also serves to make the intruding researcher feel somewhat uncomfortable. Perhaps the more controlled staff meeting atmosphere would be a better forum for gaining teachers' attention and support.

All of the teachers were eager to use all of the field trip time made available to them and were concerned that most of the activities that they chose to do provided enrichment for their regular classroom studies. They were conscious of choosing activities that were curriculum motivated, mostly in the science and social studies area. Many teachers stated that they did not see that an art gallery visit filled the criteria, especially for the primary grades. The teachers, on the whole, did not seem to understand the importance of visual literacy or art appreciation activity in helping the young child, or adult, to learn to 'look' at and 'assess' not only art, but all the visual phenomenon. Visual literacy or 'aesthetic literacy', as art educator Vincent Lanier phrases it, is for Lanier and many other educators, what the primary purpose of art education should be (Lanier, 1980, p.19). These teachers, responsible for the art education of elementary school children, are all but ignoring

this paramount facet of art education. They seem to be presenting their students with art experiences that are entirely focused on the 'doing' skills and not the 'looking' skills in visual experience. There is a real need to help teachers reassess this way of regarding art education and to give them some guidance towards a new approach.

Barbara Newson, in support of gallery efforts in teacher education, says that 'to offer more than enrichment requires the partnership of teachers who have become convinced of the importance of the art museum (gallery) as an educational resource and who have learned how to use it' (Newson,1978,p.263). Teachers, as well as children, must 'learn to see by doing' (Newson,1978,p.271) so that they no longer see studio activities as divorced from the historic and critical aspects of dealing with art, both in galleries and that of their own creation.

Some of the school districts have responded to the need for teacher education in this orientation by using the gallery as an initial resource for a curriculum project. In Richmond, British Columbia (Note 3), it was noticed that teachers did not talk 'about' art with their students. Initially, staff from the Vancouver Art Gallery took works from the permanent collection to schools and encouraged children and teachers to talk about what they were seeing. These gallery led discussions illustrated to teachers various critical and analytic methods that they could use in leading their own class discussions. This experience lead to a teacher developed curriculum linking art appreciation with written expression. Unfortunately, this example is a rare one. In other school districts, help with art education comes only in the form of 'how to' handouts and workshops for various studio projects. In those districts, the gallery could take a much more active role in teacher education with the dis-

trict. Galleries should not only be able to give information about their collection but illustrate how to use the collection and exhibitions to provide maximum, longlasting experience for the children.

The Surrey Art Gallery Education Officer agrees with the conclusions drawn from the survey with Surrey teachers. She comments 'We are sincere in asking for opinions (from teachers)--we want to make our programs as good as we possibly can'. However, past attempts at involving teachers have been difficult because teachers' time is very limited. As a result, teacher help has been only in terms of verifying the relevance of proposed workshops to the curriculum. She also noted that teachers need something specific to respond to--specific questions, suggestions for solutions to specific problems. The docents for the educational program are now discussing visiting the schools next year, perhaps to do an introductory 'looking at art' session with teachers as a means of introducing gallery programs.

CHAPTER 4

THE CASE STUDY: THE DEVELOPMENT OF TWO WORKSHOP PROGRAMS

The Initiation of a Case Study of the Surrey Art Gallery Educational Program

A review of literature in the field of museum education, information gathered from museum educators and interviews with teachers, reveal a number of problems facing museum education department programmers. Those problems, varying from lack of program use to poor funding to space planning, appear to be dominated by one overriding problem--a lack of effective communication and cooperation between museums and schools.

Both the museum's staff concern that teachers and classes are not adequately prepared for their museum visit and teachers' repeated requests for information to help them in their classrooms indicate that the focus for future museum programming should be the teacher. Although many museum staff are reluctant to take on the role of teacher trainer that they feel is the responsibility of university teacher training programs, school districts, and the teachers, such an endeavour could prove to their advantage. Well prepared teachers would lead to well prepared classes, a greater interest in the museum or gallery as a valuable teaching resource, and a more comfortable rapport between teachers and the museum staff.

There are many directions that museums could take in planning programs to help teachers. The most direct programs could take the form of teacher workshops to orientate teachers both to the specific programs of the education department and how to use them, and to provide background information about the museum collections. Such programs, offered in the evening, during summer holidays or as professional development day semin-

ars would encourage teachers to go back to their schools and try to use the information given to them.

However, it is a commonly held theory that one of the best ways to learn is by example. Perhaps that is one of the most effective and efficient ways that a museum can approach program development. If a museum can develop programs for the school visitors that show teachers how to integrate the resources of the museum into their curriculum they will be teaching both teachers and students at the same time.

The case study that the remainder of this thesis will focus upon was developed in an attempt to apply the above theory.

The Surrey Art Gallery education staff wished to have a workshop already in use rewritten and to develop a workshop on a new topic. As already mentioned, the format of the in-gallery workshops for intermediate elementary school classes consisted of a tour of the current monthly gallery exhibition followed or preceded by a session in the gallery classrooms involving a lecture and a studio project. Topics of the workshops were either media focused, such as the clay workshop, or appreciation/curriculum focused, such as the Inuit Arts and Culture workshop. This format provides students with both an intense involvement with one topic (the workshop) and direct contact with the art in the exhibitions. Each facet of the program should encourage the children to relate concepts learned in one to the other.

Ingrid Kolt, the Education and Events Coordinator at the gallery, was faced with a common problem of all small galleries and museums. She was a department of one playing two roles, public events program officer as well as education officer for school programs. With only volunteer help to operate programs and to plan them, the gallery staff find little

available time to invest in the lengthy process of creating programs. The gallery could find some funds for paying instructors on a per class basis but not for doing the necessary background work. When a gallery has to rely on volunteers and part time help for such work, it is often difficult to find people with the background in education, art history, studio training and gallery theories and practices which are necessary to develop good programs.

If a gallery cannot afford to hire staff with the above qualifications, it must be creative in how it goes about finding funding that could facilitate specific projects such as program writing. If the gallery can forecast its needs in terms of specific projects to be completed, they have more options for finding funding. They may contract the work to a freelance writer who may be a student, a teacher, a person who has left the gallery or teaching field to be at home, or someone working part-time elsewhere. In addition, they can take advantage of the numerous government grants that are offered for summer student employment, community development projects, arts projects or projects for people on Unemployment Insurance Benefits. Such grants will usually provide money to pay people to carry out projects that have been proposed by either the sponsoring institution or the people to be employed, and deemed worthwhile by the government department offering the grants. Usually the grants will provide only a minimal salary for the people hired, but often this salary can be supplemented by the gallery and its funders to make it more attractive to the best qualified candidates.

Such was the case with the Surrey Art Gallery. The Gallery applied for and was granted money through the British Columbia Ministry of Labour Student Employment Program. The terms of the grant were that a student

be hired for a period of about two and a half months to carry out the projects proposed by the Education and Events Coordinator. Because the grant provided only for a minimal wage, the gallery received additional support from the Municipality of the District of Surrey, which operates the gallery, to bring the salary up to the level of programmers in other recreation departments of the municipality.

This funding cleared the way for the Surrey Art Gallery to be able to sponsor this researcher. My background in art history, studio practice, teaching and a long standing interest in gallery programming, qualified me as a candidate for the project. My major responsibility was to develop new workshops that could be put into regular use by the gallery. These workshops would combine the perceived needs and a basic format required by the gallery staff with the ideas of the researcher. By working in an environment such as this where a researcher is developing work for a real situation the chances of the product being viable are greater than if the researcher is working entirely on his/her own with no obligation to the gallery to create something that they will use. Conversely, the researcher is also guaranteed that his/her work will be used and therefore available for ongoing evaluation of its effectiveness.

Thus it came about that I was able to set up a working relationship with an art gallery to test ideas that were formulated as a result of the preliminary studies undertaken. The gallery goals were that new programs maintain their present workshop format, with the addition of a pre-visit package, and (1) connect visual arts with other areas of curriculum (especially social studies) and (2) provide the students with an active experience. Using these requirements as a framework, I could test my ideas of using gallery programs to provide teacher education by inter-

relating 'art' topics with other curriculum areas and developing the critical and historical aspects of art education. Although the gallery was only able to pay for the time spent in actual workshop development and the occasional subsequent teaching of the workshops after the summer grant expired, they were able to take advantage of the research and evaluation done by the researcher free of charge. This is a point that any gallery or museum should consider, that is by interesting a graduate student in specific, testable projects they will eventually have access to a very complete study for a relatively small financial investment.

The Programs

As a result of funding being approved for the Education Department of the Surrey Art Gallery, the Gallery hired me to develop a new workshop for their schools program and to revamp an already offered workshop. These workshops were to be developed so that they satisfied gallery requirements for their already established program format as well as my own concerns for the needs of gallery educational programming.

The requirements set out for the workshops can be divided into two groups. The first stemmed from my concerns for the art education merits of the materials and the second concerned more specific goals relating to their use.

The Art Gallery, by its nature as a place where works are put on display for people to look at and assess, is concerned mainly with the aesthetics and visual literacy components of art education, that is helping people to be able to look at and understand and assess visual phenomenon (Lanier, 1980, p.88). In essence, the galleries' concern is with the perception, rather than the production of art. A gallery education program should thus be sure that it offers the students the opportunity to

develop their perception skills. These skills, as C.M. Smith points out, can best be promoted through (1) facilitating increasingly more sensitive discrimination of aesthetic qualities through guided encounters with works of art, (2) instruction in critical evaluative procedures, and (3) providing for sufficient understanding of the historical and cultural context of art (Smith,1970,p.44). These three goals must be included in the Surrey Art Gallery workshops for them to qualify as art education in the realm of the development of visual literacy.

The second group of requirements are concerned with the researcher's interest in gallery education programs as a vehicle to educate the teacher in art education and the gallery's philosophy. These are that the workshop packages to be developed: (1) provide a 'draw' for teachers because of their relevance to school curriculum, (2) show teachers ways to introduce 'art' topics into the curricula of art and other subjects, therefore using a subject area that the teacher may be more familiar and confident as touchstones for teaching art, (3) provide enough useful information to the teacher, without being condescending, to help the teacher in these times when they already feel over-extended, (4) be adaptable to many grade levels, (5) be adaptable enough that teachers can expand or refocus the information to fit their specific program, and (6) be adaptable enough that gallery staff could present the whole workshop at the schools if budget restraints forbid field trips.

The Inuit: Arts and Culture workshop was the first to be developed. The Gallery already had an Inuit workshop as a part of their program, but it was felt that this workshop needed to be reworked. The original workshop had been developed by a gallery instructor who had no training as a teacher or in art although she has an active interest in the arts. This

instructor did an admirable job in researching the Inuit lifestyle, selecting slides and artifacts to use in the workshop, and, learning a printmaking technique to include as the 'hands-on' aspect of the workshop. But the workshop lacked both focus and substance. Because the instructor, as she admitted, lacked confidence in dealing with 'art' topics, the arts of the Inuit were not explored in the workshop in sufficient depth. This is probably a problem faced by many smaller galleries who must depend on their volunteers for putting together program materials.

It was decided that it was important to keep the Inuit workshop, in a new form, because it was popular with the teachers. With its focus on an indigenous, Canadian cultural group, it fit well into the junior and intermediate social studies curriculum. What was needed was more information for teachers to add to what they already taught their students from social studies texts, material that dealt with the products of Inuit culture not just as artifacts but as art forms.

The second workshop was a totally new one. The gallery wanted a workshop that dealt specifically with Canadian art history. Students were to be given background information that would help them deal with the gallery exhibitions which are largely Canadian and contemporary. The challenge in the preparation of this workshop was to avoid having it become the dull lecture that the public has often come to associate with art history. In addition to providing a fresh approach to what some might consider a boring topic, it had to relate to school curriculum.

The format of the two workshops was to a certain extent dictated by the gallery staff who wanted to stay with a classroom presentation and project, followed or preceded by a tour of the current exhibition. While

this format provided the children with an extensive experience in the gallery, it was felt that the experience was suffering because it was being treated as an experience isolated from the regular routine of the school classroom. The children were not receiving the pre-visit preparation that would help them to be more receptive to the workshop and tour. In addition, they probably were not following up the visit with activities in the classroom which might help to reinforce their experience at the gallery.

In order to address these problems, it was decided to have the new workshops consist of (1) a pre-visit kit to be sent to the teacher prior to the gallery visit including (a) slides, (b) script, (c) tape of the script, and (d) student activity sheets, designed to introduce the area to be discussed in the gallery visit, (2) the gallery workshop consisting of a talk and slide presentation followed by a studio activity, and (3) post-visit activity suggestions.

Despite the fact that many art educators are concerned that the extensive use of slides and reproductions in art classes is having the affect of causing children not to learn to relate to 'real' paintings when they see them, we chose to use slides for these workshops and pre-visit kits. Certainly slides fail to relate the sense of scale or the impact of texture and colour, but, they are quite simply the best means of introducing the students to works and examples that are not available in a small community gallery such as the Surrey Art Gallery which has no permanent collection. Slides generally provide a truer reproduction than do prints and are much easier for the instructor to handle gracefully than a pile of bulky prints. They are easier to store and less expensive than prints and certainly more portable for lending purposes. When the

use of slides is followed up with a hands-on experience with materials and a tour of gallery exhibitions, their negative affects can easily be overcome or lessened.

For the pre-visit kits, both a cassette tape of the script for the twenty slides and a printed copy of the tape script were included. The teacher could choose whether he/she wanted a recorded commentary or to have students or herself read the commentary. The ideal situation would be for the teacher and the students to share the narration, with the teacher adding text or emphasis to suit the needs and interests of her particular class. In this way the kit would become personalized and have greater impact. The taped commentary would be useful for the teacher who did not feel confident that he/she had the background to approach the topic covered in the kit on his/her own. No matter which approach the teacher chose to use, the kit would, we hoped, illustrate how a class could be prepared for a visit to an art gallery or a museum. This preparation in class would not only include the dissemination of information but activities to reinforce this. These activities should use knowledge gained from the information as well as stimulating vocabulary and observation skills that will help them in the activities planned for the gallery.

For the exact text of the pre-visit kits and the workshop, see Appendixes 5, 6, 8, and 9. The following paragraphs describe these and discuss the reasons for choosing the various approaches used to handle the topics.

As previously stated, the Inuit: Arts and Culture workshop was being redesigned to add more emphasis to the arts aspect of the Inuit culture. The pre-visit package was designed to introduce the students

and teachers to the Inuit lifestyle. The package, as does the pre-visit package for the Canadian art workshop, begins with a checklist of the contents of the kit so that the teacher can check immediately that all is included. If the kit is missing any parts, the gallery staff would quickly arrange to have the missing part supplied. Following this list is an introduction to the teacher. This introduction gives the teacher information she will need when planning the class such as an estimated length of time needed and the equipment needed for the presentation. It tells briefly what the material in the kit covers and what topics will be covered in the in-gallery workshop. Step by step instructions for how to use the kit follow. The teacher introduction ends with instructions for the return of the kit and an invitation for comments about it. All of these components are combined and bound into a duo-tang cover, with the slides in order in a plastic sleeve, so that the 'kit' is flat for mailing and has no loose parts to be easily lost.

Several considerations had to be made regarding the format of the teacher introduction and instructions. It had to be taken into account that teachers have hectic schedules and not a lot of time to read copious instructions. The text of these must be concise, clear and laid out in such a way that a quick scan would answer most of their questions. Many teachers seem to feel alienated from gallery staff because of what they perceive to be an academic elitism due to the gallery staffs' greater knowledge of the topics concerned with their collections. To try to prevent that attitude arising, the tone of the teacher instruction should be informative without being condescending in any manner. The instruction sheet should reflect that the gallery staff are aware of the confines on the teachers' time and the questions he/she may have about organizing

this particular class. As a teacher, I recall my frustrations upon receiving a package of information prepared by an art gallery for me to use with my class. It was so lacking in organization, instructions or suggestions for its use, that it required more time for me to put together a plan for its use than if I had researched and gathered the information myself. I have also received instruction lists that sounded as though they were written for the use of a grade three student instead of a well educated teacher. The kits that I prepared tried to avoid both of these situations.

As the intention of the pre-visit kit (see Appendix 5) is to provide the students and teachers with background information to prepare them for the gallery workshop, the Inuit kit focuses on aspects of the Inuit culture. The Inuit are discussed in terms of how their culture (up until the 1950's) was influenced by the climate in which they lived, the vegetation and wildlife in the region, the isolation of their communities from the rest of the world and their very rare contact with Europeans. Housing, transportation, clothing, hunting and fishing techniques, religion and the roles of the family members are discussed. The presentation ends with mention of how the last two and a half decades has seen a dramatic change in the culture of these people. The slides that were selected are mostly photographs of the Inuit lifestyle. We chose to use only twenty slides as they fit neatly into a plastic slide sleeve, and, illustrate to the teacher that they do not need a great number of slides to put together an effective preparation lesson.

Consultation with the Surrey School District social studies helping teacher, indicated that this was the sort of information that the teachers used in teaching the unit on the Inuit that is a part of the inter-

mediate curriculum. It could thus act as either a review for the students or as an introduction both to that unit of study and the gallery workshop.

The activity sheet which accompanies the kit includes a variety of activities: vocabulary search, written work, interpretation of diagrams and photographs. These activities could be used either at intervals throughout the presentation as suggested in the instructions, or all together after the presentation. Done during the presentation, they would provide breaks in the deluge of information and prevent wandering attention in a room darkened for slides. Used in this manner they would also serve to reinforce ideas being discussed at that point in the commentary. The children might be frustrated trying to remember everything that they need for the activities after the whole presentation.

At the gallery, the students are taken to one of the classrooms where they will have a slide presentation with simultaneous discussion, followed by a studio project--lino block printing. The presentation (see Appendix 6) given by a gallery instructor who had designed the workshop used by the gallery before this study, focuses on the arts of the Inuit. It discusses how they were a part of traditional Inuit culture, traditional lifestyle and how they have helped the Inuit to cope with their new situation.

Using slides of the drawings of an Inuit artist, Pitseolk, illustrating her life as a young woman in the earlier part of the century, the presentation opens with a review of the traditional Inuit culture. If the students have gone through the pre-visit package, this provides a review and gives them confidence as they are able to provide most of the information themselves. If the class had not had the opportunity to pre-

pare this introduction provides them with background information they will need to appreciate and understand the rest of the workshop.

The rest of the workshop deals with (1) the fibre arts, (2) sculpture, and (3) printmaking. The script of the presentation purposely provides much more information than could be used within the forty-five minutes allowed for it. The reasons for this are: (1) to provide enough information that the instructor can focus on any one of the arts which the teacher of the class wishes to emphasize to enhance his classroom work, and (2) to provide information that could be used if the presentation were to be given at the school or to the public where more time would be available. Printmaking will usually be the particular focus because the studio activity is a printmaking one. At various times during the presentation, the instructor will have the students examine various objects of the Inuit culture: clothing, tools and sculpture materials which the gallery has on loan from the government of the Northwest Territories.

In this section of the workshop, the students are introduced not only to the techniques used by the Inuit to produce their work, but to the formal qualities inherent in the work which we use to discuss any work of art. The instructor points out that the art of the Inuit is unique to that group and that this is because of their traditional way of life and because of developments in the North during the past twenty-five years.

Since the studio activity for this workshop is lino block printing, the students are shown how to make a simple lino print and how this technique is quite similar to that used for the Inuit stone cuts. The students then have the opportunity to produce a small print. As motivation

for selecting their image, the students are told the story of Sedna, the sea goddess, a very popular subject for the Inuit artists. In choosing their image and planning their design, the students are encouraged to remember to use the formal considerations that we find in Inuit prints--lack of background, a radial or a radiating pattern, simple shapes and large areas of flat colour. As there is only forty-five minutes allowed for the studio activity, the students can only produce a small print. However, they and their teacher receive enough information and experience that they could work on more complex prints in lino technique back in their classroom.

It would be possible and appropriate to choose a sculpture or fibre art project to do in this workshop instead of the print activity. We chose to use the printmaking because the gallery had the equipment needed and the instructor was familiar with the technique. It was also possible to produce a print in the time allowed, and teachers had shown enthusiasm for the activity when it was used in earlier Inuit workshops. Sculpture and fibre arts activities would be difficult to complete in forty-five minutes and would require the purchase of new supplies and equipment beyond the capabilities of the budget.

When the class completes the workshop, the teacher is given a sheet with ideas for activities they can do with their class when they return to their school (Appendix 7). It was felt that it was most important that the gallery workshop be followed up in the classroom with some related activity so that the students receive reinforcement of what they learned at the gallery. It is difficult to know how extensive to make the follow-up suggestions. Discussion with the education staff at the Art Gallery of Ontario indicated that of the various methods they have

used to present follow-up ideas, the most successful seemed to be a list of just a few ideas with a brief description of how to do each activity. They found that if the teachers were given any more than a page of ideas they tended not to read it because it gave the impression that follow-up was too complex. If only one idea was given, teachers ignored it as it seemed that the gallery was telling them that it was the only good follow-up idea, better than their own might be. Following this advice, we decided to put together a list of a few ideas that the teacher might use or expand upon for further studies in the classroom. These suggestions offer new studio ideas as well as ideas integrating art and social studies activities. This permits the teacher to use them to the best advantage of his/her classroom curriculum, whether it be in art class or in social studies.

The format of the second workshop, Seeing Ourselves Through Art, a look at the painting tradition in Canada, is essentially the same as that for the Inuit workshop. The same format of a pre-visit kit followed by an 'at-the-gallery' class and studio project and follow-up class suggestions, was selected so that the workshops were standardized. Teachers would thus know the 'routine' and what to expect when they booked another workshop subsequent to their first visit. This standardization would help the teacher prepare his/her class for the excursion.

The gallery staff had decided that they wanted a workshop dealing with Canadian art history but they had not chosen a focus for the workshop. My proposal to use figure painting as a trend to trace through Canada's history was accepted. We found that the social studies curriculum for the elementary grades focuses not on a names and dates approach to learning about our heritage, but on a 'peoples' approach. People are

studied as family groups, as communities, as ethnic groups and as individuals. We thus decided that pictures with people in them would be interesting to the children and fit into this philosophy. One difficulty with this curriculum seems to be that often the children do not get a wholistic picture of our history. For our workshop we decided to use a chronological approach to presenting the material so that the children might get a sense of the whole and of the stages of development in both Canada and its art.

Because the Surrey Art Gallery has no permanent collection and usually has quite avant garde exhibitions, they do not have many ways of illustrating the traditions of art history which have led to the kinds of art being done today. Often we need a sense of that tradition in order to understand and appreciate more recent work. Canada, having a relatively short art tradition must look to the art of other countries and cultures to find some of its roots. For this reason, the pre-visit package for this workshop (see Appendix 8) attempts to present students and teachers with a very brief overview of the tradition of figure painting in western art. Of course it is impossible to cover this topic in any depth with twenty slides and ten pages of script. But it is possible to give an impression of why artists in past centuries painted pictures of people and some of the stylistic changes that occurred. It offers a vehicle to introduce some of the vocabulary used when discussing figure painting, such as commission, portrait, profile, represent, etc. The period covered in this kit ends in the 1800's in Europe. This was the time at which Canada was beginning to have artists of her own and it was from Europe that most Canadian artists and settlers came. For the complete text of this package, see Appendix 8.

The activity sheet designed to accompany this package has activities that reinforce the vocabulary and explore a major development in art history, the use of perspective. It also explores a particular type of figure painting, the Egyptian tomb painting. Again, these activities show the teacher that art related activities do not have to be only studio activities but can branch into other curriculum areas such as language, mathematics and social studies. The activities include a vocabulary study, a perspective exercise using simple geometry and an examination of an art form of another culture. They also illustrate some motivation ideas for studio activities, such as for the 'Egyptian' activity.

To do this kit, as with the Inuit kit, a teacher would need at least an average class time, forty-five minutes. Although using the information given as a foundation, the teacher could probably spread the lesson over several class periods. With a busy schedule imposed by school curricula and activities, the teacher often does not have much more than one class to be able to devote to the kit, or to any sort of preparation for a field trip.

The introduction to the Seeing Ourselves Through Art workshop best expresses what I wanted to do in this workshop: 'In this workshop we will look at pictures of people done by Canadian artists. The work of these artists has much to tell us about artists, the traditions that are behind their work, the lives of the people in the pictures and the history of Canada as a nation of people--native people and people who came here from other lands. Canadian art came out of the traditions of European art, such as that which you saw in your classroom presentation, and gradually became something special to Canada.' (For the exact text of the workshop, see Appendix 9). The workshop explores these points through

slides of paintings from Canada's early times to today. These are presented chronologically in order that the students will get a sense of the progression of both Canadian art and Canada's history. While the script for this workshop may seem prescriptive, it is meant only as a guide to what the instructor should say with each slide. It is not intended that the instructor should conduct this portion of the workshop as a lecture, but more as a guided discussion with the students, eliciting as much participation from the children as possible. Throughout the script there are places where the instructor can stop the class to conduct various activities, exploring the points being made in the text. Such activities give the instructor a break and the children a chance to move around and be more active. They also point out to the teacher some ways that she could use other methods besides lectures and research projects to study art history and art theory. I have suggested ways to use theatre exercises and photography as tools to explore some of the concepts.

In order for an instructor to complete everything in the workshop script, she would need more than the forty-five minutes allotted by the gallery. However, as it is designed, the workshop can be adapted to the special interests of a particular group by thoughtful editing by the instructor. In its entirety, it would be most suitable for use as a public workshop, with or without the studio portion, where more time could be allotted. Also, in the event that this workshop should be offered to the schools as an 'at the school' event, conducted by either gallery staff or the classroom teacher, the script in its entirety could be spread over several class periods. It could be used as a half day or all day activity or broken up over several days. Another problem that had to be addressed in deciding just how extensive the scripts should be was the pro-

blem that the gallery docent or instructor conducting the workshop may have a weak background in Canadian art history. It would then be necessary to provide that person with enough information to give them some confidence with the subject.

When trying to develop a studio activity to be a part of this workshop, the obvious choice of medium was painting as we had been dealing with painted works. However, within the confines of forty-five minutes, this seemed an impractical project. Also that medium, or drawing, are probably the most commonly used in the classroom. Because a part of our purpose in putting these workshops together is to show teachers some new approaches to handling art education, I wanted to avoid using a studio idea they most probably already used. In addition, I wanted to do a project which would help the students, and the teachers, deal with the concept of abstraction, one that arises often in the gallery exhibitions and one that it is often the most difficult to deal with.

The project I decided to use was doing an abstract self-portrait--a portrait about the individual students rather than a portrait of how the students looked. Children, in the primary grades especially, seem to enjoy using art to tell about their feelings. In support of this concept, Ronald MacGregor says that "... art is a means to express what we feel about events, personalities, and states of mind ... artmaking ... permits us to focus upon those things we feel most intensely ... By realizing that they construct and interpret their world partly in response to the way they feel about it, children can learn to be more understanding of the other peoples' point of view, and more sensitive to their own" (MacGregor,1977,p.7). To compose about feelings about themselves is a good introduction to the concept of abstraction. I chose to use torn

tissue paper as the medium because it required relatively little equipment, the colours are vivid and attractive to the children, tearing the paper encourages the children to think in terms of large shapes and patterns rather than intricate detail, and, it is possible to achieve a finished product in the time allotted. In addition, it is a technique easily grasped by children of all age groups.

The follow-up ideas that were put together to give the teachers for this workshop, were similar in nature to those developed for the Inuit workshop (See page 65 describing the Inuit workshop for our rationale behind our follow-up suggestions, and Appendix 10 for the list of follow-up suggestions for this workshop).

CHAPTER 5

TESTING AND EVALUATION

Testing and Evaluating the Program

The workshops described in the last chapter were tested and evaluated in a number of ways by people with several different orientations.

The first group of evaluators was Surrey Art Gallery staff--the gallery education officer, the curators and the director. This group provided on-going evaluation of the material as it was being prepared. This evaluation, both in verbal comments, in committee meetings and in notation on drafts, was mainly concerned with the specific content of the workshops--the choice of slides, the accuracy of art historical information and analysis, and the coherence of the text. In addition, gallery staff evaluated the workshops as they were being presented to classes.

Teachers who used the workshop programs were also asked to evaluate the materials and their experiences with them. This evaluation was by questionnaire and by informal discussion.

The third group of evaluators is the instructors who actually taught the workshops. Because I taught the Seeing Ourselves Through Art workshop, this is partly a self evaluation of the success and adaptability of the materials. The other workshop was taught by another instructor who had taught the previous Inuit workshop. She compared the relative success of the two approaches to the same topic.

Final evaluation was my own evaluation of not only the workshop I taught, but the other as well. I was able to sit in and observe the Inuit workshop both for how well the instructor was able to use the materials prepared for her and for the response of the students and teacher to the workshop.

As mentioned, prior to final drafting of the workshop text and materials, the gallery staff met with me to offer their comments and advice about the materials that I had selected. For the Inuit workshop this was most helpful because the gallery director had much more knowledge about Inuit arts than I did. On the whole, the group supported my choices as offering a good survey of images representing the major developments in Canadian art and representative pieces of quality Inuit art. They also thought they were successful vehicles for illustrating events and lifestyles in Canada, and for exploring a variety of important art appreciation concepts. It was felt that the script lead the children through several different approaches to 'looking' at and learning from and about art. The conclusion was that I had, in the selection of slides and accompanying text, satisfied C.M. Smith's guidelines for developing perceptual skills (see the preceding section for these). The only problem in dealing with this committee was editing their enthusiastic suggestions for additions to the script, which, had they all been used, would have resulted in a six hour workshop! Because, as a whole, the staff of the gallery have little experience working with small children, many of their suggestions for changes in both text content and language were inappropriate for the age group we were serving. This, of course, is a problem many academics face when preparing materials both for children and the general public, and is one that many galleries must face head-on if they wish to be accessible to the general public. Unfortunately, many academically oriented gallery professionals are reluctant to change their style or approach in order to reach the public.

