THE DEVELOPMENT OF THE CHILDREN'S PROGRAM
WITHIN THE COMMUNITY ARTS COUNCIL

A Study of Services offered by the
Community Arts Council in the Development
of Children's Art Programs.

by

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ABSTRACT

This study considers the development of the children's services within the Community Arts Council in relation to arts programs for children in the City of Vancouver. The changing emphasis of the program from 1947 to 1954 is examined through the records of sponsored classes, the minutes of meetings and interviews with class leaders, agency directors and class participants.

The changing philosophy of the artist in the practice of his profession and the increased interest in the development of art programs for children in leisure-time settings has brought the artists and the recreation leaders together. Within the recreation field, the use of the social work method and the demand for the fulfilment of the social agencies' objectives through program have strained relationships between the artist and program staff.

As the community agency establishes its role in the sponsorship of arts programs the agency adopts a responsibility for understanding the objectives and methods of the artist, who in turn must accept the philosophy and objectives of the agency. The Community Arts Council has demonstrated the need for mutual effort if the objectives of both are to be realized for the benefit of the child.

The Children's Program project clarifies the factors which have disturbed the effective use of art specialists in the agencies. It also indicates the possibility of future development within the Community Arts Council to further co-operative planning to ensure sufficient skilled leadership and standards for cultural services.
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THE DEVELOPMENT OF THE CHILDREN'S PROGRAM
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A Study of Services offered by the
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of Children's Art Programs.
Chapter 1

THE ORGANIZATION AND PROGRAM OF THE COMMUNITY ARTS COUNCIL

Formation of the Community Arts Council -

The organization of the Community Arts Council followed a series of exploratory moves by citizens of Vancouver interested in cultural activities and a survey of cultural organizations to determine the need for co-ordination among the various cultural services. The extra pressure exerted on the existing recreation facilities during and just following the recent war by the many citizens who sought recreation outside the home pointed up the need for organization of leisure-time services if facilities were to be expanded, services co-ordinated but duplication eliminated.

At this time the Welfare Council had called upon the services of L. E. Norrie to make a survey of recreation in the Greater Vancouver area. At the request, and under the sponsorship of the Junior League, Mr. Norrie was commissioned to complete a study of Art activities at the same time. The Junior League had already demonstrated its interest in the spare-time activities of the Vancouver people by sponsoring the course in group work specialization at the School of Social Work of the University of British Columbia and by the organization of the Volunteer Bureau. Now it
called for a survey to explore the need for an organization to coordinate Vancouver's cultural activities.

In July 1945 the "Community Arts Survey Committee" was set up to assist in the study of cultural groups and activities in the city. Following the completion of the survey, and after much continuous work on the part of the Committee, "The Arts and Our Town" was presented to the city on May 31, 1946. This document outlined the services and organization available to Vancouver citizens, and some objectives which might be realized through establishment of a co-ordinating body.

The recommendations of the survey are extensive and bear repeating here, as they are reflected in the program of the Community Arts Council up to the present time. The survey recommended:

- "activity on the part of schools, social agencies, and churches to enlarge opportunities for artistic participation in drama, dance, drawing and painting, modelling, pottery, record playing, play reading, music appreciation - toward increasing art appreciation and to give opportunities for learning the art of discussion techniques -"
- "use of concern for family life education as a means of raising cultural standards"
- "concern with community centre development as a focal point of cultural as well as recreational and athletic activities"
- "need to bring the practice of taxing non-profit educational agencies to public notice"
- "special study of art teaching in the schools"
- "an advisory committee of specialists in the cultural arts toward upgrading and increasing work in the field"
- "University Department or Conservatory of Music for high standards of training and appreciation"
- "action towards securing large public auditoria to spread activity community wide"
"formation of a cultural arts council to co-ordinate the efforts of spontaneous, unrelated groups; for increase in the number of cultural publications; and as a medium for evaluation of arts programs."

The request for a cultural arts council by the survey was given full consideration by the Community Arts Survey Committee, which then appointed an Interim Committee whose job it was to study and formulate beginning policy and draw up plans for establishing the Council. The committee prepared for an open meeting. This session, attended by all groups interested in an Arts Council, was called in order to determine public demand and to establish the Council with an administrative board on the basis of group interest and demand. The Committee therefore prepared a slate of officers which could be voted upon at this time and expanded by nominations from the floor.

In October 1946 the open meeting was held and the Community Arts Council was voted into existence by 350 people representing seventy-one groups. A Board of Trustees was elected and the work of the Council began.

Functions of the Council

The Constitution of the Community Arts Council came into existence after much study of similar organizations. After taking into consideration local differences and peculiar circumstances relating to the cultural life of Vancouver, a Constitution was
drawn up which was thought to meet the demands of the community:

"The Community Arts Council of Vancouver is a co-
ordinating body established to increase and broaden
the opportunities for Vancouver citizens to participate
in cultural activities and as a clearing house and
centre of reference for groups working in social,
recreational and artistic fields of endeavor. (It is)
made up of groups and individuals interested in the arts.
It does not overlap the activities of any existing
organization (but) exists merely to assist, stimulate
and co-ordinate." 1

In addition to this general statement of the Council's
function the Constitution sets forth the following objectives:

1) To help co-ordinate the work and programs of cultural
groups in the city.

2) To stimulate and encourage the development of cultural
projects and activities.

3) To render service to all participating groups.

4) To act as a clearing house for information on cultural
projects and activities.

5) To foster interest and pride in the cultural heritage
of Vancouver.

6) To interpret the work of cultural groups to the community,
enlist public interest, and promote public understanding.

7) To bring to the attention of Civic and Provincial
authorities the cultural needs of the community.

Historically it has been the intent of the Community Arts
Council to provide services to its membership in that a centralized
operation would be more economical and efficient. By offering
research and public relations services it was thought that no vested

1 Community Arts Council Flier
interest would develop within the Council which would detract from its effectiveness as a co-ordinating body.

In order that the Council could adhere to a policy of co-ordinating services only, a very close liaison between the member groups and the Board of the Council was anticipated. As Miss Sweeny indicates in her study of "The Community Arts Council of Vancouver," this close tie was not maintained perhaps for the reason that the groups themselves were not sure what they wanted when they voted the Council into existence and therefore, in effect, they later asked the Community Arts Council to prove its worth. This was evident when one year after voting the council into existence only twenty per cent of the groups present at the inaugural meeting held membership in the Council.

Administrative Functions

Planning

It was the opinion of the Interim Committee that the Board of the Community Arts Council, which would carry legislative and administrative functions, should be broadly representative of the community as a whole. The Board is therefore composed of both lay and professional members and members-at-large, members who can reflect the thinking of the community as a whole and those who have a more intimate knowledge of the various cultural activities in the city. In order that the decision-making process within this body should
not be too cumbersome and a broad view of the issues maintained, the Board was not selected on an entirely representative basis from membership. The direct representation consists of the section chairmen, a member of the City Council and representatives from other agencies not directly affiliated with the Community Arts Council. The remainder of the Board consists of elected members who have special knowledge of the community.

In many ways the growth of the Arts Council is represented in the growth of the Board and in the expansion of the Executive Committee. Constitutionally, the Executive is composed of seven officers — the past president, chairmen of standing committees and sections, and the chairmen of special committees. Since the inception of the Council the Executive has grown from nine to eighteen members. This very growth put a strain on the membership of the Council, and particularly on the staff and the Finance Committee. The result was that the Nominating Committee had some difficulty in getting officers, the staff-board-relationships were strained, and the Finance Committee seriously examined the financial basis of the Council structure.

The major burden for the financial support of the Community Arts Council came from the Junior League, through its demonstration grant. Membership fees were collected, but the greater percentage of funds raised in this manner financed the
publication of the Calendar, a schedule of events publicized by the Council. As with most voluntary organizations, various methods of financing were considered by the Committee.

Program Development and Trends

The program developed by the Community Arts Council through the planning of membership and administrative groups reflects an attempt to give service to the group and individual members of the organization and to meet the objectives set forth in the Constitution. 1

The program comprises projects and general services. After five years of operation the Council set up a Program Committee to assure the continuity of these regular services and develop special projects in a manner that would assure equal benefit to the various fields of art and emphasize the demonstration function of the Community Arts Council in mustering support. A Council project is "an undertaking for which the Council assumes full responsibility for organization and presentation". It is presented to the public as "a project of the Community Arts Council of Vancouver". 2 "The Arts and Our Town", "Design for Living", The One Act Play Festival", "The Symposium of Canadian Music" and the "Panorama of Music" are included in this category.

On the other hand, a Council "sponsored" project is "an


2 Comer, Virginia Lee, Report of Consultation Visit to the Community Arts Council of Vancouver, June 1949. (Definition of Terms)
undertaking, the idea for which may originate within the Council or be presented by the Council, but which is carried out under the responsibility of another group. The Council may give financial and/or other forms of aid in accordance with an agreement between the Council and the other responsible body. The project is presented to the public in the name of the responsible body as 'sponsored by the Community Arts Council of Vancouver'. "The Vancouver Children's Theatre (now Community Children's Theatre) and the introductory Chamber Music Concert (now Friends of Chamber Music) were examples of this type of project.

The earliest on-going service offered by the Council to its membership was the News Calendar, a monthly publication offering information on current topics of interest, and a complete monthly survey of coming events.

Services to Individuals -

The Council has been able to be of service to the individual in many ways. Information on current events in all forms of the arts, dates, times, places, program details and ticket information are available. Publicity for concerts by new artists is given through Council channels. Council and Group Membership introductions for new members are facilitated through Section meetings. Instruments, pianists, scores, advice on original musical compositions, help to town-planners, contacts with crafts outlets and
addresses of furniture designers, and provision of librettists services are some of the functional services that have been pro-
vided.

Services to Member Groups —

The Community Arts Council has established group resources to encourage the membership in community programs. Some of the facilities they provide include meeting and rehearsal space, use of typewriters, addressograph and other secretarial services, costumes, scores, films, skilled arts leadership and teachers, and resource material on which constitutions of new groups can be based. The Council also provides speakers on various subjects in the arts field. The News Calendar, press and radio releases, entertainment parties, loan on rental of fine pictures, and advice on publica-
tions complete the list of group resources.

Summary —

The description of the Community Arts Council of Vancouver indicates the extent of the requests placed upon it by the commun-
ity. ¹ These requests have been met through the combined resources of the Section Membership. The projects have been sponsored by the Council, the most successful being the "One Act Play Festival" produced jointly by the Drama and Literary Sections in conjunction with the Department of Education. The lack of regular participation by the professional in the sections has limited their effectiveness.

This was demonstrated in the "Panorama of Music", an amateur production produced by the Music Section the "Symposium of Canadian Music", a professional production, rather than being presented by the Music Section was organized through the Council's executive channels. This indicates the division of interest between the professional and amateur artists, which complicates the Council's administration.

The Children's Program, sponsored by the Community Arts Council, drew upon its sections and its affiliation with amateur artists, professional artists and the Council's relationship with community leisure-time agencies.
Chapter 2

ORGANIZATION AND FUNCTIONING OF THE CHILDREN'S
PROGRAM WITHIN THE COMMUNITY ARTS COUNCIL

The services to children developed through the Community
Arts Council from 1950 to 1954 reflect the changing focus of program
policies mentioned in the previous chapter, while the various phases
of the Children's Program demonstrate the flexibility of the Community
Arts Council in meeting the demands of community groups as it attempts
to fulfill the objectives set forth in the constitution.

The bases from which the Vancouver Arts Council assumed its
interest in children's services are many. As recommended in a con­
sultation report by Miss Comer, the Council planned initially to have
an educational program which would build "towards the one point of
understanding the psychological importance of aesthetic experience
to mental health and personality development." ¹ Such a program was
to include many specific functions in relation to community groups
such as the development of demonstration projects, assistance in
seeking talent, help in finding volunteers with special skills, and
assistance in planning, all of which would further this stated objec­
tive.

While these functions were outlined in principle by the woman
who had directed the first arts council on this continent, the realis­
tic fact was that from the time the Arts Council was established

¹ V. L. Comer, Report of Consultation Visit to the Community
Arts Council of Vancouver, submitted June 1, 1949.
community groups asked for these services for their individual organizations though perhaps few were aware of Miss Comer's stated objective in offering such services. In fact, the pressure of services and projects, as described by Miss Sweeny, precluded any detailed analysis of the psychological importance of the various group activities to the individual members. 1

The social and recreational agencies were among those which constantly requested the assistance of the Community Arts Council in locating people skilled in a particular art form and willing to offer group leadership. The requests from the greater number of agencies were for voluntary service, while a few, recognizing the demand and value in payment for leadership, offered an honorarium for specialists' services. At no time was the Council able to fill all the requests made of it, although appeals were made through volunteers and staff to skilled persons in contact with the Council through the office or the Sections. The Sections, where representatives of groups in each of the Arts came together, were the chief channels to the amateur, and in some cases to the professional members, of each of the art fields.

As this situation continued, some problems became more apparent. There were never sufficient artists with the time, ability and interest to offer their services to community groups. Many persons, whose skill was their only source of income, could not afford to work voluntarily. This pointed in part to the dilemma of the Arts Council. On the one hand the Council was to assist groups in obtaining

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voluntary leadership from artists, while at the same time the Council was somewhat obliged to make a stand for the professional artist and interpret to the community the reasons for payment of the artist. Further, the standard raising function of the Council in relation to the Arts could only be maintained if those who were to do community work were well trained and therefore qualified in their work.

Meantime, the community organizations seeking the help of the Arts Council recognized different standards and factors in program leadership which were not apparent to the Arts Council. The various objectives included: the provision of a recreational experience for the public, an opportunity to meet others, and a group experience which would assist the members in their personal development. The degree of emphasis upon the achieving of skill as compared to personal development was not always clear to the agencies, Council and specialists involved.

