ENLIGHTENED CHERISHING OF ART:
FORMATIVE INFLUENCES AND THEIR RELEVANCE
TO BRITISH COLUMBIA ART CURRICULA

BY

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ABSTRACT

The problem

The problem was three-fold: (1) to document formative influences on a population who possessed enlightened and cherishing attitudes toward art; (2) to compare their experiences with relevant aspects of Harry S. Broudy's notion of enlightened cherishing; (3) to assess what implications these findings might have for the most recent British Columbia fine arts curricula.

Procedure

Fifty personal interviews were conducted with a population consisting of visual artists, art critics, art historians, art teachers, art gallery curators, aestheticians, art collectors, and an art consultant. The instrument was an open-ended question schedule which allowed for separate analysis and interpretation of experiences which were: (1) educational (formal) vs. extra-curricular (informal); (2) studio art experiences (aesthetic expression) vs. art critical/historical/aesthetic-based experiences (aesthetic impression).

From these taped interviews, thirty were chosen for transcription. The resulting data were categorized and qualitatively analyzed. Comparisons were made with prior research relating to art attitudes, with aspects of Broudy's theory and, finally, with aspects of the British Columbia fine arts curricula.
Conclusions

The research supports Broudy's recommendations for more teacher training in art, for art classes at elementary level to occur on a daily basis and for art classes to be given equal status with other subjects in schools.

The research does not support Broudy's recommendation that specific art exemplars be chosen by curriculum designers for implementation in the classroom by teachers. Instead, the research suggests that operational—definitional standards in art be suggested by curriculum designers so that teachers may make their own choices for exemplars and, when appropriate, even use exemplars from the realm of what Broudy refers to as popular art.

Recommendations

Out of this study come the following recommendations for art education in British Columbia:

— that the level of training for elementary generalists be upgraded in areas of aesthetics, art history, and studio methods.
— that more art monospecialists be recruited at both elementary and secondary school levels.
— that both teacher training and art curricula include references to the significant role (in nurturing a cherishing attitude toward art) played by: a teacher's encouragement of the student's progress in art; open—ended and imaginative teaching strategies allowing for some independence for the student;
sound evaluation practices; and knowledge and enthusiasm for the subject area.

- that the implementation of art curricula in schools be mandatory and that the art curricula include information on the use and choice of art exemplars (works, materials, and processes).

- that time for art (aesthetic expression and aesthetic impression) equivalent to that allotted for other subjects be provided at the elementary school level.
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CHAPTER I
THE PROBLEM

An assumption in elementary and secondary art education is that students will graduate more knowledgeable and appreciative of art as a whole subject than they were when they entered these programs. If indeed they do, what elements of an art program contribute, positively or negatively, to this result?

Broudy (1972) argued that, in order for an art program to be of lasting value to the individual and society, it should develop a positive attitude toward art as well as provide knowledge and skills. Each student would exit from a school program as an enlightened cherisher of art.

Proposing a framework for art education as a discipline, Clark and Zimmerman (1981) advocate a structure based on four fields of study they regard as important to defining its content: aesthetics, art history, art criticism, and art production.

Clark and Zimmerman and Broudy believe that attitudes toward art, those that result in an appreciation of the artist, the artistic process and art products, are attainable through education. How is a positive attitude toward art encouraged by education? Further, might there be evidence to suggest that some art teaching methods or content areas we take for granted are doing more harm than good?

The question "What is art?" has probably been a source of controversy since the first human being made a mark in the sand. Consequently the nebulous nature of what ought to be considered important content in art remains a subject of debate. But when budget cutbacks to education demand that each subject justify its place in the school system, it is important to show that a cherishing attitude toward
the visual arts, as Broudy would call it, contributes to the preservation of our heritage. At times like these, it is important that education in art be productive, and certainly not counter-productive, toward achieving a society which cherishes and appreciates the visual arts.

Research questions

This study addresses two questions: How consonant are the ideals of the visual arts programs formulated by British Columbia's Ministry of Education curriculum committees with Broudy and Zimmerman's prescription for fostering an attitude of art appreciation; how do the benefits stated in the British Columbia curricula compare with what a group of enlightened cherishers tell us about their own first-hand experiences, which have led to their acquiring high standards of aesthetic values?

Rationale

Artists, art critics, art historians, aestheticians, art teachers, art gallery curators all have chosen a career based on art. Each, in their own way could be called an 'enlightened cherisher' of art. These people are also individuals who might provide role models in art teaching, according to Clark and Zimmerman (1981). If one were to enquire of this population whence their attitudes are derived they might offer particular anecdotal evidence of their own educational and extra-educational experiences which contributed to their enlightened attitudinal state. The specific kinds of experiences and the extent to which these experiences parallel the teaching directives and content outlined in the current British Columbia elementary and secondary school fine arts curriculum guides
would be of significant value to those involved in curriculum revision.
The practical implications of this study stem from the analysis and interpretation of these comparisons.

Assumptions of the researcher

This study assumes that

1. it is important for an art program to foster an enlightened and positive attitude toward art both from the perspective of a creator of art works and a beholder of art works.

2. artists, art critics, art historians, art teachers, art gallery curators, etcetera have developed an attitude of "enlightened cherishing" toward art as expressed in their choice to become involved in an art—related career and that this choice stems from particular life experiences, both curricular and extra—curricular.

3. learning what types of experiences have led a person to choose art as a career will be relevant knowledge when considering how positive attitudes toward art are nurtured and relevant for the consideration of future curriculum designs for fine arts.

4. regardless of the nature of the learning experiences, formal or informal, of the "enlightened cherishers" during their formative years some of their common or general experiences associated with the pre—1980 period can be usefully compared or matched with major goals and content explicit in the most recent British Columbia elementary and secondary school fine arts curriculum guides. This comparison may help determine the
extent to which we may hope that some current methods of instruction and content may foster an attitude of art appreciation.

Definition of terms

Art attitude

For this study, Sadler's definition of art attitude fits well:

State of mind, behaviour, or conduct regarding art, as indicating opinion or purpose. It is an individual's feelings about art and related aspects of art. (Sadler, 1969, p.5)

Enlightened cherishing

The title of Harry S. Broudy's 1972 Kappa Delta Pi lecture, enlightened cherishing is his term to describe a knowledgeable, positive art attitude. To grow in aesthetic knowledge, Broudy says, one must be aware of the difference between taste and judgment:

The former is spontaneous and more or less habitual; the latter—good judgment—is always a reasoned response that answers the question, "why ought one to like this and not that?" Accordingly, it is not meaningless or self-contradictory to say "I like X, but it is not good art" or "X is good art, but I don't care for it." We can refuse to dispute about tastes but not about judgments. Enlightened cherishing covers both good taste and good judgment insofar as they are influenced by knowledge and reflection on experience. (Broudy, 1983, p. 238)
For the purposes of this study, Broudy's term will also describe attitudes to art materials and processes from the perspective of the artist.

**Enlightened cherisher**

In this study, Broudy's term *enlightened cherisher* will refer to artists, art critics, art teachers, art historians, etcetera: the group recognized as conforming to his definition and the subjects or informants used in this study.

**Art appreciation**

There is no complete agreement on what constitutes appreciation but three attributes are commonly described as significant. They are: 1) openness to a variety of art, 2) the ability to discriminate the expressive qualities in a work of art, and 3) a total response on the part of the viewer to the work of art as a whole. (Fullington, 1973, pp. 2457–2458A)

For the purposes of this study, Fullington's definition of art appreciation will be used but will be expanded to include the appreciation of aspects of art materials and processes from the perspective of the artist.

**Aesthetic expression**

For this study aesthetic expression will refer to making art, an individual's personal expression and exploration of imagery and ideas through the handling of art media. In this context aesthetic expression is the same as art expression in Zimmerman's (1982) digraph analysis of Broudy's aesthetic education theory. (Zimmerman, 1982, pp. 44–45)
Aesthetic Impression

For this study aesthetic impression will mean looking at and perceiving works of art in a historical, critical, interpretive, theoretical, or judgmental context. In this way aesthetic impression functions in the same way as aesthetic perception in Zimmerman’s (1982) digraph analysis of Broudy’s aesthetic education theory (Zimmerman, 1982, pp. 44—45).

Formal art education

Art education in either one or both areas of learning about art—-aesthetic expression or aesthetic impression—-which takes place inside a school setting, i.e: the private or public school system, kindergarten, college, university, or art school, will constitute formal art education.

Informal art education

Informal art education will be any art learning which takes place outside the usual recognized school settings, eg: at home, during a family visit to an art gallery, at church.

Exemplars

Generally, exemplars will be used in the same sense as Broudy uses the term; art works, art materials, or processes which are used in art programs because they conform to the standard deemed suitable by the curriculum designers (as Broudy would have it) or art teachers.

Monospecialist

A term used by Broudy (1972) to describe a teacher who has been trained to teach in a specific subject area such as the visual arts.
Digraph analysis

A process outlined by Steiner (1978), by which educational researchers may clarify and critically analyze theories. First, key terms of a theory are extracted from the narrative form, then defined, and analyzed according to their logic, coherence, and relatedness. The terms are then arranged on a graph to show connections, directionality, and causal relationships between the terms.

Review of related literature

A selective review of research specifically dealing with art attitudes, essays by Harry S. Broudy, and research procedures was conducted. Chapter II: Related Literature and Research and Chapter III: Research Procedures and Data Collection each provide details of this review.

Procedure and design of the study

The causal/comparative model of descriptive research inquiry seemed most appropriate for this type of research problem. This model is explicative as it seeks to discern explanations of causes. The causal/comparative method of research works from effect (the desired state of enlightened cherishing or art appreciation as it is manifested in the enlightened cherisher) backwards to the cause (unspecified educational and extra—educational situations which may have nurtured the desirable attitude).
Research Technique

Experiential data were collected in taped interviews. The researcher asked questions based in five general areas: the individual’s family context, specific classroom experiences and settings remembered, teacher personality and teaching style, extra—educational experiences, and self—motivated learning of the informant. These questions also correspond to Broudy's aesthetic education theory as it is presented in Enid Zimmerman's article, "Digraph Analysis and Reconstruction of Broudy’s Aesthetic Education Theory" (Zimmerman, 1982, pp. 39—47).

Subjects, setting and time

Approximately fifty subjects were approached to be interviewed. So as to be accessible to the researcher, all informants were residents of the greater Vancouver area. They came from varied backgrounds but each subject fitted the definition of an enlightened cherisher and had been involved in their art-related work for a minimum of five years.

A final sample of 30 informants was gleaned from those who responded. The criteria for selection were clarity of the tape recording, completeness of responses to questions, a balance between male and female respondents and representation from all groups (artists, critics, historians, aestheticians).

The interviews took place over a period of approximately twelve weeks during autumn of 1985.
Advantages of the method

The advantage of this method of data gathering was that it provided the informant an opportunity to volunteer information which might not have been covered in the questions posed by the interviewer, and allowed for more comprehensive data gathering than was possible in a questionnaire method of inquiry.

Another advantage of an interview method of data gathering was that it allowed for better communication between the informant and the researcher. At points when either person might have been confused about an answer or question there was opportunity for clarification.

Disadvantages of the method

The researcher was dependent on each informant's ability to remember specific learning experiences and influences. The passage of time and some individuals' tendency to exaggerate may have been negative factors.

Also, the most recent British Columbia art curriculum guides are not representative of current teaching practices, but instead represent ideals to which its authors would have art teachers aspire. The description of actual practices in British Columbia art classrooms in 1985 was outside the scope of this study.

Generalizability

Conceivably, different samples of enlightened cherishers might provide different information. However, enough groups of noticeably positive (and negative) responses regarding the nurturing of enlightened
cherishing existed within the sample studied to warrant general application and comparison to aspects of the British Columbia curriculum guides in art.

Overview

Chapter II will present a selected review of research attitude development in art.

Chapter III will describe the research procedures used in this study, as well as data collection.

Chapter IV will present the subjects' responses to the interview questions.

Chapter V will present data relating to the subjects' post-secondary art experiences and current perspectives on art.

Chapter VI presents an interpretation of the data in relation to previous studies and to aspects of Broudy's theory.

Chapter VII provides an interpretation and analysis of the data in light of the ideals explicit in the two fine arts curriculum guides published by the British Columbia Ministry of Education.

Chapter VIII provides the summary, conclusions and recommendations for further studies.
References


CHAPTER II

REVIEW OF RELATED LITERATURE AND RESEARCH

This chapter will consist of two parts. Part I will present a selected survey of research in art education which relates to the topic of art attitudes and to developing attitudes of art appreciation. Part I will have four sub-sections which divide art attitude research into areas concerning selected student and teacher populations, teaching methods and styles, curriculum design and content, and critical—reflective studies. Part II will give a brief introduction to Harry S. Broudy's notion of enlightened cherishing and Enid Zimmerman's essay dealing with Broudy's aesthetic theory. These two parts will be followed by a summary.

Part I: A survey of selected research on attitude development

A survey of research done in art education concerning the development of attitudes toward art can be loosely divided into four categories: 1. studies of art attitudes focusing on selected populations, 2. studies of teaching methods and styles which may affect attitude change and development, 3. studies of curriculum design and content which may affect attitude change and development, 4. critical/reflective studies which examine the opinions and experiences of selected populations to determine patterns or sources of attitudinal development.

Winsand's "Art Appreciation in The Public Schools from 1930 to 1960" concludes that "during the thirty year period art educators have developed several arbitrary dichotomies regarding the nature and development of art appreciation. These dichotomies; creation—appreciation, intellectual—emotional, active—passive, social—self—identification, and
caught—taught constitute the framework for much of the discussion about art appreciation in our elementary and secondary schools" (Winsand, 1961, p. 1900). Since Winsand's historical analysis of art appreciation in schools, much of the research into the acquisition of a positive attitude toward art has been concerned with the same dichotomous questions he raised. Other studies, such as Sadler's "A Descriptive Study of Art Knowledge and Art Attitudes at the Grade IX Level in Selected Alberta Schools, 1967-68," (1969) provide the reader with an historical survey of the literature of the field specifically relating to the acquisition of art attitudes.

Studies of attitudes toward art focusing on selected student and teacher populations.

Since Elliot Eisner presented his paper entitled "The Development of Information and Attitude Toward Art at the Secondary and College Levels" to the National Art Education Association convention meeting in Philadelphia, Pennsylvania, April, 1965, several studies have been done of attitudes toward art with various selected populations. Many used his questionnaire, "The Eisner Art Attitude Inventory" as a measuring instrument for their studies, and many new attitude inventories were influenced by Eisner's. The Eisner Art Attitude inventory was innovative because it examined art attitudes rather than art knowledge. Art knowledge was measured in the Eisner Art Information Inventory, among others.

The Eisner Art Attitude Inventory is... a 60 item multiple-choice instrument. Like the Information Inventory, it, too, has four subtests: the first deals with voluntary activity in art; the second
with satisfaction in art; the third with self-estimate in art; and the fourth subtest with attitude toward art and artists. (Eisner, 1966, p. 44)

To a large extent, the four subtests of Eisner's Art Attitude Inventory influenced the interview questions of this project.

Sadler investigated the art knowledge and art attitudes of students enrolled in three different programs at the grade nine level of art in Alberta schools for the 1967-68 school year. Using the Eisner Art Attitude Inventory and The Eisner Art Knowledge Inventory as test instruments she concluded that "the amount of instruction in art appreciation did not appear to have any bearing on the performance of Groups 1, 2, and 3 on The Eisner Art Attitude Inventory." Each group "exhibited an overall attitude toward art that was 'middle-of-the-road' to 'negative' " (Sadler, 1969, pp. III, IV). Sadler also noted that overall, females tended to score higher on the Art Attitude Inventory, which is consistent with Eisner's remarks:

It seems that the culture in which we live tends to view the artist and artistic interests as something less than masculine—perhaps even effeminate. Children probably pick up this cultural bias quite early, and it may become important to boys, especially during adolescence when they are most concerned with their masculinity. Since there is also a small, but significant, relationship between attitude and information scores, the difference in performance scores on The Information Inventory between sexes might be accounted for as a result of a cultural bias that favors females. (Eisner, 1966, p. 46)
Sadler's study is limited because it is more a quantitative investigation which focuses on the amount of instruction in art appreciation as opposed to a qualitative analysis which would have looked at the particular variables in each of the art programs involved.

Woodward's 1974 study entitled "Creativity Traits, Personality Traits, and Educational Attitudes of Students Enrolled in Art Courses at The University of Georgia" presented profiles of the Art Education Major and The Non—Art Major. Essentially Woodward was attempting to see what similarities and differences there might be in elementary education students' personalities, attitudes, and creativity profiles. Although Woodward was searching for clues to what types of students were enrolled in that specific art program, his findings suggest that there is a difference in the attitudes of art majors and non—art majors who intend to be elementary teachers. He notes in his conclusion:

On the educational attitudes measure, Art Education Majors scored significantly higher than the norms on Progressivism and significantly lower on the norms on Traditionalism, while the Non—art Majors scored significantly higher than the norms on Progressivism and approximately the same as the norms on Traditionalism. (Woodward, 1974, p. 6565A)

In another study, Smith examined how teachers' attitudes toward art could be changed. In "Art Attitudes of Preservice Elementary Teachers as Affected by a Modular Program in Art" Smith, using Eisner's Art Attitude Inventory, investigated the attitudes of students who had or hadn't been exposed to The Smith Instructional Module in Art (the art education requirement of The University of Florida's Childhood Education
Program) or an alternative art education program. Smith concluded that both these art programs had a significant influence on developing positive attitudes toward art among the students studied, according to results on The Eisner Art Attitude Inventory. The Smith Instructional Module was not more effective than the alternate art program.

Of particular relevance to this study are Smith's conclusions:

Significant influence on attitudes toward art may be affected by factors other than art experiences included within an art education program.

and

The amount of previous art background or experience may be an important factor in recommending alternative art education programs for preservice elementary teachers. (Smith, 1974, p. 839A)

Crabbe's 1978 "A Study of the Attitudes Toward Art of 210 Elementary School Children as they Relate to Grade, Age, and Sex" developed a Child Art Attitude Inventory as a measuring instrument, based on Eisner's Art Attitude Inventory. In contrast to Eisner's and Sadler's findings in their studies, Crabbe found that "there was no statistically significant difference between boys and girls and their attitudes toward art" at the elementary school level (K–6). In fact, it was the kindergarten boys who scored the highest and the fourth grade girls who scored the lowest (Crabbe, 1978, p. 3992A). It is, of course, difficult to determine why Crabbe's conclusions conflicted with Eisner's and others.
But perhaps the difference may be associated with the changes in attitude inventories used. Also noteworthy among Crabbe's findings:

With only 4.8 percent of the 210 children tested in the neutral and negative categories, it is safe to say that the children who participated in this study were overwhelmingly positive toward art. . . not one question of the eighteen questions had a mean in the negative range.

Those questions receiving the most positive responses were those which dealt with participation in art activities. Those questions receiving the least positive responses were those related to self-concept. While the correlation coefficients for the scores on the CAAI and age and grade were somewhat low, they were statistically significant. There was an observable shift from positive toward negative attitudes for this particular study. (Crabbe, 1978, p. 3992A)

Poirier's "Art Attitude Investigation at the Junior High School Level in the Quebec Area" looked at art attitudes from the point of view that there exist various types of art attitudes; "that the individual organizes his world of ideas basically along lines of attitudinal congruity" (Poirier, 1978, p. 4665A).

Using an "Art Attitude Questionnaire"—structure-oriented as opposed to content-oriented—to determine the attitudes of a sample of 930 Junior High School students in the Quebec area, Poirier discovered three trends (listed in order of importance): "Spontaneism, Conformism, and Aesthetic Transformism." These attitudinal types have their parallels with three types of art education systems found in Quebec: "the
Another recent study which looks at the attitudes of elementary students toward art is Tilton's, "A Comparison of the Attitudes of Fourth, Fifth, and Sixth Grade Students Toward the Arts" (Tilton, 1983).

Tilton's study used the Tilton-Kohler Arts Attitude Survey to look at comprehensive arts instruction in dance, drama and music. Among her conclusions she notes:

The time necessary to develop a significantly positive attitude toward the arts is two years.
and
The attitude toward the arts is more positive for intermediate girls than boys. (Tilton, 1983, p. 1395A)

This second point of Tilton's seems to be at variance with Crabbe's comments on grade four girls' attitudes.

Clive's "A Comparative Survey of Professional and Lay Attitudes Toward Art Education and Art Careers" examines the theory of whether or not there is a prevailing negative attitude toward art amongst lay people. A cross-section of 1110 art and non-art people was surveyed.

Findings were not supportive of the previously mentioned negative attitudes. Additionally, community arts leaders are much more pro-art than other lay people and, interestingly, had themselves received much more elementary art instruction than had other lay people.

The most important purposes of elementary art education are viewed by the respondents as self-expression, creativity, and
Development of art skills, cultural heritage and career preparation are much more important on the secondary than the elementary level. Drawing and painting, visual design, and art history are viewed as the three most important art subjects. (Clive, 1983, p. 3250A)

Clive offers as a conclusion,

A majority of the respondents want art classes to be organized, elementary art to be evaluated and other subjects occasionally correlated with art. Thus, contrary to the perceptions of numerous art education writers, lay people do want art taught in every grade, to all elementary students, and at least weekly. Furthermore, they favour increasing the number of elementary art teachers and would pay extra taxes to improve elementary art. (Clive, 1983, p. 3250A)

Although Clive’s research was done relatively recently it leaves one wondering whether or not the study’s geographical location (Dougherty County, Georgia) and the public’s awareness of the project might have been variables in determining the lay people’s attitudes toward art.