The gallery staff were pleased that the materials satisfied their goals of providing some background and an introduction to critical and

evaluative skills which would help students deal with the type of exhibitions the gallery prefers. It should also be mentioned that the staff was heartened by the thank you letter written by a grade four student that expressed his intention to bring his family to the Surrey Art Gallery. This, after all, is one of the gallery's strategies in offering programs for children--getting the children to interest their parents in the gallery (see Appendix 11 for samples of student 'thank you's').

It should also be mentioned that the materials were also reviewed by a teacher with experience teaching all of the grades that we focused on, grades three to six. She had some helpful suggestions for minor changes in language and approaches to the activities, but was enthusiastic about our approach both to the materials and to helping teachers.

For teacher evaluation of the workshops they attended with their classes, the questionnaires seen as Appendixes 12 and 13 were used. There were two questionnaires--one for the pre-visit package and the other for the in-gallery workshops. Each teacher was given the questionnaire at the beginning of the workshop, by the instructor, with an explanation of what it was to be used for. Only one of the eleven teachers surveyed failed to return the questionnaires.

First, the response of the teachers to the Inuit Arts and Culture workshop will be examined, followed by responses to the Seeing Ourselves Through Art workshop.

Six classes participated in the Inuit workshop in the evaluation period of October and November, 1982. Of these classes, one was a grade four class, three classes were grade five, one was a combined grade six and seven class, and one class was a grade seven group.

The pre-visit package of materials was sent to five of the groups.

The sixth teacher booked her visit too late for the gallery to be able to send the materials but she did borrow them to use with her class after their gallery visit. Four of the five teachers who did receive the materials returned the evaluation questionnaire. Their comments are summarized following (for an exact breakdown of their responses, see Appendix 12). The teachers all indicated that they had some background in the subject of the workshop, the Inuit, but only two of the four indicated any background in art, and those two had only a minimal preparation. All of the teachers said that they tried to do a preparation lesson with their class before a field trip but this usually took the form of information and discussion about the destination of the visit rather than the program they would take part in there. All teachers and classes enjoyed using the preparation package and felt that they came to the gallery clear about what would go on there. One teacher expressed surprise that a preparation package was available and, like others, was delighted that this service was offered.

The teachers' comments about the contents of the package were most enthusiastic. It was heartening to learn that all of the teachers used the materials as we had hoped, that is, with the commentary script rather than the taped commentary. In general, the teachers found the length of the presentation to be good, the language appropriate to the grade levels, and the text appropriate, helpful, and relevant to the social studies curriculum. The children enjoyed the activity sheets and their teachers were sure that the materials increased their students' enthusiasm for the upcoming gallery visit. The teachers only offered two criticisms. The first was that they would have liked more art activities. It should be noted that it was not the intention of the pre-visit package to

deal with the arts of the Inuit. It is only meant as an introduction to Inuit culture, prior to the gallery session which focuses on the arts. The second criticism was that there needed to be more slides. While it would be good to put more slides in the package, we felt that it was too expensive to provide more than one sleeve of slides, also the risks of loss or damage to the slides would be greater if there were more. It must be remembered that we had to put together five complete copies of the package--four to circulate and one to be kept as a master--an expensive undertaking on a small budget. An additional sleeve of slides for each kit would have almost doubled our costs.

Five of the workshop participants returned their comments about the in-gallery part of the Inuit workshop (see Appendix 13). After having observed their class in that session, they all agreed that the preparation package had helped their students to be more receptive to the workshop than they might have been, or had been, on other field trips. When questioned about the students' familiarity with the subject of the workshop, the teachers thought that the material covered was mostly new to them as was the studio technique (lino block printing). On the whole, the teachers like the format of the workshop but indicated that they would like more student participation and more time for the printmaking. Teacher responses indicate that the workshop definitely enhanced the classes' regular programs, and that the teachers would all appreciate help that could be given to them in the form of follow-up class suggestions, teacher workshops, more kits, and classroom visits by gallery staff for studio lessons, workshops and art appreciation sessions. All indicated that in addition to the obvious benefits to the students, they had gained some new insight about using art in the classroom.

In summary, the teacher response to our workshop, including the pre-visit package, was very positive. Perhaps the only solution to their major criticism that there was not enough time for student participation would be to extend the time allotted for the workshop to two hours. This would make a very long visit as the whole package also includes a tour of the exhibitions, and many teachers may not be able to spare the extra half hour away from the school. The other possible solution would be to reduce the time spent in the slide-discussion section. However, this would be most difficult to do without jeopardizing some of the goals of the workshops--those concerned with the development of perceptual skills. It is important to remember that as a gallery, the mandate to produce 'art' is secondary to that of examining the art of others. In this setting, the studio activity is used to reinforce concepts discussed when examining images by giving the students the opportunity to explore these concepts through their own art making.

A point that came out very clearly in both the evaluations of this workshop and those of the Seeing Ourselves Through Art workshop, is that it is the teacher's initiative that gets a class to the gallery, not the suggestions or requirements of the school administrators or the school district. This would indicate that it is to the individual teacher that the gallery should direct communication and information about their programs.

The session of the workshop that I was able to observe was somewhat disappointing to me. As I expressed earlier, a person who develops a gallery educational program has to be aware that the program will probably be taught by someone, a docent or gallery instructor, who may not have formal teaching experience or background in art or the specific

topic of the workshop. Our solution to this problem was to provide enough information in the suggested text of the workshop that the instructor is provided with needed background information. The instructor for the Inuit workshop had neither teaching nor art background, and ran into some problems because of this. In addition, as she had also taught and developed the previously used Inuit workshop, she had a routine of several years to forget and re-learn, always a difficult task. I was disappointed that in editing the script to fit into the allotted time, the instructor cut out much of the material that was the purpose of the rewrite of the workshop--direct discussion about the arts of the culture. Instead, over half of the class was spent on material already covered in the pre-visit package. I think this was largely the result of not being able to break an old habit. A solution to this problem would be to have the instructor observe the person who developed the workshop present it and then edit the script, with the help of the programmer. As stated earlier, the script is purposely long so that it can be refocused to media appropriate to the current gallery exhibition. As such, editing should be done by cutting out one or more of the media sections rather than watering all of them down in such a way that the presentation loses impact. The instructor could also learn some teaching 'tricks' by observing a more experienced teacher. This would help her avoid some of the rough spots in style of presentation and make the transition from the slide section to the studio session smoother and more clearer.

This instructor is by no means a poor one. She is enthusiastic and personable and, with a little more help, could do a very good job of presenting the workshop. The suggestion for help should probably be addressed to the gallery (any gallery) who find themselves in the position of

using inappropriately prepared instructors for education programs. The extra time must be taken to make sure that the presentation, as interpreted by the instructor, satisfies all the intentions of the workshop. It must be remembered that this presentation is being given in the presence of an experienced teacher to help not only the children, but the teacher. Embarrassment of the instructor and lessening of the program's worth to the teacher must be avoided.

The instructor herself was very pleased with the information that the workshop script provided her with and expressed a wish to be able to use all of it. Her observations indicate that the presentation was enthusiastically received by the students, as I also observed when sitting in on her class. She also supported the teachers in that she saw a difference in the response level between those students who used the pre-visit package and those who did not (see Appendix 14 for more details of the instructor's responses).

Finally, the children--what comments did the children have about their experience with the workshops? To take their 'thank you' letters as an indication, it seems they enjoyed the visit and learned some new things as well. Some of these letters are reproduced in Appendix 11, but some of the most encouraging comments were as follows: 'I like the pictures you have in your Gallery. I also liked the slides too and how you showed us how to make the pictures.' (Chad Cammer, grade 4); 'All of last summer my friends, Jeremy and I came on our bikes to see the paintings.' (Teresa Harvie, grade 5); 'I thought that (Surrey Art Gallery) was a good place instead of school to learn about Inuits.' (Cindy McLellon, grade 4); 'I like the pictures and paintings. I also enjoyed making the arts that we do.' (Kathleen McLean, grade 5). Other letters went on to ex-

plain more about their visit, that first they went on a tour and the guide showed them copper plates that were used to make the prints in the exhibition. Following this, they went to the workshop to learn about Inuit life and how they produced prints. They then made their own prints. These letters indicate that they not only enjoy the visit, but seemed to have grasped the relationship between the workshop and the particular exhibition which they toured. The children seemed to have left the gallery happy with their visit and, in some cases, enthusiastic enough to visit again on their own.

The Seeing Ourselves Through Art workshop offers a different approach to studying art than do the other gallery workshops--the media oriented clay workshop, the elements and principles of design focus of the art encounter workshops, and the art of another culture focus of the Inuit Arts and Culture. It has a more traditional art history focus. As such it may be the most difficult of the workshops to promote. Many people, teachers included, have a pre-conceived idea that art history, especially Canadian art history, is a dry, 'academic' subject. This notion is one that is difficult to overcome, so special efforts had to be made to ensure that the workshop acted to dispel this misconception, for both the children and their teachers, by being both fun and informative. By the time the final form of the scripts of the pre-visit package and the workshop had been reached, we were confident that we had achieved that balance. It remained to be seen how the teachers received and evaluated the materials.

Five classes were booked for the evaluation period of mid October to mid December, 1982. All five of the teachers of those classes returned their evaluation questionnaires and offered verbal comments about the

workshop. Because I taught all of the evaluated sessions, I was able to set up a rapport with the teachers that encouraged their comments.

Of the classes participating, three were from grade five and one each from grades four and six. Since our intended audience for this workshop was grades four to seven, we seemed to have accurately forecast where the interest for this topic would be. Most of our bookings were from the middle of the forecasted range.

The pre-visit package was sent to only four of the classes, one of which had no time to work through it before the visit, so there are only three evaluations of the package (see Appendix 12).

The backgrounds of the teachers who participated in these workshops are probably typical of many elementary school teachers. Two admitted to a limited background in art or art history and the third has no background in these areas.

All of the teachers agreed that doing a preparatory lesson with their classes before going on a gallery visit is important. Only two, however, actually did a lesson, before every field trip, and that dealt with what an art gallery was rather than information about the subject they would be exploring at the gallery. All used and enjoyed the package that was sent to them from the Surrey Art Gallery. Only one of the three attempted the commentary without the tape of the script. They all found the instructions for the use of the materials clear.

In general, the teachers found the script the right length, the vocabulary appropriate and the materials interesting, helpful and relevant to the curriculum (in these grades, the students are studying native people, settlers and Canadian history in social studies). One teacher thought that the information in the script might be too detailed (this

was the teacher with no art background and I think he felt both threatened and out of his depth with this new topic). The activity sheets were well received by both teachers and students. Several of the students brought their completed activity sheets to show me at the gallery. The children did not seem to have trouble completing the assignments and said that they thought they were 'fun but not too easy', as one child expressed it.

Teacher comments indicated that they found the package to be very helpful, and that they appreciated being provided with the materials that were not usually readily available to them.

One teacher offered two suggestions for revising the package. She suggested more 'art type' activities, a suggestion that I would be reluctant to follow if it meant cutting out some of the present activities. Because one of our purposes is to show the teacher how to approach art through other subject areas and how to use art as a means to reach those areas, it is important to use a number of activities which are not specifically an 'art' or studio based activity. She also thought that we could use fewer vocabulary activities. This part of the activity sheets could be reduced a bit but the vocabulary introduced through this package is very important preparation for the discussions that will take place at the gallery workshop. That is one of the major purposes in developing the pre-visit packages.

Five teachers evaluated the "in-gallery" segment of the workshop (see Appendix 13). After observing their classes in the workshop, all teachers who had done the pre-visit package with their classes felt that the preparation had helped their class to be more receptive to the workshop than they might have been. All of these teachers felt that because

the children had been given information that helped them to answer questions and make observations in the workshop, they felt quite relaxed and confident that they would give right answers when the gallery instructor asked their opinions. The children were eager to be able to use some of the vocabulary introduced in the preparation kit. I was pleased to hear words such as portrait, pose or commission used correctly by the children in our discussion. The teachers indicated that they were words that had not been discussed before the pre-visit kit. This certainly helped the students be receptive to the information in the workshop, which was, for the most part, new to the children.

Although the children were not very familiar with the subject of the workshop, most of them were familiar with the studio technique (tissue paper collage). They were not, however, familiar with our approach to making the collage--doing an abstract, self-portrait. The teachers said that this whole idea was helpful to them because it used a simple technique with materials that are available even in these times of budget cuts. The technique could also be used to explore a number of other ideas.

On the whole, the teachers were pleased with the workshops format. To quote one of them, "it is good to have a 'listening' session and then 'hands-on' to implement the ideas." My only concern with this positive evaluation is that the teacher regarded the slide section as a "listening" session. We were very careful to make these sessions very much a 'looking' and 'evaluating' experience for the children. We tried to lecture as little as possible, encouraging the children to participate in discussion.

As in the Inuit workshop, teachers were pleased with the content,

language, focus and presentation of the workshop. The major concern was, again, that the slide section was too long, although 'excellent'. The teachers felt that the time devoted to this section took time away from the 'hands-on' portion. In fact, the time allotted for each section is equal (forty-five minutes). I reiterate that the primary concern of the gallery is not the production of art and that part of the purpose of the workshops is to show teachers ways they may try to introduce the non-production aspects of art education into their classroom program. I discussed this problem with some of the teachers and they agreed that it would be very difficult to shorten the presentation and still cover the topic. Their suggestions for a solution ranged from dividing the workshop into two workshops to extending the time spent on the workshops to a full two hours instead of one and a half hours. They felt that everything we covered in the presentation was interesting and important and therefore we should not make large deletions from the material.

Once again, the teachers expressed their support for any help that we could offer them. Their strongest request was for gallery staff to visit the schools for workshops and art appreciation. They would also welcome teacher workshops and more kits. What they seemed to learn most from our present workshops was some ideas on how to approach art history and appreciation in their own classes.

As the instructor for this workshop, I was pleased with the responses of all the classes taught in this evaluation period. All of the classes were a little different and I found that the presentation I gave to each class also differed. The differences I observed seemed not to be so much the result of the classes being of varying grade levels, but more to do with whether or not the class had done the preparation lesson. The

one grade five class that had not had the preparation seemed to be composed of students of equal ability to the other two classes, but they were much slower to participate in discussion.

Perhaps one of the advantages of being an experienced teacher when one must repeat the same workshop several times, is that experience gives you more confidence to edit and re-arrange the content of the workshop as you go along. Experience teaches the teacher to be able to assess a group quickly and adjust the material and presentation accordingly. The inexperienced teacher may lack the confidence to 'play' with the material she has been given to present. Many docents and gallery instructors also lack this experience.

My major concern is the length of the slide section of the workshop. Much of the material cannot be covered in the allotted time and some of the student activities had to be deleted. I think that this is unfortunate as those activities might be the most helpful to the teachers and also be valuable aids to the children's understanding of the material. I think the problem stems from our being overly ambitious about how much can be covered in one class session, and that, in future, perhaps the workshop topics will have to be reduced in scope. Alternatively, a large topic could be covered in a series of workshops rather than just one. This could be a way of attracting more school visitors as well as offering the classes an extended art experience. The idea of extending the workshop time to two hours also seems viable as the children were still interested and attentive at the end of an hour and a half, and showed every indication that they could handle another half hour.

On occasion I was concerned that the children were not understanding the instructions for their self-portrait assignment. The concept of mak-

ing a picture based on feelings and personalities is a difficult one to understand. It is difficult to break the already ingrained idea that a portrait must show a face with all the appropriate features and details. Once into the project, though, most of the children seemed to have no difficulty 'revealing' themselves. Those who had the most difficulty were the older children who were fast approaching the insecurities of puberty. It seemed that the greatest lack of understanding of the assignment was the teachers, who had much more to 'unlearn', as one of them expressed it. None of the teachers in this group tried their own self-portrait but they all helped their students with their work. Some of the 'advice' they gave the children showed some lack of understanding of the assignment. The work that the children produced (see Appendix 15 for photographs) was exciting and their comments about their work ranged from a shaky rendition (soprano!) of the song 'Am I Blue' to '... it's obvious from Jeff's that he's a mess', to 'I guess if it's about a person its important'. It was odd that in some classes there was a marked difference in the compositions of the boys and the girls. The boys tended to choose 'stronger' colours and more angular shapes. It would be an interesting further study to explore the reasons for the differences. Was a different self-concept inherent between the sexes? Was it the results of sex-role stereotyping? Was it the results of our discussions about some abstract portraits in the workshop where we tried to decide what the artist had done to make the paintings about a man or a woman (e.g. Helen by William Ronald, 1972)?

On the whole, the children and the teachers were enthusiastic about their portraits--wanting to display them, wanting to try another, wanting to do portraits of others.

When the gallery education officer came to observe one of the workshops, she was pleased with what she saw. Aside from a concern that we had to cut back on the length of the slide section, her comments were mainly about minor changes in wording.

One of the requirements set out for these workshops were that they be adaptable for audiences other than school groups from grades four to seven. I had the opportunity to use the workshop with a grade one class, much below the level we were writing for, and as a gallery event for families. The grade one class presented the greatest challenge but proved to be an enjoyable group. Not only were they young, but they also were a group with various 'special needs'. The group included children who did not speak English, hyperactive children, a physically handicapped child and several children with emotional problems. A challenge. For that group I used basically the material that I had put together for a follow-up class with two of the older groups (see the next section for details of that study) and cut the workshop time to one hour--thirty minutes with slides and thirty minutes picture making. The class worked well and the children remained attentive and active. The family groups at the gallery event presentation were also a delight. It was obvious that a couple of the children had been 'roped' into attending, as had one of the fathers. But once started, the workshop engaged everyone's attention. Both parents and children told me that they had learned from the lecture and it was very satisfying to hear family members discussing the questions I posed and working together on the portraits. The children in the group ranged in age from four to sixteen.

The tour of the current exhibition that either follows or precedes the workshops is an important part of the school visits to the gallery.

Indeed there would not be much sense in giving the workshop in a gallery setting without them. It is important that the tour guide (docent) use some of the concepts discussed in the workshops in her discussion of the exhibit. Unfortunately, to date none of the docents has either seen the workshops or read the scripts to know how to relate her tour to the workshop material. Of course, the docents, who are volunteers, already have a heavy time commitment just keeping up with the twice yearly training sessions the gallery gives them and preparing new tours each month for the changing exhibitions. For the gallery to be able to justify their education program format, there is going to have to be provision made for the docents to be well briefed on the workshop text, by either observing a school group or having the presentation given to them as a group.

A Follow-up Study

After the workshop and pre-visit material had been taught and evaluated, some questions still remained unanswered. These questions concerned, among other things, the value of the gallery program as an educational experience for the children. Was its effect momentary and confined to the visit period? Was there, as gallery staff hoped, a carry-over of their enjoyment and knowledge to future art experiences? In addition, were the children able to apply the ideas presented to them in the workshop using slides of paintings to a discussion of 'real' paintings?

It was decided to conduct a follow-up study with some of the classes who had visited the workshop programs in an attempt to answer these questions.

Classes who had participated in the Seeing Ourselves Through Art workshop were chosen as test groups because, having taught those workshops, the researcher was familiar with the classes and exactly how dis-

cussions had gone in the workshop. In addition, the content of that workshop is more strictly art oriented than the social studies based Inuit workshop. Thus it is more relevant to the purpose of the follow-up study.

Two classes were selected from the five evaluated in the preceding chapter. The classes were the same grade level, of similar size and from similar neighbourhoods but different schools. The teachers of both of these classes were enthusiastic about providing art experiences for their students although one had considerably more art experience than the other. The teachers also seemed to have different styles in relating to their classes--one was quite energetic and the other more relaxed, but both had good rapport with the students. Classes of similar character were chosen so that we were testing children from similar contexts. Teachers with slightly differing profiles were chosen to ensure that we did not obtain positive results only because the teacher was knowledgeable and energetic.

The two teachers were contacted by a letter (see Appendix 16) introducing the project and asking permission to visit their class and use them as test cases. The letter was designed to be informative and complimentary in order to encourage the teachers' participation. Both teachers were enthusiastic and telephoned immediately to set up dates for the visit. Dates approximately one month after the class visited the gallery were chosen. The teachers and gallery staff felt that this was a reasonable amount of time for the children to retain information, but long enough after the visit that some of the excitement and short memory retention would have worn off.

At the school, the students were lead in a forty-five minute class

by the researcher (the specific content of this class follows). Because teachers are the ones who know their class best and could most accurately assess the progress of their students, it was important to involve them as evaluators of the follow-up. This evaluation was subjective and informal, taking place directly after the class in discussion with the researcher. In addition to this evaluation, the classes were taped so that the researcher could later review the session. The teachers were asked to assess whether their students seemed to have retained the critical/analytic skills introduced to them in the workshop. Teachers were asked to assess whether the children had retained vocabulary learned at the workshop by using it in the follow-up class. They were asked if they saw a difference in the type of observations the children made before and after the workshop when confronted with visual images. They also were asked whether their students were able to transfer these skills from discussion of slides of paintings to discussion of real paintings.

The outline of the class conducted with the children as a follow-up class to their gallery visit for the Seeing Ourselves Through Art workshop is as follows:

The class began with a discussion of why an artist paints a picture, using as examples five slides that the children saw as a part of the workshop (for details of these slides, see the slide list accompanying the workshop script in Appendix 9). The children were asked why the artist may have painted each picture and were given the chance to tell what else they remembered about the paintings. The slides shown were:

1. Votive of the Three Castaways--painted by the artist to tell a story and to express gratitude for the rescue of the castaways.

2. Mere Jeanne Francoise--painted to record what a particular person looked like.
3. Fathers of Confederation--to describe an important event.
4. Vera - painted to show how the artist feels about the subject.
5. Walking Woman--painted so that the artist could experiment with colour, design, etc.

These slides were shown in chronological order, as they were in the workshop, in order to reinforce the sense of a progression through Canadian art from early settlement to the present.

In both the pre-visit kit, which both classes had worked through prior to their workshop, and in the workshop, attempts were made to expand the children's vocabulary for dealing with art by introducing several new terms. For the follow-up, eleven of these words were printed on a large card which was placed before the group. The words used were: portrait, figure painting, composition, monochrome, chiaroscuro, represent, traditional, realistic, preparation, abstract, pose. The nine slides listed below were shown to the children and they were asked to pick which words from the list applied to each slide, so that eventually they formulated definitions for each term and an example for application. Once again the slides are shown in chronology. The slides used were (see slide list in Appendix 9 for details):

1. A Haida Human Face Mask--traditional, represent
2. Joli Fou Inn--figure painting
3. France Bringing the Faith--represent, realistic
4. Paul Kane sketches--preparation
5. Meeting of the School Trustees--chiaroscuro

6. Vincent Massey--pose, realistic
7. Carl Schaefer--monochrome, composition
8. Millar Brittain-Rummage Sale--composition
9. Katherine--abstract, composition

(this section of the workshop, as well as the others, took the form of an open discussion).

For the last part of the class, the children were shown two 'real portraits'. The first was an oil on canvas by an Ontario artist, Charlene Tatham, of the researcher, and a mixed media (on paper), double portrait by a young British Columbian artist, Catherine McEwen.

The children were given the opportunity to touch and examine the pieces while we discussed technical terms about the media--canvas, oil paint, support, frame, ink, pencils. The children were also shown preliminary drawings, photographs and mockups used by the artists to plan the portraits. Following this we discussed the portraits with some of the following questions: Who is the subject? Did the artist know the subject well? What colours has the artist used? Why? What mood is shown by the painting? Is the composition effective? Which is more realistic?

Evaluation of the response of the two classes to the follow-up class reveals that the children's responses exceeded the expectations of both the teachers and the researcher. From the tapes of the class, the evaluator noticed that the class of the teacher with more art background and a more energetic teaching style responded a little more readily and confidently than did the other class. This was possibly because they are more accustomed to this sort of discussion of art. However, neither class had difficulty relating their knowledge gained through discussion of slides

of paintings at the workshop to the paintings shown to them, and both classes were able to apply the vocabulary they had learned at the workshop both to the slides and the paintings used in the follow-up study. Both teachers indicated that the vocabulary the students were using in the discussions in the follow-up sessions was a marked improvement over that used by the children before the workshop pre-visit kit or the workshop. When asked what comment he would make about the double portrait, one boy replied 'It looks kind of scary and stands out 'cause of ... you know that 'chairy' word that means real light and real dark!' Chiaroscuro was the word he searched for. He made a valiant effort to pronounce it, but definitely knew what it means and was quite correct. When commenting on the colours of the portrait of me one girl said 'I think the artist likes you because she used lots of warm, bright colours. Green isn't supposed to be warm but it looks warm there. Is the artist your friend?' The artist is in fact a very good friend and the yellow/green is quite a warm green. The teacher said that the class had not discussed the warm/cool colour concept before the workshop. She was very pleased with the way her students had grasped the idea.

It must be taken into account that the children's enthusiastic response in the follow-up study might be due in part to the extra effort on their part to impress the researcher or because of the excitement of a break in their everyday routine. Despite this, this rather informal study indicates that children do derive new knowledge from the workshop format sessions at the Surrey Art Gallery and that this knowledge is retained for use in later art experiences. This result might suggest that the gallery consider incorporating follow-up classes as well as the pre-visit sessions as an integral part of the workshop program. This would

provide an opportunity to continue their art experience and to reinforce the concepts explored in the gallery workshop.

CHAPTER 6

CONCLUSIONS AND RECOMMENDATIONS

We have seen that there is a problem of reaching users, or potential users, of gallery programs in order to inform them of what is being offered. It is general practice to send publicity posters and press releases to the principals of schools and those supervisors and helping teachers or coordinators who work with curriculum and make recommendations to teachers. This study indicates that information often does not reach the teacher, who is the person who arranges the trips. Galleries should find a way of reaching these teachers more directly. This would require more time of course, but much of the work could be done by docents and volunteers. These people could compose lists of interested contact people by phoning schools and meeting with supervisors. They could deliver information to the schools in person at lunch hours or attend staff meetings so that a personal contact is made with the teachers. While these efforts would be a great deal of work the first year, the amount of work would be decreased yearly, as the schools become aware of gallery programs.

As the present workshop package format is well received by both teachers and students, and offers learning experiences for both, that format should be maintained by the Surrey Art Gallery. It would also be a useful format for other galleries to adopt. For future workshops, teachers should be consulted about the topics they would like to see offered. These topics should, however, be of a narrower scope than the Seeing Ourselves Through Art or even the Inuit Arts and Culture. Neither topic can be adequately covered in the time allotted. They could be narrowed to, perhaps, Seeing Ourselves Through Canadian Portraits, or The

Inuit Printmaker. Topics could be divided into a series of workshops. Especially well received, useful, and pedagogically sound, are the pre-visit preparatory packages, and they should be maintained as a necessary part of the gallery package. In addition, more follow-up should be offered either in the form of a post-visit package or of a personal follow-up in the classroom by gallery staff or docents. Teachers indicate a need for this information. It would also help for gallery staff and docents whose understanding of the school would be increased through this direct contact with the school classroom situation. For the children, follow-up classes would ensure that their gallery experience 'lived fruitfully and creatively in subsequent experiences' (Dewey in Silver, 1978,p.27). In addition to the workshops, which are designed to be of use to both students and teachers, the galleries should make every attempt to design programs on gallery use specifically for teachers. While this may seem to be a job of the school board and teacher training institutions, it is a role that should be supplemented by experts in the gallery. If gallery staff offer programs for schools and wish their efforts to be rewarded with both full bookings and cognitive and affective gains for the children, they are going to have to help with teacher education. Such contact with teachers may not only help the teacher but may also attract gallery users and open avenues for gallery staff to learn from teachers. Once again the demands that this sort of program would place on gallery staff time and funds are great, but could be lessened with creative planning. Local school districts could be helpful in providing space, publicity and teacher time for workshops to be offered as part of Professional Development days (if they are provided), in the evenings or as summer institute courses. Development of these programs could be the

combined effort of school board staff and gallery staff or could be projects for graduate students in education or summer grant students. These programs would be offered to teachers as fellow educators. Whoever designs the programs should therefore have a good knowledge of teaching and of the schools.

This familiarity with schools and teaching is also an important qualification for anyone writing and planning future workshops for the gallery education program. Not only should the workshops provide sound information in art history and aesthetics, but its presentation should be appropriate to the age group it is designed for, and in keeping with up-to-date education theories and trends. People with the necessary experience to write such material could be found among graduate students in art education, unemployed teachers, or teachers who have retired who might welcome such a project, especially if some of the work could be done at home. Working teachers could also participate in summer writing projects. Funding could come from gallery sources, government employment grants or through arrangement with the school district. If galleries could interest education students in developing materials for the educational program for assignments or thesis work, they would be offering students valuable practical experience. The gallery would thus have materials costing little more than production costs and time for consultation with the students.

If a gallery deems it worthwhile to go through all the efforts necessary to put together good program materials, they must also make the commitment to ensure that the presentation of that material is up to the same standard. Because often the programs are presented by instructors or docents who were not involved in their development and probably have

little or no formal teaching experience, the time must be taken to thoroughly train these people. Gallery staff should know that the material they have approved is appropriately presented. Before the instructor faces a class, she should be thoroughly briefed in both the contents of the workshop and styles of presentation and have had the opportunity for a 'trial-run' presentation with gallery staff.