**Beginnings of Children's Program**

The channels of Community Arts Council service to the community were becoming established through the development of the Sections and the projects planned and sponsored by Council. Outside of referring leadership to child serving agencies, the Community Arts Council had developed no recognized channel for co-ordinating and promoting children's cultural services until 1947. At this time a group of community people interested in advancing the interest of children in the arts came to the Community Arts Council and asked their
co-operation in developing a project to expand opportunities for children. It was in this way that the Vancouver Arts Council first became active in children's services.

The Vancouver Children's Theatre -

The Vancouver Children's Theatre, established in 1947, was organized by an independent group of citizens with an advisory board. The project was assisted by the Community Arts Council for one year and was therefore a council sponsored project for that period. The objective of the theatre was to assist in the "development of cultural instincts through a sound program of basic training in the arts of speech, dancing and music". 1

This was achieved by providing a minimum of eight lessons each month and making preparations for the production of a show. Production and a chance to perform the skills acquired during the training period were an integral part of the Theatre Group's program.

During the first year of operation four hundred Vancouver children in four different districts received an introduction to speech, dancing and music as they met and trained in various community buildings. Seven thousand children attended a production by a Trained Children's Theatre group brought to Vancouver Schools under the auspices of the Vancouver Children's Theatre. 2 This first project was not continued as a community-centered program, and the theatre's directors redirected its interests to a commercial, rather than

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1 "What is Vancouver Children's Theatre?", program statement from the Bluebird, April 1948.
2 Clare Tree Major Children's Theatre of New York, production of "Hans Brinker and the Silver Skates".
participant emphasis, on which basis the Community Arts Council had offered sponsorship.

Following this experiment in sponsorship the directors of the Council considered the factors which would more readily assure success of community-centered projects sponsored for children. It seemed that there must be some definite community structure which would provide continuity in administration and leadership to develop and maintain parent and community interest. The necessity of suitable facilities for dramatic work was recognized and brought to the attention of the Drama Section of Community Arts Council, which joined with Community Children's Theatre towards obtaining the use of schools for Saturday morning activities. To date the schools have not been made available because of administrative difficulties and the need for a clear definition of policy on the use of schools for recreation purposes.

Redefinition of Policy -

The objective of the Community Arts Council in stimulating the arts went hand-in-hand with the second undertaking of a program for children. The Board had the intention of an "on-going" children's program to include all forms of the arts. It planned to work with and through the existing organizations serving children in realizing its program. This policy was formulated in the spring of 1951. At this time the work of various community organizations serving the interests
of children was formally recognized by the Community Arts Council. Moreover the activities and the projects of the Council were attracting increased attention from the community, and this attention was a very powerful force in bringing the resources of these organizations and the Community Arts Council together.

Through the co-operation of the Group Work Division of the Community Chest and Council, a meeting was held at the Community Arts Council offices in March 1951. At this meeting the objectives of the Council in relation to Children's services were outlined. Their intention of accomplishing what they could by working with leisure-time agencies to expand arts programs for children was explained. The question was: Could the Council render any service in providing skilled leadership for art courses, if this were not available, or could it assist in interesting sponsoring groups in such projects?

A wide variety of possibilities were presented by agency representatives. These included a Community Arts Council plan to sponsor creative activities in various fields according to the supply of qualified teachers, and a plan to set up a pilot study in an area where activity was already under way. The hope for the future was that service groups and clubs might be willing to help sponsor such activities, as the cost of leadership was beyond the reach of social and recreational agencies. Interest in developing the arts as a hobby for agency members, and in concerts and similar spectator projects

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was indicated. It was thought that summer training courses and dance displays by students in community centres would partially realize this demand.

Some concern was expressed for those whose skill had been recognized. Several representatives showed interest in all of these services as well as in leadership for camp programs. These topics indicated the wide range of program where more development was desired; but specific information was necessary before a basis for further planning could be established.

A very extensive survey was carried out by the Community Arts Council at the request of the representatives at this meeting. Its objective was to compile specific information which would indicate the present use of specialists and the development of arts programs in community agencies, as well as available resources. This information would indicate the development potential in different centres, based upon information concerning community facilities in the metropolitan area, all groups associated with these facilities, adult groups which might consider sponsoring a scheme, programs being undertaken at the moment, programs that groups might be interested in furthering, and known teachers whose names could be recommended. This survey, now completed, provides a source of information on the attitudes of various leisure-time leaders on program objectives and areas of interest.

1 Appendix A.
Children's Concerts -

A second outcome of the meeting was a direct service to children in the form of two symphony concerts. These concerts were presented as pilot studies to test the response of children from five to fifteen years of age to this type of experience. The concerts were attended by eight hundred children. Although the response was enthusiastic, many agency representatives thought the experiment showed the need of musical training and experience for the children. This project demonstrated the need for additional introductory training in community centres to give children basic understanding and knowledge.

The Musicians Union, A.F. of M., Local 145, presented these concerts upon request from the Community Arts Council, through the Music Performance Trust Fund of the recording industry, as a community service. In this undertaking the Community Arts Council provided the leadership in community organization which permitted several agencies to benefit from a service they desired but previously lacked the channels for obtaining.

Community Arts for Children -

The third step in the Community Arts Council's children's program evolved from the initial experiment. The representatives who attended the spring concerts with the children from their agencies were asked to say whether they thought the concerts were beneficial. The strongest reaction was that the children needed much preparatory
work before concerts of such dimension could be appreciated sufficiently to have an effect upon the permanent development of child interest. The agencies indicated that the concerts would be valuable if they culminated a year's training. Lack of leadership was known to be the main difficulty in realizing this proposed plan. Leadership was certainly not available within the agencies. Also it was the policy of the Arts Council to include all forms of the arts in a comprehensive children's program.

A delegation of agency and Community Arts Council representatives met again to determine the best method of approaching the problem. A plan for the use of specialized leadership in four areas of program was discussed. As leaders in graphic arts and music were available immediately, the problem rested to determine the best method of employing these persons to most readily satisfy the community agencies' demand. The decision reached provided that five Vancouver East agencies would co-operate in arranging for facilities which could be used by the combined membership of the five agencies. Each agency would limit its delegates to assure that the classes would not be too unwieldy.

**Classes for Children**

The intention of the Community Arts Council in sponsoring classes was to stimulate the development of the arts among the children of Vancouver, and particularly the 'creative' arts. Moreover, it
wished to demonstrate to the agencies who had shown interest in the arts the value of using qualified persons in this work. The planning of the children's program was on a co-operative basis between the Community Arts Council and the agencies affiliated with the Group Work Division of the Community Chest and Council. It did co-ordinate agency planning in relation to this project. However, it did not affect the children's services offered by the schools and other community groups. In so far as the plans were a novel move to demonstrate the value of skilled leadership it did stimulate consideration of the role of the specialist in the community setting.

The First Year

The first group of sponsored classes was organized with the intention of establishing a permanent structure for on-going service to children. At the same time as this principle received some attention, it was hoped that the administrative structure would alter as interested groups would assume some financial responsibility for the program. At this point the Council was to pay specialists a fee of ten dollars per hour for a one hour weekly session, while the agencies provided the necessary staff, agency time and facilities, and membership for the groups. Also, every effort was to be made by the participating agencies to spread information regarding the groups and their sponsorship throughout the community.
Two of the four classes in graphic art, music, drama, and dance began in early October, while the remaining two were started shortly after Christmas when leaders were available. The professional qualifications of those active in setting the framework for the classes affected the emphasis sought in sponsoring the classes. Six agencies participated directly in this scheme, while nine staff representatives were concerned directly with the program. Of this number, six were trained social workers and three were practising social workers. Further, the Executive Director of the Community Arts Council was a social worker, and she acted as staff co-ordinator and liaison person with the agencies. Emphasis was placed upon participation in planning, relationship of the individual members to the leaders, the enjoyment of the group experience, and participation on a creative basis. It was emphasized that the children were not attending the classes to learn a skill alone, but to have an opportunity to meet other children with whom they could plan and have a pleasant learning experience.

The agency representatives met three times during the year. The final meeting was designed to evaluate the total project at its termination.

The specialists directing the classes met with one another twice to discuss common reactions, administrative problems, and to evaluate the program as it appeared to them.
The classes continued on a regular basis with a consistent enrollment and 68.6 per cent average attendance. The records made by the writer as an observer at the classes pointed out many advantages which the specialist-led classes demonstrated. These records show that the knowledge of the specialist allows a logical development of class growth in skill and understanding. They also demonstrate the difference between teaching a creative art and developing creative thinking.

At the conclusion of the first year principles previously accepted as self-evident were questioned. The calibre of leadership had been high, but some discrepancies as to the effectiveness of this leadership in the agency setting were noticeable. Very skilled specialists did not always work well with children in the recreation setting. A great deal of agency staff time was needed in some cases to make the leadership effective. Some agencies did not spend staff time in assuring the integration of the art class into the agency total program. The agency facilities and setting, and often the objectives, were not conducive to class atmosphere expected by the specialist, and this resulted in frustration to them. Parental interest and general community interest was not in evidence, and enrollment was small enough in some centres to raise the question as to the validity of offering such classes. Finally, the fee offered by the Community Arts Council was judged, even by the specialists, to be exorbitant.
Advantages were not lacking. First of all, the agencies recognized that the calibre of leadership available through this program was superior to any that the agencies could obtain because of limited financial resources and recruiting ability. Secondly, the specialist, agency and individual supervisory staff—specialist meeting proved helpful in increasing knowledge and appreciation of the objectives, methods and problems. Further, the specialists' contact with the Arts Council provided a channel for discussion and recognition of common obstacles and objectives. The instructors, three of whom had background experience in formal education, maintained that only by retaining the executive power of such a project in the hands of a private organization such as the Arts Council could the standards established in this project be maintained. To this end they strongly supported the continuation of the classes.

Second Year of Continued Service

The Community Arts Council continued the sponsorship of the children's classes for the second year to complete the demonstration objective. The uncertain sponsorship interest in the classes through the community agencies and the lack of a clearly defined policy relating to sponsorship and administration pointed out the need for continuation. The development of service club sponsorship appeared unlikely and the agencies were not willing to assume this responsibility. Satisfactory administrative procedures between
the agencies and the Council had yet to evolve and mutually accept-
able objectives had not been reached. The Community Arts Council
hoped to solve these problems through the continuation of the pro-
ject.

From the beginning of the fall planning in 1952 the Child-
ren's Program was looked upon as a demonstration project. It was
considered that if the project was really worth while, and if the
agencies who had benefited from the resources of the Community Arts
Council over the past years had recognized its worth, they would in
the future be willing to incorporate into their budgets sufficient
funds to carry the project in the future.

The experience of the previous year necessitated putting
into effect a rather strict administrative policy by the Community
Arts Council. The Council continued to pay the specialist's fee,
which was now set at seven dollars for an hour and a half session
once a week for a period of twenty weeks. This fee, suggested by
the specialists, was still far above that offered on an honorarium
basis by the agencies to class leaders. The specific responsibilities
for artists and agency staff supervisors were outlined and distributed
to each. This was done to ensure a closer co-ordination between the
agencies and the specialist, the specialists and the Community Arts
Council, and the Community Arts Council with the agencies who had
not always notified the Council in regard to attendance and limited
enrollment in sufficient time to make alternate plans.

Some refinements were effected in the 1952-1953 season. The extensiveness of the Arts Gallery Children's Classes and the Art School Program were considered sufficient to warrant withdrawal of this class from the Community Arts Council grouping. Further, regularly submitted statistics were required of each agency to keep the Community Arts Council well informed as to registration and attendance.

The classes were sponsored in a greater variety of centres which reflected different residential, family and community patterns. Sunset and Marpole Community Centres, Alexandra Neighbourhood House, Gordon House, Pender Y.W.C.A., Kiwassa Girls Club were added to the participating agencies, while Central Y.W.C.A., the Vancouver Boys Clubs and the Vancouver East Y.M.-Y.W. withdrew.

Administration

The pattern of large general meetings of agencies interested in participation in the Community Arts Council Children's Program changed to one of concentrated meetings of those directly associated with the program, during the second and third year.

Three meetings of agency and Community Arts Council representatives were held during the 1952-1953 season. The first, held in November after contracting for the placement of instructors was completed and classes begun, solidified the administration structure
for the current year. Representatives agreed on responsibility of agency, specialist and the Community Arts Council. Two evaluations were requested—one at mid-term and another at the completion of the program. The mid-term meeting evaluated the program within the following structure:

- Method and effectiveness of recruiting;
- Average attendance in relation to other agency program;
- The class content, appeal to children;
- Method of instruction;
- Relation of class to other agency program;
- Leadership effectiveness in relation to agency policy;
- Supervision – degree feasible or otherwise;
- Community interest in the program.

**Evaluation** -

The methods of recruiting in each of the different centres were comparable. The application form printed by the Community Arts Council was distributed to schools and children known to their agencies were contacted personally or by mail to determine interest. However, the effectiveness in relation to these methods varied widely in determining enrollment and interest on the part of the parents. Unlike most agency children's programs, at least one parent was required to sign the application blank.

The pattern of recruiting varied with each agency. The
Kiwassa Girls Club utilized the Community Arts Council material with success, both in the enrollment and the development of interest and support in the dance class sponsored there. The Sunset Community Centre in sponsoring a group violin class, achieved sufficient child response and parental interest to provide an enrollment of 18. Parental co-operation was enlisted in the payment of a weekly fee for the violins. The Pender Y.W.C.A. also used the Community Arts Council fliers as its chief source of initial interest in recruiting, while members of junior clubs were also circularized through the agency. Here the effectiveness was primarily in relation to arousing interest in the children, with some parental interest being demonstrated on the occasion of Christmas and Spring Presentation. The two Neighbourhood Houses, Alexandra and Gordon, each demonstrated an obvious lack of effectiveness through the use of the Community Arts Council fliers. They found that the most effective method of recruiting members was in personal contact with members of the proper age group already within the agency program.