In summary, Eisner’s Art Attitude Inventory and other attitude inventories have helped to determine some of the influences on the developing art attitudes of both teachers and students, even if—as in the issue of whether one sex possesses a more positive attitude than the other—studies have arrived at differing conclusions. Following are some of the other conclusions drawn from the aforementioned studies:

- the amount of instruction in art appreciation does not seem to make a difference in art attitude development (Sadler, 1969)
attitudes toward art become increasingly negative between kindergarten and grade six (Crabbe, 1978) and end up generally "middle—of—the—road to negative" in later school years (Sadler, 1969)

— at least two years is needed to develop a positive attitude toward art in the intermediate level of art education (Tilton, 1983)

— attitudes toward art seem to be linked to art education systems or styles of teaching (Poirier, 1978)

— Lay people are not as unsupportive of art in schools as is generally believed by art education writers (Clive, 1983)

— art education majors at university may think along less traditional lines than non—art majors (Woodward, 1974)

— previous art experience or background may be as responsible for developing an attitude toward art as an art education program (Smith, 1974)

Studies of teaching methods and styles which may affect attitude change and development

During the past twenty—five years several studies have been devoted to examining the effects of various teaching methods and styles to determine their effect, if any, on the development of attitudes toward art.

Annis's "The Effect of Certain Teaching Methods on College Students' Art Attitudes and Appreciations" tests three hypotheses: "experiences involving students in an active manner promote greater change in art appreciation than do passive ones; the appreciation and attitudes promoted by each of the teaching methods are affected by teacher differences; and the spontaneous—deliberate qualities of the

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students are influenced by the teaching methods employed" (Annis, 1961, p. 176—177). In her conclusions she states:

that some of the methods (Discussion, Materials, and Discussion—Materials) made greater gains than the lecture methods, that greater gains were made by the students who were more actively involved in the class; that one teacher effected greater gain in the activity methods and the other in the more directive methods; and that significant differences in gains may be attributed to spontaneous—deliberate qualities of the students. (Annis, 1961, p. 176—177)

Annis had several recommendations:

1. For teaching: that lecture and non—directive opportunities be coordinated to effect greater gain for all students and that all have an opportunity to work with art media.

2. For further research: that a similar study be made in which the methods are more differentiated by using a smaller number of or eliminating the general lectures; that art appreciation in the General Education program be re—evaluated to establish objectives in terms of students' needs; that the retention or long—range effect of the methods be investigated to determine if one method influences carry—over into activities beyond the classroom more than another; that a study be undertaken to determine whether differences in spontaneous—deliberate tendencies observed actually constitute an art appreciation factor . . . and that the question of the importance of any of the teaching methods compared with the activity and
experience on the part of the student might be studied.

(Annis, 1961, p. 176-177)

Fullington's study "The Effect of Active Response as a Means of Heightening Appreciation of Art in Large Group Instruction" has similarities to Annis' study. Fullington examined the effectiveness of three different approaches of active response to works of art which are, in her definition, "a conscious effort on the part of the viewer to determine the nature of his personal response to a work of art." The group whose response to art works was based on formal analysis and changes in mood "showed the greatest gains in openness" toward works of art, in comparison with groups which either rank—ordered three works of art according to their personal preference or used a combination of the two methods (Fullington, 1973, p. 2458A).

Kuhn's study entitled "The Effect of Art Instruction on the Attitudes of College Students Toward Contemporary Painting" focused, in part, on the teacher's ability and techniques employed to effect a positive attitude toward modern painting among college students.

Each instructor employed a variety of techniques which are known to influence attitudes. Among these were found: 1. communication through the use of propaganda, 2. behaviour involvement with the student which produced "dissonance", 3. conditioning, 4: "empathy," and 5. the use of group dynamics. (Kuhn, 1963, pp. 1503–1504)

Also, one of the three instructors, "C, being more oriented toward traditional painting, was roughly half as effective as A and B in his ability
to influence students toward the acceptance of modern painting" (Kuhn, 1963, p. 1504).

Diffily examined attitude changes in art education from the perspective of parallel research in the behavioural sciences. His study "Art Appreciation and Attitude Change: An Interdisciplinary Contribution to the Development of Aesthetic Response in College Students" presents alternatives to teaching methods, current at the time; suggesting that some of those teaching methods might be reinforcing negative attitudes toward art extant among college students (Diffily, 1966, p. 2936A).

Diffily stated that "the realization of the goals of art appreciation, as established by teachers of the subject, art educators, art critics, aestheticians and social critics, is impossible if the teaching of facts, dates, and picture recognition is the only method used" (Diffily, 1966, p. 2936A). In this thesis Diffily suggests teachers use alternate teaching methods but does not offer designs for new curriculum content.

Warren's 1979 study attempted to discern which of a selection of teaching methods for art appreciation would have a more positive effect on the development of aesthetic judgment and art vocabulary in college students. The study compared an art vocabulary workbook format with an art vocabulary word list format and traditional methods of teaching with alternative, experimental teaching methods. No significant differences could be found in either experiment. (Warren, 1979, p. 3708A)

Warren's conclusions lead one to suspect that the teaching methods employed might not have been varied enough to cause a positive difference, especially in light of the previously described research projects. For example, in Fullington's case, a marked difference in students'
receptivity to art works was noted as a result of the use of active response as a teaching strategy (Fullington, 1973, p. 2458A).

Gerhart's investigation "The Effect of Certain Teacher Evaluative Statements upon the Continuing Motivation and Performance of Fourth Grade Students in Art" made several noteworthy conclusions:

The group that received the treatment where grades were stressed as being important spent the most time on the drawing task, but was least willing to commit themselves to doing similar tasks at a later date.

The threat of grades and peer comparisons seems to be detrimental to continuing motivation of students regarding art and creative problem-solving tasks. Students who self-evaluated their performance were the most willing to continue their efforts with art and problem-solving tasks. (Gerhart, 1982, p. 3786A)

Bramlett, in "A Comparison of Two Methods for Teaching Art Appreciation to Seventh and Eighth Graders" found higher scores in "aesthetic perception skills (techniques of painting, styles of art, elements of design, and critical judgment skills)" with students who had courses "void of studio experiences" compared to those who were taught art appreciation in a traditional method with a studio production component (Bramlett, 1983, p. 962).

Bramlett's study, which employed an experimental curriculum designed expressly for the purpose of eliminating the studio component of an art program, neglects to address the question of whether a better program might be developed with a studio component. The methods which were employed to measure the success or failure of the new
curriculum are not clear and raise the questions: what sort of testing procedures were given to the students and what constituted an appreciative attitude? Considering Crabbe's findings that "the most positive responses [to questions relating to attitudes toward art] were those which dealt with participation in art activities," (Crabbe, 1978) it is conceivable that Bramlett might even be steering art education in less productive directions, if art appreciation acquired through studio as well as non-studio experiences is a primary goal.

In a related study, also in 1983, Napier examined "The Effectiveness of Lecture and Studio Methods in Teaching (College) Art Appreciation." The Eisner Art Attitude Inventories and The Style Preference Test (developed by the author) were used to determine the effectiveness of the different teaching methods. She concluded:

While most of the measures used indicated little difference among the groups following treatment, this can be interpreted to mean that the studio/lecture method was at least as effective as the all lecture method in teaching college art appreciation. Thus, the study results indicate that the combination of studio and lecture methods is effective for teaching art appreciation, and offers the added dimensions of media manipulation and skill development. (Napier, 1983, pp. 1669-1670A)

In summary, researchers generally agree that the more actively a student is involved in decision making, including self-evaluation of art works and critically responding to other art works or class discussions, the more likely a commitment or change in attitude to art will take place. Similarly, there is more likelihood of art appreciation occurring when
hands-on art activities are combined with lecture methods, at least at the college level and quite likely at lower educational levels as well. Also, teachers' individual traits and biases, as well as factors such as the "spontaneous—deliberate" qualities of the students, must be thought of as variables in the success of any teaching situation in art.

Studies focusing on curriculum design and content which may affect attitude change and development

In the past three decades, overlapping a concern with teaching strategies, many studies focused on the development of curricula which might affect positive attitudinal changes.

Knee (1961) and Powell (1981) each found a correlation between curricula in art appreciation and the development of positive self-concepts in students. Knee concluded:

Children of the fifth and sixth grades become aware of their technical limitations and are more concerned with adult standards and stereotyped procedures. Painting and sculpture activities can help preadolescent children modify these forces through the designing and construction of tangible products. These activities, when related to contact with works by artists, help children develop pride in their work, build confidence, and develop an aesthetic sensitivity to beauty in the world. (Knee, 1961, p. 494)

Powell's study concluded that institutionalized children, aged 7 — 12, can improve their self-concept through exposure to an exemplar-based program in art which includes art history, art criticism and art production, enabling them to have "a broad, cultural view of the visual arts" (Powell, 1981, p. 2205A) rather than a production-only art program.
Gaskin also examined the effectiveness of an art program which used artists, critics, historians and teachers "as exemplars of instruction." In the experiment, "three artists, four art teachers and twelve museum persons served as art critic and historian exemplars." According to the Eisner Art Information and Attitude inventory tests employed, students were significantly and positively affected by having personal contact with these exemplars (Gaskin, 1972, p. 3255A).

The general findings of Gaskin's study are as follows:

1. The artist, critic, historian and teacher as exemplars of instruction were well received by the students in the program.
2. The artist, critic, historian and teacher, all as specialists, are of great value to the art experiences of junior and senior high students.
3. An innovative art curriculum program in cooperation with specialists, art museums and secondary schools can be organized and implemented in an existing county's art curriculum.
4. Exemplar—student discussions of original works of art are beneficial to the art evaluation and art works of students.

(Gaskin, 1972, pp. 3255A—3256A)

Tellier notes that the history museum has a potential for art appreciation; especially because the museum provides a "cultural context" for the art objects and many museum education programs would be instrumental in providing art appreciation to the general population. Access to museums could enhance school programs in art (Tellier, 1984, p. 2363A).
Day examined how high school students might learn to appreciate modern art through an art program which "integrated critical, historical and productive art learning" (Day, 1973, p. 3017A). In the study each of three groups of students was introduced to one of three modern painting styles: Impressionism, Expressionism and Op art. This was done through class discussions, slide shows, discussions and readings of "artist's backgrounds and intentions, and opportunities to apply visual concepts gained from these activities in their own art production" (Day, 1973, pp. 3017A). When students were subsequently tested on their art preferences with works of high quality art mixed in with "kitsch" paintings, they preferred the higher quality art, indicating a change in art preference. Therefore the program did alter the attitudes of the students in his experiment. He concludes:

It was significant that the experimental teachers were able to develop and teach curricula that integrated critical, historical, and productive art learning with positive results. The decision to place confidence in teachers' abilities to accomplish this task is contrasted with the position that curriculum must be developed by curriculum experts for implementation by teachers. (Day, 1973, p. 3017A)

When examining what art means to third and fourth graders May (1985) came up with several content-related findings which influence students' attitudes toward art:

Favourite lessons allowed flexibility of ideas and exploration/sensing of media; least favourite lessons required realistic representation, had ambiguous or complex directions, or required control of unfamiliar
media.

Students preferred using their imagination over copying the teacher's examples. Students had more eclectic views of art than their teachers. Most students perceived art as making and doing; however, many revealed interest in viewing, appreciating, and critiquing art. The most important goal to students was self-expression.

Curriculum findings suggest broad curriculum goals become more narrow in classrooms due to programmatic constraints and teachers' personal theories or backgrounds. Teacher talk resulted in routinized exploration of media, realistic skill development, and the thwarting of verbal and artistic interpretation. (May, 1985, p. 1487A)

May presents a rather unfavourable picture of intermediate level art in her conclusions, yet she offers some sound advice for teachers: don't be too overbearing, and invent lessons which allow students some flexibility. Contrary to what some teachers would consider, this would include curriculum content in areas relating to responding to art work.

As others have also done, May noted that teachers can be the cause of a narrowly-focused art program. May insinuates, the less said, the better, or, in other words, fewer interruptions and interference by the teacher might allow for more action by the students.

To summarize, the use of art exemplars or role model exemplars in art programs is advocated by all of the researchers into art attitudes investigated by this study, not only for the overall attitude change which they say would result but for the potential of improved self-concept. Improved self-concept, one could argue, relates closely to one of Eisner's
Art Attitude Inventory subtests "self—estimate in art" which is a factor in attitude development.

Although not all researchers would want to design curricula in an integrated fashion such as has been proposed by Day (1973), it seems indisputable that when studio methods are combined with "active" means of historical and critical components, students do show improved attitudes toward art with the added benefit of experience with art materials and a means of self—expression. This argument does not, of course, connote the use of curricula which are weighted in favour of art history, art criticism, and aesthetics components to the detriment or near exclusion of studio activity. On the contrary, these findings suggest only that any art program—studio or art appreciation centred—should consist of elements from both realms in order to be instrumental in nurturing a positive attitude toward art.

Critical/reflective studies which examine the opinions and/or experience of selected populations to determine patterns or sources of attitudinal development

Especially relevant to this thesis are those studies which solicit role models of art education (critics, artists, teachers, historians, etcetera) for information regarding the formation of positive attitudes toward art.

Sawdy made a comparison of the opinions of a group of outstanding professional artists with a group of art teachers concerning guidance and instruction of the artistically gifted child. Although teachers and artists more often agreed than disagreed, artists considered drawing and painting "alone" and "reading about great artists" more important than did the teachers (Sawdy, 1963, p. 2387).
Another study which linked artistically gifted children with artists was done by Chetelat. Chetelat investigated the "encouragement, nurturement and development of visual arts gifts and talents" of six gifted children between the ages of 11 and 14 and compared these data to biographical and autobiographical information concerning six eminent visual artists.

There was a significant group of information from these interviews that shows us that many aspects of a child's environment and the adults in it appear to account for the artistically "special" child's progress in visual arts. The art teacher has a great impact on this type of child. Also, data points [sic] to the fact that there is what seems to be an "inherent characteristic" for the visual arts that parents perceive of their child at an early age. (Chetelat, 1982, p. 3190A)

Qualley examined "the remembered early art experiences in the home and school and the art attitudes of three subgroups of college art students."

The analysis indicates that home and school experiences are different in character: the home serves primarily as a valuing agency, the school as the manipulation—instruction agency. Both the home and school provide motivational and environmental conditions which become a part of the remembered experience structures of these subjects. The experience structures which are significantly related to current art attitudes are: Total Home Experience, home Environment, and school Motivation/Environment.
These findings indicate that the home is perhaps a more critical agency in the development of adult art attitudes than is the school, and that environment, in both the home and school, is more significant in attitude formation than are manipulative experiences with art materials and art projects occurring in the schools. (Qualley, 1967, p. 2611A)

Cipriano interviewed fifteen professional artists about their education and discussed with them their opinions of what is important in a studio art program. Encouragement of early art efforts from teachers and others at home was a common experience and important to most of the artists interviewed, as well as support later on through awards, grants, and scholarships. Many artists complained about lack of relevancy of their art education and, instead "valued the art instruction for the support and encouragement it provided . . . . Most important, the studio program must look to the art consciousness of its time for inspiration, as well as for its major source of implementation" (Cipriano, 1977, p. 595A).

Brooks undertook a study of the meaning of childhood art experiences in a personal "dialectical hermeneutic" of her own past based upon a collection of her own drawings. Her findings appear to be mainly of benefit on the level of personal self-realization; examining one's roots, so to speak. In her words: "Recollection involves the realization that I am not the same; when dialogue between two aspects or moments of experience moves with respect to each other, change occurs" (Brooks, 1980, p. 3843-A). The author concluded her 1980 presentation at the National Art Education Association Convention saying: "We in art education must come to a critical understanding of ourselves and the
tradition in which our very thinking resides if we are to move authentically into the future" (Brooks, 1980, N.A.E.A. paper, p. 12).

Using hypnosis in a "daseinsanalytic—hermeneutic" study (a method used to determine the specialness of certain experiences), Raunft attempted similarly to discover the developing artistic patterns and motivations of two mature artist/teachers. It was discovered that significant early childhood experiences form patterns which "to some degree continue to influence and motivate the artistic and educational endeavours of two artist/teachers" (Raunft, 1982, p. 633A).

Taylor examined what formative influences secondary school had had on twenty-four mature artists. The study also looked at the influences of family and community support.

Statistical and qualitative analysis suggested the artists of this population viewed their secondary education, including art classes, in a negative manner. Many artists expressed feelings of alienation. During this period only five artists reported secondary art classes as being supportive. By comparison, nine artists reported incidents of support occurring in school prior to secondary school.

Four artist—student types were identified from the analysis of interview transcripts. These student types, the interdisciplinary, the non-conformist, the reserved and the delayed developer were discussed in relation to their function in the secondary art class and general program. (Taylor, 1982, pp. 3489A)

Taylor's conclusions were:

(1) The secondary program, due to specialized curricular emphasis, has failed to meet the maturational needs of artists; (2) secondary
art classes concentrating on specialized or pre-professional training have failed to provide maturing artists support; and (3) teachers possessing special concerns have served as individual sources of nurture for these young artists. (Taylor, 1982, p. 3489A)

Hogg (1982) studied the link between attitudes of first year college students toward art and their "socio-artistic" experiences in high school. The Hogg Art Attitude Inventory was developed as a measuring instrument for the data collection. Hogg's findings indicate:

significant relationships between one's attitude toward art and (1) college of enrollment, (2) college class rank, (3) population of subjects' Hometown, (4) gender of the subjects, (5) how time is spent before entering college. In addition, there were significant interactions between personalogical variables that influence one's attitude toward art. (Hogg, 1982, pp. 3190-3191A)

In summary, the early childhood experiences and home or school environments of teachers and students alike appear to continue to influence their attitudes toward art well into their adulthood. The early environment of school or home, nurturing and encouraging or otherwise, seems to be more relevant to art attitude development than the hands-on activities associated with school art. The teacher's responsibility to give encouragement and act as a nurturer cannot be underestimated in the art program.
Broudy has written extensively about the development of curricula which will lead to a desirable state of mind called enlightened cherishing. Its cultivation means that one emerges from an educational situation knowledgeable and appreciative about visual art's processes, materials, history, criticism, aesthetic theory, and extra—aesthetic functions.

Broudy advocates a perceptual approach to a curriculum in the fine arts for elementary and secondary levels of education. This perceptual approach would neither be focused entirely on the performance approach—more commonly referred to as a studio—oriented approach—nor on the art appreciation approach—void of hands—on activity—which Broudy says teaches "knowledge about" art instead of "the experience of art." (Broudy, 1972, pp. 60—88)

As a first step to promoting his approach to art education, Broudy differentiates the job of the sciences from the humanities saying:

The humanities course . . . should not aim at adding to the pupils' empirical knowledge about the cosmos, man, and his culture. The sciences are the proper repositories of such knowledge, and the humanities are not good substitutes for the sciences.

Yet many of the courses in the high school curriculum are humanistic only in the sense that they give the student knowledge about cherishing: many appreciation courses, survey courses in the history of civilizations, most history courses, and not a few literature courses are in this category. If this charge is well founded, then something other than this mode of instruction is justified, either by new courses or by the reorganization of old ones.
that will stress the reshaping of taste rather than the imparting of knowledge. If enlightened cherishing is the distinctive contribution of the humanities course to the outcome of schooling, it should guide the choice of materials and approach so as to not lose this distinctiveness. (Broudy, 1972, p.56)

In describing ways of reshaping taste with the aim of encouraging individuals to become enlightened cherishers Broudy’s essays offer art educators a kind of values education, which ideally speaking, would lead to a more art literate, art cherishing general population.

In a 1982 essay entitled "Digraph Analysis and Reconstruction of Broudy’s Aesthetic Education Theory: An Exemplar for Aesthetic Education Theory Analysis and Construction" Enid Zimmerman examines the essential ingredients of Broudy’s aesthetic theory using Steiner’s digraph analysis; a diagrammatic method of making terms and relationships more clear and useful for art educators, and specifically, curriculum and program designers. (Zimmerman, 1982, p. 39)

In digraph analysis key terms are extracted from the narrative form of a theory. These terms are then defined and critically examined. Following this, a graph or diagram is developed to show how the terms relate to each other causally and directionally. At this stage of clarification a researcher may see incongruities and imbalances and thereby offer a critical interpretation of a theory.

It is not Zimmerman’s intention to explicate Broudy’s theory in detail, but instead to focus on some of its more practical elements and sequential framework. Zimmerman cited and defined the key terms used in Broudy’s writings. Some of those terms were "exemplars," "serious," "popular," and "avant-garde" works of art. Zimmerman then looked at
Broudy's educational theory and its relationship to his terms; pointing out inconsistencies and parallels. Finally, Zimmerman, in a diagram (digraph analysis) clarified Broudy's theoretical framework by presenting, alongside this diagram, a reconstructed framework which makes Broudy's theory more consistent and logical. It was Zimmerman's reconstruction of Broudy's theory that served as a guide to the author in designing a series of questions for the subjects in this study.

Broudy's theory, as presented by Zimmerman, has two main realms of learning in aesthetic education: artistic expression and aesthetic perception. Each area is teacher directed, using materials which have been chosen by curriculum designers (e.g. in the studio: tools and media, and in lectures: particular art works as exemplars). According to Broudy, these curriculum designers would choose exemplars from the realm of serious art works and serious art media, using standards that have been approved by a community of experts.

Summary

The development of attitude inventories has helped researchers to determine what causes changes in art attitudes amongst the various populations surveyed and what sorts of teaching methods and curriculum designs are appropriate for art programs which have the goal of nurturing positive attitudes toward art.

It has proven useful for researchers to examine student and teacher populations as well as populations which would be considered role models in art education for clues as to what brings about positive changes in art attitudes. The art experiences of these populations in the contexts of
home environment or school environment have to be examined further for clues on how to make school art more meaningful and positive.

In general, the findings indicate there is a need to re-examine the trend to separate studio activities (aesthetic expression) from art historical-critical-aesthetic components (aesthetic impression) in art programs at any level. The research suggests a need to find ways of developing integrated art programs, perhaps what Broudy has in mind in Enlightened Cherishing (Broudy, 1972). Obviously, not all advocates of an integrated art curriculum would agree entirely with Broudy's approach. For instance, Broudy's suggestion that curriculum designers, not teachers, be responsible for determining standards and choosing art exemplars is in conflict with Day's (1973) research conclusions. Chapter V will discuss this and other aspects of Broudy's theory in the context of Zimmerman's digraph analysis when the data for this thesis are interpreted.
References


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CHAPTER III

RESEARCH PROCEDURES

This chapter is in three parts. Part I presents an introduction to the method of inquiry chosen for the research project, and the justification for its choice. Part II gives a detailed account of a preliminary study which was conducted as a test of the data-gathering instrument. Part III describes aspects of the main study including the sample used, the procedures for gathering the data, and the treatment of the data.