By offering a package that includes pre-visit activities, in-gallery workshop and tour activities, and follow-up activities or suggestions, a certain pedagogical flow is implied. Each of these activities will build upon the previous ones to provide a total and lasting experience for the children. It must be guaranteed that this flow is not interrupted in practice. If it is, the program format loses much of its justification. To make sure the flow does occur smoothly, activities must occur in appropriate order and the links between the activities must be apparent. If, as in many programs, segments are conducted by different personnel, all involved must be thoroughly aware of the material covered in the other segments. In the case of the Surrey Art Gallery, docents should either attend a workshop as an observer or, as a group, be given a workshop presentation by the instructors. Students and teachers should be able to see the relationships and use what they have learned in one session to deal with the following segment. This is particularly a problem when the tour portion of a package comes between the preparation materials and the segment for which they prepare the children. It is important that the exhibition that is viewed and the way the guide handles it offer a link between the preparation and the workshop, otherwise the experience would be confusing to the students. If the tour is not handled in such a way as to incorporate the workshop activities, is there a jus-

tification for offering the package, or doing the workshops in a gallery? The main purpose of a gallery program is to help children relate to art. They must have the opportunity to demonstrate their ability to communicate with the art in the gallery as a result of what they learn in a workshop.

The final recommendation is that the gallery staff attempts to work with teachers to help them solve some of the problems that prevent their classes from visiting the gallery or using its services. Difficulty finding transportation to the gallery is a major deterrent to gallery visits. Often the teacher is totally defeated by lack of budget, school policy against the use of private transportation for insurance reasons, and the lack of parent participation in car pooling. The gallery could offer help from two directions--taking the workshop to the school, or helping to provide transportation, as does the Heritage Village Museum in Burnaby, offering suggestions that the teacher may not have thought of or using funding sources such as the Manpower and Immigration Community Recovery Program or private or business donations that might be available to the gallery. This latter suggestion is somewhat idealistic but may be a possibility. Gallery staff I spoke to thought that these sorts of efforts are beyond their commitment, and may be akin to 'nurse-maiding' the teachers causing them to expect these services even if they do have means of getting to the gallery. However, the contact with teachers that these services could bring would be an investment that proves worthwhile use. Not only may they attract more users to the programs, but gallery instructors who took workshops for presentation at schools could learn much about school life. The gallery would have to make clear to the schools, however, that these are emergency services and will not be

available when school funding is sufficient to provide students with transportation to the gallery. The galleries' most valuable resources are its collection and exhibitions and the primary function of a gallery educational program is to bring the children into contact with that body of work in the gallery.

In assessing of the evaluations of the workshops prepared for this study, I have concluded that these workshops provide a welcome and needed service. The preparation package portion provided teachers with both a specific preparation lesson for the workshop their class will be attending and ideas about how to prepare their class for other gallery trips. In addition, the preparation kits provide background information that is necessary to gain full benefit from the workshop. Having thus presented that information, gallery staff has to spend less of the valuable in-gallery time with background and can delve into the primary concern of the workshop. The entire workshop package provides teachers with some ideas on how to introduce art topics into their curriculum and gives them some specific information on the topics covered without using equipment and supplies which are beyond their reach if they were to try similar lessons on their own. It provides the children access to facets of art which are not usually being introduced to them in the schools through a series of events, each building upon and reinforcing the others.

Providing the workshops with a title and focus that obviously relates art to another curriculum area encourages participation of elementary teachers. These are teachers who have limited background in art so they may avoid workshop titles that concern topics which are not familiar to them. Most of those who chose the Inuit workshop did so because the class was studying the Inuit culture.

The teachers who participated in evaluation supported our programs as a form of teacher education. The concern that arises, however, is whether they learned what we had hoped they would learn from the workshop. One of the major intentions of the workshop was to help teachers with the 'non-production' aspects of art education. They all made things with their students in class. What we wanted to illustrate was how to 'talk' about art and how to link the 'talking' and the 'doing' to provide a fuller learning experience for the children. Our role as a gallery is to be primarily concerned with the 'seeing and talking about' and indicate how this can carry over to the doing. The teachers' repeated criticism that the first portion of the in-gallery workshop was too long leaving not enough time for the project (in fact, there was equal time for each part), indicates that they were firmly rooted in their preconception that art is "making things". Perhaps what is needed is to have sessions for teachers designed to clearly spell out what we hoped to illustrate and then given them examples. They must learn that the end of the workshop is not the end of the experience, that we are providing them with something they can build upon in their classrooms. Further proof of the teachers' focus on studio aspects of art education is that of the four workshops offered by the Surrey Art Gallery, the clay workshop is the most heavily booked.

From our contact with teachers it seems that communication with schools is difficult but not because of their lack of interest. It is more because of the already high demands on teachers' time. These teachers teach all of the subjects in their curriculum to their class and find themselves dealing with more responsibilities in less time as a result of declining enrollments and budgetary restrictions. If there is money

available for field trips, it is more likely to be issued for trips related to subjects considered to be more important than art. If the communication gap between galleries and teachers is to bridge, the initiative is going to have to come from the galleries. Without the strengthening of communications between galleries and schools, the partnership of the two institutions in the art education of children envisioned by Dr. Robert Ott is but a vision. Any program that a gallery provides to help teachers should 'give teachers exposure and practice that will make them confident and comfortable not only in the museum (gallery) but with art itself, and to try through teachers to integrate works of art into the education of the young' (Silver,1978,p.463). If this prescription for teacher education by galleries were followed, the gap in communication between galleries and schools would be closed.

REFERENCE NOTES

1. Aesthetic education, according to Vincent Lanier (Lanier,1980,p.19), should be a primary focus of art education. 'Aesthetically literate' is the term he would use to describe the student who has learned through art education to be 'affectionately knowledgeable about all the visual arts of past and present and of other cultures and our own and how these arts can be dealt with'. Edmund Feldman uses the term 'visual literacy' to describe what he thinks should be the focus of art education. All visual images are a language which we must all be able to read in order to cope with our culture which is 'increasingly represented and perceived in visual terms' (Feldman, 1976,p.200). We learn to 'read' this visual language through development of critical skills and examining and assessing images of the past.
2. In this study, the terms museum and art gallery are used frequently. Both of these terms refer to institutions exhibiting art. In the United States, and thus in much of the literature available, 'art museum' is used to refer to an institution with a permanent collection representing the art of past ages and past cultures as well as contemporary work. These institutions also collect and exhibit artifacts. 'Art gallery' is used by other institutions which do not collect artifacts, only art work. In Canada, the term 'art gallery' is used most frequently, perhaps because our institutions tend to not combine art and artifacts in their collections. For the purposes of this study, the terms are interchangeable (from discussion with Anne Morrison, Vancouver Art Gallery, March, 1980).
3. This information comes from a conversation with Kit Grauer of the

Richmond School District, March, 1983.

4. Mary Erikson discussed these games at her address to the Curriculum Implementation Institute at the University of British Columbia, July, 1982.

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APPENDIX 1

DATE OF INTERVIEW:

MUSEUM NAME: _____

ADDRESS: _____ PHONE: _____

CONTACT: _____ POSITION: _____

1) IS THERE A SPECIFIC EDUCATION DEPARTMENT IN THE MUSEUM?

IF NO, WHO FULFILLS THAT FUNCTION?

2) STAFF: NUMBER IN DEPARTMENT

POSITION NAMES

WHAT BACKGROUND AND QUALIFICATIONS DO THE STAFF HAVE?

WHY WERE PEOPLE WITH THOSE QUALIFICATIONS CHOSEN?

WHAT IS THE RATE OF STAFF TURNOVER IN THE DEPARTMENT?

3) HISTORY: HOW LONG HAS THE MUSEUM HAD AN EDUCATIONAL PROGRAM?

WAS IT A PART OF THE ORIGINAL PLANS FOR THE MUSEUM?

HOW HAS THE DEPARTMENT CHANGED? STAFF SIZE

PROGRAM

FACILITIES

- 4) FACILITIES: ARE THERE SEPARATE EDUCATION DEPARTMENT
FACILITIES ?
OFFICES
STUDIOS
A.V. EQUIPMENT
- 5) WHAT IS THE PRIMARY SOURCE OF FUNDING FOR THE MUSEUM?
- 6) WHAT PROGRAMS ARE OFFERED?
ADULTS:

HIGH SCHOOLS:

ELEMENTARY SCHOOLS:
- 7) DO YOU FIND THAT THE MAJORITY OF YOUR EFFORTS GO TO A
PARTICULAR GROUP?
WHO?

WHY?
- 8) DO TOURS SEEM TO BE A MAJOR PART OF YOUR SCHOOL PROGRAM?

WHO LEADS TOURS?

DO TOURS FOLLOW A SET PATTERN OR ARE THEY FLEXIBLE?

9) HOW DO SCHOOLS FIND OUT ABOUT YOUR PROGRAMS?

10) ARE STUDENTS GENERALLY PREPARED FOR THEIR VISIT?

ARE TEACHERS?

11) APPROXIMATELY HOW MANY STUDENTS USE THE PROGRAMS EACH YEAR?

EACH WEEK?

IS THERE A PREDOMINATE AGE/GRADE LEVEL?

WHICH?

WHAT SUBJECT AREA ARE MOST CLASSES FROM?

ARE THERE MANY REPEAT VISITS?

DO SOME SCHOOLS USE THE MUSEUM MORE THAN OTHERS?

WHY?

ARE CHILDREN WELCOME TO VISIT THE MUSEUM ON THEIR OWN?

ARE THERE PEOPLE THERE TO HELP THEM OR ANSWER QUESTIONS IF THEY DO VISIT WITHOUT AN ADULT?

12) DOES THE MUSEUM OFFER SERVICES SPECIFICALLY FOR TEACHERS?

ARE THERE PLANS FOR SUCH SERVICES ie) lecture series, art history courses, tours, lesson aids, in service training, visits to schools...

IS YOUR STAFF INVOLVED WITH ANY TEACHER GROUPS ie. BCATA?

DOES YOUR STAFF FAMILIARIZE ITSELF WITH CURRICULUM IN THE AREA IT SERVES?

DOES YOUR STAFF KEEP UP WITH CURRENT TRENDS IN EDUCATION, SPECIFICALLY ART EDUCATION INTERESTS IN SUCH FOCII AS ETHNOGRAPHIC, ENVIRONMENTAL, CULTURAL, SOCIAL, VISUAL/AESTHETIC LITERACY BASIS FOR ART PROGRAMS?

HOW DO YOU SEE YOUR ROLE IN RELATION TO THE SCHOOLS?

13) DOES YOUR DEPARTMENT HAVE A STATED PHILOSOPHY ABOUT MUSEUM EDUCATION?
WHAT?

14) WHAT ARE THE BASIC PROBLEMS YOU FACE WITH YOUR PRESENT MODE OF OPERATION? ie. re. teachers, students, staff, time, space....

15) HOW DO YOU FORESEE THE FUTURE OF EDUCATION IN THIS MUSEUM?

APPENDIX 2

Please Post

SURREY ART GALLERY

EDUCATION SERVICES 1982-83

Education Services are open to youth and adult community groups in Surrey and the Lower Mainland. We invite teachers, group leaders and parents to join in along with their attending groups. Programs will run from October 12, 1982 to May 31, 1983.

Booking

Bookings for all services must be made in advance by phoning 596-7461. Book early to avoid disappointment!

Cost

Surrey Art Gallery Education Services are free of charge.

Gallery Hours

Weekdays: 9 a.m. - 4:30 p.m.
Evenings: Tues. and Thurs. 7 - 9:30 p.m.
Weekends: Sat. and Sun. 1 - 5:00 p.m.
Closed: Statutory Holidays

Gallery Tours

Guided tours of current gallery exhibitions are available to groups of 10 - 30 people by booking in advance. Tour length averages one hour. Exhibition related films and demonstrations will be offered when available.

Tours are led by trained volunteer docents (tour guides). For information on becoming a volunteer docent, phone 596-7461.

Tour and Workshop Packages are Back!

The Gallery is pleased to announce the return of this popular program. We can now accommodate 2 classes simultaneously on program days as a result of extensive classroom renovations. Class A and Class B will participate in different workshops concurrently. Each class will also receive a guided tour of the current exhibition. Preparation and follow-up materials will be provided. Tour and Workshop Packages can be tailored to suit various age levels. Each session is limited to a maximum of 30 participants and runs from 9:45 a.m. - Noon. Advance booking is required.

TUESDAY MORNINGS

• **Inuit Arts and Culture** — an invaluable opportunity to learn about the changing arts and culture of the Inuit. Activities include printmaking, slides, games and "hands-on" exhibits of Inuit tools and clothing on loan from the Government of the Northwest Territories. Suitable for grade 3 through adult.

• **Seeing Ourselves through Art** — take a journey through history to view the people of Canada through the eyes of our artists, past and present. Slides, discussion, visual arts activities and an art project designed to encourage self-expression are included. Suitable for grade 4 through adult.



FRIDAY MORNINGS

• **The World of Clay** — explore the world history of man's manipulation of clay by seeing demonstrations and examples, and working with clay and various clay tools. Suitable for grade K through adult.

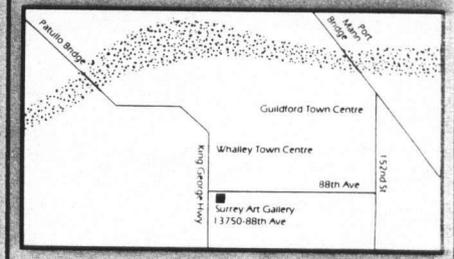
Extensive self-guided follow-up materials are available on loan to participants. Groups wishing to use these materials at the Gallery may do so by booking the classroom in advance for use after their workshop.

• **Art Encounter** — learn about works on exhibit by seeing, discussing and doing, under the guidance of a trained volunteer docent. Art Encounter involves participants in a variety of perceptual, movement and visual arts activities specifically designed for each new exhibition. Suitable for grade K through adult.

Classroom Workshops

The Gallery's Extension Program offers a range of self-guided Workshops, Poster and Slide-Sound Kits for use in your classroom or facility on a library loan basis. Most kits may be adapted for use with any age group. Kits include West Coast Native Peoples, Pioneer Arts, The Treasures of Tutankhamun and the Language of Colour (also excellent for intermediate science classes). Advance booking is required.

Location: The Surrey Art Gallery is located in the Surrey Arts Centre complex, 13750 88th Avenue, Surrey, B.C. V3W 3L1.



Surrey Art Gallery Education Services is financially assisted by the Cultural Services Division of the Surrey Parks and Recreation Commission and the Government of British Columbia through the British Columbia Cultural Fund and the British Columbia Lottery Fund.

Ingrid Koll, Education and Events Coordinator
Surrey Art Gallery

APPENDIX 3

A SURVEY FOR TEACHERS

TEACHER _____ SCHOOL _____ GRADE _____

TEACHER'S BACKGROUND _____

SUBJECT AREA TAUGHT _____

- 1) How often do you use museums or art galleries with your class?
Approximately how many times annually?
- 2) Do you use the museum or gallery for its regular collection or only for special shows?
- 3) What size group do you take?
How many adults per child?
- 4) What grade level do you usually take?
Why?
- 5) How do you get to the museum or gallery?
- 6) Which museums or galleries do you use?
Why?
- 7) Have you met the education officer in the museums you use?
Who initiated that contact? Why?
- 8) Do you find the museum/gallery staff to be accessible?
- 9) Do you discuss your museum visit with the education officer or guide prior to your class visit?
- 10) How does the museum/gallery trip fit into your classroom

program?

- 11) Do you plan specific tasks for your students to do in conjunction with the visit, ie. questions to be answered, treasure hunts, drawings,....?
- 12) Do you find that the programs offered at the museum/gallery meets your needs and expectations?
- 13) Are the museum/gallery staff flexible to accommodate your specific needs?
- 14) What would make you use the museums or galleries more?
- 15) What programs would you like to see offered by the museum/gallery, ie. tours, curriculum related tours, workshops...
- 16) Would you use a program whereby museum/gallery staff came to your school? What format, material would you like to see for such a program?
- 17) What could the museum/gallery do for you as a teacher?
- 18) How do you see the museum/gallery and the school in relation to each other, ie. museum as enrichment, museum as curriculum aid, museum and school as partners,.....?
- 19) Do you feel comfortable at a museum/gallery? Why?

20) What do you feel is the major problem preventing teachers from using museums/galleries to their greatest potential?

21) Are you aware of the programs offered by the museums/galleries in your area?

APPENDIX 4

TEACHER SURVEY

1. WHERE DO YOU LIVE?

SURREY DISTRICT

OTHER _____

2. WHERE DO YOU TAKE YOUR CLASS FOR FIELD TRIPS (OR, WHERE HAVE YOU TAKEN THEM IN THE PAST)? (This is fantasizing that there is budget money for field trips!).

3. HOW OFTEN DO YOU SCHEDULE FIELD TRIPS?

ONCE A YEAR

TWICE A YEAR

THREE TIMES A YEAR

FOUR OR MORE TIMES A YEAR

4. WHY DO YOU CHOOSE THESE PLACES TO VISIT?

5. DO YOU FEEL THAT THESE PLACES OFFER SOMETHING DIRECTLY OR EASILY CONNECTED WITH CURRICULUM? WHICH SUBJECT AREAS?

6. DO YOU FEEL THAT THERE IS A CLEAR CUT CONNECTION BETWEEN CURRICULUM AND A VISIT TO AN ART GALLERY? HOW?

7. WHAT IS YOUR ART BACKGROUND?

ART COURSES AT UNIVERSITY

ART EDUCATION IN TEACHER TRAINING

EXTRA CURRICULAR COURSES ON YOUR OWN INITIATIVE

8. DO YOU THINK YOU SHOULD HAVE MORE TRAINING AND/OR HELP FOR
TEACHING ART IN YOUR CLASSROOM?

9. DO YOU LIKE TEACHING ART? WHY? WHY NOT?

10. WHAT FORM DO ART CLASSES IN YOUR CLASSROOM TAKE?

11. HAVE YOU EVER BEEN TO THE SURREY ART GALLERY?

WHAT OCCASIONED YOUR VISIT THERE?

12. HAVE YOU EVER TAKEN YOUR CLASS TO THE SURREY ART GALLERY?

13. ARE YOU AWARE OF THE PROGRAMS OFFERED TO SCHOOLS BY THE
SURREY ART GALLERY?

14. WHAT IS YOUR GENERAL VIEW OF THE SURREY ART GALLERY?

ie) types of exhibitions, events, staff, etc,

WHAT KIND OF EXHIBITIONS WOULD YOU LIKE TO SEE THERE?

15. WHERE WOULD YOU GO TO SEE GOOD ART?

16. " I WOULD TAKE MY CLASS TO THE SURREY ART GALLERY IF...

17. WHAT COULD THE SURREY ART GALLERY DO TO ATTRACT YOUR
USE OF THE GALLERY AS A TEACHER?

ie. teacher workshops on gallery use
 art appreciation
 art history
 using art in other
curriculum areas

programs for students 1) in the form of....

2) on the following topics:

18. WHAT DO YOU THINK IS THE ROLE OF ART IN THE COMMUNITY
AND AS A PART OF OUR CULTURE?

19. ANY COMMENTS?

APPENDIX 5



**INUIT
ARTS
and
CULTURE**

13750-88th Avenue
Surrey, B.C.
596-7461

SURREY ART GALLERY

SURREY ART GALLERY

INUIT ARTS AND CULTURE WORKSHOP

PRE-VISIT PREPARATORY KIT

SURREY ART GALLERY
13750 - 88th Avenue
Surrey, B.C.
V3W 3L1
(604) 596-7461

INUIT ARTS AND CULTURE WORKSHOPPREPARATORY KIT CONTENTS

1. Teacher Introduction Sheet
2. 1 Sleeve of Slides
3. 1 Cassette Tape of Slide Commentary
4. Script for Slide Commentary
5. List of Slides included in Kit
6. Student Activity Sheet
7. Teacher Copy of Activity Sheet (with answers)
8. Follow-up Ideas
9. Mask Making Techniques
10. Description of Games and Toys

SURREY ART GALLERY: INUIT ARTS AND CULTURE WORKSHOP

Teacher Introduction:

We are looking forward to your class's visit to the Surrey Art Gallery for the Tour and Workshop Package featuring the Inuit Arts and Culture Workshop on _____ from 9:45 a.m. to 12:00 Noon. The package also features a guided tour of the current Gallery exhibition.

We have designed this package of material as an aid in preparing your class for the workshop. It includes:

1. A sleeve of 20 slides.
2. A cassette tape of the commentary for the slides.
3. A script of the commentary.
4. A worksheet for students.
5. An answer sheet for you.

You will need to round up:

1. A slide projector and screen.
2. A cassette tape recorder.

Approximately 45 minutes of class time should be set aside for the presentation. The material covered in this kit is meant to provide some background information about the traditional Inuit way of life.

When you visit the Gallery we will discuss Inuit arts and the importance of art in both past and present Inuit life. We will also discuss what art means to the Inuit and what their art means to us.

How to Use this Kit:

1. Show the slides to the class in order (1-20) along with the taped commentary or, read aloud the commentary script in this package. The tape, or script, will indicate when to change slides (listen for the tone on the tape).
2. The activity sheet should be given out at the beginning of the lesson as the tasks are to be done at various points during the presentation (to give you a break and vary the pace for the students). The scripts will indicate where to stop for each task.

3. The activity sheet also includes a vocabulary search. You may want to give the words to your class before the presentation so they can be keeping their ears open for them during the commentary. These words are also underlined in your script.
4. You will also see on the scripts that there are places where class discussion should take place, and there are questions to structure that discussion given in the script and on the tape. When you see the slides you will probably have more ideas of things to discuss with your students.

Kit Return:

Please bring the kit materials back to the Gallery when you come for the Workshop. We also welcome any written comments or suggestions you may have regarding the kit.

If you have lost a slide, please phone us immediately so we can make a duplicate. There is a \$1.00 charge for each lost slide, payable in cash upon your visit to the Gallery.

We hope that this kit is helpful to you and that your class enjoys it.

SLIDE COMMENTARY SCRIPT

INUIT ARTS AND CULTURE WORKSHOP

PRE-VISIT PREPARATORY KIT

Introduction to the Class:

This presentation has been planned to introduce you to the way of life of the Inuit so that you will be prepared for the "Inuit Arts and Culture" Workshop at the Surrey Art Gallery. Who knows another word for "Inuit"? Eskimo is correct, but in Canada they are known as "Inuit" - a native word which means "the people". Alaskan natives are known as Eskimos.

You all now have a worksheet which you will be working on at various times during this slide presentation. Take a minute now to look at the word list on the activity sheet so that you can listen for the meanings during the workshop.

Slide #1 (Map) - As long as 28,000 years ago, there were people living in the northern reaches of our continent. These people lived in the harsh climate of the Arctic shown at the top of this map. Can you find the Arctic Circle on the map? (pause) These people lived north and south of this imaginary line, all the way from Alaska to Greenland.

The Inuit did not know there were other kinds of people in the world until Europeans sailed across the Atlantic Ocean to the Arctic several hundred years ago. They came to hunt whales, to explore the land and sea for trade routes and find supplies of animal skins to be made into European fashions. European ladies wore corsets stiffened with whale teeth, as well as sealskin clothing and accessories. Upper-class European gentlemen enjoyed clothes trimmed with seal and fox fur. Jewelry and ornaments made of ivory from walrus tusk were also popular 200 - 300 years ago.

The Inuit had to develop a way of life that ensured their survival in the cold, harsh climate and did not depend on contact with other people. You probably already know some things about the traditional Inuit life. For instance, what type of winter houses did the Inuit once live in? ... If you answered igloos, you are correct, although in summer they made sealskin tents. Now, most live in houses much like yours, especially in winter.

Can you find Alert Bay on this map? ... The next slide you will see is a photograph of that area.

- 2 -

(NEXT SLIDE)

Slide #2 (Alert Bay) - When early explorers sailed their ships to the Arctic in the summer season when the water was not frozen, they saw landscapes like this. The people of the northland had been coping with this environment for many hundreds of years. They had developed tools, transportation, ways of building shelter, and clothing that helped them survive without brick houses, furnaces, electricity or snowmobiles. We can put together a clear picture of the old ways of the Inuit because these ways did not change drastically until the 1950's and 1960's. Consequently, we have photographs taken by visitors to the Arctic which clearly show the old ways. Traditional tools, objects and clothing were easily collected and saved. People were able to travel about with the small Inuit family groups that roamed the land, to observe how they lived with little contact with other groups and without large settlements. The Inuit set up camp where hunting and fishing were good. They moved when they needed new hunting grounds or wanted to visit other groups or Hudson Bay posts for supplies.

(NEXT SLIDE)

Slide #3 (Snow Drifts) - In winter, the Arctic is very cold and covered with snow drifts shifted about by the winds. Much of the ocean freezes over thickly so that it is difficult to tell the land from the water.

(NEXT SLIDE)

Slide #4 (Winter Village) - The winters in the Arctic are very long and hard. In this camp the people are taking advantage of diminishing light to prepare for the days of cold and darkness, much as has been done for centuries.

(STOP TAPE)

Teacher Note: Use these questions as a guide to a class discussion about the slide.

1. What provisions have been made for:
 - a) housing?
 - b) transportation?
 - c) clothing?
2. What can you tell about the building materials available?

(START TAPE)

You have probably discovered that the houses which the Inuit men have built are made of snow blocks. Inside

- 3 -

there was a platform (also made of snow) for sleeping. Inuit who remember these igloos, say that they were very clean and cozy although sometimes a snow block would cave in with the wind. Of course they melted in summer, but the Inuit could build a new igloo in an hour if the old one became damaged or the family undertook one of their many moves (up to ten times a year). There was always snow to build with in the winter, but as you can see, no trees to cut down for buildings.

Sleds made from scraps of wood and animal bones that the Inuit found were powered by dog teams. The dogs provided an engine that only needed food to run - no mechanics, no gas stations, no spare parts!

(NEXT SLIDE)

Slide #5 (Tundra Vegetation) - By May, much of the snow has melted to reveal the tundra land. Although the snow melts, it is never warm enough for the soil to soften. Plants must be very hardy to grow and survive in the short season.

(NEXT SLIDE)

Slide #6 (Vegetation) - These bearberries, grass and lichens are typical of the plants that grow and provide a temporary change of diet for humans and animals.

Some animals, such as the caribou, survive on these plants all year, a diet they must dig for through the snow in the winter months.

When all of these plants are growing in the short summer season they provide a beautiful, colourful change of scenery from the winter snows.

(NEXT SLIDE)

Slide #7 (Summer Camp) - Summer means changes for people too. Even new houses! The new house is made of different materials, a new style and has different cooking arrangements.

(STOP TAPE)

Teacher Note: Leave slide #7 on the screen while the class does activity #1 on their worksheets.

(START TAPE)

The women of the family constructed these summer tents out of waterproof sealskins on a frame of whale bones and sticks, weighted down by stones. Inside, the tent has a sleeping area and a communal living area, but, unlike in the winter, most cooking is done outdoors.

- 4 -

This tent is easily packed and moved with the family.
(NEXT SLIDE)

Slide #8 (Eskimo Woman, John White, 16th Century) - This Inuit woman must have been one of the first to have her picture (portrait) painted. John White was the artist who painted the picture when he visited the Arctic on a whaling boat 300 years ago, long before there were any white men living in that part of the country or most of Canada for that matter! The woman's outfit is not what Europeans were used to as fashionable dress for London or Paris, but it tells a lot about the life she lead.

(NEXT SLIDE)

Slide #9 (French Woman) - This French lady of the same time period would certainly not have been comfortable in an Arctic Winter! Why not? ... (pause for discussion).

RETURN TO

Slide #8 Now turn to your activity sheet and do Task #2.
(STOP TAPE)

Teacher Note: Leave slide #8 on the screen. Have students work individually, in pairs or as a class group.

(START TAPE)

(NEXT SLIDE)

Slide #10 (Woman with ulu) - The ulu, or woman's knife, is being used by the woman to cut sealskin that has been prepared, by scraping and softening, to be used for clothing. Caribou skin would be prepared in the same way. Only women are allowed to use the ulu because it is suited especially for the jobs they do. Men have different tools because they do different jobs than the women - hunting, fishing and building shelters. Women were responsible for making all of the family clothes (from boots to hoods), looking after the small children and the home, preparing food, and making the summer tent. Very often in small family groups men and women would help each other with their tasks so that everything was done.

(NEXT SLIDE)

Slide #11 The finished outfit, a ladies amatiuk does not look much different from the one which we have already seen, although three hundred years have passed between the making of the two outfits. What difference do you see in this outfit? (pause) (decoration, beadwork) Decoration became possible when the Inuit could trade furs and food for glass beads and brightly coloured

- 5 -

thread with the Europeans of the Hudson's Bay Company or the European whalers.

(NEXT SLIDE)

Slide #12 (Oil Lamps) - This Inuit woman is melting seal fat in an old soapstone lamp. This oil is not only used for cooking but also to light and heat the home.

(NEXT SLIDE)

Slide #13 (Tent Interior) - Today the Inuit has a few more building materials available through stores established in settlements by white people. Now summer houses are made of canvas with wood frames and are "furnished" with sleeping bags and blankets rather than traditional animal fur robes. The basic layout remains much the same as in igloos or skin tents - there is a communal sleeping platform (everyone sleeps together!) and an area for cooking and other home activities.

(NEXT SLIDE)

Slide #14 (Caribou) - This animal running across the tundra (the barren arctic land) is a caribou enjoying the brief period of summer when the arctic is nearly snow free and there is daylight almost 24 hours a day. He has been very important to the Inuit lifestyle. Every part of him is useful to the Inuit: he is used for food, for antler and bone to make tools and for his fur coat to make warm clothes. Where have you seen this coat before? (In slide #8) The caribou lives in large herds that travel across the Arctic in search of food. The Inuit followed these herds so that they could hunt them for survival.

According to Inuit tradition, it was the man who hunted and fished to provide food and the animal skins, bones and sinew needed for clothes, tools and building materials.

(NEXT SLIDE)

Slide #15 (Fishing Weir) - Fishing provides an important food source for the Inuit during times of the year when animals cannot be found to hunt. Summer fishing is accomplished by using these weirs. Activity #3 explores how these work.

(STOP THE TAPE)

Teacher Note: Turn to the activity sheet and do task #3, leaving slide #15 on the screen).