At Gordon Neighbourhood House the core of the total enrollment provided an average attendance of eleven rather regular members. The enrollment at the Music Appreciation Class offered at Alexandra Neighbourhood House was never higher than ten, and the average attendance for the ten sessions was only two. This class was discontinued and the instructor transferred to another centre where community
interest was more in line with the demands of the program. It may be added that the program was far more successful in the Vancouver East Y.W.-Y.M., where it had been given the previous year by the same instructor.

The average attendance at these cultural arts classes was considered in relation to the general agency membership. Usually the two figures were comparable with the exception of the Alexandra Neighbourhood House class, which was less by twenty-two per cent. Exact statistics were not available in many cases. Gordon Neighbourhood House provided considerable opportunities in the arts for the membership. They compared arts and less specialized group programs to discover that enrollment and attendance patterns were similar.

The content and method of instruction varied greatly with instructors, while administratively the ideal still remained to give creative emphasis. The most formal of the five classes were the violin and the dance courses. Here formal exercises, instructions and demonstration periods composed the class program, where emphasis was placed upon acquisition of skills demonstrated by the instructor.

The Music Appreciation Class was directed on a rather formal basis, in that the content of the class material was definitely established by the instructor. However, the instructor's methods required each participant to provide his own answers and reasons for musical appreciation and the analysis of exercises.
While material in the dance and group violin classes was given and handled entirely within the framework established by the instructor, the music appreciation class provided some scope for the participants' use of personal suggestion in the formal training.

The creative drama groups were directed in similar fashion. The specialist suggested a number of plays that would be within the ability of the children, but the final decision was left to them. The subject for exercises in mime and dialogue were often given by the instructor, but the words and expressions varied according to the mood of the children. In this class framework the limitations to creative ability of the children became apparent. The scope was almost limitless, and boundaries were set only by the membership. As attendance varied from week to week, it was noted that the most creative atmosphere between class members and instructor prevailed when the number was not too large. Twelve was thought to be the most effective number in the case of drama, dance and the music appreciation group if creativity was to be emphasized.

The classes were incorporated into the regular agency program on a variety of bases. The first point to be considered was that they were the only specialist group program offered by the agencies which recognized the full professional fee of an instructor. Another point to be considered was that it was not always a "new" program in the agency. For instance, at Gordon House the dance and drama classes
were extensions of an already established program of special interest groups for members of the nine to twelve age group. Here the program served as a "pace-setter" in leadership. On the other hand, the groups at the Vancouver East, Pender and Central "Y" were the only ones of their kind offered. In Kiwassa Girls' Club, where other cultural classes had been given, the dance class demonstrated the breadth of program possible. The instructor at the Sunset Community Centre indicated that the physical program emphasis had been broadened to give a more balanced community service. The enrollment in the music appreciation classes showed a limited development potential for this subject.

The degree to which the classes were an integral part of agency programs was often reflected in the manner in which the groups were presented to the public. Over the two year period, only two class groups were presented with others at time of annual concerts and public demonstrations.

The effectiveness of specialist leadership in these Community Arts Council classes was judged by the agency staff, Community Arts Council representatives and specialists alike, who sought jointly to establish a criteria for this specific type of leadership in the social recreation field. In the two years much concern was shown over the apparent lack of mutual standards. Without exception, agency staff recognized the leadership supplied by the Community
Arts Council as superior in the technical training it could offer to the children. Only in unusual cases were agencies able to utilize such skilled persons, as the budgets would not allow this, and skilled volunteers were limited. In centers where the agency objective was to give an additional recreational experience and training, there was little discontent over the leadership offered and no indication that changes in co-operation between specialist and agency could be required to better the program in terms of agency objective.

Two incidents indicated that a high degree of skill only was not sufficient to produce effective arts leaders in other agency settings. Two participating organizations, with emphasis on dramatic group procedures, were dissatisfied with the leadership. One class would have demanded too much staff time through supervision to make the group effective. The other organization, recognizing a very uncreative approach and dictatorial instructive method, was unable to deal with the situation effectively. The specialist was not willing to give time for consultation with the staff person. He lacked an appreciation of a democratic and creative approach in dance instruction which was the agency's objective in the program.

It became apparent that the use of supervision as a means of achieving the conjunction of the social worker's and artist's skills was not completely successful. As interviews with agency directors indicated, supervision of paid and voluntary staff was not carried on in the same strict fashion as student and staff supervision. Through interviews held with directors of nine agencies, including
three neighbourhood houses, three community centers, Central Y.W.C.A., one Y.W.C.A. branch and a joint Y.M.-Y.W.C.A., it was shown that one hour per month was estimated as the supervision time given to volunteers and specially assigned workers not on staff. It was indicated that "real" specialists were not given supervision. In each case supervision was on an informal basis and was not required in most agencies.

The interviews indicated certain factors which determined the worker's interest and ability to undertake supervision. First, a pertinent knowledge of participants on part of the staff person was sought or used well by the instructor if it permitted its adaptation in the class setting. Secondly, pertinent knowledge of other agency functions induced interest upon the part of the specialist, who in turn became better prepared to participate in supervision relating to his club program. Questions concerning discipline and use of building frequently formed the basis for interest in supervision. Three directors interviewed expressed concern and acceptance of the fact that "specialists" resist or reject supervision.

The experience of the two years in Community Arts Council program indicated varied procedure of agency and specialist participation in supervision. In the nine participating agencies only four offered personalized supervision. The agencies involved received different reactions to it. These ranged from complete rejection to enthusiastic participation.
The community interest in the program was limited to the parents of the participating children. Plans for a joint demonstration of the first year classes were not realized. The decision not to hold the program reflected the concern of the specialists over the forced nature of staged production. The class pressure required to produce them and the bad effect upon the children were the main reasons for the cancellation. It also reflected concern over the limited reaction to the acquisition of skill shown by the children. This fact had considerable influence on objectives established by the Community Arts Council project in the second year. Those involved carefully examined the program and public relations values of the program and thus after two years the emphasis upon developing general community interest was withdrawn.

The difference in effectiveness of the various phases of administration indicated the qualified value of specialist-lead classes in different settings and districts. The sample was not complete enough to compare the reactions of children in all districts to the same content and methods of instruction, but some conclusions were indicated. Children in districts with a high degree of transiency and family problems respond more readily to a personalized method of recruiting and program, with less formal class content. Lack of agency contact with the adults of the community and limited parental interest characterized programs where personalized services in small groups were in demand. Communities where parents were active in agency
administration were more receptive to a formal class method of instruction and recruited classes more readily. One factor was evident in both groups - Dramatics and dancing were definitely the most popular and music appreciation the least in all groups participating in the Children's Program.

The agency policies on leadership and program became clarified in relation to the Council. These indicated a demand for leadership training, where increased emphasis was placed on personal development and staff specialist consideration of membership and agency objectives.

The final evaluation of the classes after the second year produced a set of administrative requirements which would more readily assure the integration of the Social Worker's and artist's skills. The application assured the Community Arts Council of data on the classes. It also bound the agency and specialists to procedures designed to facilitate administration and fulfil class objectives.

The preferables listed in this outline indicated first the new objective in program sponsorship. This was to assist agencies toward inclusion of professionally led classes under their direct sponsorship as opposed to extra agency sponsorship. Secondly, the attainment of community interest as a secondary rather than primary objective, acknowledged the agencies' lack of ability to foster such interest in all cases. Finally, it was recognized that most agency

1. Appendix B.
staff were not trained social workers and further that agencies where social workers were concentrated were not always the most suitable centres for specialist lead programs.

**Towards Project Termination**

The outline describing agency and Community Arts Council responsibilities was drawn together by the Children's Program Committee, which anticipated continuation of the project for another year. Shortly after this the Council had elected a new executive, upon whose shoulders fell the responsibility of examining projects in view of expense and appropriateness. As was mentioned in Chapter 1, during the few years of the Council's existence, the pressure of projects, change of focus in programming, and difficulties of the Finance Committee had placed a heavy toll on the active members and changing staff. Once again pressure of projects and financial adjustments made full re-evaluation necessary.

In the light of this evaluation, it was decided that the Children's Program would be continued in a manner that would allow a reduction of expenses and provision of leadership where needed and requested. The requests of agencies by late June numbered four. They were from agencies which offered social work supervision. Three requests were for dramatics, one for modern dance. In each of the former cases the second choice was for dance, while in the latter, the second choice was for painting and puppetry.
The major change in the organization of the program came with the withdrawal of the extensive backing which had been available in the previous two years. This change came concurrently with the plans of the Children's Program Committee for rather complex administration of the classes. This committee was not reconvened in the early fall to clarify 1953-1954 arrangements. With the sudden discontinuation of the strong financial backing for the series of classes sponsored by the Community Arts Council, a major change in the program emphasis was forthcoming.

Plans for 1953-1954

The demands for leadership placed on the Council since its inception were still to be met but the sponsored project ended. The concluding year was to evolve in two facets. First, the over-all direction for specialists placed in agency settings would continue through the Children's Program Committee. The Sections would assist in recruitment of such specialists and perhaps in their sponsorship. They, in turn, would be part of a program of orientation to agency work. They could receive consultation when it was needed with those experienced in the agency setting, and could also work with a psychiatrist who would offer professional advice if called upon.

Secondly, the Community Arts Council would continue direct sponsorship of two classes with full financial backing. The emphasis here was to be on research.
For two years there had been many questions about the validity of Community Arts Council sponsorship of classes. There were queries about the value of art specialists in a recreation setting, the interest of the artist in working in these settings, the validity of the rate of pay, and above all, the special benefit to the children attending the classes. Since agreement could not be reached between the Community Arts Council, specialists and agency representatives, a plan was drawn up to make a searching examination of factors affecting group success. By concentrating effort in two agencies where the staff were both sympathetic to the program and interested in examining closely its limitations and potentials, it was hoped that some light could be cast on the benefits of specialist-led groups to children in social agency setting.

Method -

Factual information was needed most. Previous to this time, no agency had kept records of leadership method and personal reactions of children and leaders in the group setting. The writer, as an observer, had been able to record observations in the first year for the majority of sessions. These records provided information on surface response and technique, but could describe little or none of the personal development of membership within this framework. Therefore, it was decided that the instructors, participants and staff would each show their intention, response, method of work and interpretation
of the class situation as it related to the personal development of the members of the class. The specialists were to keep records of the classes, describing method of instruction, and providing pertinent data relating to the members' growth. The staff person was also asked to describe in detail her observation of classes. Recordings of the members' behaviour and growth in other agency program were to be made so as to provide a full account of the child's behaviour in group activity. Comparison was to be made between individual growth in the art specialist led group and general play group.

In recognition of the specialists' difficulty in adapting to the agency setting, the plan was to include meetings of the specialists with a Community Arts Council liaison worker to assure their recognition of the class objectives, and to provide a channel for their own personal reactions and ideas to be recognized in carrying out the program. Those working with the program in previous years realized that specialists had much to teach agency staffs about the learning process in an art class setting. However, the inability of staff and specialists to discuss handicaps freely with one another led to the demands for a separate meeting for each group as well as a joint meeting of staff and specialists. In scheduled meetings it was hoped that the Community Arts Council's support and understanding of both groups would provide the necessary climate to
encourage a very objective consideration of the program.

It was planned to have weekly consultation between staff and specialist when mutual planning on behalf of the children could be undertaken. Secondly, after sufficient material on individual children was collected, it was to be submitted to a psychiatrist experienced in agency group consultive work who, in turn, would advise upon behaviour and progress in relation to the two types of activity. Thus the research plan was complete. In summary, it involved -

1. Records from two art groups, dance and drama.
   (Each had children of the same age.)

2. Records on the same children in two different group settings (friendship and interest groups).

3. Committee meetings at various levels;
   (a) agency
   (b) specialist
   (c) joint committees.

4. Attendance and noted behaviour at a demonstration project (play or dance display) by two groups within the agency -
   (a) from trained groups (drama and dance)
   (b) from untrained groups (children not benefiting from agency art training).

The objective of the Community Arts Council in requesting such detailed analysis was to produce a document relating to the technique of sponsorship and administration of a sound Arts Program for Children.
The plan devised for the 1953-1954 season was only partially completed.

The first part of the plan materialized in so far as leaders were referred to the requesting agencies through the assistance of a drama leader associated with both the program and the Drama section.

The second part of the program did not fulfill its research objective so that a document outlining the program values and administrative methods of a sound Arts Program was not produced. The administrative tasks demanded of the agencies were beyond agency resources. However, these factors pointed out the limitations surrounding an intensive group service program in the arts offered through community agencies' auspices.

Beginning with the first general meeting of the Children's Program Committee, there was confusion about the method of conducting the class to produce factual material. Questions centered on the limitation of the sample, lack of knowledge, and failure to define the objective. Here the first limitations were put to the plan. The specialists, agency staff, and representatives of agency boards discussed the proposed year's program. No representative of the Community Arts Council was able to attend.

Following this meeting the staff advisors met with a consultant to clarify the approach in the research scheme. The sample was narrowed to involve three or four in each class, as only with this
limitation could the psychiatrist hope to offer some conclusions. The hypothesis was outlined as follows:

"There are unique values in offering a class under specialist leadership in a recreation agency."

After this consultation the classes began. The staff prepared to assist the specialists in providing the required information. Initial staff-specialist consultations were held. The first interviews were not encouraging, especially in the case of the dance group at Vancouver Girls Club. In this case a specialist, new to the agency group, found it difficult to follow a class discipline method centered on a personalized approach of instructor interest in the members. The lack of such an approach had been evident in the experience of the previous two years.

This pattern continued following the planned consultation periods which were held regularly for four weeks. During this time the staff members visited both the groups while in session. Resistance to consultation showed when time was not allowed by the specialist for supervision. As the staff visited classes, natural discipline problems caused specialists to feel ill at ease in class leadership. Of course the very presence of its staff at the time was distracting to the group. Thus one of the methods devised to produce an objective evaluation of the class sabotaged the process
by disturbing the relationship balance. The competence of the experienced and inexperienced specialist was evident as the former completed records on her group and the latter did not complete one record. The courses covered a twenty week period. Attendance and response varied little from the previous year, providing an average attendance figure of sixty per cent in creative dramatics at the Pender Y.W.C.A. and seventy six decimal six per cent in the dance group at the Vancouver Kiwassa Girls' Club.