Part I The method of inquiry

For Harry S. Broudy (1972), meaningful knowledge in the field of visual arts comes when one develops the capacity for enlightened cherishing of art objects and art actions. What part or parts of the art education curriculum foster this special attitude? What sort of research would help in understanding the educational source(s) of such an attitude?

In his essay "Measuring Noncognitive Variables in Research on Teaching" George Stern characterizes an attitude as "an internalized counterpart of an external object, representing the individual's subjective tendencies to act toward that object" (Stern, 1963, p. 404). He goes on to say that:

Attitudes are socially formed. They are based on cultural experience and training and are revealed in cultural products. The study of life history data reveals the state of the mind of the individual, and of the social group from which he derives, concerning the values of the society in which he lives . . . attitudes are orientation, toward others and toward objects . . . attitudes are

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selective . . . (and) attitudes reflect a disposition to an activity, not a verbalization. (Stern, 1963, p. 404)

As Stern implies, attitudes become an internalized, useful kind of knowledge—functional knowledge—distinguishable from that which has limited or doubtful usage or transferability.

Jerome Hausman emphasizes the importance of considering the artist's role as a focus of research into the studio realm of art education. He cautions that "the artist should be a primary source of data as we seek greater understanding of the creative process" (Hausman, 1963, p 1107). Why not then look to the artist when making inquiries into the causes of enlightened cherishing?

Putting forth a proposal of a framework for art education as a discipline Gilbert Clark and Enid Zimmerman advocate a structure based on role modeling. Their article entitled "Toward a Discipline of Art Education" identifies four fields of study important to defining content in art education: aesthetics, art history, art criticism, and art production (Clark & Zimmerman, 1981).

If we assume that the role models for each of the aforementioned art areas (i.e. aestheticians, art historians, art critics, and artists) have the capacity for enlightened cherishing then why not examine their formal educational experience and extra—educational experience to seek knowledge about what teaching methods or learning situations bring about this attitudinal state?

In "Priorities for Basic Research in Art Education—Report of Subcommittee B of The Doctoral Advisers' Roundtable" Ivan Johnson, as the group's chairperson, concluded his report by saying that four broad categories for basic research emerged from discussion of specific questions:
1. Intent and purpose of art
2. The nature of the discipline of art
3. Learning behaviours in art
4) Evaluation in art education

(Johnson, 1979, pp. 4—5)

The question "What has art education got to do with enlightened cherishing?" seems best to fit into Johnson's fourth category of basic research. Johnson says this area of research asks:

How do we know what the effect of art education is on the pupil? How do we know if we have effected knowledge gain? How do we know if the strategies and resources are appropriate and effective in nurturing learning in art? (Johnson, 1979, pp. 4—5)

A recent overview by the researcher of Studies in Art Education revealed a predominance of tests and measures approaches to research in the field of art education. Many researchers question the appropriateness of such methods.

With this in mind and the intention to seek out experiential data from aestheticians, art historians, art critics, artists and others involved in an exemplary way in the field of visual arts, the most suitable research method seemed to be the causal—comparative method.

The causal—comparative method of research works from effect (the desired state of enlightened cherishing or positive attitude toward art as it is manifested in aestheticians, critics, historians and artists) backwards to the cause (educational and extra—educational situations which may have nurtured the desirable attitude).

The most appropriate procedure for gathering experiential data seemed to be the interview method. The advantages of this qualitative approach to research were: 1) A direct link might be made with the
adherents of the artistic attitude in question. 2) A more humanistic approach to the data interpretation might be adopted through the flexible nature of the interview, as opposed to a closed questionnaire.

Part II A preliminary study

The justification for doing a preliminary test of the research instrument is two-fold:

1. to give the investigator the necessary experience required to develop interview skills
2. to test the question sequence, and relevance of the questions in addressing the thesis question.

The following does not technically qualify as a pilot study because it is specifically a test of the data-gathering instrument and not a step-by-step miniature of the complete sequence of events proposed for the main study. Educational Research, by Borg and Gall, provided guidelines for the approach to the test interviews, suggesting the incorporation of probes into the question schedule and allowing room in the interview for elaborations and additional remarks from both the interviewer and respondent (Borg & Gall, 1971, p. 312). Borg and Gall also recommended variations in approach to the questions and allowing for critical feedback from the respondents (Borg & Gall, 1971, p. 70). Thus, the researcher produced three basic variations to the interviews and allowed time for respondents to give their critical comments based on the content and mechanics of the interview.

Sudman and Bradburn provide a more detailed analysis of interview mechanics and words of caution associated with the interviewer/respondent
relationship in their book entitled, *Response Effects in Surveys*. They note:

The conditions of the interview that reduce memory error for the longer recall periods are the use of face-to-face rather than self-administered questionnaires, questions placed at the end rather than at the beginning of the interview, and the use of open-ended rather than close-ended questions. (Sudman & Bradburn, 1974, p. 92)

The pilot questions

This Preliminary Test Schedule of Questions (see Appendix A) and the Revised Schedule of Questions (see Appendix B) were designed to provide relevant information about the subjects' art experience inside and outside the formal education system in the spheres of aesthetic expression (handling art materials in the manner of an artist) and aesthetic impression (responding to art objects). (A copy of the Introduction to the Schedule of Questions given to the subjects prior to the interviews appears as Appendix C.) The questions were given a chronological order in an attempt to create a naturally flowing interview. Probes were inserted after general open questions to focus the respondent on particulars of the topic.

The pilot sample

Prior to this trial study, fifty qualifying interview subjects, or informants, had been contacted by letter and were invited to participate in the project. (See Sample Letter of Approach in Appendix D.) From those who had already consented to be interviewed, five subjects of similar
age, same sex and art involvement (all were artists) were chosen for the test interviews. Similarity among subjects was considered desirable given the variety of treatments planned for the test interviews.

The pilot procedures

Each of the five interviews was conducted with an identical schedule of questions (see Revised Schedule of Questions in Appendix B) with three variations.

The first and fourth subject interviewed were given the Preliminary Test Schedule of Questions and the Introduction to Schedule of Questions for interview (see Appendix A and C) at least eight hours before the interview took place. The hypothesis here was that a pre-reading of the questions might allow the subject to recall more information and bring more clarity and data to the taped interview session. The questions for these two subjects were asked in the same order they appear on the question schedule, from earliest art experiences to the most recent.

The second and third subjects were not given a pre-reading of the schedule of questions ahead of the taped interview. They were also asked the series of questions in chronological order.

The fifth subject was given no pre-reading of the schedule of questions. The questions he received were in reverse order, beginning with most recent art experiences and ending with earliest memories. Questions 20, 21, and 22 of the schedule were given a separate treatment at the end of this.

At the end of questioning each of the subjects was asked to add any relevant information to the interview that he felt had been left out.
Each subject was also asked if he felt that he could add any questions to the interview schedule.

As well, the respondents were asked to give the interviewer some critical feedback on the mechanics and procedures of the interview and the interviewer's technique.

Critical analysis of the preliminary study

Overall, the respondents' reaction to the questions and the interviewer's technique was positive. Some reservations were expressed:

A definition of terms such as art media should be given to the subjects at the start of the interview.

Some of the questions were a bit repetitious, eg. art reproductions and art might be combined in an open question to combine question 2 and 3. Then a separate probe could be used as a clarifier.

The subjects who received the schedule of questions ahead of the interview were not necessarily more prepared. In one case, subject #2 seemed to have memorized some answers yet not fully understood the nature of the questions. A lack of previous knowledge of the questions seemed to invite more questions from the respondent in the interest of clarification. This seems a favourable situation and would likely lessen the chance of misrepresentation.

The ordering of the questions seemed to work best starting with early childhood experiences and working forward in time. In the case where subject #5 was asked to describe his current involvement with art he responded by saying, "I think it would be easier if I work my way
forward from when I completed high school." Over the course of each interview, the subjects found themselves remembering relevant information out of sequence. They were encouraged to add these experiences at the time they came to mind, even if out of order.

Some problems such as background noise in the interview environment were alleviated after the first interview. Progress was made by the interviewer over the course of the five interviews with regard to keeping the respondents on subject and making sure questions and answers were clarified. The following self criticisms were made after reflecting upon transcripts of the five interviews. In light of findings in the preliminary study, some changes were made to the original questionnaire.

Informal art education and formal art education were separated to avoid confusion of those categories. These were dealt with in a partial chronological analysis, touching on the two realms of aesthetic expression and impression.

Some questions (e.g. 20 and 21, 11 and 12) were amalgamated to become a question and a probe.

The interview was started with an introduction to the subject's family and personal background, because cultural and familial traits did enter into the discussion in at least two instances, specifically: cultural background, age, sex.

Several probes were added to the schedule so that examples given by the interviewer were consistent in every interview (e.g. Did you go to art galleries? Did you look at art books? in association with question #5) and to clarify the focus of questions.
Distinctions of time were made with reference to age rather than grade because of the variations in what constitutes elementary school.

The questions at the end of the interview, especially #18, were re-worded, in the interest of better definitions of terms such as aesthetic impression.

The notion of exemplars was raised as a separate question, not combined with exposure to art as in questions #5 and #6.

The Introduction to Schedule of Questions for Interview (see Appendix C) served as a general introduction to the study questions, rather than issuing the actual schedule of questions as pre-reading.

More questioning was needed in the area of the subject's current art involvement. Items were added which dealt with the way the subject responds to art now, as a mature person, and whether he or she feels differently about art now.

Part III  The main study

The sample

Between August 5th and October 16th, 1985, fifty members of the visual arts community in Vancouver were interviewed. Of these, the first five were selected for a pilot study. A further fifteen were eliminated in the interests of clarity of the tape recording, completeness of responses, a balance of male and female respondents and achieving representation from all of the groups (artists, critics, historians and aestheticians). The remaining 30 subjects became the informants for this project. Each
subject had been an eminent, full-time participant in the field of visual arts for at least five years. To conform to Broudy's model and other role-model or exemplar-based art program models, subjects were artists from a wide range of disciplines (painters, photographers, sculptors, ceramicists, fabric artists, printmakers, performance artists, installation artists), art critics, art historians, art philosophers, aestheticians, art gallery or museum curators, art collectors and art teachers. (For Sample Followup Letters of Approach [1 and 2] and the Sample Consent Form see Appendix E, F. and G.)

The ages of the 30 subjects ranged from 27 years to 77 years. Nineteen males and 11 females were represented. The reason for the larger number of males in the study was that fewer females than males approached were able to participate in the study.

The subjects came from a wide range of family backgrounds; growing up in small towns such as Penticton, British Columbia or large cities such as New York, New York. During the interviews it became apparent that several of the subjects interviewed qualified for more than one category as a role model. For example, many artists had also been art teachers or art collectors at one time or another; many art historians were art history teachers also, and so on. The categories are not pure in this sense.

Two major art exhibitions held in Vancouver in 1983 which resulted in the publishing of two catalogues served as resources for finding artists and art critics. (Vancouver Art and Artists 1931—1983 and The October Show). The major city art galleries, commercial and public, and The Vancouver Museum were contacted for access to gallery or museum curators. Art historians, art philosophers, and art teachers were located
within each of the two city universities (University of British Columbia and Simon Fraser University), two community colleges: Vancouver Vocational Institute (Langara Campus) and Capilano College and the art college Emily Carr College of Art and Design. Two major art collectors were contacted through The Vancouver Art Gallery.

Each potential participant was contacted by mail and given a description of the project. A follow-up telephone contact was made (or another letter was sent in some cases), for further explanation of the project and to set the date for an interview. A second letter with a general description of the types of questions comprising the interview, and notes on the sequencing of the questions was sent out to potential participants to enable them to start thinking about their past art experiences and art education. The actual questions were not mailed to the participants because it was found in the pilot study that subjects occasionally would misinterpret questions. In a personal interview format, the interviewer could ensure that the subject fully understood each question before proceeding.

All references to interview data in the preliminary study are from edited transcriptions taken from tape recordings of the subjects between August 6–8, 1985 in Vancouver, British Columbia.

The data gathering instruments

A pilot study was conducted with an initial set of questions to test the data gathering instrument—a semi-structured, tape-recorded interview conducted by the researcher in a location of the informant’s choice. The interviews were based around two general areas of experience: 1. the subjects’ experience related to aesthetic expression, or in other
words, handling art materials and making art, and 2. The subjects' experience related to aesthetic impression, or in other words, looking at, and responding to works of art. The experiences of the subjects were further categorized according to which environmental context they fell under: A. experience within a formal educational institution e.g. the public school system, or B. experience outside a formal educational institution e.g. the family home.

The questions were asked in a time sequence beginning with pre-school experiences, then elementary school experiences and the corresponding activities outside of the formal context, and continuing through young adulthood in school and outside of the school context, and so on until the final questions addressed the relevant current experiences of the interview subject.

For the sake of consistency over several interviews most subjects were asked the same questions in the same order. Occasionally, the subjects would answer questions before the formal questions were asked by the interviewer while elaborating upon other questions. In these cases the interviewer would repeat their answer to confirm the information before moving on. Sometimes the subjects' reminiscing would stray from the set pattern of the line of questioning. In these cases the interviewer reviewed the questions to ensure that they had been answered. When an interview subject remembered something out of context, but relevant to the project, during the course of the questioning, the subject was encouraged to add it in at that moment. Time was allowed at the end of formal questioning for subjects to add anything they wished which was not covered by the questions.
The ability to answer the questions in detail varied from one subject to the next. Some felt comfortable giving short, one word answers while others gave small life—histories for each question.

For some of the interview subjects it was necessary to ask each question and sub—question in order to glean anything; for a few others only a subtle prompting was needed to unleash a rich monologue which lasted, in one case, for over three hours.

During the interview stress was put on the quality of the remembered art—related experiences of the subjects. In cases where the subject did not volunteer this information the interviewer attempted to obtain an evaluative comment on the experiences and, where possible, supporting descriptive statements on which these judgments were based.

Most of the subjects interviewed recalled many illustrative and highly detailed events concerning their early, formative art experiences. Time and memory may have caused some of the informants' answers to be less than completely accurate, with some detriment to the reliability of this study.

**Treatment of the data**

Each of the thirty interview tapes chosen for the study was reviewed by the interviewer. The relevant data were recorded onto data files which were made up for each subject. Each data file had abbreviated versions of the questions asked by the interviewer and blank spaces for the relevant quotations to be transcribed so that the answers could be recorded in detail or in brief form, depending on their nature.
After all 30 interviews were transferred onto data files the material was cross-referenced, question by question for comparison and analysis. This data analysis forms Chapter IV of this thesis.
References:


CHAPTER IV

DATA ANALYSIS: A PRESENTATION OF THE SUBJECTS' RESPONSES TO THE INTERVIEW QUESTIONS
(PRE-SCHOOL-SECONDARY YEARS INCLUSIVE)

This chapter will present a detailed account of the types of answers given to the interviewer for each of the research question areas. The data will be unfolded in roughly the same chronological order as the interview questions were asked.

Part I will furnish the reader with an analysis of the respondents' pre-school art experiences.

Part II will deal with art experiences approximately spanning the subjects' ages six to twelve years to correspond with their elementary school years and, in some cases, will include their experiences in kindergarten where applicable.

Part III will cover the art experiences which approximately span the subjects' ages thirteen to seventeen to correspond with the secondary years.

The areas of aesthetic expression and aesthetic impression are separated. A further separation of the art experiences into the contexts of formal (within school) or informal (extra-curricular) activity is presented in Parts II and III.

The art experiences which took place after secondary school along with subjects' answers to reflective questions will be dealt with separately in Chapter V. The reader should refer to the Appendix for an introduction to the subjects in the form of a profile of each of the interview respondents.
Part I  Pre-school art experiences
(approximate ages 1 – 5)

Aesthetic expression

Most of the thirty subjects interviewed remembered at least one experience with art materials before school age. Four could not recall any incidents from this time. Depending on the level of affluence in the family, exposure to materials usually included pencils, paper, crayons, and paints. Several subjects reported building sandcastles or making products out of cut paper or fabric. For the majority, working with these materials was a keep busy activity and not a very creative experience.

For a few, using art materials was an activity done alongside an artist parent. One recalled: "Mother would draw a lot . . . she’d sit down and we’d draw with her." (subject #17) Working with art materials, for some, was a sensory experience. Three reported enjoying the feeling and smell of the materials.

Twelve out of thirty reported using coloring books but most didn’t consider this a creative experience. One, however, did recall it as a positive, memorable experience: "My aunt bought, as a gift, one of those colouring books in which water is applied to colour. At that time I knew I was going to be an artist because it was such magic, because it was so thrilling." (subject #2)

One of the thirty subjects had formal art classes in the city’s public art gallery once a week and at the local university. This subject later became an art gallery curator. (subject #1)

For the most part, the general experiences were unguided and were remembered only as a playtime activity, with few actual self-made images.
recalled. Nonetheless, it was, by most, considered an important time: "the formative period really is back there." (subject #26)

Aesthetic impression

Sixteen of the subjects reported remembering no exposure to art works of any kind during this pre-school time. Typical is the remark: "There were no art works in the home aside from the odd china dog or the painting of 'the pointer'." (subject #7)

Eight of the respondents remember original art works in the home during this time. These were done by family, friends or other artists.

I remember my mother's drawings. I remember the pictures quite vividly . . . they were terrible drawings. (subject #20)

My father did Native West Coast carving—not in a traditional style. They were there all the time looking like trophies. Mother had collections of Indian basketry and we had leather coats with Indian beading. (subject #25)

Three subjects recalled having framed reproductions of art work in their family homes. Six subjects reported seeing art reproductions in books at home and seven of the total number recalled visits to galleries or museums before entering school.

Four subjects mentioned religion in the context of art. One subject noted that his house was full of religious artifacts, "statues and pictures" which at that time took on the significance of art as well. (subject #4)

Another, when speaking of his Roman Catholic upbringing, reported: "I still think of going to see all that ritual [in church] as an aesthetic
experience and especially meaningful when I got into elementary school."
(subject #2)

**Early perceptions of art**

Of the thirty subjects, fourteen distinctly remembered knowing an individual who made art either professionally or as an amateur. These people were parents, relatives, neighbours, or friends of the family. Some of their comments follow:

My mother took painting lessons and had pretentions of being an artist. (subject #3)

Father's father was a commercial artist so we had some of his work... a mix of abstract and representational. (subject #1)

Grandfather made models for the Science Museum in London and he was a painter who had some of his works on display at The Tate. From an early age I was told I had his talent. (subject #7)

There was something romantic about it—she [mother's artist-friend] was a single woman living in an abandoned railway station. She worked predominantly in pastels. (subject #18)

My uncle was the person who introduced me to art. I spent a lot of time around his studio. He was the closest thing to a model for me. I was impressed by his confident and bold strokes and ability to start drawing anywhere on the figure. (subject #19)
My father used to make things. I remember he had done a couple of things—birds cut out of wood. He was quite meticulous. He didn't use his own imagination but his execution was quite good. My mother used to paint. She had left paintings with her family, she copied photographs. They were at the grandparents. (subject #24)

The only exposure to artists prior to school was I'd sit on the bench in the residential school and carve little totem poles with other carvers that were around. They were probably a lot older than me. It was probably bad art. (subject #25)

My father was a painter on the odd day he had off in a tiny corner store in a poor district of London. He used to give us paints and paper and his love of nature was very good for us. [He] used to put up our art work and his own paintings or picture postcards from the museums around. (subject #28)

Of the lasting visual images recalled from the pre—school period, six individuals reported memories of artwork in the home environment:

Grandmother had a huge reproduction of a steel engraving got by sending away a number of labels of table syrup ... My grandmother had this in the parlour which was kept for posh occasions. She had it framed in a huge multi—coloured gilt frame. It was the pride of her life. I remember that very distinctly. (subject #11)
classical pieces, a whole lot of engravings, Renaissance works, two dimensional works framed. (subject #21)

Seven subjects mentioned the impact of television, films, and plays as having left a strong visual memory at this time. Three others reported that family photographs were an important visual image from this time:

"I can remember photographs of my mother and my two sisters that were framed . . . art nouveau style. I remember those images as very beautiful things and out of the ordinary." (subject #8)

Two subjects emphatically remember nature as having had an impact on their development of a notion of what art is. Each of the following two comments was volunteered as an extra comment:

We lived near the edge of nature, right out in Oak Bay in Victoria, and I used to be trying to catch butterflies or put salt on a crow’s tail. I was all over the fields and the fields were smothered with wildflowers . . . all this combined made for an atmosphere in which the senses were kept alive and were enjoyed. I think the primary thing about all this is the natural entry with the senses into the world of delights: the sight, smell, taste of everything which many parents tend to wipe out of a child’s life by too much efficiency. (subject #26)

We always had a store of family photographs but they were of only casual interest to me. I was more interested in nature and that did have a big impact on me. Some of my earliest memories would be of going out onto the boardwalk and looking up at the sky when it
was sunset or if there had been a storm. I remember being very aware of how beautiful it was. (subject #29)

Part II  Early art experiences  
(approximate ages 6 — 12)

Aesthetic expression:  Formal (school context)

Seven of the thirty subjects recalled having no formal art classes during elementary school. Of those who did recall specific classes devoted to art, most reported having been exposed to a variety of art media. Pencils, crayons, poster paint, watercolours, plasticine or clay were typical of materials available to them. Although some described their access to art media in the classroom as "limited" the paucity of art materials did not necessarily make for dull or unmemorable art experiences:

I think that materials like that and coming into techniques is a lot of nonsense. I think you work with anything, whether it's picking bits of charcoal off the street or scrounging paints here or there. I think it's a lot of baloney deciding on techniques and materials. You use what is available. Sometimes we didn't have any materials so we had to do collage or whatever. (subject #28)

Of those subjects who had art classes, eight subjects reported that art projects in elementary school were uninspiring or un inventive:

. . . [cutting out] a lot of pre—patterned images in construction paper. No notion of the child's creativity involved . . . [I had] the general feeling that what was going on wasn't very interesting.  
(subject #1)
... more craft-related, but not "art"... popsicle stick jewelry boxes and plant holders. (subject #6)

In grade one [I] remember colouring in a pig drawing stencil. (subject #10)

We had to do some stupid projects like baskets in plasticine. (subject #12)

Colouring in outlined shapes we were given... draw a matchbox in perspective; very sterile. (subject #20)

... very regimented classes... working with compasses and rulers... what I didn't get was any art in art class. Art in elementary school was so tedious. We were given little 6" x 9" pieces of paper and they were laid out by signals. Monitors would hand out papers, pencils, and erasers down the rows. We would do regular things; the one pussywillow or daffodil in spring. A pyramid or cube, Roman letters... the traces of regimentation were there...