(START TAPE)

- 6 -

(NEXT SLIDE)

Slide #16 (Winter Fishing Hole) - In winter the fishing process is much more difficult. Task #4 on the activity sheet is about winter fishing. Go to that task now!

(STOP TAPE)

Teacher Note: Leave slide #16 on the screen while the students complete task #4.

(START TAPE)

(NEXT SLIDE)

Slide #17 (Hunter & Tent) - This Inuit hunter, with harpoon in hand, is getting ready for a day's hunting. Because the snow and ice have melted, his winter dog sled is no longer a means of travel. Instead, he travels by water in a kayak like the one beside him or an umiak which is a larger, open boat for several people. Can you tell what materials are used to build the kayak? ... The Inuit could not run down to the lumber yard or hardware store to pick up supplies, so they used sealskins stretched over a frame of antlers and pieces of wood.

(NEXT SLIDE)

Slide #18 (Artifacts) - Many of the things that the Inuit used for thousands of years are still in use by those Inuit who live in very isolated areas. The tools are still useful because they are made from materials readily available in the environment - such as bone, soapstone and ivory - and have been altered by the Inuit over the years to be perfect for the work that needs to be done. We can refer to these tools as artifacts. Artifact is the word used by people who study cultures to describe the things that people of a particular culture create for their particular lifestyle.

(STOP TAPE)

Teacher Note: Instruct the class to turn to the activity sheet for task #5, leaving slide #18 on the screen).

(START TAPE)

(NEXT SLIDE)

Slide #19 Today, although the Arctic environment is still harsh, the Inuit has new ways of surviving the long, bitter

- 7 -

winters. The igloo is no longer necessary as a winter home, although here we see that this family has used snow blocks to build a tunnel to get out of their house which is buried by a snow drift.

(NEXT SLIDE)

Slide #20 (Cape Dorset at Night) - Today many Inuit have left the life that required them to move often to follow the herds of animals upon whom their life depended. This old lifestyle required them to live in small groups that could be easily moved. Today, the white man and a decrease in the animal population have brought a new lifestyle to the Arctic. Settlements of a more permanent nature have sprung up in areas that are accessible to southern cities by air or ship. Houses much like ours are now built with materials shipped in from the south. Schools and churches have been built. Stores import food, clothing and household goods so that hunting is no longer necessary for survival. Winter travel over the ice and snow and summer travel in open water have changed with the introduction of snowmobiles, outboard motors and aluminum boats.

The Inuit now find themselves in the difficult position of trying to find ways to cope with this change in lifestyle and new means of earning a living in settlements such as this at Cape Dorset.

On your visit to the Surrey Art Gallery we will talk about Inuit life and arts. We will look at their art of the past and what it tells us about them. We will also look at Inuit art today and how the Inuit are using their art as a means of supporting themselves in a new lifestyle. We will talk about what art means to the Inuit.

SURREY ART GALLERY: INUIT ARTS AND CULTURE-PRE-VISIT PREPARATORY KIT

SLIDE LIST:

- 1) Map of Arctic.
- 2) Arctic Bay - Midnight in May, D. Sutherland, photo.
- 3) Drifted snow, D. Sutherland, photo.
- 4) Winter Camp, Pond Inlet, NWT, Information Canada Photograph, D. Wilkinson, 1964.
- 5) Tundra near Baker Lake in May, D. Sutherland, photo.
- 6) Tundra plant life - stereocavlon
- aldinum
- lichen
D. Sutherland, photo.
- 7) An eskimo family cooking a meal in front of their skin tent at the old fishing ground, Pelly Bay, NWT, Information Canada Photograph, D. Wilkinson, 1964.
- 8) John Whyte, Eskimo Woman, 1600's.
- 9) Fragonard, La Billet Doux, c. 1770-80, oil on canvas, 33 x 27 inches.
- 10) Cutting scraped seal with ulu, Pond Inlet, D. Sutherland, photo.
- 11) Jean Siatsuik with a new amatiuk, Baker Lake, D. Sutherland, photo.
- 12) Seal fat being melted in the traditional, primitive lamp, Information Canada Photograph, D. Wilkinson, 1953.
- 13) Inside a "modern tent".
- 14) Caribou.
- 15) An Eskimo fishing in the ancient manner with a stone weir and early implements, Information Canada Photograph, D. Wilkinson.
- 16) An Inuit fisherman inside a windbreak at a fishing hole, Information Canada Photograph, D. Wilkinson, 4/58.
- 17) An Eskimo hunter with a harpoon beside a kayak and a skin tent, GNWT, photo.
- 18) Artifacts.
- 19) Snow tunnel on a roof.
- 20) Cape Dorset at night.

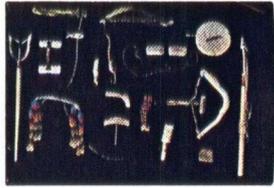
20



19



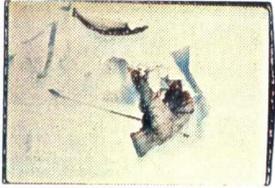
18



17



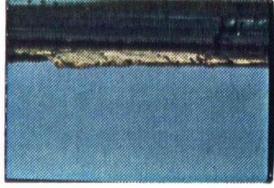
16



15



14



13



12



11



10



9



8



7



6



5



4



3



2



1



139

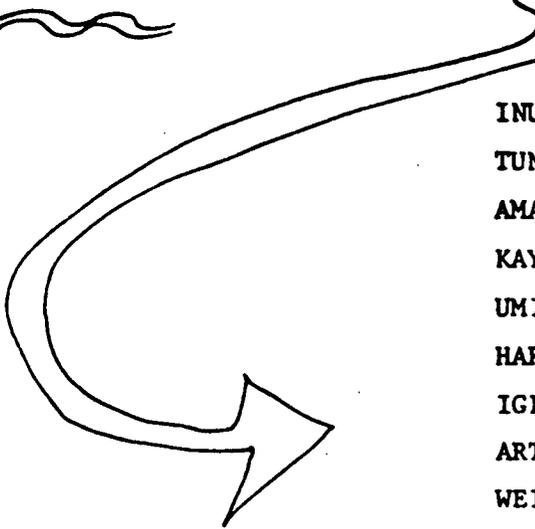
VIEW FROM THIS SIDE

PRE-VISIT WORKSHEET

LOOKING for CLUES

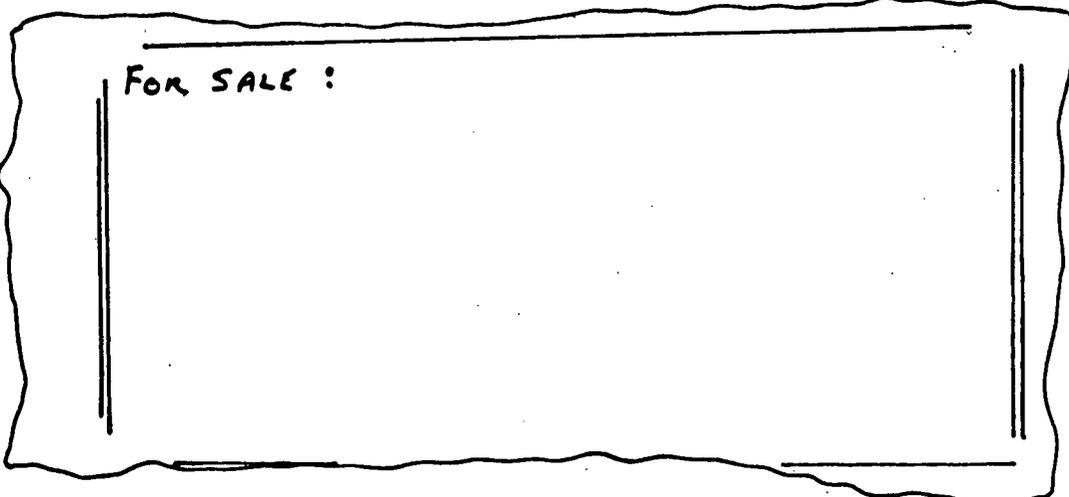
WORD LIST

LISTEN FOR THESE NEW WORDS DURING THE PRESENTATION



INUIT
TUNDRA
AMATIUK
KAYAK
UMLAK
HARPOON
IGLOO
ARTIFACTS
WEIR
ULU

TASK #1 WRITE A GOOD AD FOR THE 'ARCTIC NEWS' THAT DESCRIBES THE HOUSE IN THE SLIDE WHICH AN ESKIMO FAMILY IS MOVING AWAY FROM. YOUR AD SHOULD DESCRIBE THE HOUSE, TELL ABOUT ITS LOCATION, WHAT IT'S MADE FROM, WHY THE FAMILY IS MOVING, WHY IT IS A GOOD HOUSE FOR AN INUIT FAMILY AND WHAT IT IS LIKE INSIDE.



FOR SALE :

FOR THE NEXT 4 ACTIVITIES LOOK AT THE SLIDE ON THE SCREEN FOR CLUES!!!

TASK #2 AS AN ARTIST ON AN EXPLORER'S EXPEDITION YOU PAINTED THIS PICTURE TO SHOW A WOMAN OF THE ARCTIC. LOOK CLOSELY AT THE CLOTHING OF THE WOMAN IN THE PICTURE TO FIND 'CLUES' THAT TELL YOU SOMETHING ABOUT INUIT LIFE 300 YEARS AGO. FOR EACH QUESTION BELOW, WRITE A) THE ANSWER !! AND B) WHAT 'CLUES' GAVE YOU THAT ANSWER.



1) WHAT IS THE WEATHER LIKE IN THE ARCTIC?

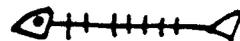
2) WHAT ANIMALS WERE FOUND IN THE AREA?

3) WHAT WERE SOME OF THE WOMAN'S ACTIVITIES?

TASK # 3

AS A TRAVELLER IN THE TUNDRA YOU HAVE COME ACROSS THESE PILES OF ROCKS THAT SEEM TO HAVE SOME SORT OF SPECIAL FORMATION.

IN THE SPACES BETWEEN THE STONES YOU FOUND SOME
AND

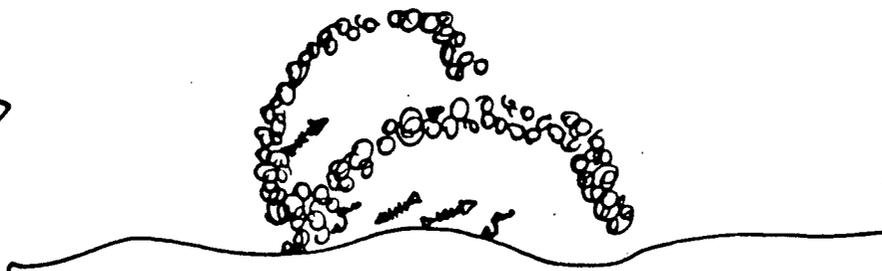


WHAT WENT ON HERE?

HOW DID THESE ROCK PILES WORK? DRAW YOUR IDEA ON THE DIAGRAM

BELOW

BIRDS EYE
VIEW !!!



TASK #4

THIS WINTER DAY SEEMS QUITE BRIGHT AND MILD BUT WHAT TELLS YOU
THAT IT MIGHT BE VERY COLD ????

HOW THICK DO YOU SUPPOSE THE ICE IS??

WHAT CLUES DID YOU USE TO GET THESE ANSWERS???

TEACHER ANSWER SHEET

LOOKING for CLUES...

WORD LIST

LISTEN FOR THESE NEW WORDS DURING THE PRESENTATION

INUIT - 'the people,' the term used by the Eskimo to refer to themselves

TUNDRA - barren, arctic land

AMATIUK - womens' parka

KAYAK - small, single-passenger boat made of sealskin, over a wood or bone frame, propelled by paddle

UMIAK - larger, open boat for several passengers

HARPOON - a type of spear attached to its case by a long thong so that it can be retrieved after throwing

IGLOO - snowblock house

ARTIFACTS - objects that people of a particular culture created for their particular lifestyle

WEIR - low stone walls built along shore to trap fish for spearing

ULU - womens' knife

TASK #1 WRITE A GOOD AD FOR THE 'ARCTIC NEWS' THAT DESCRIBES THE HOUSE IN THE SLIDE WHICH AN ESKIMO FAMILY IS MOVING AWAY FROM. YOUR AD SHOULD DESCRIBE THE HOUSE, TELL ABOUT ITS LOCATION, WHAT IT IS MADE FROM, WHY THE FAMILY IS MOVING, WHY IT IS A GOOD HOUSE FOR AN INUIT FAMILY AND WHAT IT IS LIKE INSIDE.

For SALE :

FOR THE NEXT 4 ACTIVITIES LOOK AT THE SLIDE ON THE SCREEN FOR CLUES!!!

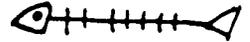
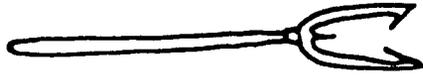
TASK #2 AS AN ARTIST ON AN EXPLORER'S EXPEDITION YOU PAINTED THIS PICTURE TO SHOW A WOMAN OF THE ARCTIC. LOOK CLOSELY AT THE CLOTHING OF THE WOMAN IN THE PICTURE TO FIND 'CLUES' THAT TELL YOU SOMETHING ABOUT INUIT LIFE 300 YEARS AGO. FOR EACH QUESTION BELOW, WRITE A) THE ANSWER!! AND B) WHAT 'CLUES' GAVE YOU THAT ANSWER.



1. WHAT IS THE WEATHER LIKE IN THE ARCTIC?
 - A. Very cold
 - B. Clues: - layers of clothing
- clothes made of warm fur
- baby needs to be protected
- tall boots for snow protection
2. WHAT ANIMALS WERE FOUND IN THE AREA?
 - A. Seals, caribou
 - B. Clues: - Fur of clothing looks like seal, and caribou, the Inuit used the fur of the animals in their area.
3. WHAT WERE SOME OF THE WOMAN'S ACTIVITIES?
 - A. Tending babies, making clothing, preparing skins and sewing them together
 - B. Clues: - room for baby in the amatiuk
- clothing looks handmade

TASK # 3 AS A TRAVELLER IN THE TUNDRA YOU HAVE COME ACROSS THESE PILES OF ROCKS THAT SEEM TO HAVE SOME SORT OF SPECIAL FORMATION.

IN THE SPACES BETWEEN THE STONES YOU FOUND SOME AND



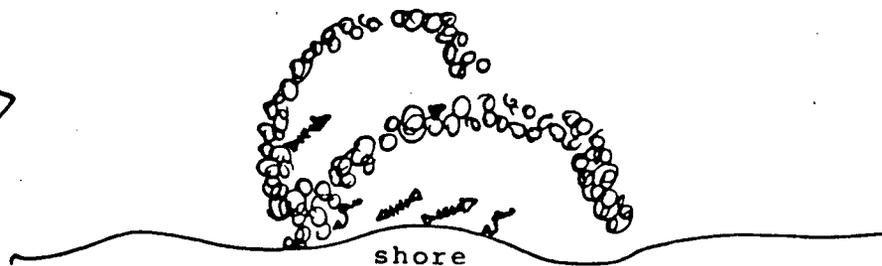
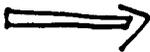
WHAT WENT ON HERE?

HOW DID THESE ROCK PILES WORK? DRAW YOUR IDEA ON THE DIAGRAM

BELOW

- See what the students come up with!
- basically, the fish were trapped in the shallow water of the weir and the fishermen waded in and speared them with the implement shown above.

BIRDS EYE
VIEW !!!



TASK #4

THIS WINTER DAY SEEMS QUITE BRIGHT AND MILD BUT WHAT TELLS YOU THAT IT MIGHT BE VERY COLD ????



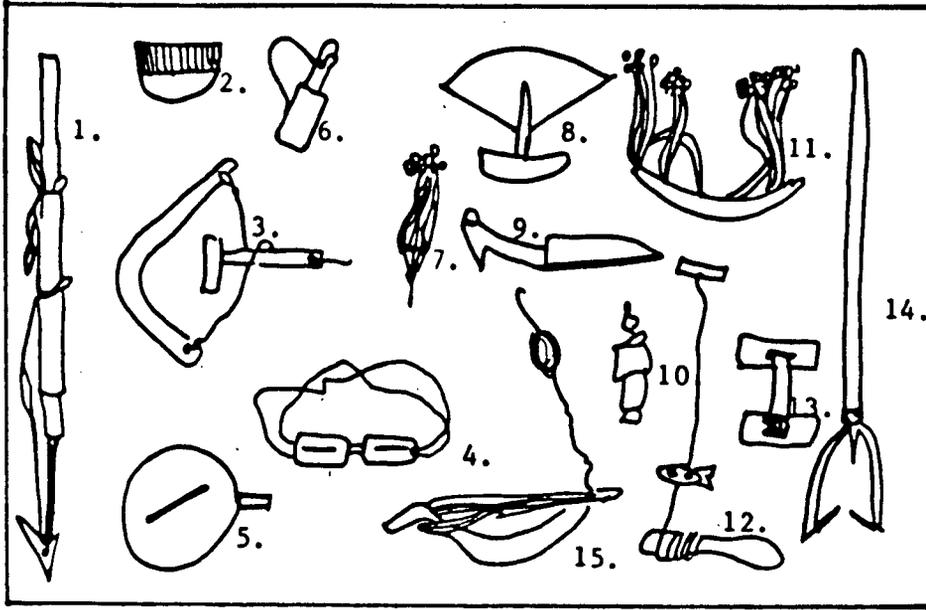
- the fisherman is warmly dressed
- he has built a wall to protect himself from the wind

HOW THICK DO YOU SUPPOSE THE ICE IS??

- very, he has a long fishing line

WHAT CLUES DID YOU USE TO GET THESE ANSWERS???

TASK # 5



YOU HAVE HAD A SUCCESSFUL
SEARCH FOR ARTIFACTS
AND FOUND ALL OF THESE

←
NOW THE PROBLEM IS TO
TRY TO DECIDE WHAT THEY
WERE USED FOR !!!

MATCH THE NUMBER BESIDE EACH ARTIFACT WITH THE WORD BELOW THAT BEST
DESCRIBES ITS USE....

SEWING - 6

FISHING - 14, 15, 12, 10

PERSONAL GROOMING - 2, 11, 7

HUNTING - 1, 9, 4, 3, 13

CARVING - 9

PLAYING - 5

APPENDIX 6

SURREY ART GALLERY:

Inuit Arts and Culture Workshop

INSTRUCTOR NOTE: The slide sequences are often interrupted by suggestions for showing the hands-on materials where they are relevant to the text. As an alternative you could show the hands-on objects at the end.

In the slide presentation you and your teacher saw before coming to the gallery today, you learned a little about the traditional ways of life of the Inuit.

In our presentation here we are going to talk about the arts of the Inuit; how they were a part of the Inuit's past lifestyle and how they have helped the Inuit cope with their new lifestyle of the past thirty years.

Slide #1 (Pitseolak, Happy Girls, 1967, felt pen drawing).

Pitseolak is an Inuit woman who now lives in Cape Dorset On Baffin Island. Today she is well known as an artist. She lives in a clapboard bungalow with most of the conveniences we expect - kitchen appliances, telephone, comfortable furniture. She eats much as we do. However, she remembers that most of her life she lived as the Inuit had done for many hundreds of years. In fact, until the early 1960's most Inuit in Pitseolak's

region dwelt in igloos and skin tents, moved about frequently and lived by hunting.

Pitseolak was born sometime around 1900, and remembers her childhood as being happy, as she shows in this drawing. She remembers playing make-believe, catch, and a game quite like tennis. She remembers her father telling the children all of the old legends during the long, dark, winter evenings. (You will hear one of these later in this presentation).

NEXT SLIDE:

Slide #2 (Pitseolak, Both in Summer and in Winter We Moved a Lot, 1970, felt pen drawing)

Married life began early for Pitseolak as it did for most Inuit. Like her father, her husband hunted in the old way, following the cariboo in winter, often moving ten times a year. They visited the settlement that was growing with the establishment of the Hudson Bay Company at Cape Dorset only to get supplies. For example, they may need a wooden boat to replace the sealskin boats that had been sewn by the women to move the family and belongings, or canvas to replace skins for making summer tents. Even though this lonely life was often difficult (for example, when the hunt was bad, the family went hungry), Pitseolak remembers it as a life with less worries than today. Everyone worked together so that there was food, shelter and clothing for all.

In the past, the Inuit used their creative talents to make and decorate objects that they needed as part of their daily life - tools, clothing and game pieces. They did not make things just to look at and enjoy. The Inuit would have thought it strange that we have paintings and sculptures in our homes just for enjoyment. The main reason for this is, of course, that they moved about so often that they did not want to carry any more things than were necessary. Have you ever gone hiking and put too much in your knapsack? Imagine having to move your whole bedroom full of stuff that way!

NEXT SLIDE:

Slide #3 (Photo of Inuit in fur parkas).

INSTRUCTOR NOTE: Show 1) needle case, 2) piece of caribou hide, pointing out how the hollow caribou hairs act as insulation, 3) hide scraper, and 4) ulu.

The women in the Inuit family made all of the families' clothing. Each person had two fur parkas (one with the fur facing inside for warmth and the other with the fur facing out), pants, one to three pairs of leggings, and socks and boots. Everything was made of animal skin or fur, usually from the caribou. The women were very proud of their work and were careful to decorate their families' clothing so that they always looked nice.

This was one of the ways they could be creative. This is how Pitseolak talks about her parkas:

"When I made a parka I used to try to make it the way I wanted it to look. I would try to make it look very good. It was not easy and I used to sew on a parka for many days. We always used the finest skin of the young caribou for the head of the parka and, on top, we would put little ears from the baby caribou. It looked very nice. I would also make patterns and designs with different-coloured skins."

NEXT SLIDE:

Slide #4 (Skin and fur parkas)

As you saw in your classroom presentation, the women used beads and coloured threads to decorate clothes. On this parka, notice the fur "baby" hood on the amatiuk (woman's parka).

The women also used different colours of fur to cut out animal shapes which they stuck to the inside walls of the igloo to illustrate stories they told to entertain the children.

NEXT SLIDE:

Slide #5 (Old Bering Sea implement).

INSTRUCTOR NOTE: Show fishing gear.

Show: 1) dipper 2) harpoon point and
3) whittling knife.

For the traditional Inuit way of life, the men hunted and fished. They hunted caribou, seal, whale and other animals of the Arctic. All parts of the animal were used; the skin for clothing, tents, and blankets; the bones for carving various tools and implements; and the sinew for thread, line and lacing materials. Fish were an important part of the diet. In winter, frozen fish were wrapped in skins and used as sleigh runners until they had to be thawed for food!

All of the tools needed for the men's activities had to be made by the hunter himself using bone, ivory, drift wood, soft stone or antlers. He carved the tool himself, perhaps with a knife, a snow knife or a pick. Then he might carve or scratch a design into it to decorate it or to tell a story about something that happened with that tool.

What do you suppose this implement might have been used for? Look at the shape of the piece and try to figure out what animal the designs represent to give you clues.

NEXT SLIDE:

Slide #6 (Snow goggles)

Think of a sunny, snowy winter day. Can you remember how bright it is on a day like that and how the light hurts your eyes? You can imagine how much of a problem this is in the Arctic winter when there are miles, and miles, and miles of uninterrupted glaring

snow. The Inuit developed these "snow goggles" to wear on such days. The slits reduce the amount of light getting to the eyes while still allowing the person enough space to see out. They are carved from ivory (probably from a walrus tusk). Notice how the craftsman has scratched a very simple design of lines to decorate the smooth surface.

NEXT SLIDE:

Slide #7 (Miniature animal sculptures).

All of the Inuit groups believed that animals were intelligent beings who had souls. Special attention was given to pleasing them. The hunters had a great respect for the animals and never killed more than they needed for their own survival. They were thankful to the animals they hunted for helping to support the life of the hunter. They also believed that each person had some personal spirit protector who usually was in the form of an animal who had appeared to help the person at some incident in his late childhood. Sometimes the hunter would do small carvings of the animal as a form of thanks. They were small enough to slip into a pocket. Usually they were carved out of bone, ivory or antler and less often, stone, as stone was heavy to carry. They were simple in shape. Sometimes things were left off, not because the Inuit was not a good carver but because they like to do just enough detail to make a likeness. These early

"sculptors" believed that the spirit of the animal was in the material chosen for carving and it was their job to carve in order to release the shape of that animal.

NEXT SLIDE:

Slide #8 (Pre World War II carvings for Iglook).

INSTRUCTOR NOTE:

DISCUSSION: See how many of these carvings you can identify.

What animals are there? What could the tools be used for? What materials have been used for these pieces?

NEXT SLIDE:

Slide #9 (Thule period, Bird Figures, ivory, 1½ X 2")

Look how simple these bird shapes are. The maker has decorated them with patterns of dots scratched on to give some more detail.

NEXT SLIDE:

Slide #10 (Inukchuk)

The hunters also constructed these huge stone works! What do you think this big pile of rocks is supposed to be? ... This giant is called an Inukchuk. The hunters of long ago would build him on a rise of land to help them in the caribou hunt. The curious caribou would come close to the giant, become frightened by it and run away towards an area where the hunters waited. Sometimes the women and children

would hide behind it and then shout and wave to help scare the caribou towards the hunters. We might call this big structure a statue or a sculpture, but to the Inuit it had a very practical purpose.

NEXT SLIDE:
Slide #11 (Masks)

The other person in traditional Inuit society who influenced the production of objects was the shaman or 'angakor.' This person, usually a man, was supposed to have the ability to communicate with the spirits. He would put himself into trances to hear the information that the spirits would give him about the hunt, such as where animals and missing people were. These trances were called spirit-flights. He believed he actually transformed into the spirit itself. Often he would use magic tricks to impress his audience when he related these stories. Although he usually didn't carve, his stories told carvers what the spirits looked like so they could carve them. He also needed ornaments and sometimes masks to wear and he had people carve boxes to catch spirits with. His performance could be very scary!

NEXT SLIDE:
Slide #12 (Top: Dorset culture, Adverjor, 8")
(Bottom: Dorset culture, c1000 AD, caribou antler, 4½")

The decorative carving that was done for the shaman or for the hunters themselves would have looked like this. The bottom piece is a carved caribou antler. Can you pick out some of the images on this piece?

NEXT SLIDE:

Slide #13 (Doll)

Toys and games were enjoyed by the Inuit children and adults. Dolls and game pieces were carved much like the small animal sculptures. This doll is a good example.

INSTRUCTOR NOTE: Show: 1) bone game and 2) pin and cup game

NEXT SLIDE:

Slide #14 (Pipes)

These pipes are a little newer, but have been carved in a similar technique. They were carved specifically to trade with the white whalers and traders.

NEXT SLIDE:

Slide #15 (Thule culture, Marrow Pick, ivory)

This tool was used for picking the marrow out of bones. Notice its beautiful handle.

NEXT SLIDE:

Slide #16 (Unknown, Hunter, pre-1900, ivory)

Although the Inuit rarely carved pieces just for the sake of the object itself, this piece from the late 1800's might have been an exception. Although this figure is very simple (not a lot of details) it is very expressive. Can you tell what the hunter is doing and how he is feeling? The way the carver has posed the figure tells an exciting story!

The old ways didn't end for the Inuit until about thirty years ago. Pitseolak says:

"I think the new times started for Eskimos after the white people's war, when the white men began to make many houses in the Arctic. Eskimos began to move into the settlements and then the white people started helping us to get these houses. That's why life changed. I don't think everybody was too fond of moving from the camps, but they still came anyway.... They are working for the white man now."

The war she refers to is the Second World War which ended in 1945. Up until that time Inuit contact with the white man was limited. He visited the few Hudson Bay posts periodically to trade furs for some food stuffs, sewing materials such as duffle wool, metal needles, buttons and coloured threads, and new tools - metal knives, guns and pots and pans. A few had worked on the whale boats.

In the new settlements that the white man set up at Cape Dorset and Baker Lake and at other sites, there were supply stores, government services, medical services and Christian missionaries. The missionaries set up schools that not only attempted to teach the Inuit about Christianity, but also how to read and write and speak English. This was the first the Inuit had seen of schools. Before, all teaching that was needed took place in the home.

At the end of World War II, the caribou herd had been greatly depleted, causing many families to suffer from starvation and eventually disease. These Inuit began to drift to the settlements for help: doctors, food and shelter. Many hunters left their wives and families to be cared for in the settlements and went back out to the ice fields to hunt.

In time, children started to go to school and the conveniences provided in the settlement made less work and more leisure time for the women. Gradually, although they missed the old ways and often left settlements in hunting season, the Inuit became dependent on the new ways. They did not want to give up the new houses built by the white man, the imported food, the new type of clothers. The problem was - how were they to earn a living, to pay for all of these things? The government set up several special projects to employ the Inuit, but the projects were often unsuccessful. The Inuit were not used to working for someone else, or doing work that gave money instead of meat or hides. They were not used to the white man's idea of working time. They were used to doing things as they were needed, not during any particular hours.

Finally, someone had the idea to make use of the Inuit's craft skills. James Houston went to Cape Dorset in 1957 as a craft development officer. He was an artist himself and was therefore assigned to act as an advisor/teacher.

Since many women didn't leave the settlement, even during hunting season, they were encouraged to sew articles that Houston could sell for them in the south.

Pitseolak was one of the women who sewed to earn a living. Here is how she describes it:

"At first, after Sowmik (Houston) came, I did lots of sewing. I made parkas and duffel socks with designs. Lots of women began to work - any kind of woman so long as they could sew. I used to embroider animals and all kinds of living things. But it was always \$12 for a parka - even though it was hard to do."

NEXT SLIDE:

Slide #17 (Parka)

#18 (Wall Hanging, Manguagsualuk)

#19 (Wall Hanging, Angnaqqaq)

INSTRUCTOR NOTE: Show: 1) parka, 2) mitts, 3) socks,
4) wall hangings.