Conclusion of the Project

The final conclusions relating to this work undertaken by the Community Arts Council and agencies affiliated with the Group Work Division were made by three groups. The specialists in conjunction with staff and Community Arts Council representatives, board members associated with participating agencies in the last year, and a group of agency representatives drew up a final statement about the program.

These groups were unanimous in their opinion that the highly skilled person was best suited to give leadership to children in the arts in a community centre setting. He must have skill in his own profession, but also must be well acquainted with methods of working with children in order to assure sound personal development of those taking part. Without the ability to recognize the needs of children, the leader might be damaging to the group and its members.
This conclusion raised the major question as to how and where such leaders might best be recruited and placed. There was a shortage of artists, and therefore the possibilities of using the amateur artist or students were recognized. These suggestions were qualified by the proven advantage of an experienced instructor and the prospect of basis for payment. The budgets of agencies were not equipped with resources to satisfy a professional fee, and yet to offer less was to deny the professional artist his recognition and means of livelihood.

The rigid interpretation of fees followed in the earlier days of this experiment was now clarified. The process needed was two way: The Community Arts Council must interpret community services to artists so that an honorarium would be fully acceptable to them; the agency boards must on their part understand the need for this honorarium, if appropriate leadership was to be had.

In view of the need for skill, and the additional demand for understanding of setting and participants, the possibility of training amateur and professionals alike to work in the community agency setting was considered. This method of increasing leadership resources was deemed most practical.

Summary

The method of work adopted by the Community Arts Council in relation to children underwent major changes from the time of
the Vancouver Children's Theatre to the conclusion of the Children's Program Project. Following the Council's participation in the "Theatre" project, the need of an established structure for administering community center classes was recognized.

The Children's Program was begun after the sponsorship of concerts which demonstrated to agencies and the Council the need for increased child training before advanced concerts could be appreciated. This program supplied training to a limited number of children and the local community agencies which would provide the structure to administer these programs. Administration, in conjunction with the agencies, opened the question of C.A.C. sponsored specialists acknowledging agency objectives when giving leadership within their auspices. The varying emphases of the public and the private agencies' and the demands of the membership in different districts indicated the differing development potential for such programs. This project did fulfill the objective of the Council in encouraging participation in all forms of the arts and demonstrated to the community agencies a variety of ways in which such leadership enriched the effectiveness of their program.

The project changed from a demonstration to an experiment because of the lack of a mutual objective between the C.A.C. and
the agencies. This change in emphasis was made possible because of the flexability of the C.A.C. administration and the continued interest of the agencies in developing a permanent source of skilled leadership. The program clarified many problems relating to the use of specialists and their place in the agency.
Chapter 3
CHARACTERISTICS OF ART PROGRAMS IN VANCOUVER

Introduction

Programs in graphic art, music, dance and drama sponsored in Vancouver compare readily with those of other communities on the North American continent. Since education, and more recently recreation, have been taken from the auspices of the home and placed in the public and community domain of sponsorship, many organizations have developed to meet the demand for artistic experience.

While the many organizations and associations of people interested in the arts have been active in teaching, experimenting and developing standards, a variety of approaches have been formulated. There will be reference to these as the function of school, community center, art gallery and other organizations are reviewed in respect to the various art forms. The kinds of experience they offer to the child, and the organizational and leadership facilities needed for their successful development will also be discussed.

Arts Programs in Vancouver Schools

The status of the arts generally has changed markedly over the last century. This is indicated by the fact that one hundred years ago all music in the schools was after hours.
Today, school music and graphic art programs are a part of the required curriculum for the elementary grades. Since music became a recognized part of the school curriculum in 1923, many schools have developed highly specialized art and music courses which are available in both Junior and Senior High Schools, and may be had at the student's option.

Dance and drama as "arts" occupy a different status in the educational system. Dance is recognized in the school curriculum as a part of the physical education program and is thus administered under the Department of Health and Physical Education in Vancouver. Drama has recently found its way into the school system but as yet is not part of the curriculum in the elementary school.

Music in the Schools

The music program in Vancouver schools reflects the common pattern developed across the country. Within the elementary schools a general scheme of voice training and cultivation of careful attention toward musical sound and rhythm are provided "to give every child enjoyment of music as something heard as well as something expressed". In addition, there are six years of training so that ear training, sight-singing and specific

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1 Programme of Studies for the Elementary Schools of British Columbia, Grades I to VI, Victoria, B. C.
learning in mode and form are gradually introduced as well as part singing.

The junior high school, recognizing as it does the individuality of the student, provides elective subjects for the student. This system permits students with an interest in music to carry on more intensive study. There may be more advanced theory courses, which continue and advance the training of rudiments given in the lower grades. Harmony, counterpoint, and form are also taught, with some emphasis being placed upon creative work of various sorts. To complete the music opportunities, appreciation classes for organized listening should be recognized so that students unfamiliar with the technical aspects of music can learn with others to understand and appreciate its contribution.

Particular interests are emphasized as the student enters Senior High School. Here the approach differs in that specializations are introduced so that choral work may be only one among other classes available. Orchestra, music appreciation, history and some advanced theory are now given in a few schools where leadership is available. In the future, harmony will be given to grade twelve students. The program of a good high school might have such refinements as a glee club
for both boys and girls, a special chorus of mixed voices, instrumental music, beginning classes in wood-wind, band, orchestra for thirty to eighty players, string quartette, wood-wind quintet, brass sextet, and other small ensembles.

Another special feature of the music program in many high schools is the production of an operetta. This requires cooperation from as many as three departments such as music, art, and drama, when they exist. For ten years credit has been given to students who have completed music training outside the school and have reached required standards in training and attainment.

The quality of work in any field is directly related to the leadership available. The leadership standards for music teachers in the school are established by each community, and are determined by the availability of qualified teachers and the amount of money provided to attract those well-qualified. The Vancouver School Board prefers that the elementary teacher works as a grade teacher.

Teachers of Grades One to Three have responsibility for all subjects taught. This provides continuity of leadership for young children.

Special summer courses are offered to teachers to enable them to deal more adequately with specialized subjects, such as music. Upon completion, the teacher receives a specialists
certificate which provides an increase in salary. Fifty percent of the elementary school music teachers now have such qualifications. However, a great deal of music is taught by teachers who had no experience in music until the beginning of their teaching career.

The teacher in junior or senior high schools is often a specialist or professional musician. The professional standard is receiving wide recognition in the high schools. Today, a qualified music supervisor must have four years of training in addition to his teaching certificate before assuming his position. This includes general psychology, pedagogy, concentration on music methods, and training in instrumental and vocal work. The relationship of program strength to the qualifications of the instructors has been made evident in Vancouver where highly developed programs have flourished only where skilled leadership has been maintained.

The facilities and resources are improving as an increasing number of music rooms and auditoriums are added to the school structure. The number of pianos and record players in the elementary and high schools indicates the expansion of opportunities. The high schools are more completely equipped, with Gladstone, John Oliver and Lord Byng having the most complete facilities.
A large record library of several thousand recordings is available for all school levels. The School Board also owns instruments for use in the high school, valued at three thousand dollars. This is a recent development and therefore limited. However, it has special value in supplying instruments whose cost is beyond the individual's ability to pay.

One indication of the work done in the schools in vocal training is the great number of classes taking part in the B.C. Musical Festival, and the general high standards attained. Some schools enter as many as six classes. Four schools have contributed choral presentations to the C.B.C. International Service which exchanges recordings with other nations.

Outside resources made available to the schools include free orchestral concerts given in the high schools by the Vancouver Symphony Society. These were successful, yet a gradual falling off in attendance was noted.

Graphic Art in the Schools

The objectives of the art class within the curriculum of the Department of Education are to develop habits of observation, memory and skill in the use of art materials. Thus, basic principles of selection and arrangement of colour, form and decoration are established, and good taste and judgment are developed as objectives of the program.
The methods involved are those of applied art and art appreciation. In the former, each child manipulates the materials at hand while, in the latter, productions are compared with accepted standards of beauty and design, form and colour, and later with professional interpretations. As the child reaches the higher elementary grades, formal class criticism is used as a method of improving various aspects of art. The children may also be encouraged to share in arrangements and decorations for the room.

Materials used are more diversified as the grade advances, so that from use of only soft pencils, crayons, and coloured paper the child proceeds to the use of materials such as water colours, poster colours, and blackboards. In the high school, much the same aims and methods are followed with the introduction of new materials such as leather and mural painting. This is very often carried out in cooperation with the music department for operetta productions.

The requirements for leadership and the method of selection in the elementary schools is very similar to that in the music department. The majority of teachers are primarily grade teachers, with only a few teaching because of specialized experience and training. Likewise, in the high school the strength of the art department depends largely upon the individual
preference of the art teacher and his or her attitude towards
method.

Within the last two years, meetings of teachers of
different grade levels have helped greatly to bring together
the combined talents of the various levels. These meetings have
encouraged development of standards and encouraged individual
talent.

Another feature is the introduction of in-service
training courses in the art school and art teachers' classes
which are regarded as powerful elements in strengthening the
over-all program. A further development is an art appreciation
course for schools equipped with visual education facilities.
This course was completed by the high school art teachers.

Again as in other fields, facilities and equipment vary.
The greater number of high schools have a special art room,
whereas the elementary schools depend exclusively upon the re­
sources of the individual classrooms.

Both the music and the art programs, as well as drama
classes where they are offered, are thought to be greatly limited
in the senior high school by the demands of the university en­
trance curriculum. For students taking these courses there is
no time for art, and thus a large percentage of the school
population is denied such experience within school hours.
Drama in the Schools

Dramatic training has not been recognized by many schools to the same extent as music and graphic art. However, in some schools on this continent drama has been made a part of the curriculum.

In the school curriculum, drama promotes and utilizes child activity, an important phase of all educational method. Here the natural dramatic ability and interest of the child can receive direction. A factor recognized by educators who urge dramatic experience in the school, is that the process and method of the experience is the important thing, not the result in terms of good drama productions. They suggest that if there is a need within the child which drama satisfies, then drama is a legitimate part of school curriculum. This is in keeping with the teaching of the "progressive" educationist who raises the question of a child's ability to be creative and participate in an educational and artistic experience. The emphasis is not on the disemination of knowledge but upon the personal satisfactions of the individual and his ability to take part in creative activity.

Drama, as other art forms, is struggling to find a permanent place in the life of the people through the schools.

1 L.F. Collins, Little Theatre in the Schools, Dodd, Mead & Co., N.Y. 1930
It is like music, in that formal experience is usually available outside of school time in other community agencies such as the church, neighborhood house and more recently the community centre.

With a change in emphasis from formal drama to a more informal variety which seeks to take advantage of the individual's creative powers, some thought has been directed to the place of drama in the life of the child.

Drama is not an established part of the curriculum in the elementary schools in Vancouver. It is, however, recognized as a medium of expression to be employed as other media such as graphic arts, music, and language in integrating the school material. Drama in the schools is administered through a branch of the Department of Education, the Division of School and Community Drama, with headquarters in Victoria.

Seven elementary schools entered the "Greater Vancouver Drama Festival" for the first time in 1952. This is likely the outcome of a course in creative dramatics offered to Vancouver Normal School students in the previous year and to summer school students at Victoria. The productions offered were scenes from the literature fitted to the age of the children, such as "Alice in Wonderland".

Dramatics courses are given credit in the senior high schools. Two courses are now offered which give students
background and experience in make-up, history, and development of drama, and staging. The teachers responsible for such courses depend upon their own practical experience in the field of dramatics, and reference books, for their course material. While many have had no formal training, they have had practical experience on a professional level.

The casting of plays is done in two ways in the schools today. Tryouts may be taken before each play, or in some cases, casting and rehearsing is conducted in such a way as to give every child a chance. This method may cover lead parts or all parts.

Each high school may, for the purposes of the Greater Vancouver Drama Festival, have a drama sponsor who works with the director of the department. This sponsor is not an official authority within the school's administration.

The drama sponsor works in close cooperation with the music and art department in production of operettas. Some schools produce three-act plays, and some do both, as in the case of John Oliver High School. However, where play-production is not fostered, the drama club may take an active part in operettas, leaving formal play production aside.
The festival awards the winning boy and girl a scholarship of fifty dollars to enable them to take the U.B.C. summer drama course. Students in drama classes also take part in an essay contest each year. This encourages writing and research in the field of drama.

The interest in drama and standards of dramatic training in the school is very much dependent upon the leadership available. The demand for such training is evidenced by the fact that in one high school the formal classes offered, will be increased to include five presentations in this coming year.

**Dance in the Schools**

Dance in the elementary and high schools is a component of a more inclusive physical education program in many communities. Program developments in Vancouver include folk, country, modern, and social dances.

In Vancouver schools the classroom teacher, in the first three grades, carries responsibility for a general program including dance. After this, one teacher is often responsible for the program of all grades, a male teacher for the boys and a female worker for the girls. These teachers may or may not have special certificates. The emphasis is intended to be on the whole child, and to this end the supervisor does not encourage a high standard of development to the exclusion of a more generalized and well-balanced program.
The program in the high school is usually led by special instructors who have a degree in physical education and a teacher's certificate. However, academic standing is not uniform. In some cases the introduction of special features such as modern dance are expanded in recreation program. However, as this is a recent addition to the physical education teacher training program it is not extensively carried out.

Clubs under sponsorship of a teacher may utilize student leadership or outside leadership on a voluntary basis. Special resources are used to assist with special productions.

The dance program is thus a part of the broader physical education program with an emphasis, not upon dance as an art, but on dance as a part of the student's development program. The emphasis throughout the general public school system is to provide each child with some basic formal learning in music, graphic art and experience in simple forms of dance through physical education programs. Drama as an art form is demanding growing consideration in curriculum developments particularly in the United States.