... using those David Blair drawing books. (subject #26)

An almost equal number (seven) of those who had art classes in elementary school reported positive experiences with art projects:

... [although] the teacher tried to keep my art on the paper, I remember the class as being enjoyable and quite free form. (subject #7)
At about grade 5 there was a particularly talented girl in the class who could draw the cartoon characters, Daffy Duck, etc. and I remember enjoying that we discussed animation in class. (subject #15)

We had to keep a journal of what we did in our leisure time. Our parents had to sign it and our teacher would sign it. We would walk in the country, looking in bird nests, discovering nature, doing drawings and paintings in the evening. It wasn’t the sort of shopping centre art that we see here in some of the elementary schools where they give you all sorts of gimmicks. It was real drawing, real imaginative drawing ... also there was a concern for getting down to the guts and structure of a drawing at that time but not making it too easy. I think I was rich because [now] teachers are teaching these gimmick things; how to make it easy, how to make collages, etcetera. I had the advantage of doing lino and woodcuts when now they do photographic stencils. (subject #28)

Three subjects reported that art projects were often done according to calendar themes or somehow connected to other school work:

Art was usually done in connection with holidays or other subject projects. (subject #6)

A lot of stress was put on illustrating things in the social studies area. [We] learned art through the other subjects. (subject #2)
For most of the subjects who reported having art classes in elementary school, the emphasis on technical exploration outweighed the formal, sensory, and expressive concerns. When content was recalled, exercises in perspective, colour mixing, and accurate representation dominate:

Good representation was considered a good thing. Good art was done by gifted people. (subject #16)

I remember being given an art assignment where we could only use three colours so we'd cheat and use overlays of colours. (subject #27)

I copied reproductions that the teacher had. I was encouraged to copy these. (subject #30)

One good, exciting teacher encouraged realism and so did my family so I tended to go toward drawing realistically because that is what you got support for. (subject #17)

Eleven subjects recall having a particularly encouraging or inspiring teacher at some time during elementary school:

... lots of encouragement ... [she] assumed I would be an artist ... [she] entered me into a contest in which I won an oil painting for the school. (subject #2)

[I] always did the illustrations for the yearbook, [he] gave me a chance to be important. (subject #5)
Praise was backhanded. He said 'look at this girl who has done these drawings when she should have been working,' then [he] put them up at the front of the class where other students admired them. (subject #20) [This same teacher later took the informant to art classes outside of school]

Most of them [teachers] were not very interested in teaching art. If we had an hour left at the end of the week then we would do it. But the last teacher I had was quite wonderful. We would do a lot of things with a lot of freedom with respect to what materials we preferred to work with. He was an interesting man who had travelled a lot . . . . (subject #12)

Six subjects reported experiences with a particularly uninspiring or discouraging teacher during elementary school:

The fortunate thing for me in terms of my later thinking about art is that I never associated what they called art in school with what I later began to think of as art. What they called art was stupid. It was all rote. There was nothing exciting about it. The teacher would demonstrate how to begin [the project] and hand out materials. I found it totally boring. (subject #19)

I just remember didactics—don't do this or that. (subject #23)

They didn't encourage the use of imagination. They gave us [their] personal idea of how things should look. . . . (subject #24)
I really had quite an inferiority complex in terms of the visual arts . . . probably because I was told I was only adequate in school.
(subject #14)

Six subjects remembered themselves as "the class artist" and three recalled feeling inadequate in art:

I was known in grade 5 as the artist in the classroom. (subject #2)

My only recollection is that I had no particular gift for it. I knew I didn't have a natural aptitude because I could see some of my colleagues making greatly superior products. (subject #9)

Aesthetic expression: Informal (extra-curricular context)

During the time period which roughly corresponds with their elementary school years, (ages 6 – 12), all of the respondents reported having played with art materials in some way, at home or otherwise, outside of the school context. Twelve reported that they did "mostly drawing" outside school or had access to a limited range of materials and had casual contact with them.

Five of the respondents reported that they enjoyed building things but didn't necessarily think of these things as art:

I made toys . . . no memory of making two dimensional things at this time. I must have drawn but I don't remember that at all. I imitated the plastic and metal toys of my friends in wooden copies. . . . made a series of wooden machine guns. I was a cub scout
and with my mother's help I made a suit of armour out of old clothes and cardboard and we spent a lot of time painting it silver. It was incredibly realistic to me and I remember feeling a tremendous sense of accomplishment. (subject #8)

Father had a band saw and a drill press. I used to make boats and carved deer and little horses. In the period from six to twelve I always carried a pocket knife. (subject #18)

Only a few of the subjects reported having had access to a wide variety of materials. For example, two subjects remembered making films. (subjects #1, 27)

Five of the subjects recalled having had art lessons at some time outside of the elementary school context. But the experiences in the art classes were not necessarily inspiring:

There was probably direction but I found the whole thing silly . . . they taught us colour mixing. (subject #27)

Among various involvements with art, four mentioned the copying of other images and three cited learn-to-draw books as typical of art activity at home:

I drew a lot of portraits of movie stars, copied from newspapers. Copying was, to me, art at that time. (subject #20)

I used to do a little copying of cartoons but I didn’t have a strong urge to express myself with art. (subject #19)
At about grade 5 . . . I picked up a few how-to-draw books. I didn’t receive any drawing instruction in school so I sought it out on my own. (subject #15)

. . . watched the T.V. show "John Nagy’s Learn to Draw" . . .
drew from imagination more than anything else except for doing the exercises in the learn-to-draw books. (subject #10)

Eight of the respondents remembered the extra-curricular environment as very encouraging of art activity citing parents, siblings, or other people as particular sources of encouragement or help:

My father was handy with tools and the fact that he would let me use the saw on my own at age eleven was a form of encouragement. (subject #18)

I remember a family photograph with me and my brothers lined up. On the mantlepiece behind is quite a good drawing of an Argentinian cowboy on a horse. So whether I put the drawing up there or my mother did, I don’t know. But there was obviously some recognition there. (subject #30)

One of the subjects remembered making clay ash trays in summer camp—his introduction to clay work:

[They] weren’t very creative projects because the ideas were set out without leeway for creativity. (subject #5)
Aesthetic impression: Formal (school context)

Fourteen of the thirty subjects remembered seeing reproductions of art at elementary school. Of those fourteen only four subjects remember seeing reproductions of art on a frequent basis:

... mostly Impressionist paintings and early 18th or 19th century paintings in reproductions and originals and [we visited] museums and castles. (subject #12)

Reproductions of things like Millets' Gleaners and Victorian types of imagery [hung on the walls of the school]. (subject #16)

I went to a grammar school that was one of the best in London [England] ... so we were always shown things, reproductions of different kinds of painting ... we were shown the Renaissance and contemporary ... actually quite a range of everything—London was a great environment. (subject #28)

Two subjects recalled seeing art in the context of another subject area. One subject (#14) recalled seeing Renaissance paintings in his music class when studying the corresponding music period. Another, (subject #23), recalled seeing Egyptian art in Social Studies class.

Five of those who reported seeing art reproductions in the elementary school context mentioned the Group of Seven as exemplars:

[I] recall large Group of Seven reproductions in the school. We weren't shown any other art in class. (subject #10)
remember that one of the banks had Group of Seven paintings done as a mass silkscreening project. They were everywhere in the school system. (subject #30)

The school had reproductions of the Group of Seven and I vividly remember that a B.C. Binning hung outside our principal’s office and I used to look at it a lot. That’s my earliest memory of actually looking at art and I was very impressed that this person was from B.C. and his initials were B.C.! Looking back now, I think the only artists I ever knew about that were Canadian and had any importance whatsoever were the Group of Seven. (subject #22)

Six subjects remembered being shown books which contained art reproductions, either by their art teacher or by the school librarian:

We had Walter Foster’s ‘How to Paint’ books. (subject #3)

The librarian used to let me look through the art books. The fact that she allowed me to sit there and look at the pretty pictures made it seem special. This is the time I got the interest in Egyptian Art that I still hold today. (subject #7)

I spent a lot of time in the library looking at the pictures . . . I think your visual eyes can be trained as well. (subject #25)

Only three subjects recalled having been given a school exercise in conjunction with a work of art:
We were encouraged to copy. In one example The Blue Boy was used to teach all the different shades possible with one colour [watercolour exercise]. (subject #7)

Mostly still lifes. For example, we were shown Van Gogh’s flowers, then asked to do a still life. (subject #12)

Three subjects reported trips to art galleries and three others reported visiting a museum with their elementary school class. But exposure to original art works was reported as occurring only rarely.

Sixteen of the subjects interviewed reported that their teachers mounted exhibits of student work in the classroom or elsewhere in the school. Of this number, only ten subjects remembered being among those whose work was exhibited.

Two subjects reported that being in a separate school system made a difference as to how much art one was exposed to. Subject #3 attended a Catholic school where art was not offered as a subject:

Art was only in the form of religious artifacts around the school. (subject #3)

Not a strong tradition in the [Jewish] culture of visual arts. (subject #19)

Most of the subjects reported that art was not considered an important part of elementary school. Many reported that art happened infrequently or not at all:
The only exposure to art in Elementary school was that at the half year point and final exam we were always given an art exam and given a mark on it. It seemed to be given as a treat. I always got a high mark. There was never any discussion about it. The word art was only used in the context of art exam. (subject #5)

... [remember] being really disappointed by it [art class at school] because at this time I had developed an interest. I did enjoy the classes at U.B.C. [lessons for children, held outside of the public school context]. (subject #1)

Two subjects remember contests in the context of art in elementary school:

The library teacher used to mount contest entries. I won a prize for a "Joan of Arc" painting. (subject #7)

At this time there was an exhibition [early in elementary school]. I won third prize for a drawing and remember being very pleased with myself. (subject #29)

Aesthetic impression: Informal (extra-curricular context)

Outside of any formal school situation seven subjects between the ages of six and twelve recalled seeing reproductions of art work or illustrations:

Father sent me over to the local store to get comic books. That was art because it was all drawing. (subject #2)
[I had] Goya, Botticelli and Cezanne reproductions pulled out of books and displayed in my bedroom. (subject #1)

Twelve recalled occasionally being exposed to original art works. Most of these respondents indicated they felt it was important to see art in its original form, rather than as a reproduction, to understand the intrinsic value of the work.

My brother and I would go downtown together to the civic museum which had large dark brown paintings which we would have considered art . . . . Seeing a real painting meant a great deal to me. (subject #20)

There were no galleries in Regina at this time. But the family had had a major gallery in Europe prior to the war and so there was recourse to that material. [during the informant’s early childhood] (subject #21)

Three of the respondents recalled exposure to art through books:

Mother had an extensive library of art books . . . [I] remember leafing through them and I was quite familiar with many of the images. (subject #18)

For most of the thirty respondents art gallery visits did not occur outside of school. However, six respondents did report going to art galleries in the extra-curricular context:
Father would occasionally take me to The Liverpool Walker Art Gallery to see the Pre-Raphaelite collection. Looking at pictures in the art gallery was considered a treat. (subject #11)

Nine reported that they had been aware of a friend or relative who was an artist or used art materials in the manner of an artist. Sixteen of the thirty respondents indicated that a family member or friend was particularly influential in exposing the subject to art:

Father wanted to be an artist but ended up in advertising. Mother had gone to art school classes. So they were very sympathetic to developing this interest. (subject #1)

Father brought back some paintings when he made a trip to Europe and also went through a period of collecting Persian rugs and bought one fine Belgian tapestry. We knew it was handmade because we looked at the back of it. There was an ambiance around the household of works of art, [and] fine rugs so we absorbed some of that. (subject #9)

I recall a reproduction of a photograph that my brother did and portraits of neighbours he did. It was encouraged rather than discouraged but they [parents] had no aesthetic sensibility. [My] parents bought me a John Nagy Learn-to-Draw kit. (subject #10)

The person who recognized I had an interest in art was an aunt who was a musician. She taught piano and also painted.
would, on occasion, show me pictures of the surrealists and give me paper and paints to work with. She was artistic and didn't go to any length researching the artists—just interested. (subject #11)

[My] uncle took me to the Museum of Modern Art when I was eight years old. That's one of the most vivid memories of my childhood, comparable to my own discovery of classical music. That was my first inkling that there was something happening out there. (subject #19)

A friend of my parents worked in the theatre. His wife taught me a lot about sewing. There were [also] a couple of friends of the family who were artists but I never thought of them as artists until I looked back: one was a commercial artist and also did watercolours. (subject #27)

One subject recalled negative feelings toward artists during this time:

[My] family regarded artists as queer people—there wasn't any appreciation or understanding of art. (subject #13)
Part III  Later art experiences  
(approximate ages 13 – 17)

**Aesthetic expression: Formal (school context)**

During secondary school and high school (or the corresponding years of school in other systems) twenty-three subjects used art media in an art class. Their experiences ranged from having elected art only once and never again in school to having taken several electives in art throughout these years. Seven subjects did not elect an art course when given the choice or could not because it was not available to them.

Of those who commented on the materials available for their use in art class all said that drawing and painting materials were the dominant media. Three dimensional media such as clay were not available to everyone. Abundance of art materials seems to have neither guaranteed nor hindered the effectiveness of an art class.

Four of the subjects who took art reported that they were considered the class artist by their teacher and peers.

Of those who took art classes, many subjects volunteered that the art projects and ideas available to them were un inventive or uninspiring, rather than interesting and inspiring. Some, of course, reported both positive and negative experiences based on different schools or different teachers:

In grade seven or eight it was mandatory to take art. I can't think of a single thing I made. Art wasn't taken seriously. It should have been called craft. (subject #6)
seasonal art, i.e.: Hallowe'en pumpkins. He drew on the blackboard and we copied. Poor, copy-oriented art. Grade twelve was more inspired, independent work with plans and thought input. (subject #8)

We did a lot of nonsense with patterns—I was very bored by it all. I streamed myself away from visual art. There was encouragement of creativity in theatre and group criticism by the instructor. (subject #14)

I never remember having homework or having to study for it—I’d sit there and read novels all through class. I knew I’d get a "B". (subject #22)

In junior high there was a program in which artists travelled with their art works around to the schools. I remember B.C. Binning. I thought it was great because it was first hand. (subject #30)

[the teacher encouraged] imaginative compositions and abstracting from the composition; very much influenced by Braque and Picasso. (subject #11)

We did live model drawing set to classical music; a pleasant, special new experience... proportion, colour, [the teacher] made me read poetry for encouragement. (subject #2)

It is interesting to compare the last comment with another also dealing with drawing from a live model:
I remember once painting from a model. One session of that and I gave up. (subject #27)

To judge from comments given in the rest of the interview, it seems likely that the negative experience was due to difficulties in overcoming technical problems.

Of the volunteered descriptions of projects with art materials the emphasis seemed to be on technical development and the skills of representation. Perspective drawing, proportion, colour mixing, and copying from photographs or reproductions were mentioned more often than other sorts of art projects which would emphasize the sensory, formal, or expressive nature of art.

. . . paintings of the school, portraiture, the figure . . . how to use colour by looking at art reproductions. (subject #7)

. . . a final project in school was to do a copy. (subject #12)

When questioned about their art teachers ten respondents recalled them as being encouraging or inspiring and five reported negative experiences. Again, some respondents had both kinds of experiences because of changing schools or teachers:

We were encouraged to explore media . . . very, very good, non-systematic, maybe influenced by the Bauhaus way of teaching. [our teacher] was a painter, a minor surrealist. He encouraged us to go around or subvert the exercise. He encouraged us as individuals and introduced us to twentieth century techniques. (subject #1)
The junior high teacher lived in New York and had an artist's lifestyle. We students would visit him some weekends. The lifestyle of the teacher made more of an impression. Art wasn't part of my environment. This teacher was the first person to encourage me to go into art instead of engineering . . . . The high school art head had the biggest impact on me positively. (subject #8)

. . . encouraging teacher . . . allowed me to do my own projects and had dialogue with me about them. [I] remember disagreeing with the teacher's comments on a brush drawing that I did and feeling at the time that I had a sense of what was good. (subject #10)

. . . Errol Flynn'ish type . . . very flamboyant. He was a very good portrait painter. He was somebody who really, believed it was his mission in life to turn kids onto art. He absolutely latched onto any kids who showed the slightest interest. (subject #11)

. . . passively encouraging, not judgmental. (subject #16)

. . . very encouraging. You had to go "searchingly, slowly, and sensitively." She really taught you to look with your eyes yet she didn't mind whether it was abstract or realistic . . . we did a lot of blind drawing. (subject #17)
I had some really good teachers. They were very encouraging. I
didn’t take art in high school because the teacher was totally
uninterested. I thought his teaching wasn’t sophisticated enough
and didn’t relate to any expressive interests. (subject #30)

He did something that really put me off taking any art classes . . .
we were supposed to do an abstract painting. Up until this point
everyone had been doing life drawing so I thought, okay, nothing to
this, I’ll just whip one off. I didn’t really know what I was doing.
I really didn’t think it was good at all because there was no feeling
in it and I knew it, whereas I’d been making bigger efforts in other
work I’d done that year. He gave me an "A+" and I thought it
was ridiculous. What’s the point of taking these classes when I do
something that is meaningless to me and he thinks it’s great? I
didn’t take any more art classes even though I was interested in
art. I remember not understanding or being shown why that was a
good painting, and that put me off. (subject #29)

[My] grade seven teacher was a very high strung woman who gave
me an impression of [how] oddball artists were . . . I didn’t find
her much of an influence because she was such a weak person.
(subject #18)

In art I was definitely not one of the stars; one of the students the
teacher would talk to. (subject #13)
One high school art teacher's notion of an art class was to pass out pictures from a *Life* magazine and we'd all copy them. We weren't allowed to talk. If we did we were sent up to the art department head's office. There I saw my first paintings. (subject #8)

**Aesthetic expression: Informal (extra-curricular context)**

Most of the thirty respondents recalled working with art materials at home or elsewhere during their years in secondary school. Only five reported that they had nothing or very little to do with art in this context. Seven of the respondents recalled art lessons taken outside of the school situation. Others reported that they were creative with materials but didn't think of it as art:

I did daydream drawings of boats. (subject #8)

I did charcoal drawings but basically didn't take drawing seriously. (subject #14)

[art outside of school] carried over from my school projects and [I] applied things I was interested in at home to my school assignments. (subject #10)

[at age 16] I started working as an assistant in the children's classes in the Winnipeg Art Gallery which was then in the old Winnipeg auditorium. At that time L. L. Fitzgerald and W.J. Philips were
around the gallery and we were very fortunate to know these people.

I had joined The Manitoba Society for Artists. It was a pretty narrow, academic approach to art. Like the Federation of Canadian Artists or the R.C.A. (The Royal Canadian Academy) here. Although these were generous people, that did me more harm than anything. (subject #28)

I went to Ecole des Beaux Arts [on Saturday mornings]. It was more than an art class. It was a way out of the house and a freedom that meant being on my own. (subject #24)

[art lessons downtown . . .] there were all these students there who were so much better than I was and they had obviously had better art classes. I was discouraged. (subject #20)

I made model trains from kits, at first. Then [I] began building them from my own plans. (subject #4)

Four of the subjects reported that art projects at this time at home consisted of a lot of copying from photographs, other art images or from comic books:

[I] tended to copy from books: always historical things, statuary; Greek and Roman because I didn’t yet have confidence in my own ideas. (subject #7)

Most of the respondents mentioned drawing as the main art activity outside of the school context during these years with a few exceptions.
Twelve of the respondents indicated influence or inspiration toward making art from a family member or friend.

At age fourteen I got into making films with my cousin. (subject #1)

[Aunt Louise] probably would have been an artist if she’d had any professional training in it. She made crafts out of sequins and styrofoam balls. I thought what she made was stupid but I admired her for being able to think these things up herself. That’s the kind of contact I had with creativity. One reason why I quit [taking] art was because it was considered a wimpy subject. (subject #4)

Father bought an oil paint set for the both of us. (sister and subject #11)

Mother got interested in ceramics and she set up a studio. She helped me in a technical sense and she started to build a library of books at this point. She was interested in Oriental ceramics; Japanese, Chinese. That started to make a big impression on me. The basement was the family studio. I did batik and macrame at that point too. (subject #29)

The teacher [of art classes at Ecole des Beaux Arts] gave one to one criticism. Sometimes I wanted to please her. She would draw attention to what was good in our work. (subject #24)
Only two cited discouraging or uninspiring input from family or friends:

I was firmly typecast [by my parents] as the kid who was intellectual and more literary than able to draw. (subject #13)

I didn't do anything at home. Father discouraged it. (subject #19)

Aesthetic impression: Formal (school context)

During the secondary years, within the school context twenty-one subjects recalled little or no opportunity to learn about art history, art criticism, standards and ideals in art or the extra-aesthetic functions of art. In only one instance was an art appreciation class available to a respondent, but he did not elect it.