Sewing the soft duffel cloth was a much easier job than it had been to sew tough animal hides with bone needles. The craft officer told the craftswomen what colours to use for the parkas so that they would appeal to the southerners who would buy them. However, the designs that the women chose to decorate the border of the parka show many shapes from the past - hides, animals, hunters and carvers, igloos and the spirit character from traditional stories.

Designs were then embroidered or made from cutouts of other coloured fabric and sewn onto the parka - a technique called appliqué. Wall hangings were made in the same manner.

The first white men to visit the north were particularly attracted to the sculpture of the Inuit people. Some of the first visitors in the late 1940's and early 1950's took the sculptures home to the southern cities where they showed them to handicraft associations, galleries and government officials. When the sculptures were offered for sale, they were sold quickly and soon there was a demand for more. When the craft officers began to establish themselves in the north, they encouraged the hunters to bring their work to sell. The hunters liked working in this way because they could do small carvings while they were on hunting expeditions as well as while they were staying in the settlement. Soon, there was a need for space to be set aside for workshops at the settlements. The craft officers brought new knives and power tools to the workshops. They gave suggestions as to what the Inuit might carve to appeal to the buyers in the south, yet remain distinctly Inuit. Sculpture is the only art form that we now associate with the Inuit that was actually a part of their past way of life. White man's influence has changed sculpture, but it has not ruined it. There are still many traditional elements in the work.

NEXT SLIDE:
Slide #20 (Rocks)

Today, most Inuit sculpture is made from stone which is found under the snow in spring or is quarried at several places far from the settlements. The Inuit enjoy the search for the stone because it involves travel, much like their traditional or past lifestyle did. The stone most often used is commonly called soapstone and is very soft. Its colour can be grey, green or black. The green stone is often called serpentine, while other stones are referred to by their colour (i.e. grey stone).

NEXT SLIDE:
Slide #21 (Bear on Rock)

The stone is usually found in chunks. The size and shape of a chunk will affect the way a carving evolves. Do you remember what we said about the spirit of the animal resting in a stone waiting for the sculptor to release its shape? That idea is still held. The Inuit place great value on how well the carver handles the particular stone he hopes to carve. This bear is snoozing on the rock he has emerged from! Notice how different the stone looks when it is nicely polished like the bear? The bottom part has been left as it was found.

NEXT SLIDE:
Slide #22 (Female sculptor preparing stone)

Contemporary sculptors often choose small stones as the hunters did in the old times. They produce sculptures that fit easily into the hand or are even smaller. These sculptures are not only reminiscent of the tiny sculptures that were carried about before, but are a size that is popular with buyers in the south.

NEXT SLIDE:

Slide #23 (Male sculptor with large stone)

Recently, sculptors have begun to work with quite large stones like this.

NEXT SLIDE:

Slide #24 (Sculpting with power tools)

White man's axes and strong metal knives, as well as power tools, have allowed the carvers to experiment more with the stone. They can carve away pieces much more quickly than with the old hand tools, making it possible to carve large sculptures. It takes great skill and confidence to use these tools on such delicate stone.

NEXT SLIDE:

Slide #25 (Box of sculpture materials)

The Inuit carvers still enjoy working with traditional materials. They search for old, hardened bones of whales and animals.

NEXT SLIDE:

Slide #26 (Iyakak, sculpture in whalebone, vertebrae, 12").

Can you tell what part of a whale these bones came from? (the back - vertebrae). Iyakak, the sculptor of this piece, has used the natural shape of the bones as a part of the design. Whether carving in stone, bone or ivory, the Inuit show a great sensitivity for the original shape of the material they use.

NEXT SLIDE:

Slide #27 (Birds, caribou antler)

These birds have been made from caribou antlers. They have been carefully polished for a smooth, shiny surface.

NEXT SLIDE:

Slide #28 (Marc Tungilik, inlay sculpture).

Some sculptors experiment with using more than one material. This piece combines soapstone and ivory. The ivory is set into the soapstone; this is called inlay.

Most artists in the south where we live, think a great deal about the ideas behind their work - why they choose a subject, how to show the subject, what materials are most suitable for the idea, and how the work relates to other work or ideas. The Inuit sculptor, however, is not concerned with such thoughts. He is mainly concerned that the sculpture has all of the necessary parts (arms, legs etc.) and that it looks like the subject - whether it is an animal, a person or an imaginary creature.

Slide # 28 (continued)

The Inuit sculptor believes that if he has done his sculpture well it should need no further explanations. Some of the younger sculptors who have had the opportunity to read about other sculptors from other cultures or to study art at colleges or universities, no longer think this way entirely. They feel more freedom to experiment with the ideas of others and combine them with the traditions of the Inuit culture.

NEXT SLIDE:

Slide #29 (Niviakshiak, Sea Goddess Riding a Seal, 1958)

Sedna, the Sea Goddess, is a character from legend who is still a popular subject of Inuit art. You will hear her legend later, but, briefly: she is the Goddess who has complete control over sea and land animals, and thus, the Inuit's food. It is believed that she is very calm when her hair is neat, as in this sculpture, but . . .

NEXT SLIDE:

Slide #30 (Ashoona, Enraged Taylayo, 1962, green stone)

. . . . angry and violent when her hair becomes a mess. Does this sound like anyone you know?!!! Notice how this newer sculpture has many more holes and spaces than the last one.

NEXT SLIDE:

Slide #31 (Jobie Crow, Sea Spirit Transformation, 1980
green-grey stone, 70 X 100mm)

In many Inuit legends, humans turn into sea creatures and vice versa. This is called a transformation. That is what is happening in this sculpture. Can you guess how big this sculpture is?... (pause)... it is actually small enough to carry in the palm of your hand. It is characteristic of Inuit sculpture that such a small work can be made to give the impression of something big, solid and massive. Can you guess what shape the original stone might have been?.. (pause)

NEXT SLIDE:

Slide #32 (minimal dancing bear)

Can you guess what the subject of this sculpture is? . . . It's a very happy bear. Many Inuit sculptors today experiment with making their pieces as simple but expressive as possible, creating truly elegant works of art.

NEXT SLIDE:

Slide #33 (Iola, Bear, 1966, 22 in.)

This bear is carved in much more detail and is more traditional, but just as joyous!

NEXT SLIDE:

Slide #34 (Manno, Bear on Ice, 1964, 3½X6 7/10X3 3/10 in.)

Can you guess what the subject of this one is? ...It is very small - just 3" X 6". The delicate legs and their "reflections" must have been very difficult to carve. The artist had to use very fine drills.

NEXT SLIDE:

Slide #35 (Eli Sallualuk, sculpture)

New sculptures show experiments with new subjects.

NEXT SLIDE:

Slide #36 (Kiakshuk, Morning Sun, 1961, stencil)

Now let us look at another art form that the Inuit have become well known for - the print. Many of the Inuit had expressed curiosity about how the packages of the new products they were using could be made exactly the same each time. (Think of the label on a soup can). Houston showed them how a stencil could be used to make many copies of the one design over and over again. When a copy is made on paper, it is called a print.

NEXT SLIDE:

Slide #37 (Pitseolak, A Drawing Out of My Mind, 1967)

Prints and drawings are now a popular art form of the Inuit, although they were not part of the Inuit tradition.

"Two winters - two years - after Jim came to live in Cape Dorset, he began to ask for drawings. Many people had been doing the drawings before I started. It was only just before Jim went away that I heard people were drawing to make money."

Pitseolak enjoyed producing colourful clothes for Houston to sell in the south, but when she discovered that more money could be made from just drawing on paper, she was amazed.

Slide #37 (continued)

Many of Pitseolak's drawings looked like monsters, although she said they started out to be animals, but she wasn't a good enough artist yet! We all know that problem!

The Inuit drawings were becoming very popular in the south - there were barely enough being done to supply all of the orders for them.

One day a white person was visiting an Inuit family where the woman had just finished cutting some shapes out of sealskin to stitch onto a parka. The piece of sealskin from which the shapes had been cut reminded him of a stencil. How many of you have used a stencil to make a letter for the title on a project or for a sign?

At first the "printmakers" made stencils using the designs from drawings. The stencils were cut from sealskin just as Inuit women had been doing for years to decorate clothing. Later they used heavy paper that had been oiled to make stencils. The stencil was laid on the paper and ink was brushed into the hole using a brush made of stiff caribou hair or a wad of caribou skin.

INSTRUCTOR NOTE:

DISCUSSION: Why do you suppose that the drawings the Inuit did were easy to adapt to stencil work? (large, simple shapes, solid colour)

Slide #37 (continued)

Before contact with people from the south, the Inuit did not have paper or pencils and drawing was almost unheard of. The only drawings were designs scratched on sculptures or some that were done for early traders and whalers who also supplied the material. When Houston brought paper and felt pens to the Inuit, they began to draw pictures of traditional life, animals and spirits. He found that they were very popular in the south. Initially, Pitseolak bought her own paper but when Houston saw her first drawings and liked them, he gave her more materials. The Inuit artists drew pictures of what they knew. Houston and others from the south offered suggestions about what might make the drawings more attractive for southern buyers. For instance, he suggested that they put faces on all of the creatures and people. Pitseolak did most of her early drawings in brown and black because these were colours she knew and liked. In the past, all clothing, tools, tents and boats were these colours, because they were made from furs and skins. Most of the animals and birds in the Arctic are those colours.

INSTRUCTOR NOTE:

DISCUSSION: Houston suggested she use bright colours instead.

Why do you suppose that might be? (cheerful, child-like, more appealing to people in the south - bright colours to hang on walls).

NEXT SLIDE:

Slide #38 (Kiakshuk, Sea Goddess Held by a Bird, stencil)

Kiakshuk was the artist who did the drawing for this print. Pitseolak says that he was a very old man when she started drawing in 1951 and she liked his drawings because they were "real Inuit." He drew pictures of the old ways of life, spirits and animals, from stories he had heard or been told by the shaman. This print by Kiakshuk illustrates the popular Inuit legend of Sedna. What I want you to notice is what is up in the top left hand corner of the print. This is the artist's way of signing his work. Each artist had carved a little stone stamp with his name done in an alphabet called "syllabic." These letters were developed by missionaries in the later 1800's so that the Inuit language could be written. Until then it was only spoken. The letters are based on sounds. The Inuit learned to use it very quickly. Long before there were schools in the Arctic, 9 out of 10 Inuit could read and write their own language.

NEXT SLIDE:

Slide #39 (Geese and Shaman, stencil)

INSTRUCTOR NOTE:

DISCUSSION: Use the following as an outline for discussion of this print.

I don't know the title of this stencil, but let's see if we can figure out what's happening! What animal do you see? How can you tell what each is? Who is the person? Why is he sitting? What are the animals doing? One thing to notice about this print is

Slide #39 (continued)

Discussion:

the way the walruses are shaded so that their tummies are lighter in colour. Why do you suppose this is? (really are lighter? or half under water?) With a stencil you can control how light or dark the ink is because you rub the ink directly onto the paper. You will see that this is not so with other print methods.

NEXT SLIDE:

Slide #40 (Playing Kickball with Demons, stonecut)

The best known print making method used by the Inuit today is what we call a stone cut. This print called "Playing Kickball with Demons" was done that way. As we already know, the Inuit were very skilled stone carvers. The stone cut print method deals with taking a drawn design, transferring it to a flat stone surface and then carving the design out of the stone. Have you ever made a potato print? Well, imagine the potato to be a big slab of green stone. The Inuit had used this stone for carving but they found they wasted a lot when they quarried it because it tended to break away in sheets instead of the blocks you need for sculpture. How does a potato print work? That's right, you carve away the parts of the potato that are not your design so that when you are finished carving, the part where you drew your design is higher than the rest! Stone cut works the same way! When the carving is all done, some details can be scratched into the

Slide #40 (continued)

design. Then the raised part of the stone is covered in ink by a roller and the paper is laid down or cut and pressed so that the inked design is transferred to the paper. Then the paper is pulled off, revealing the design.

Let's look at this series of slides showing how a stone cut is done:

Slides:

- #41 ... the Inuit artist preparing a drawing in his home. What is he using?
- #42 ... another artist at work. Can you guess what season this is? Look at the house walls for a clue!
- #43 ... at the workshop, these printers prepare the stone. They have drawn on the design and are now carving away the background!
- #44 ... a closer look. The stone has been inked so the printmaker can better see the design he is carving.
- #45 ... now the stone is ready for printing. Can you guess how big and how heavy the stone is? Notice how finely carved the surface is!
- #46 ... for this print, the central part of the design is to be orange, so here the printer rolls on the orange ink with a rubber roller we call a brayer.
- #47 ... the paper is layed on the inked stone and
- & #48 it is rubbed to make sure all of the ink transfers to the paper. This is called "burnishing."

Slides: (continued)

#49 ... the paper is pulled off the stone and there is a print! This print is a different one than the one we saw before. Can you guess who drew the original drawing for this one? That's right - Pitseolak.

The different centres in the Arctic - Cape Dorset, Baker Lake and Povungnituk set up print making shops in different ways. Most of the prints we are looking at were made at Cape Dorset. In Cape Dorset, the person who carved the stone plates was not usually the artist who drew the original drawing. The craft development officers for the south helped the printers at the shop set up a system of preparing and printing the plates and the printers became very skillful. The printers worked with the original artists to help decide the best way to do the print, what colours to use and what changes should be made. At other centres, the artists cut their own printing stones.

The Inuit enjoyed the print workshops because there were enough people working in one place to provide good conversation while they worked. The work in the print shop tended to be seasonal because the men who trained as printers still wanted to go out for the hunt. This worked out well because during the winter hunting season, the printing inks became too cold and stiff to use properly. Some artists were also hunters and they could continue drawing while at hunting camp. Other artists who did not hunt could continue drawing while the printers were away so that the printers had work ready for them when they returned.

Let's look at some prints of Cape Dorset:

INSTRUCTOR NOTE: Questions to discuss while looking at prints:

Slide #50 - <u>Man Killing Seal</u>	Why is there no background?
#51 - <u>Return of the Sun</u>	(not thought to be important;
#52 - <u>Kikavik and the Hunter</u>	used to seeing flat land in which almost everything is white, making it difficult to see horizon).
#53 - <u>Luag, Three Owls, Four Birds</u>	What kind of colours are used?
#54 - <u>Muskox</u>	Why? How do the artists arrange their figures on the page? i.e. right in the middle? The same amount of objects on left and right of center? What kind of movement is there is the compositions? i.e. circular, static, radiating. How is this shown? i.e. direction figures face, curve of the bodies? What are these prints about? i.e. animals, the hunt, legends.
#55 <u>Caribou</u>	
#56 <u>Dream</u>	
#57 <u>Inukshoo</u>	
#58 <u>Hunting</u>	

NEXT SLIDE:

Slide #59 (Oonark, A Shaman's Helping Spirits)

INSTRUCTOR NOTE:

DISCUSSION: This is a Baker Lake print. How is it different from Cape Dorset? (more colours, not as much movement, i.e. more static).

Today the sculpture and print workshops are not run by the government crafts director, but by committees of Inuit with the help of the crafts director.

Slide #59 (continued)

These committees are called 'cooperatives' and are really a business run by the Inuit for the Inuit. The Inuit have become used to the goods and services provided by the settlements (food, clothing, houses, electricity, etc.) and their children now attend schools regularly. But to live in a settlement means the Inuit must find a way to earn money to buy these goods and services. Arts and crafts co-ops have provided them with money for this new way of life. Running the co-ops themselves gives the Inuit control over the work they do - they are not just working for someone else!

Making artworks also gives the Inuit the chance to communicate to others their feelings about their life, legends and traditions. Pictures and sculptures are a language understood by all, no matter what language they speak!

This is what Pitseolak has to say about her art:

"To make prints is not easy. You must think first and this is hard to do. But I am happy doing the prints. After my husband died, I felt alone and unwanted: making prints is what has made me happiest since he died. I am going to keep on doing them until they tell me to stop. If no one tells me to stop, I shall make them as long as I am well. If I can, I'll make them even after I am dead."

INUIT ARTS AND CULTURE WORKSHOP

STUDIO ACTIVITY:

The studio activity for this workshop will be a printmaking project using the legend of Sedna as a motivation for imagery.

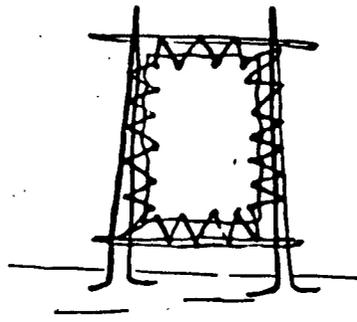
Steps:

1. Begin by reading the children the story of Sedna, telling them to listen for a part that they would like to illustrate.
2. Have the children do a quick sketch of their idea, reminding them of Inuit print characteristics such as, 1) no background, 2) no horizon line, 3) simple shapes, 4) circular or radial composition.
3. Demonstrate the print technique using foam sheets for the primary grade children and lino for the intermediate grade children. With the classes using the lino tools, emphasize safety and promise to take away the tools if they are not used properly.
4. Help students produce their prints. Have them do an edition of two prints so that they can take one with them and leave the other at the gallery.

INUIT ARTS AND CULTURE WORKSHOP

SUPPLIES LIST:

- 1) pencils
- 2) scrap paper
- 3) printing paper
- 4) inks- black and primaries
- 5) rollers
- 6) brushes
- 7) lino
- 8) lino cutters
- 9) foam sheeting
- 10) scissors
- 12) inking surface ie.) glass sheet or arborite
- 13) wooden spoons



Sedna, the Sea Goddess

The Petrels, proud birds that they are, live on the highest parts of the cliffs. From their peaks they swirl out like snowflakes, looking down on the rolling noisiness of Razor Bills who build their nests halfway up, and the Gulls and the little Kittiwakes, who are content to nest at the bottom.

Once, long, long ago, there was a Petrel who was so proud that he could find no mate that pleased him among his own kind, so he decided that he would marry a Human being.

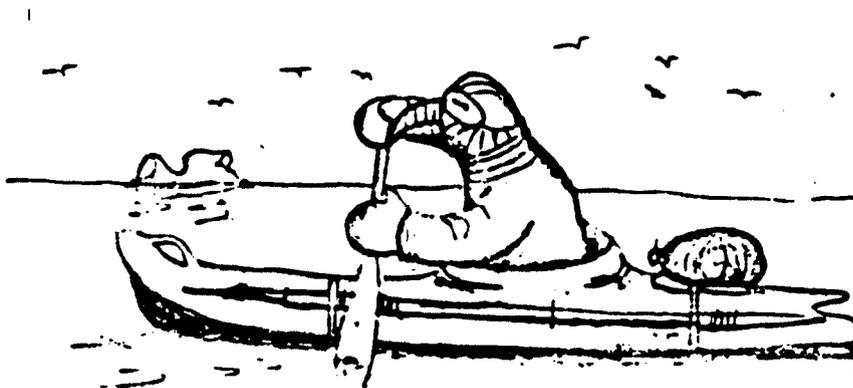
With a little magic, the Petrel gave himself a human form. Then, wanting to look his best, he got some fine seal skins and made a beautiful parka. Now he looked very handsome, but his eyes were still the eyes of a bird, so he made some

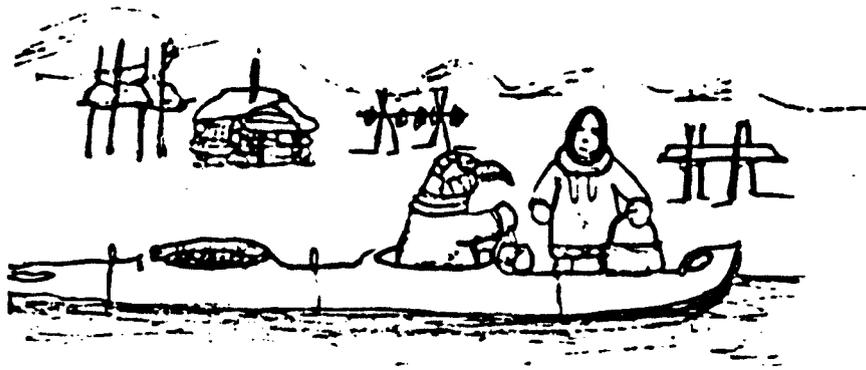
spectacles from thin pieces of walrus tusk. These spectacles had only narrow slits to look through, and hid the Petrel's eyes completely.

In this disguise, he went out in his kayak to find a wife.

In a skin-covered tent beside the sea there lived a beautiful girl named Sedna, who had many brothers but no sisters, and her father was a widower. Many men had come to her to ask her to marry them--men from her own tribe and other tribes--but Sedna refused to marry. She was as proud in her way as the Petrel, and could find no man who pleased her.

The the Petrel came, appearing as a handsome stranger in a beautiful sealskin parka. Instead of bringing





his kayak up onto the beach, he stayed in it at the edge of the surf and called out to Sedna to come to him. This interested Sedna, as no other suitor had done such a thing, but she would not go to him.

Then he began to sing to her:

"Come to me,
Come into the land of the birds
Where there is never hunger,
Where my tent is made of beautiful skins.
You will have a necklace of ivory
And sleep on the skins of bears.
Your lamps will be always filled with oil
And your pot with meat."

The song was so beautiful that Sedna could not refuse. She packed her belongings in a sealskin bag; she stepped out of the tent and she walked down across the beach and got into the stranger's kayak. They sailed out over the sea, away from Sedna's home and her father and brothers.

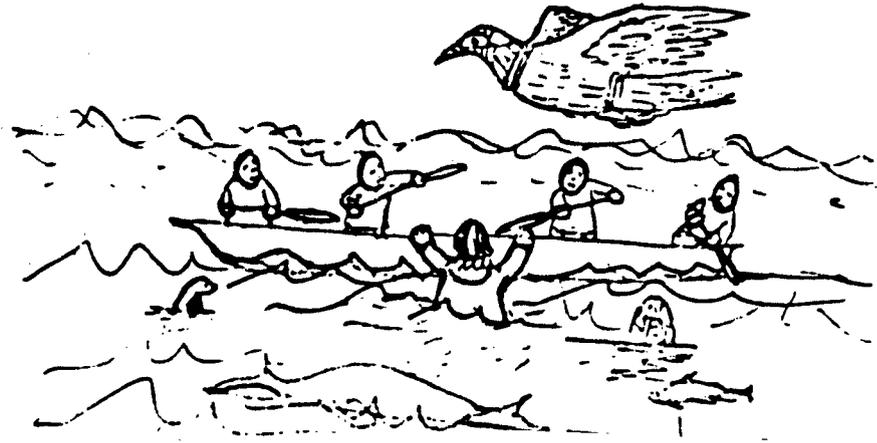
The Petrel made a home for Sedna on the rocky cliff. Every day he caught fish for her, telling her that they were young seals, and for a while Sedna was happy, because the Petrel had enchanted her. But one day the Petrel's spectacles fell off, and for the first time Sedna looked into her husband's eyes. In that moment the spell was broken. She realized all at once that she was married to a bird, and she saw that her home was a nest on a barren cliff. For the first time she felt the sting of the sea spray and the lashing winds.

Sedna wept with grief and despair, and the Petrel, although he loved her, could not console her.

In the meantime, Sedna's father and brothers had grown more and more lonely, with no woman to cook their meat and sew their clothing and keep the oil burning in their lamps. They set out in their boat in the direction that the stranger had taken Sedna.

When they came to the cliff where Sena lived, the Petrel was away hunting, and Sedna was alone. When she saw her family, she went running down to them, weeping, and in a rush told them all that had happened to her. Her brothers immediately lifted her into the boat and they began paddling as rapidly as possible back toward their own coast.

They had not been gone long when the Petrel returned to the nest. He looked everywhere for Sedna, and he called for her, his cry a long and lonely sound that was lost in the wind and the sound of the sea. Other Petrels answered him; they told him where Sedna had gone. Spreading his wings, he soared out over the sea and was soon flying over the boat that was carrying Sedna back to her home. This made the brothers nervous, and they paddled faster. As they skimmed over the water, the Petrel became angry. He began to beat his wings against the wind, making it whirl and shriek, and making the waves leap higher and higher. In minutes the sea was black with storm, and the waves so wild that the boat was in danger of turning over. Then Sedna's brothers and father realized that the Petrel was angry because his bride was being taken from him. They decide that they must sacrifice Sedna to the sea in order to save their own lives. They picked her up and threw her into the icy water.



Sedna, blue with cold, came up to the surface and grabbed at the side of the boat with fingers that were turning to ice. Her brothers, out of their minds with fear, hit at her hands with a paddle, and her fingertips broke off like icicles and fell back into the sea, where they turned into seals and swam away. Coming up again, Sedna tried once more to catch hold of the boat, and again her brothers hit at her hands with the paddle. The second joints of her fingers, breaking off and falling into the water, turned into ojuk, ground seals. Two more times Sedna attempted to take hold of the side of the boat, and each time her terrified brothers hit her hands, and the third joints of her fingers turned into walrus and the thumbs became whales. Then Sedna sank to the bottom of the sea. The storm died down, and the brothers finally brought their boat to land, but a great wave followed them and drowned all of them.

Sedna became a powerful spirit, in control of the sea creatures who sprang from her fingers. Sometimes she sends storms and wrecks kayaks. The people fear her, and hold ceremonies in her honor, and on especially serious occasions--as when she causes famines by keeping the seals from being caught by the hunters--the angakok, or conjurer, goes on a spirit journey to Sedna's home at the bottom of the sea, to arrange her hair.

Sedna wears her hair in two braids, each as thick as an arm, but since she has no fingers, she cannot plait her own hair, and this is the service she appreciates most of all. So when the angakok comes to her and arranges her hair for her, she is so grateful that she sends some of the seals and other animals to the hunters so they may have food.



from: Caswell, H., *Shadows From The Singing House*
Hurtig Publishers, Edmonton, 1973.

INUIT ARTS AND CULTURE WORKSHOP

SLIDE LIST:

- 1) Pitseolak, Happy Girls, 1967, felt pen drawing.
- 2) Pitseolak, Both in Summer and in Winter We Moved a Lot, 1970
felt pen drawing.
- 3) Inuit wearing old style fur clothing.
- 4) Amautiuk
- 5) Old Bering Sea implements.
- 6) Snow goggles.
- 7) Miniature animal sculptures.
- 8) Pre-WW II carvings from the Igloolik area, G. Rowley, photo.
- 9) Thule period, Bird Figures, ivory, 1½ X 2 in.
- 10) Inukchuk.
- 11) Masks.
- 12) Top: Dorset culture, Adverdjar, 8 in.
Bottom: Dorset culture, c. 1000 A.D., caribou antler, 4½ in.
- 13) Female doll, pre-1900, ivory.
- 14) Pipes, 10 X 12 in.
- 15) Thule culture, Marrow Pick, ivory, 1.9 X 20.4 x 27 cm.
- 16) Unknown, Hunter, pre-1900, ivory.
- 17) Parka.
- 18) Manguagsualuk, wall hanging.
- 19) Angnaqqaq, wall hanging.
- 20) Rocks.
- 21) Bear on Rock, sculpture, soapstone.
- 22) Woman sculptor preparing stone.
- 23) Working on the stone.
- 24) Using modern tools
- 25) Box of sculpture materials.

SLIDE LIST (continued #2)

- 26) Iyakak, sculpture of whale bone vertebrae, 12 in. high.
- 27) Unknown, Birds, caribou antler, D. Sutherland, photo.
- 28) Tungilik, inlay sculpture.
- 29) Niviakshiak, Sea Goddess Riding a Seal, 1958
- 30) Ashoona, Enraged Taylayo, 1962, green stone.
- 31) Jobie Crow, Sea Spirit Transformation, 1980, green-grey stone
green-grey stone, 70 X 45 X 100mm.
- 32) Bear.
- 33) Iola, Bear, 1966, 22 in.
- 34) Manno, Bear On Ice, 1964, 3½ X 6 7/10 X 3 3/10 in.
- 35) Eli Sallualuk, sculpture.
- 36) Kiakshuk, Morning Sun, 1961, stencil
- 37) Pitseolak, A Drawing Out of My Mind, 1967
- 38) Kiakshuk, Sea Goddess Held By a Bird, stencil.
- 39) Geese and Shaman, stencil.
- 40) Playing Kick Ball With Demons.
- 41) Inuit artist drawing.
- 42) Inuit artist drawing at home, Information Canada Photograph.
- 43) Inuit preparing stone blocks for printing, Information Canada Photo.
- 44) Preparing stone block.
- 45) Preparing block, Information Canada Photograph.
- 46) Inking on the second colour, Information Canada Photograph
- 47) Laying a sheet of paper on the inked stone, Information Canada Photo.
- 48) Burnishing the paper on the inked stone, Information Canada Photo.
- 49) Pulling a print.
- 50) Man Killing a Seal, stone cut.

SLIDE LIST (continued #3)

- 51) The Return of the Sun, stone cut.
- 52) Kikavik and the Hunter, stone cut.
- 53) Luaj, Three Owls, Four Birds, stone cut.
- 54) Muskox, stone cut.
- 55) Caribou.
- 56) Kenojuak, Dream, stone cut.
- 57) Inukshoo.
- 58) Hunting.
- 59) Oonark, A Shaman's Helping Spirits.