While the Vancouver schools offer training in the Arts through the established curriculum, some schools in the United States extend the use of their facilities to allow additional art training outside of school hours. Milwaukee Schools become social centres after 3:30 p.m., with a full and varied program of recreational activities. A social centre director, full-time recreation leaders, and part-time specialists take over the schools until 5:30 p.m. The activities include art, drama, games and music. The
evening brings such programs to adults and high school students. 1

Such a program provides the use of expensive community facilities, limits the travelling distance for participants as schools are community centred and gives continuity to children's programs.

This development, utilizing school buildings but trained recreation leadership has been reflected partially in other communities, including Victoria, B.C. where the schools were opened on Saturday mornings for graphic art classes under skilled leadership. In one instance where the school facilities were to be used, the regulations stipulated that the regular teacher in the particular subject be hired. However such a development does not acknowledge the future development of a full recreation program as the Wisconsin experiment relates.

The Art Gallery

Additional educational and artistic experience has been provided for children of many communities through the development of Saturday morning classes. Since the early 1920's, programs in various communities have been expanded to include children from two to fourteen years of age.

In such programs, paintings, murals, puppet shows, clay modelling and construction work provide the basis while emphasis is placed on creative activities. In large centers art galleries

offer after-school classes for school children.

The Vancouver Art Gallery Saturday morning classes are administered under a special grant by the Department of Education. The course is given over a twenty-four week period. During this time five classes are given. These classes are divided according to age groupings - eight and nine, ten, eleven, twelve and over fifteen.

Five trained artists lead the classes while a student from the art school assists. As the program advances, the classes rotate so that each child has a chance to work with each of the instructors. Also, as two of the classes are specialized, one in sculpturing and another in mask design, this system allows each student to have a chance at these special forms of expression.

The instructors for these classes are chosen primarily for their interest in children as it is the belief of the administrator that only sincere interest in children can insure a sound approach in teaching. As the individual instructors' methods vary and any particular child might respond more readily to one than another, the rotation system is of special benefit. For example, one instructor believes in demonstrating subject matter and use of materials. Another believes in discussing contents just enough to help members formulate and clarify ideas. Another may be more concerned with final results than the subject matter and will therefore encourage complete freedom in choice of subject.

The administrators of the Art Gallery classes thought
these differences in approach were of value and the essential
variety has acceptance among the individual instructors themselves.
The efficient handling of these classes is made possible by the
considerate co-operation given by each instructor to the other and
the mutual respect for the others' methods.

Classes are given free of charge and children attend from
all over the city. Also, an exhibition is given at the end of the
year where the most effective work is displayed. The average
attendance is sixty-nine decimal seven percent.

The painting and drawing classes each enroll approximately
forty children while only twenty-five are permitted in the
sculpturing class at one time. The present enrollment of two
hundred children is as many as can be handled in the art gallery
basement. This enrolment does not satisfy the demand, as there
has been a waiting list of between forty-five and eighty persons
each year since 1946, when the program was started.

The Art School

Another source of art instruction for children under
the Department of Education or its equivalent in other communities,
is the School of Art. In Vancouver the Art School program is
available to all city children and is publicized through the
schools and special bulletins. The junior classes, held on
Saturday mornings, continue through October until the end of
March. Each child is charged seven dollars and fifty cents. The
number of children attending these classes has increased from one
hundred and seventy-seven to two hundred in one season.
The School of Art sponsors a travelling show which has visited all the high schools in the city. At the School, advanced classes are offered to full-time and part-time day and night students. A special feature, which commenced last year, was the design workshop, specializing in the training of students in three dimensional designs. However, the junior students use water colours, chalks and clay-modelling as mediums of expression.

The leadership at the School of Art is given by teachers specially trained in art and, in the more advanced classes, by professional artists with practical experience. This institution gives the most qualified leadership in visual art. The emphasis is upon learning advanced skills, based upon acquired and natural artistic perception.

**University Extension Art Classes**

The classes administered by the University Extension Department in Vancouver began in 1951 upon the initiative of the Parent Teacher Associations of Queen Mary, Queen Elizabeth and University Hill Schools. The objective of the parents in urging these classes was to provide their children with an opportunity for creative expression through the arts.

The most highly qualified instructors were engaged to lead the children. Each of the specialists was a leader in his own field and, in the case of puppetry and creative dramatics, the only qualified instructors in Vancouver.

The four classes, two in drawing and painting and one
each in puppetry and creative dramatics, began in October and were continued until March, at which time a demonstration was held. The fee for the twenty lessons was ten dollars. This provided facilities and materials with the exception of some miscellaneous supplies, brushes, and mixing tins.

Each of the classes lasted two hours, from 10:00 to 12:00 a.m. The drawing, painting, and puppetry classes were given for children of grades III to VI inclusive. The creative dramatics class was offered to eight and nine year olds.

The first plan was that each class be limited to twenty-five members and be open only to the children of the Point Grey area. However, the classes were opened to children of all areas if the parents found it convenient to send them. The registration for the classes in order of presentation was thirty, twenty-two and nineteen.

As the enthusiasm seemed high at the season's end a letter was circulated asking if the children would like to continue. The response to this request was extremely limited and did not indicate a need for extension.

One interesting feature about these classes is the high average attendance. Over the twenty week period the maximum number of days missed in each class was four, and each other class registered only two. This compares very favourably with the Art Gallery classes, sixty-nine decimal seven percent, and the four Community Arts Council classes which averaged sixty-three percent.
The Extension Departments of Universities have been quick to respond to community interest in other localities where similar projects have been developed.

Community Center and Neighborhood House

The programs available for children in community agencies in Vancouver are greatly affected by the availability of voluntary leaders. As the community centres have increased the facilities for group participation in various activities, there is more opportunity than there was five years ago. Gordon Neighborhood House has advanced a very strong program in the art field in comparison with other established centres. However, the indication is that if leadership were available in each of the areas, dance, music, drama and visual art, programs would be offered in every centre.

The limiting factor in each case is the lack of finances to make leadership available and the shortage of skilled artists interested in such work. Two out of eight recreation agencies are also hindered by the lack of program facilities. However, even here leadership for special art courses could not be paid if space were available.

The standard of leadership whether it be professional artists, amateur, skilled volunteer, or group worker with a special programs skill, varies as broadly as can be imagined. The professional artists are recognized to be of greatest value because of their skill. Such people are not frequently available, as they cannot be remunerated on an appropriate basis.
One advantage which a group work agency program specialist would be expected to have is a degree of supervision. This would assist the special program leader in understanding the children and thus maximizing the chances of their benefiting from the class experience. However, the degree to which this is possible is not uniform. Supervision, as a professional group worker understands the term, involves regular meetings with an agency staff person. This person can, because of her extensive knowledge about agency and group work methods, and her ability to diagnose behaviour symptoms, enable the worker to do a more effective job.

As supervision exists within many leisure time agencies today, it is a very informal process. Largely it is concerned with discipline problems, as this is one area where many volunteers have difficulty when working within the flexible setup of the group work agency. The average time allotted to supervision "of sorts" is one hour a month. In only one instance does there seem to be an attempt at regular bi-weekly meetings with individual program leaders. This is often not possible because of the program specialist's own crowded schedule.

Leaders are recruited for programs from varied sources. Most frequently, general agency contacts provide the volunteer leaders upon whom the major part of program rests. Following this, recruiting is done through membership, the Volunteer Bureau, the high schools and other organizations.
Within the last year, in the area of arts programs, the Community Arts Council has become the main resource for leadership. In this period the Council placed ten leaders, eight of whom worked on a completely voluntary basis. When all arts programs of the recreation agencies are considered, this appears as a very high proportion of total agency leadership in the arts. Two of the ten leaders served two and three agencies, therefore increasing the ratio of leadership recruiting done by the C.A.C.

The great need for leaders is exemplified by the fact that one agency, wishing the services of a voluntary but highly trained ballet instructor, provided taxi fare to enable the volunteer to lead program in the particular agency after completing a program in another agency.

The programs of Community Centres and Neighborhood Houses as well as National Associations vary greatly in emphasis, program content and quality of leadership.¹ Within nine agencies serving Vancouver children, groups active in music number six. This includes the C.A.C. class at the Vancouver East Community Y, a choral group of forty at Sunset Memorial Centre, a music appreciation group at Marpole Community Centre, a choral group at Heywood Community Centre, and two classes for young children at Gordon House. Children six to nine are given rhythm band and music appreciation, while nine to twelve year olds are given some theory. The leaders of the two programs at Gordon House and the Choral Group at Heywood were recruited through the C.A.C.

¹ Appendix C.
Drama programs are carried on at Marpole Community Centre for older teenagers and children eight to twelve years of age. The other two dramatic programs include the C.A.C. program given at the Central Y.W.C.A., and a program at Sunset Memorial Centre.

Dance classes were offered in six agencies and were enjoyed by eight groups. A kindergarten class at the Vancouver East "Y" received training in ballet. This class was given to twelve children who paid a fee directly to the leader who gave the class through cooperation with the agency supplying the facilities. Three remaining classes were given by two leaders recruited through C.A.C. One class was described in detail in the first chapter. Two groups of children, six to nine and nine to twelve year olds, totalling twelve, received instruction at Alexandra House. Also two classes at Sunset Memorial Centre, for children six to nine and nine to thirteen, were given in ballet. The same leader gave a program for girls fifteen to eighteen at Gordon House. A tap dance class for thirty members was given at Kitsilano Memorial Centre.

Three classes in art, each with approximately seventeen children, were offered at Gordon House. These classes were for nine to twelve and six to nine year olds. Twenty "Tiny Tots" at Sunset Memorial Centre enjoyed painting and drawing classes while at Heywood Community Centre twelve children of nine to twelve took part in drawing classes. A similar number took the same
instruction at Alexandra House. The other two classes in art include the C.A.C. class at the Vancouver East Y and a program at the central Y.M.C.A. for boys nine to twelve, in which twenty-four children were registered.

Other programs offered children include a class in puppetry and one in pottery given nine to twelve year old children at Gordon House. A craft class of fifteen members, ages eight to twelve years, was given at Marpole Community Centre.

This outline indicates to some extent the services of the Vancouver Community Leisuretime Agencies in the art field.

Through the years the emphasis upon arts in Vancouver and other communities has changed. This is demonstrated by a report on the Germantown Settlement in Philadelphia. Here the emphasis altered from conducting a very active Art program to abandonment of this specialized service, to the final inclusion of an art program as an integral part of the agency's project. Thus art leaders recognize the need for assistance in greater understanding of the participants in art programs and the social work agency recognizes the need for special skill in planning programs in keeping with needs of children.

The community center in Vancouver is the source of general recreation for the public. Within this framework art classes in recent years have been the means of broadening the recreation experience to include not only physical activities but a whole new field of arts programs for children and adults alike as part

1 "The Germantown Art Centre", F.M. Collington, Round Table National Federation of Settlements and Neighbourhood Centres, Volume 14, Number 8, December 1950.
of a well-rounded recreation program.

A new development aimed at bringing art into the lives of the people of the community through the aid of skilled leadership is the project sponsored by the Federation of Canadian Artists. This project provided leadership for crafts programs in one community center and arranged classes for the summer holidays through cooperation with the Parks Board. Ten instructors lead classes in five parks for a five week period at a cost of ten dollars for twenty lessons. The districts served included Kitsilano, Fairview and Stanley Park.

The Federation realizes that the main difficulty is a reasonable fee for instructors who necessarily charge for services as a means of livelihood. It is their hope that the government might see fit to sponsor such programs under the leadership of professional artists on a continuing basis in co-operation with the Community Centers. The project, begun in 1952, has met with great success since over 400 children participated in the summer program of 1954.

The success of this project to the many others providing graphic art for children in Vancouver and other communities indicates the interest of children, parents, and educators in this particular art form.

Other Vancouver Participant Programs and Services

Private Instruction

The individual has the opportunity to receive group and individual instruction in various art forms through the auspices of private instructors. The Kelly Kirby Classes offer musical
instruction to young children. As it is essentially a kindergarten method the age of the children ranges from five to eight or nine. The aim of the teacher is to bring the young child some elementary appreciation of music through experience in rhythm, listening and singing while in groups of eight. This instruction is only an introduction to be followed by formal instruction in instrumental playing.

The teachers work in co-operation with the School Board as all classes are offered on school premises. However some teachers give instruction in public facilities on a commercial basis.

Within the last four years the program has developed very rapidly until seventeen schools now have classes given by a Kelly Kirby Instructor. Offering group instruction enables the teacher to charge a lower rate than she can charge for a private lesson. Each child pays thirty-five cents a lesson. The older children take piano lessons. However, in the Maple Ridge School, where seven classes are given, some are instructed in violin. The chief aim of the Kelly Kirby School is to introduce the child to music so that he will have some conception of the medium and this concept will be based upon appreciation of fundamentals and enjoyment.

Private instruction provides individual training in music and dance instruction in this city. Art instruction is mainly the perogative of public institutions where class facilities are available at a set charge.
Dramatics are given in the studios and through special night courses offered to older children in the schools. Experience for young children is limited, perhaps due to the small demand. While training is thus made available, the experience for the teen-age child and adults comes through participation in community drama groups.

Dance too is taught in groups and some of the larger studios, with a staff of two to six instructors, have enrolments ranging from fifty to three hundred and fifty. Here children and adults receive instruction in all forms of the dance. The dance teachers have not yet formed a local association to act as a co-ordinating body and local representative organ for national dance associations. Thus standards vary and certification cannot be required. This in turn makes it very difficult to determine the number of students taking lessons. The dance teachers listed by the G.A.C. number fifty but from this figure only an extremely subjective judgement can be made as to the children taking lessons. One large studio estimates the number of children receiving instruction at one in eight but there are no figures to verify this.

Music, outside of the choirs, instrumental, and Kelly Kirby groups, is largely taught on an individual basis. The local branch of the British Columbia Registered Music Teachers Association have only one hundred and fifty listed members. These teachers give vocal, piano and instrument lessons. The numbers associated with each teacher vary greatly, some instructing only five and others as many as sixty.
The greater number of teachers giving lessons are not registered with the Federation, and again a subjective statement is the only indication of numbers giving private lessons. One guess is seven hundred.