During this time in secondary school eight subjects recalled seeing reproductions of art. Only one subject answered in the affirmative when asked if he had been exposed to original works of art. Five subjects recalled having had a visit to an art gallery on one or more occasions. Five of the subjects recalled random or infrequent exposure to art through books:

I would be bored and sneak off to the library to look at books at random. Certainly [I] learned colour systems and theory from there . . . colour theory but not sensitivity. That came from hands-on experience. By the time I was in about the tenth grade I would go to galleries on my own a bit. (subject #27)
We were shown other students' work as examples of exemplary works, no reproductions of the masters. [I was] never told about art galleries or encouraged to go to them. [But remembered seeing an exhibition of King Tutankhamen . . . ] I went twice. I was so excited by it. (subject #17)

One respondent who, in his adult life, became an exceptional art collector and connoisseur recalled some extraordinary circumstances from his secondary years at a private boys school:

One memorable event was a guest speaker invited by the school to speak in the morning at assembly for the morning prayer. He was a well—known filmmaker. [I] also remember being taken to Thornhill where I met J. E. H. MacDonald. (subject #9)

This same subject was the editor of the school magazine and organized an art contest for the students:

The painting which won first prize I bought and still have. (subject #9)

Eight subjects recalled learning art history usually in a small way in their art class or, in one case, through a social studies class. The experiences were not always positive introductions to the world of art:

Very vague . . . [the teacher] mostly handing out written material. (subject #10)

The class discussions focused on techniques, not art movements or styles . . . just exposure. (subject #11)
There was an art history class that divided everything into Baroque and Classical and that was all you had to know. That was pretty boring. (subject #27)

Art history was always part of the art class. There was no history of art class as such but the teacher knew Piero della Francesca and said "Well, this is the greatest painting of Piero's in The National Gallery." These were the great paintings and so we were very much aware. (subject #28)

Through social studies the Renaissance art was woven into the discussion of that period. I remember a lot of being told that artists were great but never really seeing why that should be so. Nobody ever demonstrated and there weren't a lot of things around. (subject #13)

Art criticism was never a formal part of art classes yet three subjects recalled learning about art criticism through one-to-one discussions about their art works with their teacher:

Nothing formal but the teacher gave constructive, one-to-one criticism . . . a system where she got you to do the critique. For example she'd say: What do you think about this flower? Do you think it looks soft like the real thing? If I'd say not really she'd ask why? This was very constructive. (subject #7)

Although one subject reported having a very good art teacher he remarked "there was a gap—marks were never explained." (subject #11)
One respondent took a special language criticism course in his last year of high school and reported that his sense of art criticism came from this exposure. (subject #14)

Only one subject felt that he had given an opportunity to learn about the extra—aesthetic functions of art. He cited a class discussion of Picasso's Guernica as an instance of this. (subject #11)

The standards and ideals in art were reported to stem always from the personal preferences of the art teacher, if they included any study of art history at all.

Aesthetic impression: Informal (extra—curricular context)

Half of the respondents remembered seeing reproductions of art in books through either random or frequent, methodical exposure. Five of this group recalled seeing reproductions of art in places other than books:

The librarian of the local library gave me credit for forming the art section because I'd made so many requests to have books ordered.

. . . [I was] getting a growing sense of art history. Through the [local] library I became interested in art that had some sort of political message through the work of Ben Shahn. (subject #11)

We had a lot [of art books at home]. I became familiar with an art magazine which was a post—revolutionary history magazine [France]; mostly realistic paintings because there was no photography at that time. I was looking a lot at realistic paintings and remember very well Ingres and Delacroix and Gericault. I became very interested in and influenced by them. (subject #12)
I was picking up a lot of books on photography so I was learning a certain amount of the history, not consciously but, for instance, learning about early photographs. I also became conscious, by much exposure, of the manipulative aspects of photography in advertising. (subject #15)

Something very important in my life: My parents began to subscribe to *Time* magazine which had a good art section. This is when I really started learning about art history and contemporary art. *Time* magazine was like reading a chapter a week. I also started painting like all the artists I liked. My mother still has a whole bunch of imitation Mondrians, Jackson Pollocks, Clyfford Stills. I started buying cheap books [such as] *The Impressionists*. (subject #18)

[Father had some art books around] I don't know if I could say when they [the paintings] were made but certainly I could distinguish different kinds of moods and different ways of making images. (subject #23)

Twelve of the respondents recalled visits to art galleries outside of a school context. Seven of these respondents said these visits were infrequent.

At that age I first started going out into the community to the Vancouver Art Gallery and Intermedia [an artist—run gallery of sorts]. I found the performance art so amazing. It really shook up all my ideas about art. When Tony Emery was the director of the
Vancouver Art Gallery he brought in a lot of shows that were multi-media, avant-garde and that started to open up my desire to find out more about art in general, art history, and what was going on in the community at large. I was training my eye on an informal basis. More than an intellectual process of talking about art, it was more visual training. (subject #24)

I started visiting the museum on my own. I regarded myself as an artist looking for my art. (subject #19)

Four subjects took art lessons outside of school. Two of the subjects recalled seeing art reproductions or original art works in this context. But for most, learning art history, criticism and aesthetics was random:

. . . still going to the [Chicago] Art Institute. I got instruction and assignments and saw changing exhibits of real art works. (subject #2)

Art school was more like fun, developing personally. Toward the end of high school [my] peers and I became interested in going to art galleries. The art history at Ecole des Beaux Arts was really a fringe element. Most of it was studio work. It didn't have an academic approach. We were never required to write papers, never quizzed, judged only on performance in studio. (subject #3)

Three of the respondents reported that they had a friend or relative who was an artist or used art materials during this time period. Four
reported that they were influenced in a positive way by a particular person as far as showing them works of art goes:

[Father was a collector and connoisseur of many types of art.] My father was the type that if he bought something it was considered by us a great work of art. He tended to brag about his possessions and what a great choice he'd made. . . . My father was always a person of great ideas. He gave my brothers and I a hundred dollar bill a year to each buy a work of contemporary Canadian art. (subject #9)

[I was] influenced by art books my brother would bring home and my brother showing me Magritte made me become aware of content as being separate in an art work. (subject #6)

A friend who was a good painter [a peer] was selling portraits. He joined an art club and so did I. Discussions of painting styles took place as well as painting sessions. Sometimes there would be group shows we participated in. (subject #18)

Public school never could accept Indian art. I was influenced by my father who was very political and [my] mother who was into [The] Native Homemakers Association. My father was very self-disciplined and helped me a lot. (subject #25)
Summary

Generally, the population used in this study was exposed to art more often through materials and processes (most drew or did some other art activity, even independent of school) than through art works during the time period lasting from preschool up to and including secondary school. Most importantly, the respondents' first impressions of art were usually in the context of experiences with art materials before entering school.

These subjects, whom most would consider to be art specialists of one kind or another, did not necessarily have any specialized art training during public school years and only four out of the thirty respondents considered themselves the class artist in secondary school.

Art programs offering experiences in aesthetic expression which did not allow students the freedom to use their imagination were resented. Independent activities, mostly done at home, were remembered in a positive light.

Aside from lessons focussed on materials and processes (aesthetic expression) there was little or no opportunity to learn about other aspects of art such as history, criticism, and aesthetics (aesthetic impression) in school situations. This was explored more often as an independent pursuit.

The respondents mentioned occasional difficulty making distinctions between art originals and art reproductions in early recollections.

Early impressions related to art were counted as important by all of the subjects of this study. And the art attitudes of people close to each of the respondents, e.g. teachers, family, and peers, were seen as an influence, in the long term, on attitudes nurtured in each of the subjects.
From their responses it is clear that this population learned about art and developed their attitudes toward art through a number of sources in addition to the art classroom in school. Religious contexts, family members, public institutions, other school subjects, and even nature itself provided early impressions of art and influenced the individuals' developing attitudes toward art.

A more thorough discussion and interpretation of the data will take place in Chapter VI when the respondents' experiences are considered in light of the related research on art attitudes and aspects of Broudy's concept of enlightened cherishing.
This Chapter will consist of two parts. Part I presents the subjects' responses to questions concerning their post—secondary art experiences: informal and formal education and aesthetic impression.

Part II will provide the subjects' responses to reflective questions concerning their current feelings about their past and current involvement with art and their particular ways of perceiving art.

**Part I: Post—secondary art experiences**

**Aesthetic expression/Aesthetic impression: Formal**

All but three of the respondents received some kind of training in art at the post—secondary level. The kinds of courses taken ranged from night classes at art school to graduate studies at university. Table I: Distribution of Post—Secondary Formal Art Training gives a picture of those types of art training that were received by the subjects:
Table I: Distribution of Post—Secondary Formal Art Training (N=30)

<table>
<thead>
<tr>
<th>Training Type</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>NO FORMAL TRAINING (9, 22, 25)</td>
<td>3</td>
</tr>
<tr>
<td>NIGHT SCHOOL ART CLASSES (6, 7, 13, 14, 18*, 26)</td>
<td>6</td>
</tr>
<tr>
<td>ART SCHOOL (3, 8, 11, 12, 17*, 18*, 21, 24, 27, 28)</td>
<td>10</td>
</tr>
<tr>
<td>UNIVERSITY — Fine Arts: (1, 2, 4, 8, 10, 15, 16, 19, 23, 29, 30)</td>
<td>11</td>
</tr>
<tr>
<td>UNIVERSITY: Art Education (2, 17*, 20, 26, 28)</td>
<td>5</td>
</tr>
<tr>
<td>Subjects reported receiving a degree or diploma: (1, 2, 5, 8, 15, 16, 19, 21, 23, 24, 26, 27, 28, 29, 30)</td>
<td>15</td>
</tr>
<tr>
<td>Respondents who received a Master's degree: (1, 2, 8, 16, 19, 21, 30)</td>
<td>7</td>
</tr>
<tr>
<td>Subjects who did not take any courses in studio methods since secondary school: (6, 9, 14, 22, 23, 24, 25, 29)</td>
<td>8</td>
</tr>
<tr>
<td>Subjects who studied studio methods at a post—secondary level</td>
<td>22</td>
</tr>
<tr>
<td>Subjects who said they had taken no such courses or components of courses: (4, 8, 9, 10, 11, 13, 14, 20, 22, 25, 28)</td>
<td>11</td>
</tr>
<tr>
<td>Subjects who took courses which had an element of art history, art criticism, and/or aesthetics as a component since their secondary school years</td>
<td>19</td>
</tr>
</tbody>
</table>

**NOTE.** * indicates that the subject did not complete courses for a degree or diploma*
Responses reflected the variety of backgrounds held by those entering post-secondary education programs.

Subject #6 studied pharmacy at school and did not take any art courses until he "[decided] to become an artists' agent and manager to get a better understanding of art." He then took two history of art courses at a university.

Subject #13 took night classes and Saturday morning classes at The Vancouver School of Art for ceramics. She also "took a history of film course but that was the only art course in seven years of university."

If I needed anything I'd take a [night] course at university because that seemed like the right thing to do. (subject #26)

Subject #7 studied anthropology at university with an emphasis on art as the material culture produced by humans. Art history, in this case, emphasized ancient rather than contemporary art.

[I] liked the idea of being an artist; carrying around a portfolio, etcetera. And I found I was talented. I learned the most from other students. (subject #19)

Many times, instructors were reported as exercising influences, not always in the right direction.

When I had to decide what to major in I had seen a tremendously inspiring piece of wood sculpture in the year book and decided that my carpentry skills would allow me to do that. They didn't tell us to look at sculpture so it was really inadequate. When I showed my instructor Henry Moore he said 'Don't look at it, look instead at Greek or Roman sculpture'. (subject #8)
They didn’t expect any students to aspire to become painters.  
(subject #12)

The instructors were there and not there. I had come from a very structured class so I quit after six months.  (subject #17)

[The instructor] communicated an enthusiasm for the subject. He was clearly a great man. What I learned there was that art could be approached in a very rigorous, intellectual way.  (subject #18)

[I] don’t remember being encouraged to go to art galleries in schools.  [The Art history class] wasn’t yet making the link with art as a living thing today. One teacher used to chastise me for working in a gallery saying, ‘How could I possibly consider myself an art historian and be involved in the commercial system?’ . . . I would say it was anything but encouraging.  (subject #23)

The role of the learning environment was alluded to on several occasions.

We were in and out of each other’s studios. People lived in an area together. It was probably just as exciting as New York’s SoHo was a few years ago. The art school and the creative life of the city was all interwoven.  (subject #11)

Very rich [environment] because at that time all the veterans had come back so there was Arthur Erickson, Jim MacDonald, Aspell,
Shadbolt, the Bobaks, etc. We exhibited together in the late '40s and joined The Canadian Group [of Painters]. (subject #28)

And, not surprisingly, colleagues and course content provided opportunities for self-reflection.

Studio programs were designed for people who were self-motivated. I wasn’t. At this point I abandoned the idea of becoming an artist, started writing and was immediately encouraged to become a writer. [I] did really well in art history classes so in third year decided to go into art history . . . [and] felt at home. (subject #1)

[I] regret that techniques in printmaking, etcetera, didn’t relate to art history or current artists’ work. (subject #15)

At the time I was taking my degree in art history I felt that the studio [at this university] was very unstructured and I was not interested in doing sculpture or anything that required heavy equipment. Their lack of structure made me feel that I’d prefer to follow doing any art that I was doing on my own. (subject #29)

During the formal education, except for very minor foundation courses I didn’t take any professional art courses [studio courses]. Mostly what I learned there was technically looking at pictures and watching artists at work; people who were my friends and just watching what they did. (subject #30)
I worked with the nude in the classical structure, a formalist structure, that is what I wanted at the time. A lot of the problem why people don’t develop an interest in art is because they’ve never been given any formal design training along with it [the studio training]. They simply repeat their little representational mistakes all over again and they don’t get the excitement of exploring the form for its own sake and letting the form lead them to new conclusions. (subject #26)

We were always discussing each others’ work. That was a big part of the art classes. This was more valid than everything [else]. It was a way of things making sense. There were visitors, painters, and writers. . . . [remembers asking a teacher:] ‘If that painting were painted today, would it be accepted as good?’ The young teacher responded, hesitantly and disturbedly, ‘No.’ It was a disturbing question that made me think that there are fashions that are unreasonable and have nothing to do with quality. (subject #20)

Aesthetic expression/ Aesthetic impression: Informal

Two-thirds of the respondents said they had done art work independent of any schools or courses, at some point or continuously since secondary school.

The reason that I was not interested in art school is that I was only interested in making things and not in intellectualizing. (subject #4)
Several subjects said they had done nothing or very little art independent of art courses since secondary school. All of the respondents claimed that they have visited galleries to view art on a sporadic or regular basis since secondary school.

Ten of the subjects said that they teach art now or have taught art since secondary school.

... a lot of teaching: one of the big influences on me in terms of art education was another teacher. (subject #11)

[I] probably began my more serious art education or self-education after coming to Vancouver [when I began to teach at U.B.C.].
(subject #16)

Nova Scotia College of Art and Design had a great program bringing in visiting artists. At this time [as a teacher there] I think I got my best, real art education. The real art world ... it wasn't until then did I realize that artists could be very articulate, know a lot of things, be well read, be thoughtful ... people.
(subject #8)

Twenty-three of the respondents mentioned that travel to other cities, including major art centres such as New York, Paris, London, and Seattle (for the World's Fair) had deeply affected and broadened their understanding of art:

San Diego was a conservative, militaristic place, not a good place for the arts. [I] started going to galleries, met friends from around
California and travelled around California to galleries and bookstores to explore ideas in photography and filmmaking. (subject #4)

Travelled to The Rijks Museum in Amsterdam and to Paris, and going to New York and meeting artists there. Life has never been the same since. (subject #11)

[I] took art courses for five months in Paris, London and New York after some years of teaching for personal development. (subject #26)

Sixteen respondents mentioned how big an influence their peers had been in helping them become aware of art through discussion. The following is a selection of some of the respondents' suggestions of how they discovered an interest in art:

[It is] only as time went on that I started to actively go out and look at works and start to buy more frequently . . . the thing evolved. But when I started off I was really only interested in decorating, in having some things on my walls in my apartment. It wasn't with a view to being a collector. (subject #9)

Subject #13 began writing about art shows for a daily newspaper because she happened to work there as a writer when the job came available, even though she had very limited formal training in art. She "wrote about things to get people interested in going to see the work . . . replaced the colour blind art critic."
Dance inevitably involved the visual arts because it is a visual spectacle. People so often divorce these and make these artificial distinctions. Learning about art was very haphazard. [It came about] through random discovery of artists and following up with reading. (subject #14)

Meeting people, sharing opinions and visits to art galleries, starting to read *Art Forum*, *Art in America*, etcetera, was extremely important. (subject #15)

The first time I remember going to the Vancouver Art Gallery was in my early days as a docent in the Junior League in my early days of marriage. That’s where I got my first art education. That was the start of how I became what I am now. (subject #22)

I got a summer job at Nova Gallery and stayed working there while finishing my degree in dribs and drabs. After working in the gallery I became aware of galleries, art and artists and I met people and that’s where I got interested in photography. At university I don’t remember students talking about contemporary work, galleries, etcetera. (subject #23)

I’ve always felt that you don’t decide to become an artist, you are one. I don’t mean that you have the technical ability. That you can learn. It’s living with the need to do it. (subject #24)
The thing that gets you interested in art is not one rigid selective process of learning art history or doing this or doing that. But it is a total permeation of your senses and awakening interest and, I think, a live interest in imagery because art's nature is experience translated into form. The process is formal; the structuring of it, putting pieces together, but the product is image. (subject #26)

Part II: Reflective questions

The subjects were each asked to reflect on their years prior to leaving high school and their changing attitude toward art since high school. When asked what their most memorable art—related events or experiences were prior to leaving high school—informal and formal—many of them answered similarly. (Subjects 12, 25, 28, and 30 said that nothing in particular stood out for them).

Twelve subjects mentioned that an art exhibition or a particular piece of art work done by an artist other than the subject had left a lasting positive impression.

Six of the subjects mentioned specific art works or aspects of their own work which they felt had particular meaning to them.

Six of the respondents' cited an award as being a most memorable art event prior to graduation (subjects 2, 4, 5, 11, 15, 17).

[I] won an award for a paper mache snail for the art gallery of San Diego. Suddenly I felt part of this other world. (subject #4)
[on winning first prize for a painting in a community fair at age 15 
... ] I had to go up and accept the prize of fifteen shillings and I thought ... this is it. (subject #11)

Three of the subjects mentioned an encouraging or inspiring teacher. For four others, family was the outstanding source of memorable encouragement or inspiration.

When asked if they felt they perceived as an artist does or are empathetic with what an artist does, all but two of the respondents answered in the affirmative.

Six subjects said that by doing art now, or once having experienced making art, they feel they can understand and empathize with what an artist does. Five others indicated further that they particularly identify with and appreciate the struggle an artist faces in doing the work:

Yes, it is my job to be empathetic. I became this way by being so ambitious about it, struggling with ideas, meanings and, failing at it, recognizing the risk. (subject #1)

I'm very aware of the processes artists undergo when they're struggling ... because I've done work myself. I think that's very important because without that I don't think I'd have such empathy for it. (subject #29)

I imagine how the artist made it, what the actual physical movement was like. It is very important to listen to the artists. (subject #22)
[I have a] tendency to be too critical . . . over the years [I have] developed more respect, try to think of it more in terms of that personal struggle. (subject #23)

Four others mentioned the importance of examining the artist's intentions with a work of art to attain a level of empathy:

I try to understand the workings of an artist by talking to them and taking their intentions into consideration. (subject #10)

I take as much time as possible to try to understand what the artist is trying to do, talk to them. (subject #14)

If I see that something fits into a certain mode [that I don't like] I turn it off but I'm trying to get over any prejudices I have . . . I like to get a piece of the mind of the person, see something personal in it. (subject #24)

Two of the respondents mentioned that their having been around artists has contributed to an empathetic attitude toward art and artists and one subject remarked that exposure to art has been a factor.

Six of the subjects gave a conditional 'yes' to the question of whether they are empathetic:

The thing that interests me most is an artist trying to develop a personal language, a way of expressing themselves through their art. I'm fairly disinterested in art that is simply about mastery of technique, for example: fairly good still life painting. It's boring. I applaud their technique but that's all. (subject #11)
[It] depends on the artist. If the work has no intellectual content in it I have a hard time with it. Very few things visually delight me. When they do I don’t need to meet the artist to appreciate the work. (subject #13)

I never choose to write about an artist I don’t know or whose work doesn’t speak directly to something in me. (subject #16)

Because I am a teacher I think everyone paints with some honesty and some originality and some sort of love of painting. As soon as you start making slick things and making little pictures in painting I haven’t any use for it. There is a difference between shopping centre art and real art. A lot of teachers’ art is God awful. (subject #28)

Of the two who responded that they weren’t or aren’t usually empathetic with what other artists do, their answers related to the above comments.

No because there isn’t much that interests me or excites me because not many artists take art seriously nor challenge themselves with imagery. (subject #5)

When teaching [I] try to teach different views toward art with a sympathetic view. I felt my job as a teacher is to try to help the student find their own direction. Empathy goes against being an artist or critic because they tend to have very definite ideas of what they think is good and bad and very little tolerance for when what
they come up against is bad. To make art you have to be very committed to making a certain kind of art and screw everything else. (subject #19)

To discern something about the respondents' current attitudes toward art each was asked how he or she currently looks at art, judges works of art, and what knowledge they bring to this task.

All but a few of the respondents said that they bring their accumulated knowledge of art history and/or aesthetic theory to the task of looking at or critically judging works of art on a personal or professional level.