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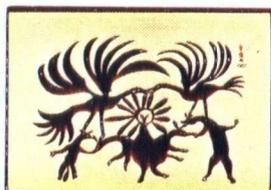
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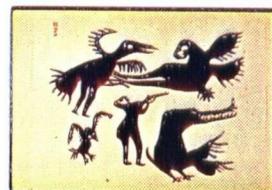
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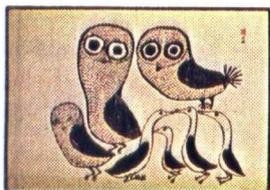
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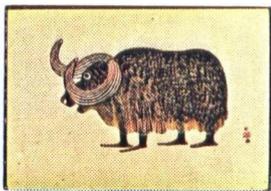
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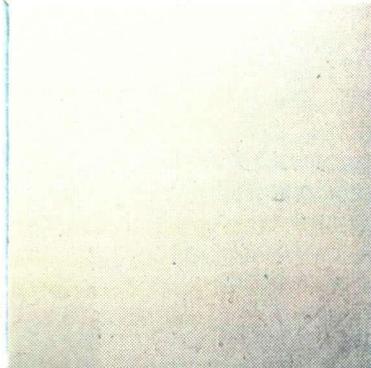
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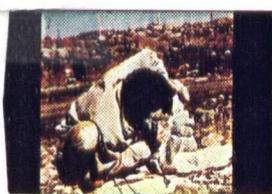


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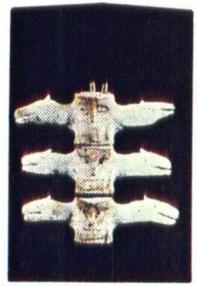
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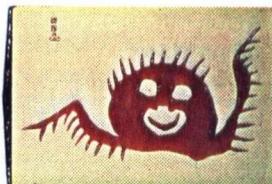
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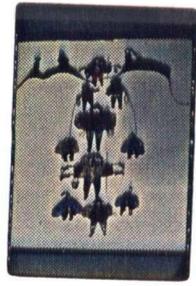
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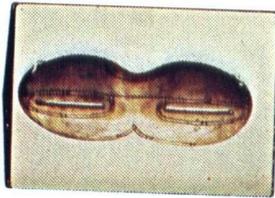
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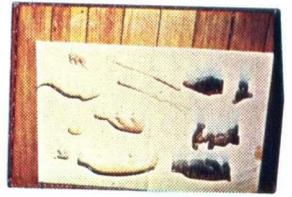
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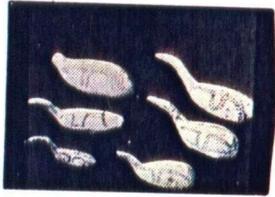
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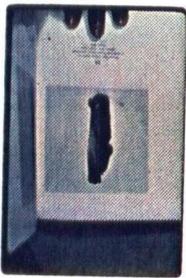
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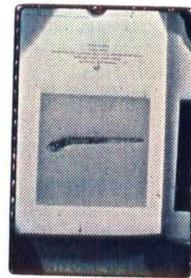
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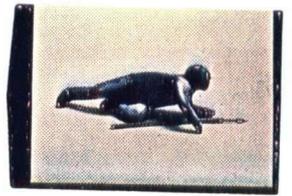
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APPENDIX 7

SURREY ART GALLERY: INUIT ARTS AND CULTURE WORKSHOP

Follow-up ideas

Teacher Note: After your visit to the Surrey Art Gallery for the Inuit Workshop you might want to do some follow-up activities with your class. Following are some suggestions:

- 1) Stencil prints: Inuit women used to decorate clothing and igloo walls with appliques cut from seal skin. These appliques were in the shapes of animals upon whom the Inuit depended for food, or, of characters from Inuit legends. From these evolved the stencil print.

Activity A - Use an Inuit legend, or have the students, individually or as a class, compose a story about Inuit life as a subject for their project. Have students cut animal shapes from squares of bristol board, stressing the bulk of the form. Arrange the shapes on a sheet of contrasting card or paper in a composition which illustrates their story.

Activity B - Make a print with the negative shapes that are left in the card when the appliques are cut out as a stencil. Make a print. Lay the shapes over a piece of paper and fill in the hole with paint (brushed or sprayed on) or crayon. Arrange several shapes for interesting compositions. You may wish to try overlapping shapes, once the first printing is dry.

- 2) The shaman often used masks to aid them in the telling of stories about the spirits and in their spirit-flights to communicate with the spirits. Have the students make up their own spirit or choose a spirit from an Inuit legend to portray in a mask. Their own spirit should have a special significance to their own life or to our contemporary lifestyle.

The masks could be constructed from papier mache, paper bags or colored papers. Emphasize that a mask must illustrate specific characteristics of the spirit so that everyone will recognize who it is. Attached to this sheet are some mask making techniques you might want to use.

Afterwards the children could use their masks in a dramatic presentation of the story.

- 3) The precedents for much Inuit sculpture were game pieces carved from bone, ivory, wood or stone. Attached to this page are descriptions of some Inuit games and toys. Your class could make the pieces needed for the games out of wood, soap, string, plastic etc. and then play the games.

SURREY ART GALLERY: INUIT ARTS AND CULTURE WORKSHOP

- 4) There are the following films available free through the N.F.B. that might be interesting to show to your class:
1. The Living Arctic 56:01 col: 106c175-249
 2. Polar Bear 27:42 col: 106c0176-171
 3. Sikusilarmiut 28:54 col: 106c0175-078
(made up of excerpts from animated films made in Cape Dorset, interspersed with live action footage of modern day Cape Dorset).
 4. Stefanson: The Arctic Project 15:56 col: 106B0165-121
(The adventures of an Arctic geographer as he maps vast stretches of the Arctic, travelling by dog sled).
 5. Angottee: The Story of an Eskimo Boy (1953) 31:00 col: 106c0153-021
(- growing up in the 'old days ')
 6. Animation From Cape Dorset 18:52 col: 106c0173-668
 7. Legends and Life of the Inuit 57:46 col: 106c0178-395
 8. Yesterday - Today - The Netsilik Eskimo
- a series of several films about the traditional Inuit and adaptation to modern times.
 9. Eskimo Artist Kenojuak 19:49 col: 106c0164-017
(the work and techniques of Inuit woman printmaker Kenojuak).
 10. Sonanguagat: Inuit Masterworks 24:51 col: 106c0174-525
 11. The Stories of Tuktu Series
(thirteen films about the life of an Inuit boy - see catalogue for details).

There are several more films about the Inuit available through N.F.B. and listed in their catalogue.

MASK MAKING TECHNIQUES *

- 1) Make positive mold with clay or plasticine. The finished mold should look like the mask which you want to make. To economize on clay for a large mask, it is possible to 'pad' the base of the mold with something, e.g. rolled-up newspaper.
- 2) Cover the mold completely with thin layer of vaseline.
- 3) Make paste: add a little water to white flour and stir to a smooth, thick consistency, then pour on boiling water, stirring constantly, until paste thickens.
- 4) Dip pieces of brown paper in the paste and cover mold carefully-try to avoid wrinkles. Repeat until there are four complete layers. To distinguish layers easily, use different coloured bags. Do not use newspaper. Do not wait for each layer to dry before adding next layer. Start with thick paper, end with thin.
- 5) Allow to dry.
- 6) Remove mask from mold. In most cases the mask will easily slip off the mold, but with some complicated shapes, parts of the clay mold have to be dug out.
- 7) Immediately wipe off all excess vaseline from mask.
- 8) Allow mask to dry more thoroughly, but maintain its shape, e.g. by putting a piece of plastic over the mold and putting the mask back on the mold loosely (so air can circulate).
- 9) Trim edges to required shape and make any mechanical adjustments. Strengthen edges with extra layer of papier-mache and wire. (wire re-inforcement is optional)
- 10) Allow edges to dry, then sandpaper to make surface of mask smooth.
- 11) Paint mask inside and out with a layer of white glue. (If you are planning to paint the mask with water-colours, only paint glue on the inside of the mask.)
- 12) Allow glue to dry, then attach elastic to the inside of the mask with white glue and a small strip of thin card.
- 13) Paint mask and add trimmings - hair, fur, fabric or whatever.
- 14) Cut eye-holes and breath-holes. Eye-holes can be cut anywhere, preferably in a part of the mask painted with a dark colour.
- 15) If necessary, pad mask with foam for comfort.
- 16) Wear mask.
- 17) Re-cycle clay: wipe off vaseline and put clay in a plastic bag with a wet sponge, If clay is very hard, soak it.
- 18) When clay is usable, MAKE ANOTHER MASK.

* Courtesy of Garbanzo the clown

GAMES AND TOYS

Games: Hide and seek, sliding and skipping were popular among children. These games are universal. But the majority of childrens' games were a preparation for their adult life. The games not only provided enjoyment but helped the Inuit children develop the strength and tenacity necessary for survival.

AJEGAUNG - similar to ball and cup. A small ivory animal or skull carved with many holes is tossed into the air and caught on a pointed stick or bone attached by a leather thong. Holes must be speared in a specific order and missing means missing a turn. Students can make their own by carving soap or plaster into shapes and using sticks and string.

Take a piece of soap or plaster and carve a small design in it. Next drill as many holes as you like but be sure that the stick you use will fit into the holes. Now mark the holes with a number until all the holes have a different number. Securely glue a piece of string to the soap. Attach the string to a stick that has a dull point at one end. Now you are ready to play.

TINGMIUJANG - similar to dice. Small ivory images of birds and seated men are tossed in the air one at a time. The figures that land upright belong to the player they face. The one who collects the most figures is the winner. Any number of students can play. Make you own dice pieces by collecting pieces of bone and scratching or marking a design on one side to indicate the top face. Use ink to make the design stand out. Now sitting in a circle, each student takes turns throwing their dice in the air. When the dice land, each player collects the pieces facing him.

Toys: Rattles were made from bear teeth with holes drilled in them and attached to a handle.

Wooden tops were round with a stick drilled and glued in the center. The tops were decorated with designs. To make the tops spin, children would twist the stick between their fingers with the end of the stick balanced on the ground.

Whizzers are musical toys. They are wooden toys shaped like a propeller with one end attached to a string. When pulled through the air they made a buzzing sound.

Bull Roarers are made of wooden slats like leaves, which whirl through the air at the end of an attached thong like a whip lash, making a fearsome noise.

APPENDIX 8

197

SEEING
OURSELVES
THROUGH
ART



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SEEING OURSELVES THROUGH ARTPREPARATORY KIT CONTENTS

1. Teacher Introduction Sheet
2. 1 Sleeve of Slides
3. 1 Cassette Tape of Slide Commentary
4. Script for Slide Commentary
5. List of Slides included in Kit
6. Student Activity Sheet
7. Teacher Copy of Activity Sheet (with answers)
8. Follow-up Ideas

SURREY ART GALLERY: SEEING OURSELVES THROUGH ART WORKSHOP

Teacher Introduction:

We are looking forward to your class visit to the Surrey Art Gallery on _____ from 9:45 a.m. to 12 noon, to participate in the Seeing Ourselves Through Art Workshop, consisting of a guided tour of our current exhibition, a presentation and an art activity.

This package of materials has been prepared to be used by you and your class as a background and introduction to the presentation you will have at the Art Gallery.

This package includes:

1. A sleeve of 19 slides
2. A script for the slide commentary
3. A student activity sheet
4. A teacher answer sheet

You will need to round up:

1. A slide projector and screen
2. A map of the world

Approximately 45 minutes of class time should be set aside for this presentation.

When you visit the gallery you will be participating in a workshop that explores Canadian history by studying paintings by Canadian artists whose subjects were people. The materials that you are about to use in your classroom will lead you through a fast survey of the artists' treatment of the figure from earliest times until 19th century France. We are providing this background so that, in your workshop, you will be able to relate our Canadian art history to its roots in Europe.

How to Use This Kit:

1. The slides in this package are numbered in the order in which they are to be shown. For the commentary to accompany the slides you can either:
 - a) play the cassette provided; or
 - b) read the commentary aloud to the class yourself from the script provided.

The tape will indicate when to change slides by a tone. The script also indicates where to change slides.

2. There are places in the commentary where interruptions for

class discussion are appropriate. Just stop the tape and use the questions suggested in the script to guide discussion. There are also times when you may want to stop the slides to point out things you might want your class to note in particular.

3. Before you begin the slide presentation, distribute the activity sheet to the class, as the activities have been planned to take place at indicated times throughout the presentation. Have the class read over the vocabulary list at the beginning of the activity sheet so that they can look for the words during the presentation. The vocabulary words are also underlined in your script.
4. Activity #3 involves doing a drawing a la ancient Egypt. You may want your class to use large paper, felt, pastels or pencil crayons for this exercise so please bring the drawings to our Gallery when you visit.

Kit Return:

Please bring the kit materials back to the Gallery when you come for the Workshop. We also welcome any written comments or suggestions you may have regarding the kit.

If you have lost a slide, please phone us immediately so we can make a duplicate. There is a one dollar charge for each lost slide, payable in cash upon your visit to the Gallery.

We hope that this kit is helpful to you and that your class enjoys it.

SLIDE COMMENTARY SCRIPTSEEING OURSELVES THROUGH ART WORKSHOPPRE-VISIT PREPARATORY KIT

Introduction:

Since the beginning of man's time on earth, he has expressed himself through art, whether by decorating his weapons and tools or painting animal scenes in caves to record and help in the hunt for food. In prehistoric times, man's life depended entirely upon how well he could use what was on hand, therefore the most important things to him were animals and the tools he needed to hunt them or defend himself against them. According to the few examples archaeologists have found, people did not appear in the earliest cave paintings because the purpose of art was to depict the animals man depended on for life, not to tell about himself.

Slide #1 (Thebes, Ladies and Musicians, tomb painting, c.1400 B.C.)

Very gradually man became more organized in his living and he invented many things to improve his life.

1. He learned how to breed and tend animals for food and transportation.
2. He learned how to plant and harvest crops so that he did not have to search for wild plants for food.
3. He learned to weave cloth.
4. He developed building skills so that he could construct more permanent homes in the locations he desired.
5. He developed ways of organizing people so that they could live in large settlements more efficiently. People within these settlements had particular jobs to do to help in the functioning of the community. Within this structure some people became very powerful and accumulated great wealth, others found themselves as servants to these people.

In ancient Egypt the pharaoh was the most important person. To the people he was a combined king and a god. Because the pharaoh believed that there was a

life after death for which he must be prepared, each had his slaves build a huge pyramid to hold his tomb. Inside that tomb were many chambers which housed the food, utensils and wealth he would need to use in his next life. He had slave artists paint the walls of the tombs with pictures that illustrated how good his life was, how wealthy he was and how he would pass to his next life. This was done so that the gods could "see" what a great man he was. In this painting from the walls of a tomb at Thebes, done about 1400 B.C., we see some of the ladies and musicians who would have entertained the pharaoh and his court. Take a second to try to sit in your chair in the same position as these people - notice especially which way the shoulders face, the head face and the legs go. (pause) Is this a comfortable position? Look at the slide again - do the people look alike to you? These people are all very similar in appearance, - the same size, the same position, the same features. The artist used a formula, a pattern that told him what a person looks like. The figures represent people, but do not show them as individuals. Notice how flat the figures look and how all heads are viewed from the side, all eyes from the front shoulders from the front and hips and legs from the side.

The artists who did these murals did not sign their work because it was not thought to be important who they were. People thought of artists in the same way they did carpenters and builders.

(NEXT SLIDE)

Slide #2 (Classical Greece, Ruvo, tomb mural, Veiled Women, 4th C., B.C.)

One thousand years later, in Greece, artists have learned to watch people more closely, to see how they move, how they look, what their proportions are. As a result, these people look much more natural and realistic. We don't know who the artist was who did this work because he was considered a craftsman, like a carpenter, tailor or goldsmith and therefore did not sign his work. But we can tell that he has studied his subject, people, very thoroughly.

(NEXT SLIDE)

Slide #3 (French Tapestry, c.1073-83)

Most painters of the past were men because women did not work outside of the home. However, women worked with cloth to produce and decorate the family's

clothing. They also made tapestries; hand woven fabric decorated with stitching, to be used as decorations in the home and in churches. The women often used subjects similar to those used by painters, such as in this tapestry produced in 1073 - nine hundred years ago!

Often art was produced to tell people stories about the Bible or important events, because very few people could read. Can you tell what story is being told here?

Teacher note: Line of questioning: Which way is the boat going? How can you tell? Who is in the boat? Where might they be going? How can you tell? Who are the people on horseback? What are they doing? What are they carrying? Why? Who are the two standing people? What are they doing? How can you tell? Who is the seated person? How can you tell? Why is he biggest? What might he be saying? What is the person behind him doing?

In fact: This is a part of a very long tapestry that tells the story of the Battle of Hastings, in which William the Conqueror from Europe invaded England and became king. In this section messengers have come to the King of England to tell of the defeat.

You can notice that the people in this tapestry are quite realistic but in rather awkward poses and look like cutouts. What looks rather odd is the difference between the size of the people and the tiny buildings. The artist felt the people were more important than buildings, so she made them the biggest. As in the Egyptian and Greek paintings, people are all arranged in a row.

(NEXT SLIDE)

Slide #4 (Byzantine, Enthroned Madonna and Child, 13 Century)

In other parts of the world, artists were changing the way they were drawing pictures. This Madonna and Child was painted in the 1200's in Italy by the Adriatic Sea.

The face of the Madonna (the Virgin Mary) is very soft and round looking although the features (eyes, nose, mouth) are quite stylized. That is, the artist only represents each feature, and they would be done in the same way for all people regardless of what the particular noses, etc., looked like. However, we do have the feeling that she is definitely made of skin and bone. Look carefully at the Christ Child. Do

you notice something odd about how the baby is represented?.... You probably noticed that he doesn't look much like a baby - more like a small adult! This was very common at that time. Because Christ was so important, it was thought disrespectful to show him as a child. At that time children were thought of as mini adults by most people.

Two other things to notice here are 1) that the cloth that forms the clothing looks almost carved, not soft and natural like the face; and 2) that although the Madonna is sitting on a throne it has been drawn so that it looks like she may slide right off it. Artists were still trying to solve the problem of how to make their people and setting look natural together.

(NEXT SLIDE)

Slide #5 (Giotto, Madonna Enthroned, C.1311)

This Madonna painted by the Italian, Giotto, at least 100 years later looks a little more comfortable in her seat! The artist is solving many of the problems of perspective. Perspective simply means how to draw furniture, rooms, and landscapes, so that they don't look flat or like they are about to slide out of the picture. The artist wants to show space in the picture in a realistic manner, so that all the objects are the right size and you can tell which objects are closer and which are further away. Looking at a picture with good perspective is like looking out of a window. Giotto's crowd around the throne really looks like they are behind one another. The Madonna looks like a real flesh and blood person, although her baby looks quite mature. Notice also that the background is not just flat gold but contains a crowd of people.

(NEXT SLIDE)

Slide #6 (Giotto, Lamentation over Christ, 1305)

The subject of this painting is also a religious story: the death of Christ. Most paintings until this time were of religious stories. The church and wealthy citizens hired artists to paint particular stories so that the people of the church could "see" them. The artist could not afford to paint just what he wanted, and he had no time for this after doing what others hired him to do.

What new thing do you notice about the background? Rocks, trees, hills - a landscape. The artist did

not just paint a flat, coloured background but made an attempt to place the event into a definite, realistic setting. The arrangement of the people in that landscape is much more interesting than you have seen before. They are not just strung out in a row.

(NEXT SLIDE)

Slide #7 (The Cloisters, Belle Heures, Life of St. Jerome, c.1410-13, close-up)

Artists' skills were also used to illustrate books for the church. This work was usually done by monks and called "Illuminated Manuscripts". This artist's figures are not all in a line and they definitely look like they are moving! What does the artist do to show moving figures?.... (Some of the figures lean to suggest movement in that direction. They are arranged in groups to the side of the picture. Their clothing has lots of curved lines and looks like it flows in different directions, as clothes do when a person moves.)

How does the artist show that people are in the distance? (pause for answers) He put them higher up. Would the people fit into the buildings? (pause)

(NEXT SLIDE)

Slide #8 (Masaccio, The Tribute Money, c.1427, close-up)

Masaccio was a very talented artist who died when he was only 27 years old, but left us paintings which show great genius. What problem of earlier artists has Masaccio solved here? (Notice the building and the clothes) (pause) You probably noticed that the people would probably fit into the buildings. Did you notice that the clothing looks like it covers a real body?

This painting is on a church wall in Florence, Italy, but was paid for by a wealthy citizen. He wanted everyone to know that he had donated this generous gift to the church, so he had Masaccio make one of the people look like him. Can you guess which one it might be?

(NEXT SLIDE)

Slide #9 (Masaccio, Profile of a Young Man, c.1425, 17"x 13")

This customer or patron didn't have to have his picture fitted into another but commissioned Masaccio to paint just himself.

(NEXT SLIDE)

Slide #10 (Mantegna, Calvary - 1457-9, close-up)

This slide is to be used for activity #1 on your sheet. Turn to that now.

Teacher note: leave slide on the screen and stop the tape while the class works through task #1.

(START TAPE)

(NEXT SLIDE)

Slide #11 (da Vinci, The Last Supper, c.1495, close-up)

Leonardo da Vinci was an artist whose interests were so varied that he was not only in demand as an artist but as an inventor of machines and weapons, and as a scientist. He even invented a helicopter - 400 years before motors had been invented. As an artist, he was also very inventive and because all of his experiments didn't work as he had hoped, some of his paintings have suffered greatly with age. This "Last Supper" is one of them - it has almost disappeared from the wall on which it was painted.

You will have noticed that the last few paintings we have looked at were painted on walls. This technique is called fresco. The artist actually applies paint quickly to a damp, freshly plastered wall.

Christ and the apostles are arranged in a line right across the painting and the vanishing point for the perspective is in the centre - emphasizing Christ as the most important figure. There is not much movement in the picture to give a feeling of the drama of the event. How does da Vinci tell us that this is a very emotional event?.... Look closely at the faces - what wonderful expressions - they tell the story! What expressions do you see?.... (fear apprehension, distrust, question.....)

(NEXT SLIDE)

Slide #12 (da Vinci, The Mona Lisa, 1503-6, 30"x 20")

This famous lady is probably one of the best known artist's models, perhaps because there is an air of mystery about her. Da Vinci painted her portrait on a small canvas, much smaller than this slide makes it look. The painting was done in oil paints on canvas cloth. Her husband commissioned the piece - that is, he hired da Vinci to paint it and paid him for the finished piece.

The artist has carefully chosen colours that are quite dull and moody - browns, rich yellows, and golds. Her pose, the way she is sitting, is very calm, and the landscape behind her is hazy and dream-like. All these things perk our interest in trying to figure out the story in the painting. Now, look at the face - what is that expression? Hold your hand up to cover half of the face, divide it up and down the centre. What expression do you see on that half of the face? Now do the same for the other half. What do you see here?.... Now try to do these two expressions at once to your own face...(pause) Quite impossible isn't it! Da Vinci is experimenting with how an artist can paint his painting slightly differently from what the model's face shows, perhaps in order to create a mood. When we look at Mona Lisa's face we can't tell that the artist has experimented - all we can tell is that the result is very mysterious - what is that lady thinking? Even though paintings can look quite realistic, we must remember that we are still looking at the artist's visual idea of something, not at the real thing.

(NEXT SLIDE)

Slide #13 (Clouet, Francis I, c.1524, 37" x 29")

Most of the work we have seen so far was done in Italy. Now we will look at work from the northern parts of Europe - France, Holland, England - places from which the early settlers of Canada came.

In 1524 the King of France commissioned an artist to do this painting of him. He wanted the painting to show how important and wealthy he was. The artist has used a few tricks to give this impression - he has made the body look larger and more powerful than history tells us this King of France was. He has shown fabrics which look very rich and expensive. The face lacks the detail and realism that we saw da Vinci use in Italy a few years earlier - it is more a symbol of a king. Why do you suppose the artist put so much detail into the clothing and less into the face?.... Perhaps the message the painting gave about the subject's position was more important than how his face looked. Perhaps he was really not an attractive person?

(NEXT SLIDE)

Slide #14 (Rubens, Assumption of the Virgin, c.1626, 50" x 37")

We have looked at many pictures that tell about Christian religious events like this one - but what a difference we see here! Most of those we have seen

were calm, with people standing or sitting quite straight, arranged neatly on the ground against a simple background.

(STOP TAPE)

Teacher Note: Leave slide #14 on the screen, stop the tape and use these questions as a guide to a short class discussion. Leave this slide on when you restart the tape.

What makes the picture look so stormy?.... colours - which ones?..... lines - all of the curved forms made by the curving lines and the way the figures are posed - twisted, leaning - no two alike. Also, there is a cloudy background.

(START TAPE)

Most of the work we have seen has had people arranged evenly across the painting so that the canvas divides evenly up the centre. How is this one divided?.... When it looks like a picture is divided in two from corner to corner it is called a "diagonal". Look at how the upper left of the painting is composed of blue sky and the opposite side is dark land. There are people along the divide. The people all point upwards so that you really have the impression of the Virgin moving up to heaven.

(NEXT SLIDE)

Slide #15 (Rembrandt, Aristotle Comtemplating the Bust of Homer, c.1653)

In Holland, where this artist, Rembrandt, worked, the people had quite a different lifestyle than did those in France. They were Protestant, while the French were Roman Catholic, and their religion dictated that they live a simple, strict life. Paintings such as we have just seen were not acceptable to the church. The Dutch favoured dark colours, quite plain buildings and furniture, and did not have a wealthy, extravagant king. This painting of an ancient Greek philosopher shows this very different attitude. The colours are very dark and sombre, the clothing on the man is quite simple. Rembrandt is experimenting with how he can use light to make a picture look dramatic. He uses very light sections to emphasize the face, what he is looking at and the connection between the man and the object. The rest of the work is very dark. This contrast between dark and light is call chiaroscuro. Notice how the light areas form a triangle with the face at the top point. Also, it is

dull all around the face, which causes the face to stand out.

Although the painting is of a philosopher from the 4th century B.C. Greece, the artist has chosen to portray his subject in clothes fashionable during his own time. Why do you think he did this? (pause)

(NEXT SLIDE)

Slide #16 (Lorrain, Pastoral Landscape - 17th century)

This landscape was painted in France at about the time the first settlers were leaving the country for Canada. Here the artist is showing the countryside with some people in it. Is his subject the land or the people? Before, we always saw the people as the main subject with the landscape used only as background. Here the people are the least important thing - it doesn't matter who they are, but where they are. Do you suppose the countryside really looked like this?.... This is what we call a romantic landscape - one that looks more like a lovely dream place than a real one. Notice the mist, the soft colour and the eerie atmosphere. This painting was probably not commissioned because, by this time, artists were beginning to choose the subjects they wished to paint.

(NEXT SLIDE)

Slide #17 (Gainsborough, The Baillie Family, 1784)

The Baillie family of England decided that they wanted a painting of the whole family so they commissioned Gainsborough to do this painting.

Can you imagine standing there for hours and hours while the artist painted this picture! Probably not everyone in it did. The artist did some drawings of the family, both separately and as a group, decided how to arrange them in the most effective way, and then painted the picture calling the family members back only so that he could capture details. Do you suppose they always dressed this way for a typical day at home? Have you ever had a family portrait taken by a photographer? How did you dress? Like the landscape we just saw, this picture is quite romantic and idealized - the perfect family in their perfect clothes against a lovely background.

(NEXT SLIDE)

Slide #18 (Renoir, La Bal a Bougival, 1883, 70" x 37")

In the late 1800's, about 100 years ago, painting changed quite a bit. Artists began to paint ordinary people, rather than just the wealthy. This was because the artists changed their way of working. They would paint the pictures first and then worry about trying to sell them, instead of working mostly for commissions. This gave them more freedom to explore different subjects. As well, there were more people who could afford to buy paintings since there were no longer just poorer working people, a few middle class people and the very wealthy. Now there was a large middle class of business people who wanted to buy small paintings for their homes - not the huge wall size pieces of earlier times that took years to complete.

It was at this time that cities were growing rapidly because new technology was making it possible to set up factories to produce cloth, tools, and clothing, and to process metals for machinery and railroads. Many people moved to the city from the country to work in these new industries and to set up businesses such as shops to support the industry and provide goods and food for the workers. These business people became the new middle class who had money to spend.

Renoir was interested not in this particular couple but in the way the light played on the figures and the way colours work. The colours are light and alive - like carefree dancers. These are ordinary people enjoying themselves on a beautiful summer day. How can you tell it is summer? (pause to discuss)

(NEXT SLIDE)

Slide #19 (Daumier, Third Class Carriage, 1862, 26" x 35")

Artists also began to use their work to make statements or comments about politics and life. This is called social comment. Here some very poor farm people are forced to travel in an uncomfortable railway car with all of their possessions in bundles. There is nothing romantic about this tired mother, who is tending her baby! Daumier has used light (chiaroscuro) to emphasize these women. It is a very revealing light that emphasizes their tired faces. He has used outlines to emphasize the lines of the faces. These women are much like those who would

have travelled to Canada to try to find a better life.

When you visit the Surrey Art Gallery, you will see how artists portrayed the life and people of the new land - Canada. As the country grew and changed so did the scope of the artists. You will see how their art changed to become more expressive of individuals' thoughts, personalities and feelings.

M0829

SURREY ART GALLERY: SEEING OURSELVES THROUGH ART; PRE-VISIT
PREPARATORY KIT

SLIDE LIST:

- 1) Thebes, Ladies and Musicians, tomb painting, c.1400 B.C.
- 2) Classical Greece, Ruvo, tomb mural, Veiled Women, 4th C. B.C.
- 3) France, Bayeux Tapestry, c.1073-83.
- 4) Byzantine School, Enthroned Madonna and Child, 13 C., 52 x 30 in.
- 5) Giotto, (Italy), Madonna Enthroned, c.1311.
- 6) Giotto, (Italy), Lamentation Over Christ, 1305.
- 7) The Cloisters, (France), Belles Heures, Life of St. Jerome, c.1410-13, close-up.
- 8) Masaccio, (Italy), The Tribute Money, c.1427, close-up.
- 9) Masaccio, (Italy), Profile of a Young Man, c.1425, 17 x 13 in.
- 10) Mantegna, (Italy), Calvary, 1457-59, tempera and oil on wood, close-up.
- 11) Leonardo da Vinci, (Italy), The Last Supper, c.1495-98.
- 12) Leonardo da Vinci, (Italy), The Mona Lisa, 1503-6, oil on wood panel, 30-1/4 x 20-7/8 in.
- 13) Jean Clouet, (France), Francis I, c. 1524, tempera and oil on board, 37-3/4 x 29-1/8.
- 14) Peter Paul Rubens, (Flanders), Assumption of the Virgin, c.1626, 50 x 37 in.
- 15) Rembrandt, (Holland), Aristotle Contemplating the Bust of Homer, 1653, oil on canvas, 56-1/2 x 53-3/4 in.
- 16) Claude Lorrain (France), Pastoral Landscape: The Roman Compagna, 17th C., oil on canvas, 40 x 52-1/2 in.
- 17) Gainsborough, (England), The Baillie Family, 1784, oil on canvas, 40 x 52-1/2 in.
- 18) Pierre Auguste Renoir, (France), La Bal a Bougival, 1883, oil on canvas, 70 x 37 in.
- 20) Honore Daumier, (France), Third Class Carriage, oil on canvas, 26 x 35 in.