This outline serves only to give some indication of the private instruction available in music and dance. No attempt is made to present standards, as they vary greatly. There is no standard-setting body and no compulsory system of licensing which would be necessary before high standards could be assured. The music teachers who are members of the Federation must have a degree from a recognized conservatory or college of music. This at least insures that the teacher has the formal body of knowledge related to his or her field of instruction.

The MacMillan Fine Arts Club

The MacMillan Fine Arts Clubs function throughout the city schools by coordinating the activity of students interested in the arts generally. These clubs operate upon a purely voluntary basis, each club working with a teacher sponsor in the school. The club provides sufficient activities connected with the arts for all types of students, the talented as well as those willing to learn something about the arts. ¹

Programs offered by the clubs include variety programs by student members or guest artists, good motion picture programs, national arts programs, dramatic presentations and art lectures. These programs are arranged voluntarily through sponsors and hon-

¹ Sir Ernest MacMillan Fine Arts Clubs, "Objective and Purpose."
ory members. Proceeds from concerts where admission is charged are used toward scholarship funds. Some schools have weekly noon hour programs, while clubs in other schools are very freely organized and may not sponsor a regular program. The directors of the clubs, nominated by the sponsor in each school, meet approximately four times yearly. Four projects sponsored through city-wide co-operation are the annual party, the Waltz Festival, Art Show (sponsored in co-operation with Eaton's Department Store) and the Rally held in the late spring.

A major work of the members and graduates is ushering at community concerts. The coordinator of the clubs arranges ushers for every presentation at the Denman Auditorium, Avon Theatre, Symphony Concerts, Theatre Under The Stars, and many other productions. This service provides listening and audience opportunities for many students and other persons interested in the arts.

Another interesting project is the "Panel", composed of the best students in each field of the arts, and appointed by the sponsors. These students meet to discuss subjects related to the arts. They have already prepared one panel for presentation over C.B.C.

The clubs function under the goodwill and co-operation of the School Board officials who give the co-ordinators and sponsors the utmost in encouragement. These clubs, nation-wide in their organization, provide many high school students not only with an opportunity to participate but to learn of nation-wide organizations serving the artists and the public in organ-
Children's Theatre Groups

Children's Theatre is an organization of dramatic artists who aim to produce professional plays at the level of the child's understanding. To this end the Community Children's Theatre in Vancouver has sponsored plays such as Rumplestiltskin, Samuel With the Wrinkled Knees, and King Midas at the Everyman Theatre. The formation of The Holiday Theatre on the University of B.C. campus in 1953, through the impetus of the University Extension Department, has increased the opportunities for children to experience live drama. Here plays are produced weekly for children from all over the city.

The audiences for Children's Theatre grew year by year. One strong factor in this movement was the production of children's plays for five years at the University of British Columbia during the summer months. These plays did much to build up audiences. Presently the Holiday Theatre artists, in cooperation with the Community Children's Theatre plan to tour elementary schools in Vancouver where requested. During the winter months the company will tour other parts of British Columbia.

Parent Teacher Associations

The Parent Teacher Associations or as they are known across Canada, the Home and School Associations, have been active in promoting the arts in a number of areas. As previously mentioned, the Point Grey Associations were active in promoting Saturday
morning classes for children. The West Vancouver associations continued a project which, begun in 1951, now brings symphony concerts to the West Vancouver High School every six months. In 1952 the same group co-operated in sponsoring a series on "How the Artist Does His Work." This series was made up of talks by artists who are outstanding in their particular fields. Every two weeks a speaker was heard by students who crowded the auditorium of the high school. This experiment was accomplished through the co-operation of the C.A.C. and the artists.

The difficulty in continuing this well-received program is that sponsoring groups cannot finance it. The voluntary basis upon which artists co-operated for the initial experiment could not be continued, especially if it were to be extended to other schools.

The Children's Reading Club sponsored by the Provincial Parent Teacher Association was established to encourage children to read and to make use of library facilities. The rules governing the club require that no reward be given for the number of books read. The child that reads one book is entitled to a certificate. Also no tests or essays are permitted. The three types of clubs are: Vacation Reading Club, Leisuretime Reading Club, Book of the Month Clubs. The latter function with a group of twelve children who exchange books for a twelve month period.

Books for the members might be obtained from the Public Library, Union Libraries, or by mail from the Public Library Commission. Fiction books from the School Libraries may also be
used. Thus the Parent Teacher Association is active in many areas encouraging the appreciation of art.

Instrumental Groups

Other participant resources for young people of Vancouver are the Vancouver Junior Symphony and the Vancouver Ladies Orchestra, both of which offer membership on a city-wide basis. The ranks of both of these organizations are heavily weighted with junior members, who are twelve years and older.

Young students may also receive expert guidance and take part in small instrumental groups under the leadership of Jean de Rimanoczy. A group of thirty-two talented young artists who pay a membership fee of five dollars, meet weekly. This group is divided into smaller units, permitting the members to form quartets, trios, and small string orchestras. This of course, is a highly specialized organization, open to students with some degree of instrumental skill.

Symphony Concerts

In addition to the music reaching children through the schools and community agencies, symphony concerts have been given to children of fifth to ninth grades and senior high school students through the sponsorship of the Women's Committee of the Vancouver Symphony Society.

These concerts have been enjoyed annually by approximately fourteen hundred children from all parts of Greater Vancouver. The children were given free transportation to the Denman Auditor-


ium, where the concerts were held. The admission for each child was twenty-five cents and tickets were available through School Music Teachers. Each School received a quota of tickets.

Summary

The program of arts in the schools provides children in Vancouver with elementary training and opportunity for experience in dance, music, and graphic art. Drama is recently being introduced in the elementary school but does not yet claim a place in the formal curriculum.

Children are receiving increased opportunity for training through the Community Centre and leisure-time agency programs. Here the emphasis is upon meeting the needs of the child through art program participation. In addition to the educational and recreational opportunities offered children, specialized programs and individual instruction are available. These give the child technical skill and a chance to participate in group media.

Many sponsoring organizations are developing programs to bring finished productions of music, drama and graphic art to the child. Dance programs, specifically for children, are not sponsored as frequently.

The general educative channels for the arts are well defined but the extent to which the recreation agency provides art programs for children is limited. The community of Vancouver does provide the resources needed for children to obtain training in the arts beyond the introductory standards set by the school.
For this training a financial investment is usually necessary. This would seem to bar some children from further study but no facts are available to substantiate this.
Chapter 4

THE RELATIONSHIP BETWEEN THE COMMUNITY ARTS COUNCIL AND EXISTING AGENCIES

The Community Arts Council anticipated work with children at its inception in 1946. Beginning with the survey which outlined specific needs in relation to the advancement of the arts in Vancouver, and the role of a co-ordinating council, the Community Arts Council has experimented with the co-sponsorship of Children's Services. Through direct affiliation with member agencies of the Community Chest and Council in the sponsorship of art classes, the Arts Council has opened the question of the relationship of such classes to those sponsored by other community organizations and individuals. In turn, this stimulated consideration of the Arts Council's Role in relation to all organizations in enlarging opportunities for artistic participation and as a medium for evaluation of arts programs.

Before examining the relationship between these groups which have been described in the second and third chapters, further reference may be made to the original intention of the Children's Program sponsorship within the C.A.C.
Sponsorship of Children's Services

The recommendations of the Norrie Survey include:

"activity on the part of schools and social agencies and churches to enlarge opportunities for artistic participation in drama, dance, drawing, etc." also: "need of concern with community centre development as a focal point of cultural as well as recreational activities"
further: "need for an advisory committee of specialists in the cultural arts towards upgrading and increasing work in the field".

While these factors play an important part in the total role of the Community Arts Council in relation to children's art services, the intention of the C.A.C. was also affected by a decision to sponsor projects first and to let Council function and structure grow out of them. Thus, when consideration was given to the method whereby children's services might be expanded, the results were tempered by a Council need to arouse public interest and financial support.

Miss Sweeny's Thesis points out that "gearing of the Children's Program welfare wise should also increase readiness of many to give". If the Children's Program had been in effect a Community demonstration project rather than an agency centered program, the public interest in the Council might have been expanded. As the classes continued and the project was terminated, general public interest was not fostered but agency awareness was extended. The most direct benefit from the project came in a clarification of agency function and objectives in program as they are related to the Community Arts Council.
Agency Function

All agencies which worked with the Community Arts Council in the three years of the Children's Program were concerned with recreation and leisure time services through public and private auspices. Those agencies which were still active in the project at the conclusion were primarily concerned with social work method in these settings. Over the first two years of program the various agency objectives and functions in relation to an "arts" program became clarified.

The most obvious value of the Council sponsored classes was in the arts leadership given to groups. Thus the requests for specialists by many agencies were answered.

In various settings the Council sponsored project was accepted purely as an extension to program already developed. This was particularly true in community centres where much stress had been laid on social recreation and physical recreation programs. While the "art" classes in all cases permitted an actual extension to program content, the values were extended beyond this. Where there was staff continuity and a belief in the inclusion of arts programs in a well rounded agency program schedule, the classes provided an example whereby their values might be demonstrated to boards and committees. These groups depend upon knowledge about program planning from staff sources in many cases to ensure their consideration of well balanced services.

Council sponsored classes provided an additional dimension for policy makers and staff to consider. Not only was a class
in a particular art form being sponsored but the membership also had the advantage of a well-trained leader. These leaders were the only specialists to offer program in community organizations while receiving a full professional fee. Once again the agency staff and policy makers were given an opportunity to decide upon the position of a trained, paid specialist in the association.

The agencies continuing the project chose to consider a further function when an attempt was made to evaluate the hypothesis that there was a particular advantage in offering art classes under specialized leadership in the leisure-time setting. This was the consideration of the social work method in relation to the program.

The hypothesis concerning the use of specialists' leadership in the leisure time setting in conjunction with social work, was not substantiated by specific findings. While the Council's final year of children's program sponsorship was established to demonstrate this, the experiment was not completed. The conclusion of the project, however, witnessed the formal request by the two agencies involved for increased grants from the Community Chest and Council to enable them to offer specialist lead classes.

This step indicated that the Community Arts Council Project did demonstrate to at least two agencies the value of specialist led programs. Gordon Neighbourhood House was the only agency in Vancouver which had, previous to the Community Arts Council project, budgeted for specialists' fees as an important part of agency finances and program planning.
The final program year demonstrated the inability of specialists to participate in a program with respect to fulfilling the objectives of social work method, without training. This demonstrated to the Community Arts Council the need for additional orientation of specialists if they were to function productively in dealing with people in the social agency setting.

The agencies in their turn recognized certain limitations to their function in program. A research program cannot be carried on in an agency with limited staff or in one carrying out a regular annual group service load. Should the object of the research be to utilize already existing data found in the agency the problem might be met. However, the Pender Y.W.C.A. and the Kiwassa Girls' Club attempted to produce above the normal quota for their program and did not succeed.

Why was the study of a few members in two agency groups beyond the resources of the agencies? This question is answered best in studying the existing agency programs. It was mentioned previously that these two agencies practiced social work method. This implies that particular emphasis was placed upon the personal development of the membership through group service. Knowledge relating to individual members and groups can be studied if kept on record. As the staff members are the only social workers, and most direct program is led by volunteers, the only way staff and volunteers can evaluate group development is through the keeping of records by the one directly in charge. These records in turn need to be considered by the social worker and conclusions as to
good programing drawn up by the two. Thus the person in direct contact with membership, and the trained worker, complement each others resources for the benefit of the membership.

As this process was not carried out in the general practice of these agencies the social work function may be questioned. As it happens, each of these social agencies, like many others in the leisure time field, do not function in a defined way to a public recreation service. Therefore, included in their function is community service of a recreation nature for the benefit of those demanding it. At the same time, because of the needs of certain groups within membership, social work training for staff and methods are required. For these reasons few social work agencies in the leisure time field can provide intensive group experience for membership where special resources such as those of recordings and psychiatric consultation are available. The demands of a social agency upon the specialist would be great if the membership and policy required these particular refinements. The stage of community giving, the lack of a comprehensive public recreation system, the status of the social worker in the group work setting, and agency research programs are all factors which have affected the Childrens Program of the Community Arts Council.

The functions of agencies vary from those which stress recreational philosophy to those which apply social work methods. The role of each of these has been demonstrated in some measure to the Community Arts Council. While some training in work with people is now recognized as a requisite for specialists serving in community agencies, the degree of understanding required varies with the agency which in turn reflects its membership and community
philosophy regarding recreation.

In all cases, where the Community Arts Council is active in relation to agency program, the function and philosophy of the agency must be respected. In such cases the responsibility of the Community Arts Council person is to take on the function of the agency to which he goes. In turn, the agency must provide consistent and helpful supervision to assist the Community Arts Council representative, the specialist. The project concluded by recognizing these principles. As a result of the Children's Program, agencies are more aware of their responsibility in relation to the specialist and the Community Arts Council has established an objective to train specialists in regard to agency function.

Established Cultural Services

The coordinating function of the Community Arts Council and the needs described in chapter one necessitate some consideration of the relation of the Council to other groups offering cultural experiences to children in Vancouver.

The survey mentioned earlier in this study indicated that there need be activity on the part of schools, social agencies, and churches to enlarge opportunities for artistic participation. To date the schools and social agencies have been more active than churches in Vancouver although the latter have indicated they are desirous of sponsoring classes in the various art forms other than music and choral work which have been fostered by the churches for so long.
At present, a member of the Vancouver School Board supervising art in the schools is active on the Board of the Community Arts Council as an individual. Also, a member of the Protestant Clergy sits in the Board of the Council. While recreation people have been represented, none are members at present. Each of these community groups active in the arts are variously represented by persons serving as individuals on the Council but, in keeping with the principle of board composition outlined in Chapter one, none act as representatives of their particular field. For the Community Arts Council there is no direct relationship to these community groups active in the sponsorship of arts for children.