The ways of approaching art were almost as many as the number of respondents but there were several common considerations. Some of their comments show the differences and similarities in their approaches to looking at or criticizing art works:

Art history and critical discourse [are brought to the task]. What issues does this piece address? What other pieces have done the same thing? How is this piece the same or different? What is its own intention and how does it achieve its own intention? [As a curator] my job is to be a bridge between the artist and public. (subject #1)

How does it affect me. Years of looking, seeing, experiencing art and life come into the response. Visual [formal] as well as emotional and intellectual impact on me are important. (subject #2)
Imagination, this is what I look for. Stuff that is too wordy or too intellectual, or requires knowing prior information turns me off. I look for emotion. (subject #4)

[I] bring knowledge from reading and studying art through psychology and philosophy to the task. [I] never judge a work by a reproduction [or] only one or two shows. [I] allow the work time. If the work moves me emotionally, it impresses me. Drawing is important but not as important as the passion of the subject. (subject #5)

Learning about art is a visual process. It is the response that looking at a work of art brings up that is important. It is not a good idea to base reactions on a reproduction. Exposure to a lot of art helps one see similarities and differences. [I] look at technique, drawing, [and] formal qualities. Equally important is a statement and emotional impact in a work. (subject #6)

I find myself uninterested in art that is totally intuitive and formal, devoid of ideas, so I'm totally critical of totally formalist art. I wonder what formalist artists are trying to communicate. I'm interested in the ideas. I want to experience in someone else's art some notion of how they experience the world. (subject #8)

I tend to verbalize about a piece if I'm in question about a piece. I'm not interested in the thought processes or philosophical explanations about any piece. I have to be able to relate to the
piece on its own. I don’t like art with a big heavy message. I like art with a sense of humour. (subject #9)

I try to be open to the fact that it is the artists who are creating art history and not the critics or curators. I look at the artists’ intentions; how they are realized through media, imagery and technique. I keep art history in mind to consider its uniqueness. How accessible is it? Who is the artist speaking to? I have a real problem with being a populist and believing that art should be a part of the culture. (subject #10)

Once the art is made it belongs to the viewer. The role of the critic is to articulate this balance [between intent and product]. The critic must leave his baggage at the door but pick it up on the way out. The more you look, the more you can apply to the new. (subject #14)

Does it hold my interest? Have the intentions of the artist been delivered with as much force and complexity as can be managed? And whether, in the standards that I have in the history of art, does it approximate what I would consider good, very good, or excellent, and those standards seem to be based on . . . the hot spots in art. Also, looking for staying power. (subject #16)

Has to strike me emotionally, then colour, technique, [and] quality. This comes from looking a lot, talking about why you like or dislike
a piece with others and creating works of art, discovering why pieces work and why it (sic) doesn’t. (subject #17)

Exhibits unfortunately show too much. Usually [I] walk through a show and look for something that really grabs me, then go back to those. I have certain biases toward art. The problem with this is I miss out on [subtle] things sometimes. (subject #19)

[I] personalize it. I think it’s the parameters which someone works within; what they’ve done previously. A giant leap for one person is nothing for someone else. [I] bring too much previous information with me. Sometimes it’s not relevant. I like to feel that someone is trying to push the edge, i.e.: being socially responsible. [I’m] more interested in elaborating on a work than criticizing it. (subject #23)

Work is bad for me when it is trying to make something that wasn’t before; work that is contrived. I do see work that has issues [that I like]. (subject #24)

I look at colour theory, harmony, brushstrokes. In most of my work I’m looking for social evolution; putting a message into a piece of work. I’m giving you ideology, information to look at. If I can take fifteen seconds out of your life I’m successful. I like minimalism but I hate irrelevance. Artists should start to be more socially aware. They should give up something for it and not just make it for themselves. (subject #25)
The point is you don’t try to assess it. At first you just wander [around the gallery] keeping your mind open. If a thing puzzles you or you like it you go back again. Gradually, once the familiarity starts to take off the dangerous look of it, you begin to see it for what it is. (subject #26)

Through training the eye over a long period of time, when you first see an art work you have an immediate response. That is very important. It’s not an intellectual charge that you get right away. You feel the greatness in a painting when you see a great work of art. It is emotional and physical. I’ve seen paintings and tears have come to my eyes or my skin has started to tingle all over. Then, after that, I’ll start to intellectualize and I’ll start to relate the work to art history, analyze it technically. But the most important thing is that first intense response. If I don’t get that I’m very cold about analyzing a painting. (subject #29)

Always from within the contextual framework, looking for what is positive in it. I have to be extremely flexible and open, and yet critical at the same time, always holding a certain value but not fixed on them. A lot of good work has bad technique but it isn’t trying to be pretentious about it. A lot of technically good work has no intelligence. (subject #30)

From their responses it appears that members of this group view works of art according to some of the following criteria:

- the first impression the work of art makes upon the viewer
— the work's relationship to other art works
— the artist's intentions (as guessed by the viewer or as received from the artist)
— the work's uniqueness, imagination, greatness
— the work's ideas, issues, content, or intelligence
— the work's passion or emotional impact
— the work's lasting power or ability to hold the viewer's interest
— the formal qualities of the work
— the technical qualities of the work

It is interesting to notice at this point that personal taste sometimes has a bearing on how a person approaches a work of art. Current trends toward expressionism or emotionalism in art making may influence one's criteria for deciding what makes a work of art good. For instance, now, when formal works of art such as colour field painting are no longer the fashion and subject matter, loosely painted, is, many of the respondents are saying that formal analysis of works is less important than issues, content, emotional impact or passion.

Each of the respondents was asked if they had ever experienced a turning point in understanding and appreciating art; what is sometimes referred to as an epiphany. Most reported that their learning to appreciate art has been gradual and linked to exposure to art. All but a few said that they could recall pivotal moments of heightened appreciation set off by one particular work of art seen in its original form or an art exhibition:

My exposure to Asian Art: that made me stop to recognize the incredible artistry that went into that and opened doors [to looking at other art]. Before that art was only painting because I was
never exposed to anything else. Suddenly there was a sense that other mediums can be wonderful, art isn’t just painting and sculpture. That also taught me the religious aspect of art. (subject #7)

It was a gradual thing. Certain retrospectives have been very helpful to me. You learn about art not by reading books about it but by visually tasting works of art, going and looking at great works, not just retrospectives, commercial galleries too. Actually having something on the wall and living with it day by day helps shape one’s taste. (subject #9)

When I was a young artist I found it difficult to have a teacher tell me that such’n’such a painting was a good painting. I now wish I had been more patient because they were right. The experience of seeing Monet’s Waterlilies was highly significant to me. And I realized that I completely understood standing in front of Matisse’s The Pianist in the Museum of Modern Art. It excites me immensely that I completely understood it. When the fear goes out of art it helps in one’s appreciation of art and one’s making of art. (subject #11)

Yes, it happened in Paris when I went to the Jeu de Paume. I had always admired the work of Henri Rousseau. It was the first time that I saw one of his paintings. The room was absolutely amazing to me. It was full of beautiful things but right on the opposite end of that gallery was Henri Rousseau’s The Snake
Charmer and I almost felt like all the hair on my head stood up straight... I stood there for the longest time. I thought it was the most beautiful thing that I had ever seen. It made me think that art was really it for me. Art became important. (subject #29)

A few of the respondents indicated that particular books or literature on art, in general, have resulted in a turning point in understanding and appreciating art:

The Hidden Order of Art and Art and Artists are two books which reinforced what I'm doing. Starting to look at art from a psychological or philosophical point of view made art become important to me from the point of view of self-development. (subject #5)

Reading Panofsky [on] Neo-Platonism in Renaissance painting I could suddenly understand far better the hold that some of these paintings have on people. (subject #13)

Several of the subjects mentioned that working with or meeting other artists had been instrumental in their developing a positive attitude toward the visual arts:

Meeting artists makes everything brighter. It changes you and enriches you. (subject #14)

I've had a number of them [turning points with art] in my early years of high school, like when I saw an Elsworth Kelly in the
flesh. Another time when I had a conversation with Michael de Courcy about concept versus technique. It deepened my understanding of art to think of it as concept first. (subject #18)

One respondent remarked that at age sixteen he felt such a strong personal need to express himself through making art that he made a commitment then to become an artist. (subject #16)

All the subjects were asked if they had ever consciously tried to unlearn something that was taught to them concerning art. Almost all of the subjects could identify some time during their personal development in art making or experiences looking at art works when they felt they were conscious of a shift in their attitude.

Unlearning in art for several of the respondents often entailed an effort to discover one's biases or change one's critical paradigm:

Yes, "unlearning" is more important than learning. The kind of critical paradigms I once used are quite different from the kinds I would use today because the art changes. (subject #1)

The training that I have had was based on chronology. In recent years I want to know what it means, not just how it happened or what influences come in or what date it is. but, why bother looking at it? What is its significance? The training I had was more formalist, less concerned with content. As a teacher I've come to recognize that all the things you do in teaching reflect a bias and that you should know or understand the biases you are presenting and why you are doing it. (subject #16)
The habit of trying to pass judgments. The other is categorizing. The first thing is learning to be open and shaking out the puritanical ethic that there are certain prescribed areas which are not a subject territory for art, for example, the erotic territory. And shaking out prejudices of other kinds. (subject #26)

I've sometimes felt that I had to "unlearn" being too negative about something, about being too judgemental. For example, a long time ago when I first saw Jack Shadbolt's shows when he started the butterfly series. I walked into the gallery. It was very loose, very coarsely painted and that style of painting really turned me off. I didn't like it. I walked to one end of the room and by the time I had walked back I had started to see it differently. At first I had really had a negative reaction. I thought, oh, I hate this. (subject #29)

Many of the respondents recalled breaking with previously held rules or preconceptions about making art:

"The closer to real, the better it was," was my training. I've had to unlearn that and to learn the importance of negative space. A lot of the tradition of "the more realistic it was, the better" got to be a burden. Sloppy became difficult. (subject #5)

One big revelation for me is that I now believe that the subject matter is irrelevant. Good art can be done with any subject matter. (subject #6)
not "unlearn" but there was a lot of sleight of hand trickery, flashy things that one could do with paints, shortcuts. I look upon that concern with supertechnique to have been the downfall of many artists. In my instance it wasn't a case of unlearning but of gradually, and conveniently forgetting it. We don't want to constantly solve problems through someone else's formula. I enjoy the problem. (subject #11)

I've wanted to "unlearn" my reverence for beauty, representationalism, and "unlearn" compositional cliches to break new ground and do something more challenging. We spend a lot of time learning how to do things right but we should also spend time learning how to do things wrong. (subject #18)

The accent on product and the qualitative aspect and the emphasis on having your work understood by the public. Is the work for me or them? (subject #21)

The subjects were asked to add further comments if they had any other experiences which they felt made a significant contribution to their development of an appreciative attitude toward the visual arts.

Developing a relationship between student and teacher is important to establish a real helpful dialogue about art. A teacher's dedication to art will make a strong impression on a student. I would [also] like to see art history start with the present and give historical justification to what's being done today. (subject #15)
[With] the sculpture I've made, I've had to be inventive. It wasn't like learning how to use marble and then chipping away. It was learning to use many materials as I've had the need of them for whatever I was doing. And then not having instructors. So that was as much invention as art. Learning to cope and be imaginative with materials was what was important. (subject #20)

[It has] really been clarified in my teaching experiences because I can empathize with the student's lack of ability to view art abstractly; to deal with the problems of art as an abstraction rather than a subjective, emotional, felt thing. And probably the philosophical approaches which allow you to back off and view it in terms of any social content, in terms of epistemology, in terms of any range of approaches. This objectivization which allows you to view it in an abstract sense is, I think, a thing that I missed even though I probably had the opportunity to get at it much easier, maybe even from home. Then I see my students who react against intellectualization as a dead end, as a chanelling or narrowing of the student . . . whereas it ought to open them up in terms of their intuitions.

Art is much more than pretty things. There is an avant-garde and counter—culture. Some sort of access early on in school, to the alternatives, the outer limits, is valuable. (subject #21)

Theories don't hit home as much for me until I come across the problem. (subject #24)
Out of enjoyment comes interest and out of interest comes education. You follow up things that you're interested in and want to know more about it. But you certainly don't open up if you're asked to give an opinion about it . . . What's more, if you love it, you'll probably start giving opinions all over the place. But you have to beware because ten years later you'll be caught. You find yourself wrong so many times that you'll want to be wary of passing judgements. That's one of the problems of education. We try to make a list of the classics. We try to establish what these things are. Well, who says so? What you develop, and this is standard, is people who read the movie reviews to find out who they're going to see. Mostly it's confirmation they're seeking because they're afraid to confront something alone. (subject #26)

Summary

Most of the thirty subjects sought higher levels of training in some area of education in the fine arts. About one-half of the subjects said they did not do much art other than in the context of courses they took.

Personal discovery and commitment to art were linked to encounters with people, books, artworks, and a need to use art as a means of self-expression, echoing the feelings and responses expressed in Chapter IV. It was stressed that a developing, positive art attitude was nurtured over time, gradually, and through frequent exposure to all aspects of art; aesthetic expression and aesthetic impression included.

Direct exposure to art and artists was still regarded by most as significant to the development of empathy. For most of the respondents, remaining open-minded about art was regarded as essential for personal
growth and understanding in art. And for all of the subjects in this study, learning about art; its history, methods of criticism, and aesthetics (aesthetic impression) has been an outstanding aid in responding intelligently to works of art.

The respondents' criticisms and expectations of higher level education in the fine arts more or less run parallel with those expressed in the previous chapter dealing with early education and other influences. Naturally, at higher levels of education, a need was expressed for more intelligent content and structure in art classes. Yet the desire for encouragement and support in art endeavours from teachers, family and peers, was still strongly voiced.

A more in—depth analysis and interpretation of these data, in light of recent research and aspects of Broudy's concept of enlightened cherishing will take place in Chapter VI.
CHAPTER VI
DATA INTERPRETATION

This chapter will present an interpretation of the data presented in Chapters IV and V, concentrating on the positive and negative aspects of the respondents' experiences with art and focusing on the key issues raised by the respondents relevant to the formation of their attitudes toward art. The discussion will unfold in much the same chronological order as did the interviews and data analysis. It will refer briefly to related studies to amplify points raised by the data. It will also discuss the particular elements of Broudy's theory of enlightened cherishing which relate to the findings in this study. A summary will conclude this chapter.

Discussion of interview data

From the data gleaned in this study it is apparent that attitudes toward art are influenced by a number of sources outside of the elementary and secondary school classrooms. Equally important to the formation of a positive or negative attitude toward art are the environments outside of formal education situations. This relates to Smith's (1974) comment that art educators must become aware of what factors outside of the classroom may effect attitude changes. Although Smith's study used pre-service elementary teachers, it is clear from this study that some students enter a classroom already steeped in art images or attitudes toward art.

As Qualley noted, the environment outside the formal learning situation can be crucial to attitude development because it tends to act as a "valuing agency" where the school acts as a "manipulation-instruction
agency" (Qualley, 1977). The two experiences are different; both are influential.

For instance, it is likely that the rich environment of art at home, in the case of subject #9, coupled with the extraordinary form of encouragement from his father, played a more significant role in his eventually becoming an avid art collector than his school environment, where he recalls having had no art other than an occasional artist as a guest visitor to the school. However, this is not meant to underplay the importance of these visitations.

It is noteworthy that fourteen subjects had recalled seeing works of art before they entered school. Again, the early art impressions brought into the school situation may vastly differ from child to child and the teacher must consider this. As Chetelat (1982) found, early childhood motivation in the direction of art by parents who recognize artistic tendencies in their children may account for some children's early display of art ability (or enthusiasm) in any areas of art learning.

During the pre-school time period, nearly one-half of the respondents recalled knowing someone who made art professionally or as an amateur. For some of those subjects, this individual served as a role model. These numbers seem also to support the notion that, at least in some of the cases here, attitudes toward art were already forming during the pre-school years. As Crabbe (1987) observed, young children's attitudes toward art seem to make a general shift from positive to negative during the elementary school years. Art educators must look seriously at what can be done to prevent students' enthusiasm for art from being dampened as they get older. If we could arrest this shift toward a negative attitude during the first crucial years of elementary
school, or as Tilton (1983) would have it, over a two year period, we might make enough of a good impression to have a long—lasting positive effect.

A big part of the problem with the elementary art school experiences of the subjects in this study stems from the generally low esteem in which art was seen to be held, according to most of the respondents' recollections. This was manifested in infrequent opportunities for making art or viewing art works in classroom situations. Because the teacher or administrators did not allow much time for art, a general veil of inferiority seems to have settled over the subject for most of the respondents when they were at an impressionable young age. One could argue that art obtained a special status because, in some cases, it was considered a treat to be saved for the end of the day or week. But this status also implies that, as a less important subject, art had to wait until the real work was completed.

Experiences in elementary school art were recalled as negative when there was a marked lack of room for creativity, for example when students were expected to work with pre-patterned images or within a very restricted range, such as being asked all to make the same product: in one instance a plasticine basket.

Other negative experiences in elementary school art were often attributed to the teacher. Negative teacher traits perceived included:

- disinterest in the subject area
- unwillingness to allow time for the subject
- unimaginative teaching strategies
- imposition of his/her personal view of how things ought to be in art production
imposition of too many rules on the student

lack of encouragement, especially to insecure students

These findings closely parallel May's study in which she concludes that "the hidden curriculum suggests art was peripheral to general education, an enterprise meant only for artists, and production void of self—expressive, social, cultural, and critical dimensions" (May, 1985). May also noted in her study that in the process of integrating idealistic plans for art into the constraining confines of a classroom situation, the imagination and creativity of the teacher often get lost, even with the best of intentions.

According to the experiences reported by this study's group of respondents, the offhanded comments teachers make play a part in making a student feel talented or inadequate at an early age. Either of these self—perceptions is probably an undesirable frame of mind for a student, as each reinforces the idea that art can only be made or understood by those who possess a mysterious gift. Individual students may be especially sensitive about their own work due to previous negative experiences; a teacher must be aware of this possibility. As Knee (1961) and Powell (1981) have noted, art can play a role in improving one's self—conception instead of lowering it.

On the positive side, the best experiences making art in elementary school were characterized as being more free—form, allowing the student some independent exploration with, for example, imagery or media. Assignments given to the students in these positive situations were sometimes accompanied by lively class discussions which tended to give the lessons more meaning.
The teachers in positive art experiences were characterized as having traits opposite to those of negative teachers.

Positive teachers' traits included:

- enthusiasm for the subject area
- a willingness to allow time for the subject
- imaginative teaching strategies
- allowing the student to make choices about his/her own work
- keeping assignments open—ended
- encouraging all of the students in the class (not playing favourites) and displaying their work

The experiences that the subjects had making art at home were, not surprisingly, random and usually far less structured than those at school. But because the need to explore creatively in an unfettered manner was often mentioned as a factor in whether art is enjoyed or not, perhaps the home environment in some cases was a better one for developing a positive attitude toward art. For about one quarter of the respondents, this less structured atmosphere, combined with a home environment which was very encouraging of art activities, made conditions for learning art easier and more positive.

It is significant that more of the subjects of this study were exposed to art through means outside the school system rather than inside. Most saw art very rarely in the school context, whereas outside the school context approximately half the subjects knew someone who was particularly influential in exposing them to works of art. Even though only six of the subjects reported going to art galleries outside school (as compared to four who saw art reproductions in school on a regular basis), about one third of the respondents knew an artist or someone who used
art materials in the manner of an artist, as an outcome of their experiences outside school. Because several respondents noted that this particular personal kind of contact with art sparked a genuine love for art, it seems important to note that the source was outside the school situation. As Gaskin (1972) and Tellier (1984) have noted, students could greatly benefit from more personal contact with role models such as artists, art historians, and art critics. If these people occasionally could be brought into the classroom (or the students taken to their environment) the school art experience might achieve positive results to parallel those noted in the respondents' extra-curricular experiences.

The secondary school experiences of the respondents in this study were more often bad than good. Most of the comments of the twenty-three subjects who had taken art courses related to the fact that art was not taken seriously as a subject by the teachers or students. Negative experiences were linked to art being too easy as a subject, too craft-oriented or irrelevant. Teachers were deemed to possess negative traits when they were:

- unencouraging of creativity
- uninterested in the subject area
- unencouraging of group discussions or critiques
- giving high grades for little effort
- favouring students
- not willing to explain or interpret grades
- of weak personality
- thinking of art as being picture-copying

Perhaps some of these negative characteristics are rooted in the teachers' own beginning experiences in art. In light of Brooks' (1980) and
Raunft's (1982) critical—reflective studies, it would be well for teachers to consider their own early art experiences, positive and negative, and perhaps find sources for their low concepts or prejudicial views of art. In higher education this process of teacher self—reflection (on perhaps a smaller scale than was employed in the previously noted theses) could prove valuable for art teachers in training.

The group of respondents in this study cited a good art experience in secondary school as:

- allowing the student to work independently
- requiring thought and hard work for grades
- having opportunities for students to meet real artists, or see real art works
- having interesting projects which were somewhat open for the students' individual interpretation.

The teachers who left positive impressions were:

- encouraging of media exploration and student independence and rule breaking with assignments
- often artists themselves
- non—systematic in their approach to teaching
- encouraging of the class as individuals
- introducing modern techniques
- spending time discussing the class's work
- non—judgmental

It is interesting to note here that in Cipriano's (1977) study of fifteen artists they "valued the art instruction [in their general education] for the support and encouragement it provided" more than for skill training, etcetera. The artists also ranked the importance of an art
program to relate "to the art consciousness of its time for inspiration, as well as for its major source of implementation . . . " as their highest priority recommendation for studio art programs (Cipriano, 1977). These two points parallel the opinions of the respondents in this study.

The experiences the respondents had making art at home during the time corresponding to the secondary school years, to some extent, resembled their experiences in school. About the same number of subjects did some artwork on their own as took it in school (twenty-five).

At home the positive, encouraging situations were those in which parents, friends, or others served as role models or someone bought art materials or art lessons for the respondent.

Only two unencouraging situations were reported, in which a child was typecast into an unartistic mode, or in which art was not taken seriously by the family, as in the case of subject #13 whose family "regarded artists as queer people" (subject #13). Clive's (1983) study may have dispelled the general misconception that lay people are overwhelmingly negative toward art and art education. In support of Clive's study it appears, in this sample anyway, that there are as many negative attitudes subconsciously harboured by art teachers as may exist in the lay population, although these groups may not be mutually exclusive.

In the secondary school years fewer than one third of the respondents had any exposure to art reproductions or originals in the classroom context. Of the eight who did have an opportunity to see some art in school the experiences were mostly negative. This was mainly
because of the random nature of the exposure and the narrow focus of the classes. The negative experiences were characterized as:

- focused on techniques instead of art movements
- lacking explanation or discussion of why particular art works are considered great; just exposure
- focused on a limited period of art history only
- taught in a vague manner
- graded without explanation
- boring

Even in the best of the circumstances reported in this study art history, art criticism, or aesthetics components were usually taught in the secondary school in a haphazard manner; subject to the degree of experience or enthusiasm of the teacher. Clearly educators must consider carefully the content and scope and sequencing of a program which would encompass the historical, critical, and aesthetic dimensions of art, but if this content is to be well received in the classroom, so must art educators consider carefully how to do this. As Sawdey noted, artists tend to rank "reading about great artists highly among their priorities for a good art program" (Sawdey, 1963). And, to echo Diffily's remarks: educators must find methods to teaching art appreciation alternative to those in which "the teaching of facts, dates and picture recognition is the only method used" (1966). Although Diffily's study examined college art appreciation classes and came up with this conclusion, it behooves teachers to be equally sensitive to levels of boredom in the secondary classroom where, presumably, attention spans are considerably shorter.