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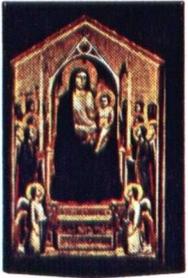
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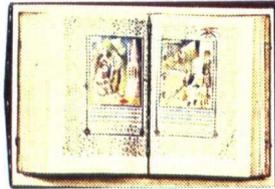
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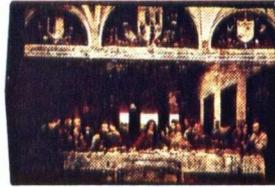
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SURREY ART GALLERY - SEEING OURSELVES THROUGH ART WORKSHOP

ACTIVITY SHEETS

FOR THIS ACTIVITY SHEET YOU WILL NEED TO HAVE A  AND A  !!

"LISTEN" FOR THESE WORDS THROUGHOUT THE LESSON! AT THE END OF THE ACTIVITY SHEET THERE IS A QUIZ TO SEE HOW WELL YOU LISTENED TO THE PRESENTATION.

portrait

perspective

landscape

fresco

commission

pose

chiaroscuro

romantic

social comment

tapestry

subject

ACTIVITY #1

Look carefully at the painting on the screen by the artist Mantegna who painted it in 1457 in Italy. He has discovered a formula for getting the perspective right!!

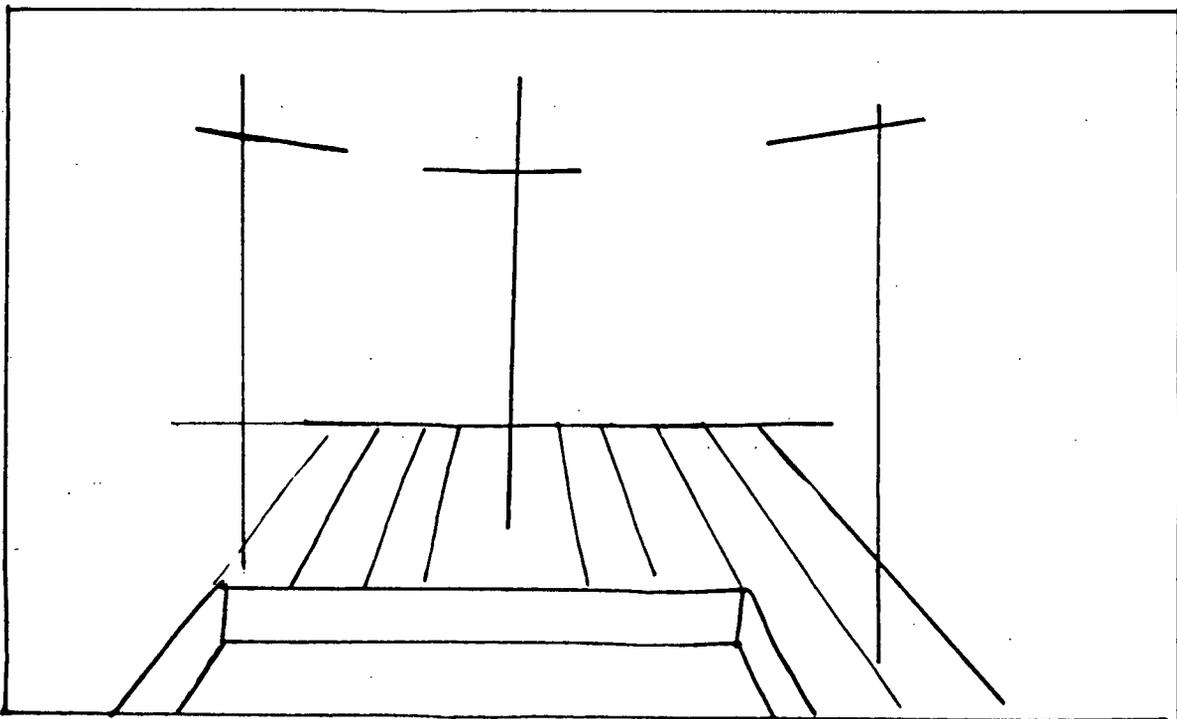
On the outline below, trace the lines from the pavement stones, making them longer and longer until they all meet in a point

. This point is called the vanishing point (please label it on your picture!!)

Now...find what other lines can be lengthened so that they also meet at this point. Draw them in too.

Now, using stick  people, fit the figures into the picture.

Look carefully at the picture you have now done and try to figure out how the vanishing point is used to point out the importance of the event.



ACTIVITY #2

Now let's find out what new words you have learned. Fill in the blanks in the following section with the correct word from the list at the beginning of the activity sheets. Hint: read through each sentence first; there may be a clue to a missing word after the blank in the sentence.

1. _____ 's FATHER WAS A VERY WEALTHY MAN IN 1500.
 your name

 HE DECIDED THAT HE MUST HAVE A PICTURE OF HIS CHILD PAINTED SO....HE CALLED UPON THE ARTIST DA VINCI TO _____ HIM TO DO A _____ OF THE CHILD!! SAID CHILD WAS NOT HAPPY TO HAVE TO SIT AND _____ FOR THE PAINTING. THANK GOODNESS IT WAS ONLY TO BE A SMALL PAINTING AND NOT A HUGE _____ TAKING UP THE WHOLE PLASTER WALL!!! IT WOULD HAVE MADE _____ MUCH HAPPIER IF FATHER
 your name
 HAD WANTED A NICE _____ SHOWING THE COUNTRYSIDE.
2. Circle the correct meaning for the following word:
Chiaroscuro is a) a hot Italian meal
 b) a type of colour pattern
 c) the dramatic use of light and dark
 d) a type of chair
3. Circle the correct meaning for the underlined words in the following:
 A romantic painting shows people a) in love, b) in an unrealistic, perfect dreamlike way or, c) in their homes. However, an artist who wants to make a social comment wants his paintings to show, a) happy, rich people, b) how fair and equal life is for everyone, or c) how difficult life is for some people.

ACTIVITY #3 - NOW IS YOUR CHANCE TO BE THE ARTIST. WHEN YOU
COME TO THE SURREY ART GALLERY WE WOULD LIKE TO
SEE THE PICTURES YOU PRODUCE IN THIS EXERCISE.

IMAGINE --- the Pharoah of Egypt has decided that you, his
humble slave, must paint a wall for his tomb!!
In the space below plan what your section will
look like. Remember that you must show something
about the ruler's life that will tell how wealthy
he is or what good deeds he has done.

REMEMBER THE FORMULA THAT ANCIENT EGYPTIAN ARTISTS USED TO DRAW

PEOPLE - heads in profile (from the side)
eyes from the front
shoulders from the front
legs from the side
and.... all of the figures are in a row..

TEACHER ANSWER SHEET

SURREY ART GALLERY - SEEING OURSELVES THROUGH ART WORKSHOP

ACTIVITY SHEETS

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"LISTEN" FOR THESE WORDS THROUGHOUT THE LESSON! AT THE END OF THE ACTIVITY SHEET THERE IS A QUIZ TO SEE HOW WELL YOU LISTENED TO THE PRESENTATION.

portrait - a painting or photograph of a person, especially their face

perspective - a way to draw furniture, rooms and landscapes so they show depth instead of looking flat

landscape - a painting or photograph of scenery

fresco - a painting done on a damp, freshly plastered wall

commission - to hire someone to make something and pay them for the finished product (e.g. hire an artist to paint a portrait)

pose - the way the subject of a painting is sitting or standing (can apply to sculpture, photography etc.)

chiaroscuro - the contrast between light and dark

romantic - lovely, dreamlike, unreal

social comment - a statement about politics and life

tapestry - hand woven fabric decorated with stitching to be used as decoration in homes and churches

subject - what the work of art is about

ACTIVITY #1

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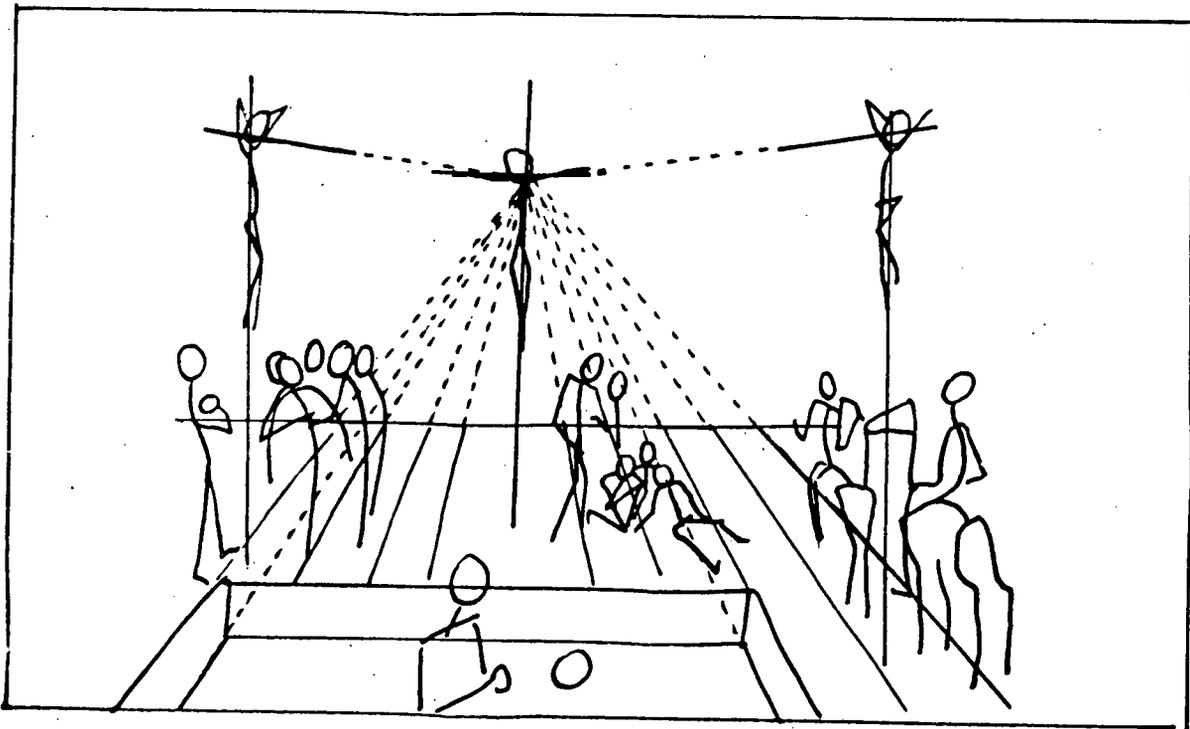
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 d) a type of chair
3. Circle the correct meaning for the underlined words in the following:
A romantic painting shows people a) in love, Ⓓ in an unrealistic, perfect dreamlike way or, c) in their homes. However, an artist who wants to make a social comment wants his paintings to show, a) happy, rich people, b) how fair and equal life is for everyone, or Ⓒ how difficult life is for some people.

ACTIVITY #3 - NOW IS YOUR CHANCE TO BE THE ARTIST. WHEN YOU
COME TO THE SURREY ART GALLERY WE WOULD LIKE TO
SEE THE PICTURES YOU PRODUCE IN THIS EXERCISE.

IMAGINE --- the Pharoah of Egypt has decided that you, his
humble slave, must paint a wall for his tomb!!
In the space below plan what your section will
look like. Remember that you must show something
about the ruler's life that will tell how wealthy
he is or what good deeds he has done.

REMEMBER THE FORMULA THAT ANCIENT EGYPTIAN ARTISTS USED TO DRAW

PEOPLE - heads in profile (from the side)
eyes from the front
shoulders from the front
legs from the side
and.... all of the figures are in a row..

APPENDIX 9

SURREY ART GALLERY
 SEEING OURSELVES THROUGH ART
 A WORKSHOP ABOUT THE FIGURE IN CANADIAN PAINTING

INSTRUCTOR NOTE: Set out the visuals so students can all see them.

INTRODUCTION

In front of you are several very different pictures. Even though they are different from each other, can you see what they all have in common?

INSTRUCTOR NOTE: Allow students to discuss what the answer might be until they come up with 'people.'

In this workshop we will look at pictures of people done by Canadian artists. The work of these artists has much to tell us about the artists, the traditions that are behind their work, the lives of the people in the pictures and the history of Canada as a nation of people - native people and people who came here from other lands. Canadian art came out of the traditions of European art, such as that which you saw in your classroom presentation, and gradually became something special to Canada.

During this presentation listen for these new words:

composition	represents
monochromatic	sitter
tradition	civilian
realistic	authentic

SLIDE #1A (Haida, human face mask, wood and paint) - Canada's earliest people, both Indians and Inuit, produced many objects which have come to be considered art. Many of these people lived a life that required them to move about frequently, following the animals and fish which were their source of food. This life-style did not leave them time to produce objects only as decorations for their homes, nor did the people want to carry about objects that had no practical purpose. Instead, they used their artistic abilities to decorate clothing and tools or to create objects that were part of religious rituals.

- 2 -

This mask was made to be used in a Haida Indian ceremony. A mask is really a false face and was used by the Haida to indicate that the wearer was transformed into another character. This one represents a human face - not a particular person, but humans in general. The mask maker made this mask in a traditional design. In other words, he used this design because his people had always made human face masks look like this.

NEXT SLIDE

SLIDE #1B (Thebes, tomb painting, c1400 B.C.) - Remember the art of the Egyptians, where people were all drawn the same way - not as individuals? For both the Haida and the Egyptians, the human was used only as a part of the story, not as a particular individual.

NEXT SLIDE

SLIDE #2A (Frere Luc, France Bringing the Faith, 1671, oil on canvas, 218.4 X 218.4 cm). Among the earliest people to come to Canada to settle were people from France. They settled in eastern Canada in what is now Quebec, New Brunswick and Nova Scotia. These people left France to try to find a new life for themselves - a life without poverty, without tight control of the government and without a future that held little hope for better times. In Canada, they hoped to live the adventurous life of the explorers, share in the wealth of the fur traders or perhaps own their own farm. The French Roman Catholic Church saw the opportunity to bring Christianity to the native people of Canada. The government of France and the Roman Catholic Church sent representatives to look after the organization of the new lands.

Frere Luc was a monk in the Roman Catholic Church who came to Canada to help set up the church in the 1600's. He was also an artist who used his talents to tell the story of the church in the new land. Here he tells of France bringing the Christian faith to the natives. He is using people in the picture to represent different groups of people.

INSTRUCTOR NOTE: Discuss the painting using the following questions as guidelines:

Can anyone tell me about the religion the Indians had before the coming of the white man?

Who is 'France'? How can you tell?

Frere Luc was trained as an artist in the monasteries of France and therefore shows the Canadian countryside looking like France.

NEXT SLIDE

SLIDE #2B (Claude Lorrain, Pastoral Landscape, 17th century, oil on canvas, 40 X 42½ cm). Do you remember this painting from your classroom presentation? Look at how Frere Luc's Canada looks just like Lorrain's 'romantic' French countryside! Is this how you imagine the wild, unexplored Canadian forest land would have looked?

INSTRUCTOR NOTE: Review the meaning of 'romantic' i.e. an idealized vision of how one might imagine a place.

NEXT SLIDE

SLIDE #3A (Frere Luc, Monsieur de Laval, 1671-2, oil on canvas)

SLIDE #3B (Anonymous, Mere Jean Francoise, 1684, oil on canvas, 71.1 X 58.4 cm).

INSTRUCTOR NOTE: Discuss these slides using the following questions as a guideline: What can you tell about these people by their clothing? . . . their expressions? . . . the way they are posed? . . . the colours the artist has chosen to use?

Artists were paid to paint pictures of these important people so that there would be a record of what they looked like. Remember this was long before the photograph was invented. Also, the artists came from Europe where they received their art training. Consequently, they painted the people of Canada exactly the same way they would paint people in Europe. The paintings, therefore, are not distinctly Canadian. These portraits are very formal - that is, the artist shows the people sitting in very stiff positions using sombre colours and does not use a background to tell part of the story about the person. These are people of the church - a priest and a nun, so they must look serious, intelligent and important. They must look like people who command great respect.

The artist can give a great deal of information about the sitters by the positions in which he puts them and the expression he shows on their faces (remember the Mona Lisa and her smile?)

ACTIVITY: (Leave the slide on the screen. Turn on the lights. Divide the group into pairs and give each pair a mirror).
Now we are going to pretend that we are all artists preparing to paint a portrait - a picture of a particular type of person. One of you is the artist and the other is the sitter - the person being painted. The mirror will be the painting. I will give you a sheet of paper with a character to be painted and you must arrange the sitter so that your painting tells as much about the subject as possible. Remember, we will only see the head and shoulders and maybe the arms. When you are finished, we will choose a few portraits and see if we can guess who you have painted. You will have about 5 minutes to complete your portrait. (Pass out a folded paper to each artist. Suggested characters: the mayor, a movie star, a farmer, a person that's

warm and friendly, a mean old miser. Have the children change places when finished so the sitters get a chance to be the artists. The papers could be collected and reshuffled or you may wish to provide new ones).

NEXT SLIDE

SLIDE (ExVoto - Mme. Riverin, 1703, oil on canvas, 40 X 52 cm)

#4A

SLIDE (ExVoto - 3 Castaways, 1754, oil on board, 12 X 20 cm)

#4B

As well as paying to have portraits of themselves painted, some of the people of early French Canada hired artists to paint "ex voto" paintings. "Ex voto" is a Latin phrase which means "out of a vow." People had these paintings painted to record their gratitude for having been saved from a crisis. These were a very popular type of painting in Europe among Catholic people. Our early French settlers imitated this custom of their homeland. The artists who painted these works were usually people with little training and could be considered the first real 'Canadian' artists because they were not trained in Europe. They are very informal and very human. The wealthy Madam Riverin and her children here give thanks for their rescue from a shipwreck.

INSTRUCTOR NOTE: DISCUSSION: What do you suppose is the story behind the other painting?
(On June 17, 1754, while crossing the river, a boat with 2 men and 3 young women overturned and the 3 young women fell into the water. With the help of St. Anne the three girls were rescued). Which of the two paintings appear to have been done by the better trained artist? What clues help you form your opinion? (Mme. Riverin - more detail, fabric drapery). (Castaways - not proportioned, lack of perspective, lack of attention to detail).

NEXT SLIDE

SLIDE (Kane, (Indians Playing at Alcoloh, c1851-6, oil on canvas,
#5A 18 X 29 inches)

SLIDE (Kane, Sketches, c1850)

#5B

The settlers who came to Canada from Europe saw many new sights and faced many hardships. The native people were a curiosity to the Europeans. Because their way of life was so different from that of the settlers, some of the settlers regarded them with a mixture of fear, distrust and ignorance, as well as curiosity. They were popular subjects for artists because they were new to them and because they were a source of curiosity for people living in Canada's growing cities and people still in Europe. As Canada became more settled and settlements moved westward, some artists saw the Indian lifestyle as being in danger of disappearing. These artists wanted to make sure there was a record of these people, whom they considered noble. Artists such as Paul Kane, who grew up in Canada but studied art in Europe, travelled the country doing sketches of native people. They then took the sketches into their studios and used them as models to compose large paintings on canvas. These sketches were very loose and free. Sometimes they were done in pencil and other times in colour, using water-colour or oil paints. The finished canvases ended up looking very carefully planned, with people standing in stiff formation in a landscape that looks more like a manicured English garden than the wilds of the forest. In order to give the impression of the dignity of the people, the artist used techniques used by European painters when they romanticized their subjects.

NEXT SLIDE

SLIDE (Gainsborough, The Baillie Family, 1784)

#6B Do you remember seeing this family portrait before? How does it compare to Paul Kane's Indian group? (i.e. sky, hills).

SLIDE (William Berczy, Joseph Brant, 1797, oil on canvas)
#6A This portrait of the famous chief, Joseph Brant, looks more like a statue than a real person. Although by all reports, the famous Indian leader was a handsome and imposing man. This painting looks like an actor playing an Indian chief. Portraits of actors or of people in theatre costumes were very popular in England during this time. This artist, William Berczy, chose to copy the style of these paintings.

NEXT SLIDE

SLIDE (Krieghoff, Habitants' Cabin, 1850's, oil on canvas)
#7A

SLIDE (Cruikshank, Breaking Road, 1894, oil on canvas, 88.9 X 172.7cm)
#7B

The life of these settlers who wanted to farm was a difficult one. There were few roads to the farms and those that existed were very rough. The people lived in isolation - far from neighbours and stores - and had to rely on their inventiveness to clear the land, build the farms, feed and clothe the family and to entertain themselves. Many artists wanted to record this lifestyle. These were artists who grew up in Canada but had gone to either Europe or the United States to study painting formally.

Paintings of settlers became quite popular among business people in the fast growing Canadian cities, who could afford to buy paintings. The artists would not wait until they had customers before painting, but would paint a series of paintings and then try to sell them. Often they had to support themselves in other ways, when painting did not produce enough money.

They worked as teachers, sign painters, house painters, any job that would give them money to continue with their art. The image of life that these artists showed was often very romantic. The customers wanted to see a carefree, idyllic life. They did not want to see the hardships of the rural settlers.

Which of these paintings would you think is most true to life?
(Cruikshank - Breaking Road - cool colours, looks cold and dreary, struggling animals, grim faced farmers).

NEXT SLIDE

SLIDE (Krieghoff, J.B. Jolifou, Auberge, 1871, oil on canvas)

#8A

SLIDE (Harris, A Meeting of the School Trustees, 1885, oil on canvas)

#8B

Krieghoff's portrayal of the settlers enjoying a happy time perhaps gives an unrealistic view of the lifestyle. It is more likely that this was a rare, special occasion.

In reality, the settlers in all parts of Canada had to face many problems as they worked to set up their communities. Look carefully at this second painting.

INSTRUCTOR NOTE: Discuss the following questions:

Can you figure out what this is?

(a school room - blackboard, desk).

Can you tell who the lady is?

(school teacher) Who are the men?

(farmers, parents, represent community-school trustees). What is happening?

(teacher trying to win an argument with school trustee???)

What do you know about schools then?

(small, one room, one teacher). The

artist has created a sense of drama by

using chiaroscuro. Do you recall what that is (contrast between light and

dark).

NEXT SLIDE

SLIDE (Harris, Fathers of Confederation, a study, 1884)

#9A

SLIDE (Photo, Meeting of the First Ministers, 1981)

#9B

In the early part of our history, Canada was governed by countries in Europe; first France and then England. Eventually Canada started to work toward setting up its own government.

In 1867, the wait paid off and Britain gave Canada the right to its own government. We call this "confederation" and this painting shows the men who wanted to establish Canada's first

constitution - the Fathers of Confederation.

INSTRUCTOR NOTE: Discuss the following questions:

- What was confederation?
- Who are these people?
- Who is the most important person in this event? How can you tell?
- What does the setting tell about the event? (i.e. windows - tall, arched, rich colours, elegant furniture, size of room, amount of setting shown).
- Do you suppose that this is what the event actually looked like?
- Why do you suppose the artist was commissioned for this painting?

In 1981, the final stages of confederation took place with the bringing of the constitution to Canada from Britain. The men in this photograph are the provincial premiers who brought this about. When Harris's painting of the Fathers of Confederation was painted, the photograph was not yet a popular means of recording events. Today, we get most of our ideas about how special events looked from photographs and newspapers and magazines as well as television coverage.

INSTRUCTOR NOTE: Compare this photo to formal painting (i.e. poses with tea cups; informal background - little indicated; arrangement of people, where is Trudeau? Furniture, clothing - business suits - not special as in painting).

N.B. people caught in a casual moment rather than posed and positioned as is necessary for painting (i.e sketches of each person, arrangement etc) - photo could not be used as reference for painting - a kind of sketch.

ACTIVITY: Arrange the group for a class portrait with a polaroid camera, discussing and rearranging to explore: the effect of different

ratios of background to people, i.e. lower half of painting occupied by people, upper two thirds by background; different settings, poses of people, accessories; placement of people to show importance. How best could all of this be arranged to give a true impression of the group?

NEXT SLIDE

SLIDE (Varley, Vera, 1930, oil on canvas)

#10A

SLIDE (Varley, Vincent Massey, 1920, oil on canvas, 119.4 X 142.2 cm)

#10B

In the twentieth century, art in Canada has progressed immensely. Artists now have art schools in Canada as well as easier access to the U.S. and Europe. Artists also have much more opportunity through travel and publications to communicate with each other about their work and ideas. As a result, they could share ideas and also try out new ideas of their own. Because many artists now paint first and then worry about selling the work, they are generally less concerned with producing what the buyers request. Frederick Varley was famous in the 1920's and 30's for his portraits. In the past, artists doing portraits usually tried to achieve an almost photographic attention to detail and used colour much as they saw it in real life. Artists such as Varley now felt a freedom to use colour to express their feelings about the personality of the subject.

INSTRUCTOR NOTE: DISCUSSION: Why do you suppose he chose these colours? Can you pick out all of the colours he used in the skin? Why did he use them? (reflective, expression). How would you describe the way the artist applies the paint? (i.e. large brush, lots of paint, big strokes - makes the portrait free and strong.) Now squint at the painting. How does it look? (more photographic).

This portrait, "Vera" is of an ordinary person, no one famous. The other portrait is of Vincent Massey, a Governor General. How does it differ from the informal portrait of Vera? (i.e. stiff pose, less freedom of brush work, more sober clothing and colours).

NEXT SLIDE

SLIDE (slide of photo portrait; Karsch, Robert Borden, 1933)

#11B

Sir Robert Borden, the subject of this photograph, was Canada's prime minister during the first World War. This photo was taken in 1933 when he was enjoying his retirement. The photographer, Josef Karsch, is famous for his portraits of well known Canadians.

INSTRUCTOR NOTE: DISCUSSION: What does the photograph tell you about this man's personality?
Would it say more in colour? How might a painter paint this man? i.e. what colours?
What features would be emphasized?

NEXT SLIDE

SLIDE (Miller Brittain, Longshoremen, 1940, oil on masonite, 120X25 in.)

#11A

SLIDE (Miller Brittain, Rummage Sale, 1940, oil on masonite, 63.5X50.8cm)

#12B

The depression years in Canada, the 1930's, meant hard times for many. Jobs and money were scarce. People had to fight for work and learn ways to stretch what little money they could get so that the families had food and clothing.

Miller Brittain was a B.C. artist who did many paintings about that part of our history. The people in the painting are Longshoremen. In the depression a Longshoreman would go down to the dockyards each morning and wait with hundreds of others until the employers came out and announced how many men he needed to work that day. Everyone else would then leave and hope for better luck the next day, or the next. . .

INSTRUCTOR NOTE: DISCUSSION: What story do the faces of the waiting men tell you? How do their faces tell these stories?

Rummage sales became very popular in the depression. What is a rummage sale? Have you ever been to one? Do you remember what it was like? What has the artist done to give the feeling of a crowded, hectic rummage sale? What kind of lines do you see - 'curved.' What sort of colours are used? (deep, warm reds and orange.) How are the figures placed into the picture? (crowded, overlapped, partly in and out of the picture - makes it look like movement). The way the artist arranges things in the painting is called composition. Have we seen the sort of composition in the rummage sale before? (no, usually everything is completely in the frame i.e. slide 13B - Harris, Meeting of the School Trustees).

NEXT SLIDE

SLIDE
#12A

(Charles Comfort, The Hitler Line, 1948)

SLIDE
#14B

(Charles Comfort, Young Canadian, 1942, watercolour, 90.2X105.4cm)

In the early 1940's Canada participated in World War II to support Britain's war against the Germans who were lead by Adolf Hitler. The war took place in Europe, so young Canadian men found themselves fighting a war far away from home in countries that look very different from Canada and where different languages were spoken. For these men it was a lonely, frightening time, living isolated from home and seeing death and destruction all around them.

However, the war provided jobs for people whose interest was recording events and providing news about the war for the civilians or servicemen.

Newspaper journalists, photographers, film makers and radio broadcasters were all working behind the scenes and at the battle fronts. Among these people were war artists. These artists were hired to record scenes of the war and try to express peoples' emotions about war. Most of them worked in pencil sketches and small water colour paintings on the spot. Some of these were later turned into oil paintings in their studios.

The portrait in this pair of paintings by Charles Comfort is of another war artist, Carl Shaeffer, sitting with his paint box in the midst of battle. What does the face tell you about how he felt? What does the way he is sitting tell you?

The artist has used very few colours - just browns and a little dull blue. When an artist limits the colours he uses to different shades of one colour, for example light, medium and dark brown, we call it a 'monochromatic' colour scheme. This way of using colour gives a very sombre effect and looks quite unnatural. What a good way to show the feeling of war! The artist has also used light to emphasize this unnatural feeling.

INSTRUCTOR NOTE: DISCUSSION: Where does the light fall? (hands and face). Why do you think light has been used to emphasize hands and face? (they just hang, they have heavy lines, they look tired, heavy and hard-worked).