Outside of the general and specialized educational facilities for children, the private instructor is perhaps the next most widely felt influence. Private teachers who handle the bulk of instrumental music and dance training have been very loosely associated with the council. To date, the B. C. Registered Music Teachers Associations is an affiliated member through the music section, but the association's contact with the policy makers is relatively remote due to the method of section representation on the Board. Dance teachers are not organized and therefore are not affiliated with the Council. Due to the highly specialized and competitive nature of dancing studios, and the fact that all local professional dancers are associated with studios, there has never been a desire on their part to unite. The competition here is reflected in the lack of a dance
section in the Community Arts Council. The only dance group organized on the national level is ballet.

Other participant groups such as orchestras are affiliated with the Council through sections, or as in the case of the Parent Teachers Associations, MacMillan Clubs, and Canadian Federation of Artists through group and individual memberships. The only established administrative channel for organizations holding such memberships is the annual meeting where nominations can be made.

The relation of the Vancouver Arts Council to the various child serving organizations is thus not very meaningful in providing each organization with a functional relationship to the Council and other cultural organizations.

Standards In Relation to Children's Services

As the various art forms and sponsoring agencies are reviewed, common problems are apparent to all. The most frequently listed problem is the lack of well trained leadership. Where leadership is given consideration and is qualified for the job, various standards are necessarily recognized.

Turning to Mr. Norrie's survey, one recommendation indicated "the need for an advisory committee of specialists in the cultural arts toward upgrading and increasing work in the field."

Standards are not universal but, in the graphic arts, extensive organization, governmental sponsorship and organizational rather than individual sponsorship have led to international
recognition of standards. Thus the International Seminar on Art Education concludes that the teacher needs to be unobtrusive, no less a psychologist than an artist, and that he must take care to develop the creative powers of his pupils.

Before the turn of the century, sometimes even today, an apt phrase to describe musical experience was the "mechanical era". A person was not expected to enjoy music unless he had a knowledge of its structure, and an ability to play an instrument. Today the emphasis is increasingly being placed upon enjoyment in hearing and producing musical sound, in other words the "creative era."

Drama too has responded to changing philosophy. The change of emphasis from the finished performance to the utilization of original expression has affected the development of standards.

The classic era is passing and making room for more individualized expression in dance as in other art forms. Formerly, ballet and tap dancing were alone in the arena of individual guidance and class instruction. Today the modern dance, unknown half a century ago, and only recently receiving attention by large schools, is becoming more important in the family of cultural arts.

To consider such things as changing methods in the various cultural arts is indeed the domain of a committee of specialists. Only such a committee could establish community standards. However, there are many common concerns held by all groups which a

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1 Unesco Seminar on the Visual Arts in General Education, Bristol, United Kingdom, 7-27, July 1951, Information Document: ALE/Sam. 1/1 - 1/17
central advisory committee could deal with effectively.

Common Problems

The need for more well qualified staff is the concern of every group of professional people. The demands are no less heavy in the field of the arts. The methods of advancing leadership training may include conferences, workshops, public action toward the establishment of a Conservatory in the case of music, or additional summer school and high school courses in drama as the case may be.

The availability of suitable facilities has often been deplored in the case of the arts whether it be for dramatic presentation, creative dance activity or music listening.

Another demand which could be relieved if educational and training groups would work in conjunction with professional artists is for increased spectator opportunities at the child's level. This fact, which helps to develop a consciousness of art, was recognized by the recreation agencies in their first meeting with the Community Arts Council and is well recognized by educators who believe that children need to experience an artistic piece of work, well performed and executed.

The Community Arts Council's experimental project with agencies opened up a whole new area for sponsors of cultural groups for children. The development of community centered programs through the cooperation of artists and responsible authorities would have many advantages. This in turn reinforces the suggestion by Mr. Norrie that Community Centres be the focal point of cultural activities. Here the advantages of proximity
to home and potential for integration of cultural experience into the everyday life of the individual and community are heightened. This would only be made possible through close cooperation of various organizations and specialists.

Relationship of the Artist to the Community Arts Council

As the organizations which sponsor children's cultural services are not related directly to the Council, neither are the artists through their specialized groups related in a functional way. The first responsibility of the Council is to the Artist. To be able to give them an opportunity of working with people, in this particular case with children, is a productive function. The job of placing community groups in relation to artists on the basis of varying standards would require organization not foreseeable in the near future. The resources of the Community Arts Council in suggesting possible leaders and its contacts with specialists, are much greater than any other community association. However, the degree to which such resources can be fostered and developed for the mutual benefit of artist and community is not clear. The availability of choice of artists for the Children's Program indicated some limitation to the channels of communication between them and the Community Arts Council. The interest on the part of the visual art inspector on extending community classes, coupled with the experience of the Extension Department and development of the Community Program Branch of the Department of Education, indicates the
demand for community centered programs. Far-sighted and authoritative leadership could do much to relieve tensions built up from lack of understanding of the various roles played by each group in the area of children's cultural programs.

Organization of the Community Arts Council

As in any organization, the extent to which objectives may be fulfilled depends upon the stage of awareness to readiness in the community and the organization of the administering body.

Since the establishing of the Community Arts Council a board of thirty has been expanded to fifty. Groups that voted the council into existence were not aware of its dependency upon them, and an awareness of close liason was not evident nor visibly developed over the ensuing years. A policy requiring sponsorship of attention-getting projects was adopted and out of this grew the children's program. This program developed at the time a trained social worker was the executive secretary. This position had been filled by various persons until the end of 1953 when the only staff available was an office person.

It is suggested by Miss Gertrude Wilson that a program functioning almost entirely under volunteer leadership must necessarily be limited in development potential, and frequently must be a "canned" program. The extent to which organizational relationships among groups, now loosely associated with the Council, can be developed in relation to improving children's cultural programs will depend greatly upon the availability of sufficient
staff.

If the Council does not serve as an effective channel for groups, and if it appears not to be representative of groups, but rather as an entity in itself, the community will not be encouraged to utilize it. In order to present the community with a true version of a coordinating body, much interpretation through practice must be done. The News Calendar, an outstanding publication of the Council, provides a real answer to the question of whether the Council supplies information about various groups. However, continuing community and group interest has not developed markedly in the last eight years and this factor may point up a structural error.

The dangers of a representative board group were recognized by the "Interim Committee" which studied the structure of the contemplated Community Arts Council. Representation could, however, develop sustained community interest not now evidenced. As the relationships of various groups to the Community Arts Council have been mentioned in this chapter, the lack of a responsible or semi-permanent relationship to the Community Arts Council policy-making group has been indicated.

In the experience of the Children's Program Committee the Committee Chairman did not have a continuous relationship with the Board to whom she was responsible through the liason of the Program Chairman. This specific example of the lack of Council growth might indicate some need for some basic changes in administration at this time when many organizations have been made aware
of Council function and benefits.

Summary,

The Children's Program of the Community Arts Council was not carried out in a manner which roused wide-spread community interest. Operating the program through community agencies demonstrated the necessity of a clear understanding of agency function in relation to art program sponsorship, before effective cooperation between agencies and the Council could be effected.

The children's project clarified these relative functions of agencies and Council. In so doing, it raised questions concerning other established art program resources, affecting the child, and their part in the Council's plans for effecting increased cultural opportunities.

As the child receives his artistic impressions from so many sources, the relationship of these sources to one another and their effectiveness in providing a well balanced program for the child is important.

The successful coordination of the services now offered to children depends upon the channels provided between the agencies and other organizations or individuals active in teaching, sponsoring and production. As the coordinating body for Vancouver cultural services, the Community Arts Council is placed in a strategic position between the artist, sponsors and children.
Chapter 5
CONCLUSIONS

The training of the child in all phases of its development is a long term process. Training in the "arts" is only a part of this process, and must be conducted in a way consistent with the child's ability to assimilate learning and thus contribute to his personal growth.

The Cultural Arts

The term cultural arts distinguishes a more embracing development of skill and interpretation of dance, music, drama and the graphic arts from a general body of knowledge. Therefore, there is a seeking of something more than skill in proposing child training in the cultural arts. Art in this sense may be defined as "skill in performance acquired by experience, or application of skill and taste applied to production according to aesthetic principles". The word "cultural" may be defined as "conducive to enlightenment and refinement of taste acquired by intellectual and aesthetic training". "Aesthetic", in turn, refers to the beautiful.

To include these factors in a children's program in the cultural arts, the breadth of opportunity and training required seems limitless. Standards of skill, performance, and teaching have been developed for the cultural arts but accompanying these developments, has been to determine the values of such training for children.
The Child's Place in Art

A University of Toronto study relating to the development and training of young children demonstrates that a five year old child can make an "artistic statement". In this he does not confine himself to the visual and physical aspects such as the paint and the colors. In seventy-five percent of the children's paintings examined there were unmistakable elements of design. Rhythm, repetition, balance and symmetry were evident also. Earlier than this the child's productions are of value to the psychologists in their study of the children but not as artistic productions.¹

A further differentiation of art produced by children and adults is drawn out by Arthur Lismer.² He emphasizes that the art of children is uninhibited and unconscious, while adult art is mature and conscious. This observation takes into account a child's natural ability as yet unaffected by cultural habits and training in skill development.

It has been demonstrated in other studies that response comes early from the senses developed for music and acting. At the ages of four and five there is a high interest in dramatizing songs and experimenting with instruments and their combination of notes. The child may obtain pleasure from identifying melodies, and often shows increased spontaneity in rhythms.³

Thus the basic elements for cultural training are present in the young child. The degree of responsiveness to musical tones, rhythm and colour varies with the individual. The children participating in the Community Arts Council project were of ages nine to twelve. In programming for children of this age group, it is necessary to take individual differences into account. Because the child's ideas at this stage are ahead of his technique, additional care must be exercised in use of teaching materials and method. Use of past history and fantasy as subjects take away the challenge of reality which demands a higher standard than the child can produce. These studies illustrate the readiness of the child for training in the arts. They also demonstrate that children have a latent ability for cultural development. With consideration of these factors, and with reference to the training and participation opportunities available to children of the various ages mentioned earlier, the components of a good children's program can be considered. This will be accompanied by an assessment of the role of the Community Arts Council in considering its development.

Elements of the City-Wide Program

In recent years the public education system has increasingly fostered the arts in the curriculum of every student, particularly in the elementary schools. Here the children have an opportunity to develop their sense of colour, rhythm, and music, while, in the
last two years, an increasing number have been introduced to creative dramatics. This indicates a recognition by the school authorities that the arts are not something to be isolated from the total training experience of the child. As the studies mentioned point out, aesthetic response is basic to children in varying degrees and therefore ought to receive encouragement in the child's general education.

The general training program of the schools cannot consider the particular ability and interest of every individual. To provide children with an opportunity for more intensive development, the private teacher, the orchestra, the art school, and the drama and dance studio exist. These organizations provide teaching for the development of skill, and depending upon quality of leadership, an aesthetic appreciation of a particular art form. There is limited subsidy for those wishing additional training through scholarships offered and instrumental financing of sponsoring groups. On the whole, however, individual training beyond the scope of the public school requires financial investment for professional fees and equipment.

Such groups as the MacMillan Fine Arts Clubs and groups sponsored by the Parent Teachers Association develop children's interest in the arts and offer a chance for everyone interested in the projects to participate. These opportunities are available
through indirect school sponsorship, along with symphony concerts supplied through the cooperation of the School Board and the Women's Committee of the Vancouver Symphony Society.

Outside of these sources, the leisure-time agencies have shown, over recent years, their interest in expanding already existing programs and developing new services. The Community Arts Council project just completed indicates that there is a demand for such group services. It also demonstrates that these programs must be an integral part of the program of the agency. Graphic art groups have extended rapidly perhaps due to the fact that the artists in this field are organized and can offer their services to community groups without fear of competition and ill-feeling among associates. Considering the opportunities for group instruction in graphic art and the comparable opportunities for individual instruction in dance and music, it is possible that there are even fewer receiving graphic art training than other forms.

Although limited demand is indicated in the attendance at the symphony concerts, the returns to the University Extension Department questionnaire and enrolment in the Community Arts Council classes is greater than the present supply of leadership can meet. It is also greater than agencies are yet able to plan for program organization, financing, and staffing. Has the leisure-time agency a responsibility to provide these services for children
in the light of their community function and the place of such experience for the children they serve? The answer is partly given in the development of the community centres in recent years. A Place for the Arts in Community Centres and Leisure-Time Setting

The goals of community agencies range from providing straight recreational or educational activities to using activities as a part of treatment.¹ Within this range there is a place for the arts. As the method of group service in leisure time settings is recognized and there is greater development of staff training, more value will be realized from the programs. The Children's Program qualified the type of leadership needed in the various settings. The conclusions reached here and the preference of the agency program planners indicated in interviews place the specialist with advanced training in the arts on the preferred list.

Staff training may be applied to the specialist or the agency staff. The council project demonstrated that specialists need some training and orientation in methods of work with children in order to work effectively in the recreation and social work setting. In turn staff must be able to work with the specialist on problems of relating the art form to the children's development needs. Staff courses to orient unskilled workers who must supervise artists would help to ease the pressure and feeling of

frustration on the part of the specialist as his objectives would be better understood by staff oriented to the art media. As the German-Town situation pointed out, workers have come to realize that the process of group development cannot flourish as long as there is insufficient development of relationship prior to the forming of the group, or sufficient interest to act as a bond within the formed group. The result has been increased emphasis upon the development and use of the "interest" group in the general program of group service agencies. It is in this respect that the Arts play such an important role as the advantages of serving the young child where his personal needs might be considered are especially great.

In Vancouver interest has been demonstrated by isolated groups in developing a community unit of service for training and art appreciation for children. This has been stimulated by the visits of the Children's Theatre and Symphony groups to the schools and agencies, the School Board's interest in expanding the Art Gallery Classes to communities, and the Arts Council Demonstration Program.