Because there was so little evidence of any art history, aesthetics or criticism being taught in secondary school there seems to be no discernible
pattern as to what exemplars from art history were used. This matter also seems to have been based on the individual tastes and preferences of the teachers, in some cases, to the detriment of students. This calls to attention the possible biases a teacher might pass unwittingly onto students by inclusion or exclusion of certain content. In light of the frequent references by respondents to the need for a more relevant, up-to-date examination of studio techniques and art movements Kuhn's (1963) study, which showed that a teacher's tendency toward traditionalism may hamper ability to teach modern painting, should be heeded.

More subjects reported exposure to art works outside the school situation, even though still random, than exposure inside school situations. More importantly, these extra-curricular experiences were all characterized as positive mainly because of their independent, exploratory nature. With Sadler's (1969) study in mind in which she noted that the amount of instruction in art appreciation seemed to make no noticeable difference to the levels of art appreciation achieved by grade nine students, the question seems to be not how much art appreciation we should teach but, instead; how can we make sure that what we do teach will seem satisfying and relevant to effectively nurture a positive attitude toward art?

The respondents' experiences reported during the post-secondary period can also be examined in positive and negative terms. The best situations reported of post-secondary art education:

- had enthusiastic instructors
- were taught in a rigorous and intelligent manner
- had an atmosphere in which learning was taking place among students as well as under the instructor's guidance
— had tight, meaningful links with the creative world outside of the institution

Post-secondary art education was characterized as negative when:

— teachers discouraged independent exploration of ideas, techniques, etcetera by students
— teachers did not encourage art history or gallery visits
— teachers did not consider the students as capable of serious work
— teachers were frequently unavailable to the students
— teachers based lessons on irrelevant theories
— studio courses were designed for self-motivated students only
— studio techniques taught did not relate to art history or contemporary art

Visiting art galleries, teaching art, travel to major world art centres and discussions of art with one's peers were all mentioned as factors during the post-secondary period which nurtured the respondent's positive and cherishing attitude toward art. This reinforces the importance of exposure and reflection upon ideas concerning art.

The most important memories of art-related experiences before the end of high school leaving a lasting impression were frequently associated with a particular piece of art work, of the subject's own making or otherwise, or of an art exhibition. About one quarter of the group associated strong early memories of art with a person who offered outstanding encouragement or inspiration in the direction of art. These findings relate to statements about how individuals in this study discovered art or instances of epiphany or turning points in relation to learning to love and appreciate art. Most of the subjects linked their discovery to
exposure to art. For most of the subjects this awakening to art was very gradual and not an overnight discovery. Yet, as was reported earlier, for some of the respondents, a particular piece of work or art show suddenly opened a deeper, broader understanding for them. This awakening was also noted during cases of individual struggles in making artwork. Reading about art has broadened the understanding for most and was mentioned frequently in the context of discovering art, as was getting to know artists or other people interested in art.

From the point of view of making art, discovering art was sometimes related to a personal need to express. In the words of subject #26: "a live interest in imagery" is developed which must be fed. Or, in the case of subject #24: "You don’t decide to become an artist, you are one" indicating also that, for some, art becomes the vehicle with which to express oneself.

Most of the subjects, when asked whether they had ever felt the need to "unlearn" something which was taught to them (or otherwise learned) were emphatic about the necessity of learning to see one’s own personal biases and hangups about art. For some this meant taking on a new perspective toward aspects of art they previously had reservations about. The examples of the kinds of prejudices indicated by the respondents were understandably varied and sometimes even contradicted other respondents’ remarks. They included:

- preoccupation with representational realism
- preoccupation with subject matter
- preoccupation with slick techniques or formulas to solve problems in making art
— preoccupation with the product and its quality and the degree to which it is accepted or understood by the public
— preoccupation with the traditions of other artists; past and present
— too little concern with the traditions of other artists

When looking at or criticizing art most subjects bring their accumulated knowledge of art history and aesthetic theory to the task. But, as previously noted, the various approaches to this task depend largely on what each individual thinks is important in a work of art. Whether a respondent sets about to give a critical response to a piece of work in the form of a judgment—and clearly, some would rather not—most feel that they can empathize with what an artist does as a result of their own experiences working with art materials, coupled with instances of exposure to art. According to the group, this empathy can be increased by spending time with artists, examining artists' intentions for making works of art and, if possible, actually discussing these intentions with the artist.

The population used in this study are all similarly involved with art in some professional way. An examination of the responses to these reflective questions, however, reveals that their approaches to making art, looking at works of art or critically judging works of art (if they are inclined to judge art works) are still quite personal and varied.

Because of the respondents' daily involvement with art and their current ongoing commitment to frequent, or at least sporadic, gallery visits they could all now be said, as adults, to cherish art to some degree. And, the fact that all but three of the subjects sought out some kind of formal
post-secondary training probably qualifies them as enlightened cherishers, to use Broudy's (1972) term.

In summary, it is clear that, in the case of the respondents in this study, their individual attitudes developed as a combined result of exposure to art and experiences in making art works in both informal and formal learning environments. But the learning which they felt was most positive took place in environments conducive to some independent exploration of ideas and techniques concerning art with enthusiastic, encouraging and often knowledgeable mentors or teachers. Key factors which seemed to interfere or hamper learning were the general low status of art in schools which affected the amount of time given to the subject in formal settings and often, the teacher's approach to the subject.

Clearly, the teacher's knowledge of the subject area, attitude toward art, and ability to use imaginative and flexible teaching strategies are crucial factors in whether the school will play a part in developing a positive attitude toward art in the student.

Digraph analysis and the concept of enlightened cherishing

Whether the values chosen are in the field of economic activity, recreation, friendship, or civic obligations or in the realms of truth, morality, religion, or art, good choosing involves adherence to a valid standard—the highest one that is applicable to the situation—and adherence from the right motive—the highest applicable one. (Broudy, 1972, p. 8)

Broudy's theory of aesthetic education can be thought of as part of a larger, general approach to education known as values education. The approach is based on the premise that humanities courses ought to be
concerned with the cultivation of morals and values rather than the dissemination of facts. The aesthetic dimension of this type of approach to education concerns itself with nurturing good taste. More specifically:

in aesthetic education we are speaking about the cultivation of the pupil’s receptivity to expressiveness via metaphor.

The role of art in aesthetic education is twofold. One is to objectify for perception those metaphors which the imagination of the artist creates. These help the pupil to objectify his own feelings and values. In doing so they expand his value domain, for they reveal life possibilities not available through direct experience. The second role of art is to purify the pupil’s imagic store and thereby make him more conscious of and less satisfied with the stereotyped image and the worn-out metaphor. In this sense it makes pupils more discriminating both about art and about life itself. (Broudy, 1972, pp. 43-44)

Thus Broudy (1972) argues that there is a need to have standards of what constitutes good art in art education. The way to do this, he says, is to use exemplars from art history and current art production which represent the highest standards of art available. The standards of art would be determined by a community of experts. The community of experts are those people whose authority can not be disputed; the authority "is lodged in the experts who carry on investigations in that discipline . . . those who have qualified by receiving instruction from credentialed members and whose performance has been approved by their credentialed peers" (Broudy, 1972, p. 96).
From these approved standards in Broudy's theory, says Zimmerman, curriculum designers would "select specific works of art to be used for teaching. These works of art are to be summating, bridging, or anticipating images" (Zimmerman, 1982, p. 42). From here "... the teacher is to direct student aesthetic perception experiences through scanning methods in order to increase students' sensitivity to perception of the sensory, formal, expressive and technical properties, and the extra-aesthetic functions of works of art" (Zimmerman, 1982, p. 42).

Zimmerman's article "Digraph Analysis and Reconstruction of Broudy's Aesthetic Education Theory" is useful in clarifying Broudy's theory and main concepts. In the article Zimmerman defines and classifies the key terms of Broudy's theory and then presents them in a diagram form for clearer definition, according to methods suggested by Steiner (1978). Through digraph analysis one is able to see more clearly, and in this instance, "to determine the adequacy of relationships between terms in Broudy's theory of art education" (Zimmerman, 1982, p. 39).

According to Zimmerman's digraph analysis, the cause—effect aspect of Broudy's theory can be illustrated in a linear fashion: the community of experts sets the standards for serious works of art; from these, curriculum designers select exemplars; these, in turn, are used by teachers to direct student experiences and subsequently, student skills and abilities in each of the realms of art (aesthetic impression and aesthetic expression). This steeps the student in the "aesthetic mode of experience as cultivated appreciation of works of art through . . . artistic perception, . . . authentic judgment, . . . and refined taste." Finally, the student emerges an enlightened cherisher.
Zimmerman's analysis of Broudy's theory points out some inconsistencies in his logic. Among these Zimmerman notes that Broudy argues that decision-making regarding choices of art works to be used in the classroom should be kept strictly in the hands of the curriculum designers. Broudy says this would ensure the "value neutrality" of schools and teachers (Broudy, 1972, pp. 93–94).

According to Zimmerman, Broudy's theory is deficient here because it does not state that the curriculum designers should also choose what art media ought to be used. (Zimmerman, 1982, p. 42) Zimmerman further points out that although Broudy suggests methods of teaching the skills of artistic impression (e.g., the use of classification for the analysis of art works) he neither suggests how one might teach the skills of artistic expression, nor indicates how much skill is needed in order to achieve his goals of enlightened cherishing. (Zimmerman, 1982, pp. 42–43)

Zimmerman notes that Broudy illogically leaves to the student the decision of how much technical facility is required. She suggests that, in order to be consistent, Broudy should have the teacher direct these experiences of artistic expression with materials chosen by the curriculum designers. (Zimmerman, 1982, pp. 43)

Zimmerman also notes that Broudy's theory, in order to be consistent, ought to include aesthetic theory as a "teacher-directed student ability" along with the techniques in art history, art criticism, and making judgments about extra—aesthetic functions of art. And, she notes, Broudy ought to include that the student will perceive in the manner of the art historian and aesthetician, as well as being an art critic, in the pursuit of authentic judgment; one of the desired experiential modes which lead the student to cultivated appreciation of art. (Zimmerman, 1982, pp. 43–46)
In summary, Zimmerman suggests the following extensions of Broudy's theory. Her reasons are summarized in the square brackets. These extensions refer only to particular parts of Broudy's theory that have relevance to the present study and are therefore incomplete.

- Curriculum designers select teaching materials that contain art media based on experts' standards of serious works of art [to parallel their selection of teaching materials for the aesthetic impression realm of the art program].

- Teachers direct student skill development with selected art media [to parallel "teacher-directed student ability to make aesthetic judgments about art . . ."].

- Teachers direct "student ability to make aesthetic judgments about art through developing abilities to use aesthetic theory to compare works of art with some ideal, standard, or criterion" [to balance abilities development in areas of art history, art criticism, and making judgments about the extra-aesthetic functions of works of art].

- Student aesthetic mode of experience as cultivated appreciation of works of art [is achieved through] authentic judgment (perceiving as the art critic, art historian, and aesthetician) [to balance the teacher-directed student abilities in the realm of aesthetic impression]. (Zimmerman, 1982, pp. 44-45)

Aesthetic expression, as it is referred to in this thesis, in Broudy's theory is somewhat subordinate to aesthetic impression. Broudy's emphasis is on the training of perception as the main goal in aesthetic education. Broudy suggests confining the development of performance skills in art to the elementary school years, giving them the primary focus,
including, perhaps, some perceiving of art works as well as the introduction of "the rudiments of aesthetic literacy" (Broudy, 1972, pp. 60–63). The acquisition of performance skills, in Broudy's theory, would serve as an aid to learning to perceive works of art; the premise being that if you know some basics about how works of art are made, it will help you to authentically judge them and appreciate them. Secondary school performance–based art should remain an elective because it should not be a primary concern of aesthetic education to train people to become artists, says Broudy. (Broudy, 1972, pp. 60–62)

But Broudy argues for a more important place for art in general education, instead of the inferior position it holds now in many schools; "used to fill in the dead spots before recess or the dismissal bell" (Broudy, 1972, p. 62). Broudy's appeal for "at least a period [of art] every day" is in line with most of the respondents' feelings in this study concerning the allotment of time for art and its quality in elementary school. (Broudy, 1972, p. 63)

Broudy cites three misuses of aesthetic education:

1. The use of aesthetic materials "... not for their intrinsic value but solely as instrumental to other extra—aesthetic ones. Art may become an instrument of propaganda in behalf of this or that ideology."

2. "to employ it [art] solely as a means of enriching other subjects."

3. the use of art as a filler, keep—busy activity and "... exempting it from all other value experience ... [or] standards."
In the experiential data of the respondents in this study there is evidence of each of these misuses of aesthetic education. For instance, when realism was deemed to be the ultimate achievement in art, in the experiences of several respondents, this often nullified the expressive potential of art materials. The use of drawing to illustrate projects in social studies class, although giving the student time to draw, served the primary purpose of enriching another subject. Of course, all too often in elementary school, art was a keep—busy activity of second class status as a subject. And, judging by their comments, most of the respondents would agree with Broudy’s list.

In the training of teachers, Broudy suggests that there is a need for a change in the prevailing attitude. Broudy (1972, p. 88) makes the following recommendations for teacher training:

1. Recruit monospecialists in the arts.
2. Have them enroll in at least one course in formal aesthetics.
3. Have them enroll in at least one seminar or course, but preferably two, in aesthetic education using the perceptual approach.
4. Have them enroll in at least one, and possibly two, workshops on methods and materials from the various arts.

But people other than specialists in a given art can, according to Broudy, learn to perceive aesthetically and do not have to perform in the manner of the specialist in order to do this. (Broudy, 1972, pp. 88—89) Broudy suggests that team—teaching may be the answer for programs in need of some diversity where teachers lack expertise in certain areas of art.

(Broudy, 1972, p. 63)
The suggestion that teachers become more knowledgeable in their field is one which the respondents in this study would welcome. Exposure to more courses in the areas of aesthetics, art methods and materials, and ways of teaching art using a perceptual approach would all likely enhance a teacher's potential to conduct a more meaningful school art course, provided that the approach to teaching the course is coupled with a teacher's infectious enthusiasm and creative teaching strategies.

Broudy's emphasis on developing the skills of perception in relation to making or analyzing and interpreting works of art is predicated on the importance of meaningful class discussions. This is in line with what many of the respondents felt was lacking in school art, in areas such as art criticism or evaluation of student art works. For example, Broudy's suggestion of using a system such as the Parker classification of formal principles offers a relatively methodical approach for students and teachers to take when approaching analysis of student or other types of art works.

One cannot repeat too often that in the perceptual approach to aesthetic education verbal descriptions and categories are used as guides to perceiving the object...analysis is done for the sake of better perception. (Broudy, 1972, p. 72)

The main thrust of Broudy's theory of aesthetic education is rooted in his perceived need for standards for the art chosen as exemplars in school. Says Broudy:

We see that the cultivation of the aesthetic in schools depends on the roles of the three types of art: serious classical, serious avant-garde, and popular. With respect to the first two, some tuition is
virtually indispensable; with respect to the last, tuition of any kind is probably unnecessary. (Broudy, 1972, p. 112)

There are two related, but serious problems with the practicality of Broudy's theory. Firstly, the terms which describe the categories of art are too vague. Given the range of influences on the respondents in this study and the variety of their answers concerning what is important to consider when analyzing or criticizing works of art it seems that even a relatively homogeneous credentialling group might wonder where to draw the line between serious avant-garde and not-so-serious avant-garde works of art. Broudy's intentions do, however, have an echo from a few of the respondents in this study who felt there was a void in their art education as far as avant-garde art content was concerned.

Broudy does devote a chapter to a discussion of "The Problem of Standards in Aesthetic Education" arguing convincingly that we must set some standards for credibility as a subject area worthy of study, yet he fails to offer anything specific other than that we should leave the decision-making to those who have the credentials to do so. (Broudy, 1972, pp. 90-103)

Exemplars from art history were important, in the broadest sense, to the population of this study inasmuch as this is often what inspired them. But perhaps Broudy's definitions of art are too exclusive, because the population in this study seems to have learned everything from classical to popular art.

A second problem with the practicality of Broudy's theory concerns the choice of the credentialling group. It is apparent from this study that intensive education in art has not always been a prerequisite to gaining a position of power in an art community. A case in point is subject #13
who, in spite of having little in the way of formal training in the visual arts now holds a very influential position as an art critic. With this in mind, and knowing that many internationally revered artists (including some of those included in this study) do not have extensive formal education, one has to wonder about Broudy's definition of one whose authority in art cannot be disputed.

Also, Broudy's theory is somewhat hierarchical in its presentation, as Zimmerman's digraph analysis illustrates. (Zimmerman, 1982, pp. 44-45) By delegating the choice of exemplars exclusively to curriculum designers who base their decisions on the standards determined by the community of experts Broudy keeps the schools and teachers "value-neutral" but at the same time strips teachers of any freedom to use their own judgment. In some situations, no doubt, the teacher may be more enlightened and capable than certain curriculum designers due to his or her experience of knowing what will or will not work in a classroom situation.

Some curriculum analysts speculate that it takes on average twenty years for a curriculum design to work its way into classroom practice. Knowing this, even if Broudy's theory of standards for art exemplars were accompanied by a specific list of important art works, art materials and processes to be learned, that which is current and deemed important by some teachers might have to be ignored. This could seriously impair a teacher's ability to keep art courses timely with modern developments in the art world; a criticism raised by respondents in this study.

Further to the observations and changes made by Zimmerman, Broudy's position can be thus summarized with suggestions for alterations (in brackets) to reflect the findings of this study:
— [operationally defined] standards for serious works of art [and materials, and processes, including popular art when it appropriately suits the learning outcomes of an art program (eg: advertising art: to discuss propaganda in art or color separation in the printing process)] should be determined by a community of experts [who are credentialled by virtue of their standing in the visual arts community].

— [operational—definitional exemplars, not specific works of art, materials, or processes] should be decided by curriculum designers according to the standards set by a community of experts.

— teachers should direct student experiences and skills development [in aesthetic expression] and abilities [in aesthetic impression] with exemplars [that they have selected according to operational—definitional guidelines provided in the curriculum guides but, whenever possible, allow students to make choices for independent exploration of ideas and media].

— at the elementary level art [aesthetic expression and aesthetic impression] should be offered once a day to all students through a perceptually based program [in which each of the two realms of art is given equal time for meaningful class discussion, as well as time for students to work amongst themselves and independently].

— teachers should be given more training in areas of formal aesthetics, aesthetic education, and art materials and methods [as well as training in how to choose and employ exemplars in an art program].
Summary

In summary, Broudy’s theory generally answers and parallels many of the criticisms raised by the respondents in this study. However, it does lack some practicability concerning how standards might be introduced and who might introduce them. By his definition Broudy’s credentialling group or community of experts excludes many who make decisions in and influence the art world beyond the doors of the classroom.
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CHAPTER VII
IMPLICATIONS FOR BRITISH COLUMBIA FINE ARTS CURRICULA

This chapter will introduce British Columbia's two fine arts curriculum guides with a brief description of their philosophy and objectives. Comparisons will then be made with the key elements of Broudy's theory of enlightened cherishing and findings in this study, followed by suggestions for the design of future curriculum guides in fine arts and for future teacher preparation.

Each of the two fine arts curricula for British Columbia schools attempts to strike a balance between the creation and appreciation of art. Both focus on imagery as the central issue for learning fine arts.

The goals for the British Columbia secondary art curriculum are as follows:

- to stimulate and extend students' visual curiosity;
- to assist students in developing appreciation for their own artistic endeavors and those of others;
- to develop students' potential to respond critically to visual and aesthetic phenomena;
- to enable students to gain expertise in art processes and skills;
- to foster in students an understanding of the relation between art and history. (Secondary Art Guide 8-12 [SAG], 1983, p. 10)

The goals of the British Columbia elementary fine arts curriculum, formulated two years after the most recent version of the secondary curriculum, parallel those of the secondary curriculum:

1. to foster the child's enthusiasm for the arts through involvement in art . . . ;
2. to develop the child's ability to explore, express, communicate, interpret, and create;
3. to develop the child's skill and technical ability in the arts;
4. to nurture the child's capacity for critical and sensitive response to the arts;
5. to encourage the child's appreciation of the interrelatedness of the arts; and
6. to advance the child's knowledge of the ways in which the arts influence and are influenced by society and the environment.

(Elementary Fine Arts [EFA], 1985, p. 3)

It is noteworthy that the elementary guide differs from the secondary guide in that it emphasizes the interrelatedness of the areas of fine arts which it encompasses: art, drama, and music.

The learning outcomes in each of the guides emphasize knowledge and practical ability in all areas relating to art as the means to fostering enthusiasm or stimulating visual curiosity. The guides offer suggestions to the teacher for the scope and sequence of learning outcomes; outlining generally how courses might be organized into content areas, in the case of the secondary guide, or suggesting ways of planning by content areas, as in the elementary guide.

One difference between the British Columbia curriculum guides' philosophy and Broudy's theory of aesthetic education is that the guides stress the interpretive nature of the documents. The content of the guides is intended, states the secondary guide, as, "a compendium of resources, a tool designed to encourage flexibility and creativity in the teaching of secondary art programs. None of the suggestions given in the resource guide should be regarded as being the only way, the preferred way, or the
best way of achieving a given learning outcome in a particular area" (SAG, 1983, p. V). The elementary guide says, "Teachers are encouraged to use their own skills and creativity in adapting these resources to their program planning" (EFA, 1985, p. 22)

In keeping the document open to the teacher's interpretation, the curriculum designers allow teachers more flexibility in adapting the suggestions to meet the needs of their students and individual programs but also risk having some teachers, possibly intimidated by the quantity and depth of the available material, leave the material aside altogether.