The other painting, Comfort's "Hitler Line" shows soldiers in the midst of battle. The colours used for this painting are monochromatic again, except for the reds. Why do you suppose he chose those colours? (the monochromatics make the reds stand out and look very startling). What do the reds represent? (blood, colour of bombs). In your mind's eye take away the fence pieces at the front of the painting. Is the painting as effective, is it

as startling, without them?

The artist has used the fence to create a diagonal in the composition. A diagonal is a line that divides the picture on an angle (as opposed to those on the horizontal-across, or vertical-up and down). This diagonal upsets our sense of order and makes us uneasy because we want to straighten it. Artists make use of diagonals when they want their paintings to be dramatic and disturbing.

NEXT SLIDE

SLIDE #13A (West, Death of Wolfe, 1770, oil on canvas, 59½ X 84 in.)
Artists in former wars painted their work mostly in studios and wanted to show how noble war was. Compare this "Death of Wolfe," in the War of 1812 to Comfort's portrait. Comfort's generation of artists were more interested in portraying the realities of war for the public.

NEXT SLIDE

SLIDE #14A (Hughes, American and Canadian Troops, Medupat Main Post Exchange, Kiska, Alaska, 1944, oil on canvas)
Since W.W.II much has happened to change the Canadian way of life. Rapid advances in technology - television, film, computers and fast, convenient transportation - have enabled us to see the lifestyles of other people. To a certain extent, these factors have relieved the artist of having to record fact, and thereby have left him free to use his imagination, resulting in more personal expression.

NEXT SLIDE

SLIDE #15A (William Kurelek, Women Feeding the Threshing Gang, acrylic on board, 61 X 74.9 cm)

William Kurelek is an artist whose work you may have seen in books or magazines. He has been painting since the 1950's. His scenes of country life are quite popular and often seen reproduced in books. The good quality of reproduction now available in books allows all of us to enjoy works of art from museums and art galleries around the world.

SLIDE
#15B (Cruikshank, Breaking Road)

Life has not changed much from Cruikshank's day. Kurelek's painting of women preparing to feed the threshing gang shows a setting that is still isolated and greatly affected by the weather. The women are carrying out a tradition that has been a part of harvest for hundreds of years. What is different about these two paintings is the style in which the artists have chosen to paint these scenes of rural life? You will recall that in Cruikshank's time, artists were often trained in European tradition and did paintings that looked very similar to European paintings. Kurelek has developed a style which is much more 'Canadian;" a style he feels is more expressive of Canadian rural life. Can you see some differences in how these people paint? Kurelek's work is done in a simpler style - it looks more like it was painted by an amateur, perhaps a real farmer. He does this on purpose to make the painting seem more authentic.

INSTRUCTOR NOTE: DISCUSSION: How do the two compositions compare? How are they arranged? Which is simpler?

NEXT SLIDE

SLIDE (Kurelek, photo of the artist)

#16A

SLIDE (Kurelek, Self-portrait, 1957)

#16B

These are both pictures of the artist William Kurelek. One is a photograph and the other is a self-portrait; the artist's painting of himself.

INSTRUCTOR NOTE: DISCUSSION: Which tells more about the person? Why? Look carefully at the background. What does each show? Why do you suppose Kurelek chose to paint the background he uses? Can you see something wrong in the photo of Kurelek? (he is 'painting' an already framed picture!).

NEXT SLIDE

SLIDE (Snow, Test Focus Figure, 1965, oil on canvas, 152.4 X 203.2 cm)

#17A

SLIDE (Blank)

#17B

In the 1960's and 1970's many Canadians began to feel that because businesses were getting to be so large, cities so enormous and everything computerized, the individual was becoming less and less important to the people in power and society as a whole. This painting by Michael Snow uses the figure of a woman as a part of a pattern. She is not a particular person but could be any woman from the 1960's - she has a typical 60's hairstyle and dress. The artist uses her not as a portrayal of people or of a personality but as a shape to be used to explore arrangements of colour and pattern. By using the human figure just as a shape in a pattern, the artist expresses the impression of many that the individual was no longer important in our society.

NEXT SLIDE

SLIDE (Danby, At the Crease, 1972, egg tempera on board, 28 X 40 in.)

#18A

SLIDE (Ronald, Helen, 1972, oil on canvas, 198.5 X 152.5 cm)

#18B

Much of Canadian art today is painted in a style that we call 'realism' or 'magic realism.' Many artists experimented for years with different styles of abstract painting, which confused the public because it did not look like anything they had seen before. (Abstract art does not have a realistic subject that we can recognize-it relies on the basic elements of art - colour, shape, lines etc. - to make a finished composition). For many people, realistic art, like this painting of a goalie by Ken Danby, is something that is easier to understand. By concentrating on painting so much detail, the artist has created something that looks very much like a photograph. In fact, it looks almost more realistic than a photograph.

INSTRUCTOR NOTE: DISCUSSION: Does this painting communicate much feeling or emotion to you? The pose is tense; you can imagine how this goalie must feel, especially if you have ever played hockey. Do you think this is a particular hockey player or is he a figure that represents all goalies? Many of us play some kind of sport, so it is easy for us to imagine ourselves in this athlete's place.

NEXT SLIDE

SLIDE
#19B

(Haida, human face mask, wood and paint) (repeat)

The goalie is wearing a mask that hides his face and consequently hides his individuality, as did the mask for the Indian who wore it in ceremony. Like the Indian mask, the goalie mask is stylized and represents a character, a goalie. The form the mask takes is dictated by how it is to be used and by the way other similar masks looked. The hockey mask is mostly meant for protection but at the same time it hides the person's face, thereby hiding the clues we usually use to figure out what the individual looks like. Used in a painting, it makes the scene very impersonal.

Studio Activity

Introduction

Faces of people have always been a popular subject for artists in Canada and around the world.

SLIDE
#1

(Frere Luc, Monsieur de Laval, 1671-72)

Originally the artist tried to use the portrait to show us what a person's features looked like, what his position or job was, and perhaps what his personality was like. The portraits looked quite realistic and recognizable.

SLIDE
#2

(Pellan, Type de la Rue Saint Laurent, 1941)

In recent years, artists became less concerned with exactly what the individual looked like and more concerned with ex-

pressing their thoughts about the individual's personality. This portrait is called 'Type de la Rue Saint Laurent' in other words, a typical person on St. Laurence Street. The artist has chosen colours, shapes and details that he thinks represent that type of person, i.e. fedora hat, flashing striped jacket, straight hair and angular face. The artist is also exploring how the painting works as a composition - how the lines, colours and shapes can be arranged for the best effect.

(Claude Breeze, Faces #2, 1967)

SLIDE

#3

This painting is merely called Faces #2. There are some things we can find in it that represent facial features, teeth, noses, eyes, ears, but these are rearranged and coloured in a very unusual way.

INSTRUCTOR NOTE: DISCUSSION: Why do you suppose this might be? (e.g. using facial features as part of the design, record most measurable features of the face, express confusion).

Artists in the past few decades have experimented with something called 'abstraction.' This means that the artist is moving away from painting things as they looked. Instead, he uses ideas about colours, shapes, patterns or compositions.

(Leslie Poole, Personal Portrait, Nov. 7, 1978, Acrylic on canvas)

SLIDE

#4

This painting by Vancouver artist Leslie Poole is called 'Personal Portrait.' The painting is in two halves - both sides are abstract but one is much more abstract than the other.

INSTRUCTOR NOTE: DISCUSSION: What does the painting tell you about Mr. Poole? (i.e. his choice of colours, his personality, what he looks like)

SLIDE (William Ronald, Helen, 1972, oil on canvas, 198.5 X 152.5 cm)
#5 Do you remember this painting? This painting is called 'Helen.'

INSTRUCTOR NOTE: DISCUSSION: Can you find a woman in it? What things about the painting tell you it is about a woman? (colours - pink represents 'girls' - soft colours, round shapes - womanly). How might it be changed to be about a man?

SLIDE (J. Hurtubise, Katherine, 1967, oil on canvas, 173 X 173 cm)
#6 This slide is of a painting, but what other object does it look like? (a quilt). The artist calls the painting 'Katherine.'

INSTRUCTOR NOTE: DISCUSSION: Why might he have chosen this pattern to represent 'Katherine'? What does it tell you about her?

To review: When an artist does a painting of a person he has to think about:

- 1) what the person looks like
- 2) what a person's personality is like

Then he has to think about ways of showing these with the elements of design like colour and shapes, and how he combines these elements into a composition.

STUDIO PROJECT

BACK TO (Leslie Poole, Personal Portrait)

SLIDE For our project we are going to do "self portraits" - each of
#3 us will do a portrait 'about' himself. We will not be worried about the details of how we look; little curls in our hair or freckles on our face, but we will want to show basically what we look like and something about our personality, perhaps the mood we are in right now.

● Materials:

- coloured tissue paper and construction paper
- glue
- paper for support of collage i.e. light card, white construction paper

Materials:

- scrap paper for planning
- pencils for planning only

● Steps:

Planning - Use a pencil and scrap paper to plan the basic composition of your portrait. You might divide your paper into two compositions like Poole did. Use these questions to help you plan your portrait:

How big is the nose?

What is your basic hair style?

What are your ears like?

For clues, use the mirrors and feel your face. Remember, just do your head and shoulders.

Next, pick out the colours you want to use. The colours you use shouldn't be factual but should tell about your personality. You might want lots of colour or you might want to use monochromes (i.e. all shades of one colour).

Doing:

- A) Gather together your materials for your portrait. You will need:
 - 1) a piece of card or heavy paper
 - 2) the colours of tissue and construction paper you need.
 - 3) glue
- B) Lightly sketch your design on the card, using your sketch as a guide.
- C) Tear out the coloured paper in the shapes you need for your portrait. No scissors!! Remember that you can overlap the tissue for more colours. You can also fold and crinkle the paper for some interesting textures.

When you are finished, we will have a look at all of the self-portraits to see how well you have done.

SURREY ART GALLERY: SEEING OURSELVES THROUGH ART WORKSHOP

SLIDE LIST: Following are slides listed in order of their presentation. If two projectors are used, A = projector A; B = projector B

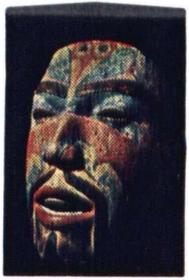
1. 1-A Haida mask, human face, wood and paint
2. 1-B Thebes, Ladies and Musicians, tomb painting, c. 1400 B.C.
3. 2-A Frere Luc, France Bringing the Faith, 1671, oil on canvas, 218.4 X 218.4 cm.
4. 2-B Claude Lorrain, Pastoral Landscape, 17th C., oil on canvas, 40 X 42½ in.
5. 3-A Frere Luc, Monsieur de Laval, 1671-72, oil on canvas
6. 3-B Anonymous, Portrait of Mere Jeanne Francoise, 1684, oil on canvas, 71.1 X 58.4 cm
7. 4-A Anonymous, Votive of Mme. Riverin, 1703, oil on canvas, 40 X 52 cm
8. 4-B Anonymous, Votive of Three Castaways, c. 1754, oil on board, 12½ X 20 in.
9. 5-A Paul Kane, Indians Playing at Alcoloh, c. 1851-6, oil on canvas, 18 X 29 in.
10. 5-B Paul Kane, sketches from his notebook, c. 1850
11. 6-B Gainsborough, The Baillie Family, 1784, oil on canvas, 99 X 90 in.
12. 6-A William Berczy, Joseph Brant, 1797
13. 7-A Cornelius Krieghoff, Habitants' Cabin, 1850's oil on canvas
14. 7-B William Cruikshank, Breaking Road, 1894, oil on canvas, 88.9 X 172.7 cm.
15. 8-A Cornelius Krieghoff, J.B. Jolifou, Auberger, 1871, oil on canvas
16. 8-B Robert Harris, Meeting of the School Trustees, 1885, oil on canvas
17. 9-A Robert Harris, Fathers of Confederation, a study, 1884
18. 9-B Photo: Bob Cooper, First Ministers, 1981
19. 10-A Frederick Varley, Vera, 1930, oil on canvas
20. 10-B Frederick Varley, Vincent Massey, 1920, oil on canvas, 119.4 x 142.2 cm.
21. 11-B Karsch, Robert Borden, 1933, photograph

Slide List - Page 2

22. 12-B Miller Brittain, The Rummage Sale, 1940, oil on masonite, 63.5 x 50.8 cm.
23. 11-A Miller Brittain, Longshoremen, 1940, oil on masonite, 20 x 25 in.
24. 13-B Robert Harris, Meeting of the School Trustees, 1885.
25. 12-A Charles Comfort, The Hitler Line, 1948, oil on canvas
26. 14-B Charles Comfort, Young Canadian, 1942, watercolour, 90.2 X 105.4 cm
27. 13-A Benjamin West, Death of Wolfe, 1770, oil on canvas, 59½ X 84 in.
28. 14-A E.J. Hughes, American and Canadian Troops, Medupat Main Post Exchange, Kiska, Alaska, 1944, oil on canvas, 40 X 48 in.
29. 15-A William Kurelek, Women Feeding the Threshing Gang, acrylic on board, 61 X 74.9 cm.
30. 15-B William Cruikshank, Breaking Road
31. 16-A William Kurelek, photo of the artist, from: the Vancouver Sun, Weekend, vol. 24, #27, p.8.
32. 16-B William Kurelek, Self Portrait, 1957
33. 17-A Michael Snow, Test Focus Field Figure, 1965, oil on canvas, 152.4 X 203.2 cm.
34. 17-B Blank
35. 18-A Ken Danby, At the Crease, 1972, egg tempera on board, 28 X 40 in.
36. 18-B William Ronald, Helen, 1972, oil on canvas, 198.5 X 152.5 cm.
37. 19-B Haida mask, human face, wood and paint.

STUDIO ACTIVITY INTRODUCTION SLIDES:

1. Frere Luc, Monsieur de Laval, 1671-72
2. Alfred Pellan, Type de la Rue Saint Laurent, 1941
3. Claude Breeze, Faces #2, 1967
4. Leslie Poole, Personal Portrait, Nov. 7. 1978, acrylic on canvas
5. William Ronald, Helen, 1972, oil on canvas, 198.5 X 152.5 cm.
6. J. Hurtubise, Katherine, 1967, oil on canvas, 173 X 173 cm.



1A



2A



246

3A



4A



5A



6A



7A



8A



9A



10A



11A



12A



13A



14A



15A



16A



17A



17A

13



23



33



43



53



63



73



83



103



113



123



133



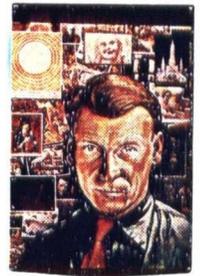
143



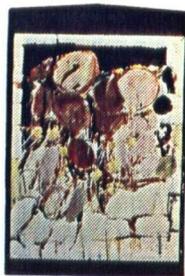
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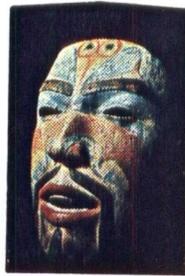
163



173



193





APPENDIX 10

SURREY ART GALLERY: SEEING OURSELVES THROUGH ART WORKSHOPFollow-up Activities:

Teacher Note: After your visit to the Surrey Art Gallery for the "Seeing Ourselves Through Art" workshop, you might want to do one of these follow-up activities with your class:

- 1) Paintings of everyday life are called "Genre" paintings. Have your class do paintings or coloured drawings that illustrate their everyday life - ordinary people, doing familiar activities. Recall the work of Kurelek, Kreighoff, or Robert Harris that was shown in the workshop.
- 2) A visual notebook: One of the things that we noticed about the paintings we saw in the workshop is that often they reflect the spirit and environment of the times in which they were painted. Have the students compile a scrapbook of "visual" items which become meaningful or significant because of their arrangement or simply because the student thought the item important enough to keep. The items should be found rather than just clipped from available periodicals . . . i.e., printed wrappers, menus, packaging, envelopes, old negatives, ticket stubs . . . The idea of the notebook is to create a sort of "time capsule" that might be found by someone 100 years from now. Stress the idea of using a theme to unify the project and choosing objects that reflect contemporary times.
- 3) Face of our times: Choose a photograph of the face of a public figure of our times, (preferably a Canadian) and cut it up into squares, one square per class member. Shuffle the squares and distribute them to students, who will, using markers, draw an enlarged version of their section on a piece of paper at least 12" x 12". Reassemble the "photograph" on the wall to create a "face mural" of your character.

APPENDIX 11

David Bromwich School
December 9, 1982

Dear Susan & Bob Gallery,
We of last summer hope of
my friends, becoming good com-
on our first try to see the paintings
from time to time. The first try
was fun to some and see
also to comment on the pictures
of legend about the street art
and more, much more & it was
interesting to see all these
designated paintings hope to see
you next year in grade five.

David Bromwich School,
December 8, 1982

Dear Susan & Bob Gallery,
I am sorry that we
a good place to learn
at school for learn
about art. I learned a
lot about paintings. I
learned that there are not
just pictures with patches,
and lines designs that
are famous. I like the
but projects we did. They
were fun.

David Bramkin School,
December 9, 1982

Dear Summary Art Gallery,

The Summary Art Gallery I think is great, & like it because it has two work shops and theatre, and I like the pictures. I have never seen anything like the way you have designed it. It is magnificent. Thank you for letting us do carvings, and make pictures from the carvings we did.

David Bramkin Elem.
December 9, 1982

Dear Summary Art Gallery, I like visiting the Summary Art Gallery. It teaches me things about the Smith family and how they live. I also enjoy looking at the pictures. They are very interesting. I like the paintings too. Some of them show how the artist felt, but my favorite is the pictures of the horse. The artist must have taken a long time to do it. Everyone who sees my class around town is nice. I should go to one more, often.



David Brankin School,
December 9, 1982

Dear Murray Art Gallery,
It was nice of you to invite me
down to the Art Gallery. It was fun
seeing the slides. When we went through
the second time, it was fun making
and carving out pictures. I liked all
the artist's paintings there. I also like
the theatre. It has all the seats in
an angle so everybody can see the
pictures are all different and beautiful.
When we went there we made a
picture into a story. That was fun. I
like the way the artist put the slides
together. When I grow up, I am
probably going to be an artist.
Thank you again.

David Brankin School,
December 9, 1982

Dear Murray Art Gallery, there because
I like when I do these because
we get to make things and look at
the paintings. The lady told us about
them what they are made of and
what they are. The lady showed us
two pieces of copper plates that
people put black ink on, and
before that the people carved in the
copper plates. Then we went to the
classroom and we saw some slides about
the shirt like. We made designs on a
piece of linoburn then we carved it.
We put ink on it, then we put a piece
of paper on it. We rolled the piece
of paper so the ink would go on the
the paper. Then we went to the school.
I had a good time there. I hope
you will see

APPENDIX 12

Material Presented:

<u>I</u>	<u>S</u>	
<u> </u>	<u> </u>	boring
<u>4</u>	<u>3</u>	interesting
<u>2</u>	<u>1</u>	appropriate
<u>3</u>	<u>3</u>	helpful
<u>4</u>	<u>3</u>	relevant to curriculum
<u>2</u>	<u>1</u>	enhancing to curriculum
<u> </u>	<u> </u>	not relevant to curriculum
		but valuable addition to program

Activity Sheets:

<u>I</u>	<u>S</u>	
<u>3</u>	<u>3</u>	enjoyable
<u> </u>	<u> </u>	unnecessary
<u> </u>	<u> </u>	inappropriate
<u>2</u>	<u>1</u>	helped peak student
		interest in their
		gallery visit

12. YOUR COMMENTS AND/OR SUGGESTIONS:

<u>I</u> - you do a good job!	<u>S</u> - very helpful; good kits
- convenient to use information	not available
- more slides per comment	- more 'art type' activities
- more 'art' activities	- less vocabulary

13. YOUR STUDENTS' COMMENTS AND/OR SUGGESTIONS:

I - See letters in next Appendix

APPENDIX 13

TEACHER EVALUATION OF "AT THE GALLERY WORKSHOP"

I = INUIT S = SEEING OURSELVES THROUGH ART

We would greatly appreciate your help in evaluating our programs so that we can design them to your maximum benefit.

Please answer the following questions:

NAME: _____ SCHOOL: _____

GRADES: _____

WORKSHOP ATTENDED: INUIT: ARTS & CULTURE / SEEING OURSELVES THROUGH ART

Evaluation:

Completed: 5

Completed: 5

Incomplete: 1

1. WAS THE PRE-VISIT PREPARATORY KIT THAT WE SENT YOU, A HELPFUL INTRODUCTION TO THE WORKSHOP AT THE GALLERY?

I - yes - 4
- no - 1 (not received)

S - yes - 3
- not used - 1

DID IT HELP MAKE YOUR CLASS MORE RECEPTIVE TO THE WORKSHOP?

I - yes - 4

S - yes - 3

2. DID YOUR CLASS ENJOY THE WORKSHOP?

I - yes - 5

S - yes - 5

3. WAS THE MATERIAL COVERED NEW TO THEM?

I - yes - 2
- partially - 3

S - yes - 2
- partially - 3

4. WAS YOUR CLASS FAMILIAR WITH THE STUDIO TECHNIQUE USED IN THE PRODUCTION PART OF THE WORKSHOP?

I - yes -
- some - 3
- no - 2

S - yes - 4
- no - 1

5. DOES YOUR CLASS HAVE ART REGULARLY AT SCHOOL?

I - yes - 4	S - yes - 4
- no - 1 (irregularly)	- no - 1

6. DID THE WORKSHOP ENHANCE YOUR REGULAR ART PROGRAM?

I - yes - 5	S - yes - 5
-------------	-------------

7. WHY DID YOU SCHEDULE THIS VISIT FOR YOUR CLASS?

<u>I</u>	<u>S</u>	
___	___	required by school district
___	___	required by school
<u>4</u>	<u>4</u>	initiated by you
<u>4</u>	<u>2</u>	relevant to classroom studies this year
<u>4</u>	<u>4</u>	seemed like a valuable experience for your class
___	___	other

8. DO YOU LIKE THE FORMAT OF OUR WORKSHOPS?

I - yes - 3	S - yes - 5
- more student participation - 2	

9. WHAT IMPROVEMENTS COULD WE MAKE TO THE PRESENTATIONS?

	<u>I</u>	<u>S</u>		<u>I</u>	<u>S</u>
LENGTH:	2 - more time for print-making	3 - shorter slide selection	FOCUS:	2 - good	
		2 - good			
CONTENT:		3 - good	PRESENTATION:	2 - good	
LANGUAGE:		4 - good			

I - comments: - 'good the way it is'
- 'happy with it as is'

S - slide presentation excellent
- break up slide section

10. WOULD YOU USE CLASSROOM FOLLOW-UP SUGGESTIONS?

I - yes - 4
 - sometimes - 1

S - yes - 4
 - sometimes - 1

11. WHAT TOPICS WOULD YOU LIKE TO SEE COVERED IN THIS WORKSHOP FORMAT?

I - 2 - Group 7
 1 - Indian

S - printmaking day
 (already offered)
 - Indian

12. WOULD YOU USE ANY OF THE FOLLOWING IF THEY WERE AVAILABLE FROM US?

<u>I</u>	<u>S</u>		
<u>3</u>	<u>4</u>	teacher workshops	
<u>5</u>	<u>4</u>	more kits	
<u>4</u>	<u>3</u>	preparation material	
<u>1</u>		bibliography	<u>I</u>
<u>4</u>	<u>5</u>	classroom visits for	<u>S</u>
			<u>4</u>
			<u>1</u>
			<u>3</u>
			studio lesson
			<u>2</u>
			<u>3</u>
			presentation similar
			to workshops
			<u>4</u>
			<u>3</u>
			art appreciation
			lessons

13. DO YOU LEARN FROM OUR WORKSHOPS?

<u>I</u>	<u>S</u>	
<u>3</u>	<u>1</u>	studio ideas
<u>4</u>	<u>4</u>	ideas for how to approach art history or art appreciation topics
<u>3</u>	<u>1</u>	new knowledge from the content of the presentations
<u>2</u>	<u>2</u>	more confidence for using art in the classroom

APPENDIX 14

INSTRUCTOR EVALUATION OF WORKSHOP MATERIALS:

Workshop taught: Inuit Art & Culture

Grade level: 5-6

Number of students: 25

School: John Knox Christian School

Please comment briefly on the following aspects of the material you used:

length of script as given to you:

had to be shortened to avoid restlessness by students

adaptability of that script for your specific group, ie) length, language and content:

very adaptable

usefulness of information given:

excellent. - I wish I had the time to use all the information it is so important

choice of visuals:

very good - it gives a broad spectrum of life & art

suitability of and instructions for, studio project:

student response to the workshop materials and activities:

*much enthusiasm
would like to have some more*

suggestions for future use and amendment:

after one class at this stage I am very happy with material and procedures used.

This class had no pre kit knowledge and seemed to be quite bewildered at some aspects of the workshop slides.

INSTRUCTOR EVALUATION OF WORKSHOP MATERIALS:

Workshop taught: Inuit arts & Culture
Grade level: 5 Number of students: 25
School: Fleetwood

Please comment briefly on the following aspects of the material you used:

length of script as given to you:

I have shortened it to accomodate each grade level
adaptability of that script for your specific group; ie) length, language
and content:

very adaptable to suit grade level

usefulness of information given:

excellent

choice of visuals:

excellent

suitability of and instructions for, studio project:

very good

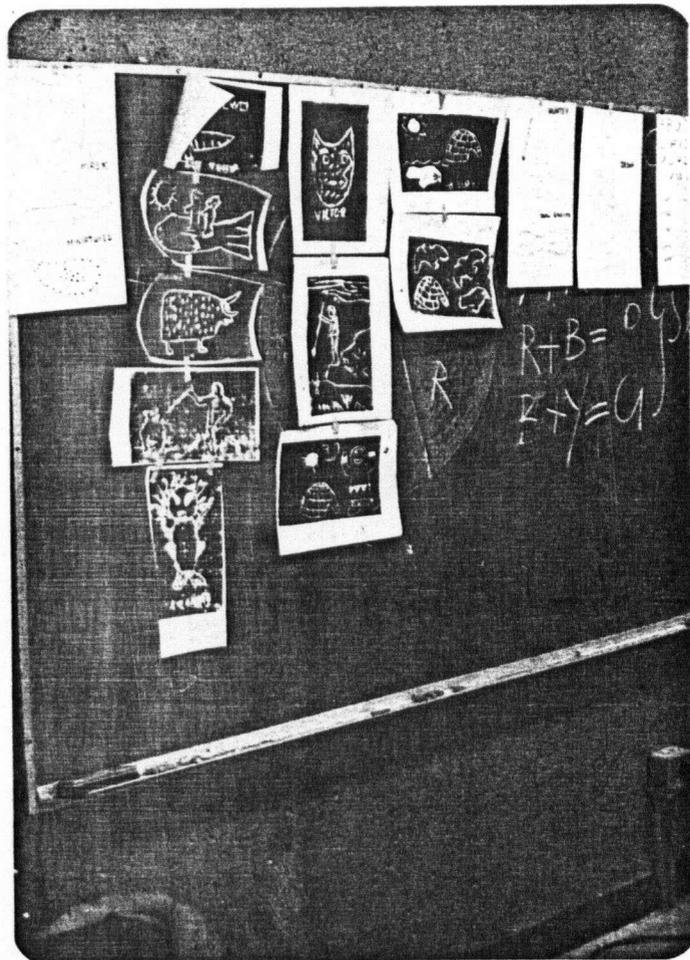
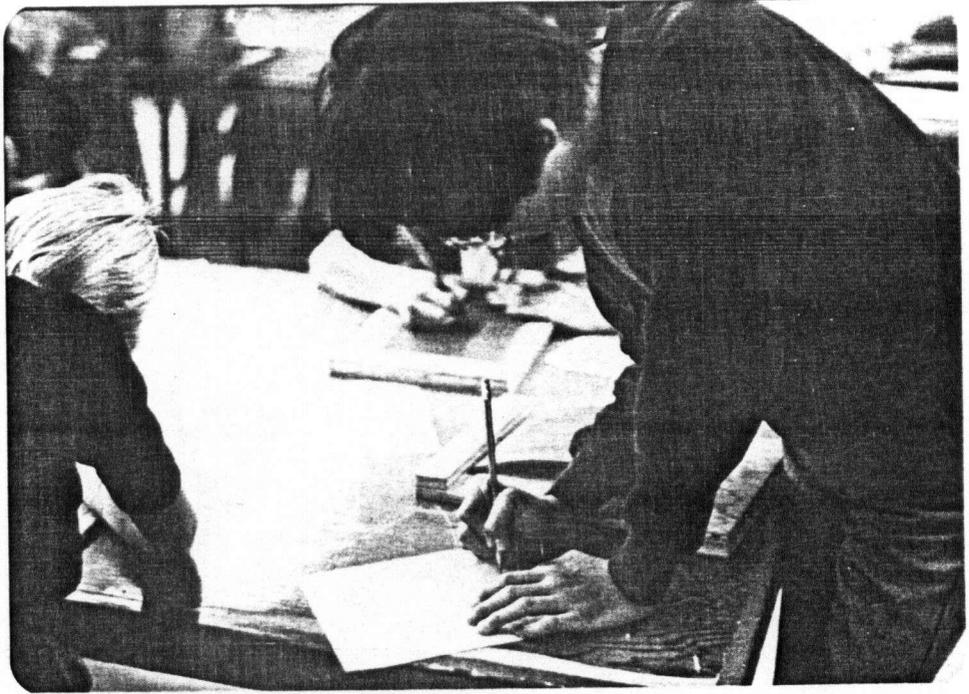
student response to the workshop materials and activities:

much enthusiasm

suggestions for future use and ammendment:

this class had pre kit class and therefore asked more
questions and on the whole could grasp more of
this workshop concerning life style contributing to
art than classes that did not have pre kit

APPENDIX 15





APPENDIX 16