The factors inhibiting the development of such a program include the shortage of leadership presently available to undertake such work and the lack of coordinating facilities to bring artists and sponsoring organizations together.
The use of art specialists in community agencies where trained social workers are available could make possible the attainment of the leadership goal recognized by the International Seminar. This was that the instructor should be no less a psychologist than an artist. Through such coordination the child may satisfy both his need for skill development and personality growth. The present ability of the agencies to meet this goal is limited. Likewise public acceptance of sponsorship of intensive services is not great. The development of personalized services is still limited to agencies supported by privately controlled funds.

If there is not to be conflict between the private resources available to the child and the community agencies sponsoring art groups, the function of each must be clear. In children's services the community agencies are not primarily concerned with the development of skill. At present, however, there is little differentiation of another objective in the art groups offered except in social agencies offering a more intensive and personalized service.

The many opportunities available to children and the competition of sponsoring organizations to obtain qualified leadership indicates a problem. In respect to leadership alone, there is a need for cooperative planning by these organizations to clarify needs and to consider ways of developing appropriate resources.
The Role of the Community Arts Council

The prime function of the Community Arts Council is to coordinate the work and programs of cultural groups. As a private agency, the Community Arts Council can experiment in its method of serving the community and indeed must experiment in order to find the best method of service. Over the seven years of the Council's existence, it has demonstrated its ability to give joint services and to sponsor special projects, each of which has helped to fulfill its stated function.

Through the sponsorship of the children's services, the Council has stimulated community centered arts programs. There is a lack of well functioning channels between the council and the artists apparent throughout this project. Should the Community Arts Council have a closer affiliation with the artist in order to assure the achievement of its objectives? This question can be considered in the light of the Children's Program experience which demanded resources from the citizens of Vancouver as well as the artists.

As indicated in chapter three, there is limited direct representation by artists and professional groups on the Board of the Community Arts Council. The need of a closer liaison was evidenced as the Council was only able to draw upon a limited number in choosing the specialists for the Children's Program. The development of channels for the professional artist
to participate in the Council's administration and representation from groups who have a major interest in the Council, might serve to extend their active interest and support. If this process was extended further, the community of interest fostered by the Council would be expanded for the benefit of the public and artist alike. The Canadian Federation of Artists' failure to contact the Community Arts Council when inaugurating their community program to bring artist's services to the community is a further indication of this lack of channels.

The services of the many organizations providing cultural arts experience for the child are not yet conflicting to the extent of causing serious overlapping and competition. There are indications of expansion through the artists' associations, community agencies and the public programs. This points to a need for cooperative thinking about developing the skilled leadership needed to permit such expansion and to improve standards.

The Children's Program demonstrated the varying standards of agency programs. In turn, because of different objectives, the standards of the other organizations offering training to the child differ. As the Council is the coordinating body for arts programs in Vancouver, it is reasonable to suggest that a coordinating committee be set up within it to consider standards, analyze functions, and clarify relationships between the various groups.
Such a committee would have to include professional artists who could set standards on the basis of extensive knowledge and experience. This committee would be able to consider questions raised by Mr. Norrie. These include the need for special study of art teaching in the schools and an advisory committee of specialists in the cultural arts towards upgrading and increasing work in the field. The establishment of a standards committee within the Community Arts Council would serve the general program and would ensure effective consideration of the various groups active in children's programs.

The community objectives in offering children's programs vary. Until there is an integrated objective the services cannot be coordinated. In order to assist in this process, a great deal of time must be spent by the Community Arts Council in developing understanding preparatory to cooperative planning.

Summary -

The training of children in the cultural arts is a multiple process requiring the services of many organizations equipped to give the child technical skill and an opportunity for aesthetic and personal development.

The community agency, with the dual resources of artist and trained staff is assuming a more active role in the development of art programs at the present than five years ago. This nation-wide trend reflects the development of program planning in social
agencies over the last thirty years. Agencies have come to realize their dependence upon the artist in program planning and the artist in turn has recognized the part of the community agency in bringing art to the people.

The Community Arts Council, through its development of channels between artists, organizations, and children, is in a position to foster this development. With co-operative planning and mutual consideration of standards, opportunities can be increased and leadership developed to fulfil the demands which are at present beyond the available resources.

The Children's Project did not succeed in demonstrating the particular value of artists in the leisure time agency. It did conclude that trained artists had a contribution to make in leisure time settings and the effectiveness of this contribution depended on the artist's ability to deal with the personal needs of the group as well as his ability to offer a skill.

The degree of personal understanding needed varies with the agency objectives. In order to provide qualified leadership, training must be offered specialists who wish to work in leisure time settings. Likewise, staff must understand the art form in order to provide meaningful orientation for specialists with whom they work. The interviews of the writer with agency directors indicated unanimous agreement in that a lack of leadership is the greatest barrier to the further development of art programs in community agencies. Second to this is the lack of financial resources needed to attract the
skilled people who can offer a quality program. In supplying such leadership for a limited period, the Community Arts Council demonstrated the potential which rests within the community agency.

The Children's Program project of the Community Arts Council has ended. The experience derived from the project will enable the Council to supplement its concern for the development of children's services with action based upon new knowledge.
**APPENDIX A**

Sample questionnaire sent to Community Agencies by the Community Arts Council.

Name of Agency..................................Total Agency Membership............

1.  **Administration of Fine Arts Programme:**

   A. Have you an arts programme? Yes....... No........

      If "Yes" please answer the following questions.

      1. In what year did an arts programme begin in the agency? .........

      2. Who initiated the arts programme? Individual..................

          Agency............................... Community.....................

          Service Club........................ University.....................

          Fine Arts Organization.............. Government..................

          Other (please give details).............

      3. How is the member's interest in the arts programme determined?

          Registration information............ Requests by Individuals.....

          Requests from outside the agency (other agencies, service clubs)...........

          Others........................................

      4. Who finances the arts programme? Individual Participants.......  

          Agency................................ Service Club..................

          Community..................... Extension programme of a University....

          Fine Arts Organization........ Government Project..............

          Others........................................

      5. In terms of an arts programme, how would you divide your potential participants into age ranges.................................

      6. Times-specify

          Day..................Time........Age range..................

          Type of Programme........................

      B. If your answer is "No" have you any suggestions in reply to the first six questions?
IV Facilities for Concerts, Plays, etc.

A. Auditorium

Size......................................Normal Seating Capacity......Rental Rate...

....................................Who can Rent........................For What Purposes........

.................................................................

Is the auditorium sloped?...........................................................

What is its primary purpose? Theatre........Concert Hall...........

Lecture Hall..................Gymnasium.........................

B. Stage

Is it sloped.................................................................

Size....Width................Depth..........................

Wings........Width..................Depth.................

Curtains- Front drop.....Back drop.....Side curtains...........

Other...........................

Lighting- Spot........Flood..........Footlights...........

Colour screens...........

C. Dressing Rooms..................Easily accessible to stage?...

........................................General workshop...................

Costume storage space........Instrument storage space........

........................................

D. Piano- upright............................Make..........................

Approx. age.......................Is it tuned regularly..................

Have you room for a Grand Piano..................or a Baby Grand

..............on occasion. Other Instruments owned by Agency..........

.................................................................

E. Props- stairs........doors........walls........furnishings

.....................................Other..........................

.................................................................

F. P. A. System- Kind of mike..................

Is it movable...............What reach.....................

Speakers........................Where placed in auditorium...........

.................................................................

Is P. A. on stage or in control room..........................
G. Projection Equipment
How placed: fixed or movable............8 mm........
Type of machine: Sound..................16 mm........
Silent......................Slide........
Screen Type........................Size........

H. Record Player Present stock of records (approximate)........
Popular...............semi-popular........classical........

I. Costume Store Specify types of costumes........
and condition........

V. Training you consider necessary for leadership of Arts program
A) To produce a good "exposure"........

B) To develop a good appreciation programme........

C) To raise the standard of performance........

How much training in each field is necessary for the leader?........

D) To sharpen critical appraisal........

E) To help members enjoy activity rather than, or in addition to, the above........

What other things would you look for in selecting personnel for a fine arts programme?........
Please list names

A. Present and potential leaders and teachers

<table>
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<tr>
<th>NAME</th>
<th>ADDRESS</th>
<th>PHONE</th>
<th>ART FORM</th>
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</table>

Present Teachers/Leaders

Potential Teachers/Leaders

B. Present and Potential Sponsors

Present Sponsors if any-

Potential Sponsors

(Group or Individual)
### Present Programme in Arts

<table>
<thead>
<tr>
<th>Art Form</th>
<th>Age Range</th>
<th>Average Attendance</th>
<th>Desirable Group Size</th>
<th>Leadership No. in each Group</th>
<th>Sex</th>
<th>Desirable Group Size</th>
<th>Paid</th>
<th>Trained Arts Specialist</th>
<th>Untrained Arts Specialist</th>
<th>Professional Group Work</th>
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<tr>
<td>Art Form</td>
<td>PRESENT PROGRAMME IN ARTS</td>
<td>ARTS PROGRAMMES YOU WOULD LIKE TO DEVELOP</td>
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Graphic Arts (Cont'd)
- Art exhibits
- Others
Dance
- Folk
- National Square
- Tap
- Interpretive ballet
Crafts
- Pottery
- Modelling
- Woodwork
- Puppets
- Other
5. For what reasons do people come to the arts programme?

6. What do you consider as the aims of an arts programme in a community centre—(neighbourhood house, settlement house)?

REMARKS: (please continue on back of page if necessary)
# Please enter separately other fine arts programmes that apply to your agency, i.e. engraving, architecture, sculpturing and modelling, decoration and ornament.

III Participation in Arts Programmes:

1. Should an arts group meet biweekly..., weekly..., or at other intervals...? How many meetings add up to a session?

2. Which of your programmes emphasize primarily development of skills?

3. Which emphasize enjoyment based on a measure of competence?

4. In the overall picture of your organization how much emphasis is on developing skill and how much emphasis is on developing the personality of the participant? To what extent are these two aims compatible?

Please rate:

Development of skill 1234567890
Development of personality 1234567890
Appendix B

MINIMUM STANDARDS
FOR COMMUNITY ARTS COUNCIL SPONSORED
ART CLASSES
Spring - 1953

1. Application
   a) the agency desiring to work in cooperation
      with the Community Arts Council on a program
      for children will submit an application by
      June the fifteenth of this year.
   b) this application will include the following
      data:
         1. art form for which leadership is re­
            quested; first & second choice
         2. approximate starting date for the class.
         3. Day of week preferred.
         4. Number of applicants anticipated.
         5. Age group to be served.
         6. Facilities available.
         7. Name and qualifications of staff liaison;
            his or her training or familiarity with
            art form.

2. Recruiting
   a) The Community Arts Council will provide a
      covering letter to be used by the agency in
      recruiting members.
   b) The agency will prepare a registration form
      particularly suited to the agency program and
      special art class.
   c) Other recruiting methods recommended to ensure
      community support include:
      1. newspaper publicity
      2. home visits
      3. phoning
      4. staff contact with agency members for
         this specific purpose.

3. Enrolment and
   Attendance
   a) A minimum enrolment of twenty must be completed
      before a full length (1½hr) class commences.
      (For smaller enrolment, a sliding scale may
      be developed to permit shorter class periods
      at less cost.)
   b) The agency is asked to contact the Community
      Arts Council immediately if the attendance
      drops below fifteen.
   c) The individual will be informed at the time
      of registration that he or she will be dropped
      from the group after three consecutive absences.

4. Statistics and
   Recording
   a) Upon completion of enrolment, the agency is
      asked to send a copy of the registration form
      to the Community Arts Council office. Any
      changes will be noted on the weekly attendance
      checks.
4. Statistics and Recording, continued
   b) Weekly attendance checks will be mailed from the agency by the specialist on completion of the class each week.
   c) The staff person working with the specialist is asked to attend two of the first six sessions. This person and the specialist are asked to write records on these two sessions which will provide objective evaluation material. These records will be submitted to the Arts Council upon completion of the first six sessions.

5. Conferences and Evaluation
   a) The agency director and specialist will meet prior to the commencement of the classes to discuss the details of the art group and its relation to other agency program.
   b) The agency is asked to make provision for a minimum of one hour per month for conferences between the agency staff person and specialist to discuss problems arising, use of facilities, statistics, class participation, and community support. The time will be designated within the first two weeks of the class.
   c) Staff time for attendance at two Community Arts Council meetings during the year is requested. The first meeting will be held approximately six weeks after the classes commence, at which time a progress report will be submitted. A second meeting will be called at the termination of the program at which time each agency is asked to submit a final evaluation.

6. Agency Report
   a) The agency is asked to receive and discuss a report on the Children's program once during the year, through their board and wherever possible through a committee responsible for program in the agency.

PREFERABLES

1. That the agency use all means to regard this as an experimental project through which they look forward to including this type of service in the agency program.
2. That the agency staff use all media possible to attain community interest in the project and involve parents in the project.
3. That wherever possible the agency staff person responsible for work with the specialist be a trained Social Worker, as this is within the research focus of this program.
SUMMARY OF INTERVIEWS WITH DIRECTORS OF EIGHT VANCOUVER LEISURE-TIME AGENCIES

Table 1.
Number of Participants in Art Programs
Ages 8 - 18

<table>
<thead>
<tr>
<th>Art Program</th>
<th>Gordon Neighbourhood House</th>
<th>Marpole Community Centre</th>
<th>Sunset Community Centre</th>
<th>Heywood Community Centre</th>
<th>Pender Y.W.C.A.</th>
<th>Central Y.W.C.A.</th>
<th>Vancouver East</th>
<th>Alexandra Neighbourhood House</th>
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Table 2.

Supervision Policy and Time Involved in Supervision with Art Program Leaders

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<td>Specialist refuses Supervision</td>
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### Table 3.

**Sources of Specialist Leadership**

*In Order of Importance.*

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Appendix D

SELECTED BIBLIOGRAPHY


3. What is Vancouver Children's Theatre, program statement from "Bluebird", April 1940.

4. Program of Studies for the Elementary Schools of British Columbia, Grades I to VI, Victoria, B. C.