Indeed, the elementary guide for British Columbia points out in its preface that the provincial Ministry of Education has stipulated that instruction in the fine arts be given to all students in grades one through seven yet leaves the amount of instruction up to the discretion of the teacher (EFA, 1985, p. VI). As the elementary fine arts guide states:

Each teacher will decide:

— the ratio of art, drama, and music within the program;
— the extent to which these areas will be offered in discrete units or in interrelated format; and
— the extent to which learning in the fine arts is integrated into the curriculum in the sciences and humanities as part of the process of presenting the relation between all areas of learning.

(EFA, 1985, p. VI)

And in the preface of the secondary guide, the curriculum committee notes that the Ministry of Education finds prescriptive courses undesirable because of the intrinsic nature of art. (SAG, 1983, p. 3)

Because the guides are not prescriptive in nature and neither the Ministry of Education nor the curriculum planners offer more than hopeful
suggestions for how much art should be taught in schools and at what levels, it is possible that the existence of these guides may make no difference to some teachers too busy to read them or so lacking in art background that they do not understand them. In situations where neither the school principal nor the teaching staff is willing to commit classroom time to art there is even greater risk of art remaining a second class subject.

In spite of the danger that the curricula will not be implemented, these two most recent British Columbia guides could serve as valuable aids to teachers because of their suggestions of relevant resource materials, vocabulary lists and, in the case of the secondary guide, extensive lists of exemplars relating to the sample lesson ideas given. With the inclusion of a section dealing with how to use and choose exemplars in these guides it seems possible that even teachers with minimal training in the visual arts might learn from and be able to implement these lessons.

Unlike those in Broudy's theory, the art, materials, and process exemplars offered in the guides include derivations from popular and commercial art (exemplars such as advertising art or poster designs), diverse cultural and ethnic resources (exemplars such as Northwest Coast Indian Masks, or Japanese prints), as well as traditionally used examples derived mostly from European art history. There is a notable absence of female exemplars from art history given in the list of suggestions. In the light of recent art histories such as The Obstacle Race: The Fortunes of Women Painters and Their Work by Germaine Greer there seems to be a need for some revision here, for the sake of balance in the curriculum. Eadie's (1983) thesis, Women Artists in the Twentieth Century would be a helpful reference. The list of resource materials at the end of the section
on art in the elementary guide lists some further sources for expanding a teacher's ideas for multicultural projects.

The secondary guide's recommendation to include local artists and contemporary developments in art in class discussions tries to address the same need voiced by respondents in this study. Discussion-based lessons might alleviate the boredom associated with the facts and dates approach to learning about artists.

The elementary curriculum, because of its theme-oriented nature and arts-interrelatedness, at times seems to sacrifice the intrinsic value of art for the sake of working art into the general scheme of learning in the classroom. For example, in a sample unit using a "Bird" theme, the planning, learning, and activities make one wonder whether art or natural science is being studied. This aspect of the elementary fine arts guide is perhaps guilty of one of Broudy's perceived misuses of aesthetic education using art: "... as a means of enriching other subjects of instruction" (Broudy, 1972, p. 51).

Each of the British Columbia fine arts curricula downplays the importance of gaining expertise in the areas of art techniques or skills. As the secondary art guide indicates, less emphasis is given now to vocational preparation, more emphasis to "the development of reasoned criticism and ... the history and heritage of art ..." (SAG, 1983, p. 4). This is in agreement with Broudy's theory in which elementary education would serve to give a grounding of knowledge and skills in fine arts in the areas of creation and appreciation, with the goal of enlightened cherishing. Both Broudy and the British Columbia curriculum guide for secondary education indicate that secondary education is the place for allowing those who want further art education to specialize and gain expertise.
Because of the possibility of inconsistency in art programs in British Columbia schools where there is no definite rule of content, secondary school art teachers nearly always face the dilemma of teaching students with too broad a range of experience. If the curriculum designs were somewhat more specific about what should be taught instead of what might be taught in elementary art, teachers at the secondary level could get on with the job of designing more specialized and complex art programs for secondary students who were ready for such material. If elementary education could provide a foundation it might do away with the necessity of courses in Grade 8 that are designed to provide the practical baseline for advanced courses at higher levels.

Because of the curriculum guides’ new emphasis on "reasoned criticism," which parallels Broudy’s theory, evaluation is theoretically less ambiguous in the art program than in earlier curriculum designs. In the British Columbia curricula, discussion is a part of all suggested lesson plans and evaluation must continuously meet the course objectives. If utilized by teachers in the classroom this inclusion of authentic criticism and judgment might serve the dual purpose of giving art courses more credibility with school administrators and students, who would clearly benefit from more cogent discussions and assessments of their own work, if one is to judge from the data gleaned in this study.

The two curricula suggest historical art exemplars which could be used in conjunction with art materials and creative processes. One of several examples given to teachers is Marcel Duchamp’s Nude Descending a Staircase which could be included in a discussion of how to create movement and rhythm in drawings (SAG, 1983, p. 39). This cultivation of a strong relationship between the students’ art work and historical
examples of art work satisfies one of the shortcomings noted by the respondents in this study.

At the University of British Columbia, the major university for teacher education in that province, those students preparing to teach as elementary school generalists are required to take only one course in elementary art methods. This course is offered for three hours a week, for approximately sixteen weeks. Students receive a smattering of art history, studio techniques and whatever else can be squeezed into the time, subject to the discretion of the university instructor and the course coordinator. For some teachers this is the only training in art they will have before going into the classroom and it will likely leave them inadequately prepared to interpret the curriculum guides without extensive outside reading and strong motivation to teach a meaningful art course. This lack of specific training only serves to perpetuate the problem of the teacher who is far from being a model of an enlightened cherisher.

Broudy's recommendation that there be monospecialists (teachers with exceptional training and skills in the visual arts) teaching art in the elementary classroom would enhance the likelihood of art being given higher status at this level because teachers with special art training are more likely to generate an enthusiasm for art. His recommendation of more teacher preparation in aesthetics and studio techniques, as well as art education theory courses would have significant long-term positive effects on elementary and secondary art programs.
References


CHAPTER VIII
SUMMARY OF FINDINGS, CONCLUSIONS, AND RECOMMENDATIONS

This final chapter will consist of four parts. Part I will provide a summary of the information concerning the formative art experiences of the subjects of this study. Part II will present the conclusions drawn from an analysis of the data in conjunction with related aspects of Broudy’s aesthetic education theory and the British Columbia art curricula. Part III will state recommendations for art education in British Columbia suggested by this research. Part IV will recommend topics for further research in the area of art attitudes and art education.

Part I Summary

The research questions addressed in this study were:

(1) What were the formative influences on a population who possessed enlightened and cherishing attitudes toward art?

(2) How do these experiences compare with relevant aspects of Harry S. Broudy’s notion of enlightened cherishing?

(3) What implications do these findings have for the most recent British Columbia curricula?

Data were collected in interviews with thirty established members of the Vancouver visual arts community. Comparisons were made with aspects of Harry S. Broudy’s theory and the British Columbia curricula.

Results indicated that the influence of formal art education toward enlightened cherishing has been, for the subjects in this study, usually marginal and often negative.
School art experiences, prior to post-secondary training, were not taken seriously largely because of their perceived lack of meaningful content, questionable methods of evaluation and instruction, and the low status of art in schools. Sources outside of school situations (such as religious or family contexts, certain influential people and post-secondary experiences) played an important part in nurturing the attitudes of this population.

Early art experiences, which were regarded as very important by the subjects, were more often linked with aesthetic expression, whereas incidents of aesthetic impression took place more often outside of school situations than within. Few subjects had training in any areas of aesthetic impression in either elementary or secondary school and this the subjects saw as a weakness in art education. Above all else, it seems that attitudes toward art are infectious. Whether it was a family member, a friend, or an encouraging art teacher, certain people often played major roles in influencing the respondents' art attitudes. In this context, it is encouraging to know that teachers and curricula can make a difference in art education.

**Part II  Conclusions**

The study considered aspects of Broudy's concept of enlightened cherishing (through Zimmerman) in order to interpret the data within a current, authoritative, theoretical framework. The interpretation supports some of Broudy's conclusions and contradicts others. Thus, the empirical data collected in this study, as interpreted, suggest modification to Broudy's conclusions.
The data support Broudy's recommendations for better teacher training in art.

In light of the data educational planners might do well to heed Broudy's call for art classes at the elementary level to be increased to a daily basis and, importantly, that art be given equal status with other courses.

Concerning the use of art exemplars in the classroom, the findings in this study support the use of art exemplars to aid in the teaching of both aesthetic expression and aesthetic impression. However, in light of the data from the respondents in this study, Broudy's insistence on the use of specific art exemplars chosen by curriculum designers from the realm of his classification of serious art works only does not bear itself out. First, the respondents in this study reported positive learning experiences about art in connection with a wide range of exemplars, popular and otherwise, without having suffered from such exposure. Second, in order to have flexibility in designing their art programs and up-to-date art lessons, teachers must be able to make their own decisions. For both of these reasons, operational-definitional standards, rather than specific exemplars, would be more appropriate for curricula.

Concerning Broudy's definition of and proposed role for a community of visual arts experts, two points can be made.

First, Broudy (1972) stressed that the community of experts, who would determine the standards for art to be chosen by curriculum designers, should be credentialled by virtue of their having received instruction from other credentialled members of the discipline. Yet, of the respondents in this study, many have held positions as jurors or decision-makers on arts committees and are considered the visual arts experts in
the Vancouver community, but are not credentialled in Broudy's sense and therefore, probably need not be.

Second, the difficulty of such a community achieving consensus regarding valid standards for art exemplars is reflected in the diverse standards, among the respondents, for criticizing art works.

The sample used in this study is mature. In some cases respondents have been out of school for thirty years. Yet, in spite of an age spread of nearly half a century among them, there are many similarities in their formal experiences in art. The education process is characterized by stability and a certain inertia; assuming the situation in school art rooms today is not radically different from those prevailing for these respondents, it is valid to view this population as a mirror of art education today.

**Part III  Recommendations for art education in British Columbia**

A continued effort to maintain the balance and interrelatedness between the realms of aesthetic expression and aesthetic impression is desirable to enable art teachers to develop art programs which have meaningful content, yet still allow for personal imagery and empathy to develop. All are essential to nurturing a cherishing attitude toward art.

This study makes the following recommendations:

- that the level of training for elementary generalists be upgraded in areas of aesthetics, art history and studio methods.

- that more art monospecialists be recruited at both elementary and secondary school levels.
that both teacher training and art curricula include references to the significant role (in nurturing a cherishing attitude toward art) played by: a teacher's encouragement of the student's progress in art; open-ended and imaginative teaching strategies allowing for some independence for the student; sound evaluation practices; and knowledge and enthusiasm for the subject area.

that the implementation of art curricula in schools be mandatory and that the art curricula include information on the use and choice of art exemplars (works, materials, and processes).

that the provision of equal time for art (aesthetic expression and aesthetic impression) as for other subjects for all students at the elementary level be mandatory.

**Part IV Recommendations for further research**

The researcher recommends the following topics for further research in the area of art attitudes in art education.

A study to determine the differences in informal and formal educational settings between various subgroups of enlightened cherishers, such as those used in this study, would be helpful and of special interest to those who advocate art education based upon role models such as the art critic, artist, art historian and aesthetician.

A study which tests a population such as the one used in this study with the Eisner Art Attitude and Art Information Inventories would be of interest to art educators.
A study which explores the art experiences of persons who display an attitude of enlightened cherishing but who are not artists or employed in the visual arts field would also be of value.
References

APPENDIX A

Preliminary Test Schedule of Questions

1. What was the extent of your experience with art media before entering school?

2. What was the extent of your exposure to art before you entered school which led you to develop notions of what art is?

3. What was the extent of your exposure to art reproductions before you entered school which led you to develop notions of what art is?

4. Was there any other influence (person, place, or ?) which led you to develop notions of what art is before you entered school? (family or particular member incl.)

5. In your early school years do you remember being exposed to or encountering any particular works of art—works which were considered to be exemplary? If yes, in what context?

6. In your early school years do you remember being exposed to any particular art reproductions which were considered to be exemplary? If yes, in what context?

7. Were there any corresponding school exercises given in connection with examples or art works or reproductions?

8. What part did the teacher play in these instances of showing works of art to you in these early classroom years? (if applicable)

9. What types of exposure to art took place outside the school context during these early years (when you were at elementary school age)?

10. Was there any particular influence or direction given by one person, for instance, outside the school context during these early years?

11. In your early years at school in the school context, what type of art making did you experience?

12. In your early school years, in the school context, if you made art, what type of materials did you use? . . . and for what type of project? . . . and what part did the teacher play?
13. In your early years, outside of the school context, did you make art?
   ... if so, what types of materials did you use?
   ... if so, what types of projects did you do?
   ... if so, who gave you direction, if anyone did?

14. In your later school years at (secondary school) what sort of involvement did you have making art? (In the school context)
   ... if so what types of materials did you use?
   ... if so, what types of projects did you do?
   ... if so, what part did the teacher play?

15. At this secondary level, outside of the school context, what sort of involvement did you have in making art?
   ... if so, what types of materials?
   ... if so, what sorts of projects?
   ... if so, under whose direction, or influence, if applicable?

16. In your later school years, in the school context, what sorts of opportunities did you have to do any of the following activities?
   ... learn about art history
   ... use art history techniques to classify and identify selected works of art
   ... learn about art criticism
   ... learn to use art criticism techniques to interpret meaning, intent, effect, and effectiveness to hold perceptual interest in a work of art
   ... learn about aesthetic theory
   ... make judgments about extra—aesthetic functions of works of art

17. In your later school years, in the school context, were you shown any particular works of art which were supposed to be considered as exemplary?

18. In your later school years, outside of the school context, did you have any opportunity to use any of the above skills of aesthetic impression (i.e.: art history, classification, art criticism, etc.)?
19. Since secondary school, to what degree and in what context did you:
   . . . perceive as critic, art historian, or an aestheteician?
   . . . work as an artist (or similarly handle materials)?
   . . . perceive as a connoisseur of artworks; collect works of art?

20. Do you remember a specific time when you declared to yourself, or others, that you would commit yourself to art? What form of commitment did this take?

21. Did you experience a turning point in understanding, appreciating and loving art? . . . what is sometimes referred to as an epiphany? (please comment)

22. Since becoming involved with art as you now are, have you at anytime felt that you have consciously endeavoured to unlearn something that was taught to you in or outside of a school situation? (please comment)
APPENDIX B

Revised Schedule of Questions

Key:

Q: question
P: probe or "for instance"

Preschool (Age 1—5)

Q: What types of experiences making art did you have before entering any school situation?
   P: Coloring books? Crayons? Paints? Plasticene?

Q: What kind of exposure to art did you have before you entered school?
   P: Artworks in the home environment? Art books at home? Family visits to art galleries? Museums?

Q: Do you recall having any notion of what art is at this early stage in your life?
   P: Did anyone (family or friend) or a particular place have a special connection to art for you? Did you have any ideas concerning the differences between an actual art work and an art reproduction?

Early school years (Age 6—12) aesthetic impression

Q: In your early school years do you remember being shown or encountering any particular works of art which were considered to be exemplary?
   P: Were these reproductions? Actual works of art? In what setting?
   Did your teacher mount exhibits of the "best student work"? Did your class visit art galleries? Did your teacher show you art books in the library?

Were there any school exercises given in connection with examples of art works or reproductions?
   P: Can you remember how the teacher used these?
Informal context (Age 6–12) aesthetic impression

Q: Outside of the school context were you shown or did you encounter any works of art?
P: Gallery visits? Art books? Art in the home? Friend or relative who was an artist?

Q: Was there any particular direction given to you by one person or group—as far as showing you works of art goes?

Early school years (Age 6–12) aesthetic expression

Q: In your early years at school what type of experiences did you have making art?
P: Types of materials? Kinds of projects? Role played by the teacher?

Informal context (Age 6–12) aesthetic expression

Q: Outside of the school context did you make art?
P: Types of materials? Kinds of projects? Role played by parent or friend?

Secondary school years (Age 13–17) aesthetic expression

Q: In your later years at secondary school what sort of involvement did you have making art?
P: Types of materials? Kinds of projects? Role played by teacher?

Informal context (Age 13–17) aesthetic expression

Q: Outside of the school context did you make art?
P: Types of materials? Kinds of projects? Role played by parent, friend or other?

Secondary school years (Age 13–17) aesthetic impression

Q: In your later school years in the school context what sort of opportunity did you have to use art history techniques to classify and identify selected works of art?
Q: ... learn to use art criticism "to interpret meaning, intent, effect, and effectiveness to hold perceptual interest in a work of art?

Q: ... learn to compare works of art with some ideal, standard or criterion?

Q: ... make judgments about extra—esthetic functions of works of art?

Q: ... were you ever shown any works of art which were considered to be exemplary? (or did you encounter any?)

Informal context (Age 13—17) aesthetic impression

Q: Outside of the school context what sort of opportunity did you have to use art history techniques to classify and identify artworks?
   P: Books? Gallery visits?

Q: ... learn to use art criticism "To interpret meaning, intent, effect and effectiveness to hold perceptual interest in a work of art?

Q: ... learn to compare works of art with some ideal, standard or criterion?

Q: ... make judgments about extra—esthetic functions of works of art?

Q: ... did you encounter or were you shown any particular works of art which were considered to be exemplary?

Post secondary training: formal

Q: What areas related to the visual arts did you receive training in?
   P: Aesthetic expression? Aesthetic impression?

Post secondary years: informal

Q: Have you had any informal experiences since high school which you consider have contributed to your knowledge and appreciation of art?
   P: Aesthetic expression? Aesthetic impression?
Current involvement

Q: Since you have become a mature person do you perceive as an artist would—or are you empathetic with what an artist does?
P: In what sense? To what degree?

Q: Since you have become a mature person how do you look at art?
P: How do you critically judge works of art? Do you bring knowledge of aesthetic theory or art history to this task?

Q: Have you ever experienced a turning point in understanding, appreciating art—what is sometimes referred to as an epiphany?
P: Did this coincide with any form of personal commitment to art at the time?

Q: Please briefly outline the kinds of involvement you have with art (aesthetic expression and aesthetic impression) at this time.

Q: Since becoming involved with art as you are now, have you at any time felt that you have consciously endeavoured to unlearn something that was taught to you in or outside of a school situation?
P: What context was it in? Why?
APPENDIX C

Introduction to Schedule of Questions for Interview

The interview questions can be divided into two general areas:

a. your experience related to "aesthetic expression," or in other words, handling materials and making art
b. your experience related to "aesthetic impression," or in other words, seeing, looking at, and responding to works of art

The questions will also fall into two categories of "context":

a. experience within a formal educational institution
b. experience outside a formal educational institution, i.e.: in a family context

The questions will have a time sequence beginning with pre-school experiences, then elementary school experiences and the corresponding activities outside of the formal context, and continuing through young adulthood in school and outside of the school context, and so on until the final questions address relevant current experiences of the interview subject.

For the sake of consistency over several interviews subjects will be asked the same questions in the same order. If an interview subject has something to add to the interview which is not covered by the questions, time will be allowed at the end of the formal questioning to do this.
Sample Letter of Approach

I am currently conducting research for a master's thesis entitled, "Art Appreciation: What has Art Education go to do with it?" The study is an attempt to find out what factors contribute to the development of an appreciative attitude toward art by interviewing subjects who qualify as experts in the field of art: artists, art critics, art gallery curators, aestheticians, art philosophers, and art connoisseurs.

The information gathered in the interviews will concern the individual's particular art experience—educational and extra-educational— which have led to their high degree of understanding and appreciation of art. This data will then be compared to the recommendations for art programs in British Columbia schools, as outlined in the most recent B.C. Elementary and Secondary School Art Curriculum guides.

I'm writing in the hope that you will consent to be interviewed. The total estimated time for the interview is approximately one hour, and could be arranged for a time and location most suitable for your schedule. I will try to contact you by telephone over the next week.

Sincerely,

Joyce H. Woods
Sample Followup Letter (1)

Dear

Thank you for consenting to be interviewed for my research project entitled, "Art Appreciation: What has Art Appreciation go to do with it?"

Please find attached a more detailed description of the procedure and purpose of the study and a space allotted for your formal consent to be interviewed for the project. This formality is a requirement of the University of British Columbia's Ethical Review Committee.

Also attached is an outline of the types and categories of questions I will be asking you. A pre-test of the interview schedule of questions indicated that subjects tended to give briefer, less illustrative answers to questions when they were given a complete list of interview questions prior to the actual interview. For this reason I am sending you an outline of the question areas only.

I am hoping to conduct most of the interviews between the dates August 20 and September 30, 1985. If you have a preferred time of day or week that would suit your schedule, please don't hesitate to call me so that we can arrange something to suit your needs. In the meantime, if I don't hear from you I will try to call you by telephone to make the appointment.

I look forward to our meeting.

Sincerely,

Joyce H. Woods
Sample Followup Letter of Approach (2)

Dear

I am writing this letter in the hope that you are interested in participating as an interview subject for the research project entitled, "Art Appreciation: What has Art Education got to do with it?" As I have been unable to reach you by telephone as a followup to the initial letter I sent June 26th, I am sending this letter, along with a more detailed description of the project, a formal consent form (this is a requirement of U.B.C.'s Ethical Review Committee), and an outline of the kinds of questions I will ask in the interview.

I am hoping to conduct most of the interviews between the dates August 20 and September 30, 1985. If you have a preferred time of the day or week that would suit your schedule please don't hesitate to call me so that we can arrange something to suit your needs. In the meantime, if I don't hear from you by mid-September I will assume that you are unable to make a commitment such as this.

If you have any questions regarding this research project I will be pleased to answer them.

Sincerely,

Joyce H. Woods
<table>
<thead>
<tr>
<th>Subject #</th>
<th>Sex</th>
<th>Age</th>
<th>Location where subject grew up</th>
<th>Relevant early background information (volunteered by subject)</th>
<th>Subject's current profile of areas of interest (or occupation) in the visual arts, listed in their order of priority</th>
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<td>middle class only child</td>
<td>art gallery curator occasional art critic</td>
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<td>artist manager and art consultant</td>
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<td>just outside of London, England</td>
<td>working class</td>
<td>Museum art curator</td>
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<td>Occupation(s)</td>
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<td>Manitoba and Ontario in very old fashioned villages, and Winnipeg</td>
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