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CULTURAL ARTS IN GROUP WORK AGENCIES

by

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Thesis Submitted in Partial Fulfilment  
of the Requirements for the Degree of  
MASTER OF SOCIAL WORK  
in the School of Social Work

1951

The University of British Columbia

## CULTURAL ARTS IN GROUP WORK AGENCIES.

This study investigates the special values of cultural arts programmes in leisure-time agencies. First, the contribution that cultural arts make to the broader field of recreation is studied. Then there are more detailed studies of the segments of cultural arts programmes. Social group workers should know some of the basic concepts of the administration of such a programme and its function in the total agency structure. Special sections are included on specific cultural arts as programme content: music, dancing, painting, drawing and design, drama and theatre, ceramics, other cultural programmes. The values of cultural arts to the members and how the leader uses the arts in helping the member develop are important. The broader aims of cultural arts and the way in which a cultural arts programme is established are discussed.

Material used in this thesis was gathered from many group work agencies. Replies to a set of questions were received from twenty-six people who represented eleven recreation agencies in Canada, and fifteen agencies in the United States. Y.M.C.A's, Y.W.C.A's, settlement houses, neighbourhood houses, and community centres are represented. The main material is derived from interviews with staff people from four Vancouver agencies: The Young Men's Christian Association, The Young Women's Christian Association, Gordon Neighbourhood House (both Senior and Junior houses), and Alexandra Neighbourhood House. Other information was received from correspondence.

The study throws light on the contribution that cultural arts programmes can make to group work agencies. Cultural arts help to develop the personality of the members and provide an excellent medium through which leaders can work effectively. Arts present exceptional opportunities for improving the quality and richness of programme content. Cultural arts programmes can be a part of the total philosophy and function of the agency.

The evidence is, that in group work agencies, cultural arts have not received the emphasis that should be placed on them. Examples reviewed in this study show that art and social group work are compatible. There seems to be a tendency for cultural arts to be more developed in longer-established agencies. It remains for the smaller and "younger" group work agencies to realize the values inherent in cultural art activities. The development of art activity in group work agencies depends upon an understanding of its contribution to individuals and groups. The total picture shows that the broad values of cultural arts programmes in group work agencies are recognized far more than they are put into practice.

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CULTURAL ARTS IN GROUP WORK AGENCIES

## CHAPTER I

### CONTRIBUTION OF CULTURAL ARTS TO RECREATION.

#### Introduction: Recreation.

Recreation reveals the very essence of our person. Children, adolescents, and adults have an opportunity, through recreation, to express their interests and needs - those which can be satisfied by the individual and those which are best fulfilled by the group. The re-creating aspect of recreation often embraces the re-creation of the physical, or mental, or emotional part of an individual, and the re-creation of something specifically apart from the person. In every case, recreation cultivates people and the world in which they live. The values of recreation are innumerable.

"Adults need to find in their activities some of the same satisfactions that children find in their play: mastery over self and over materials, environment, and situations; wish-fulfillment; some fantasy; some escape from reality and the superego (conscience); fun and laughter; and the norms for establishing helpful social relationships." (1)

More emphasis is being placed on the values of leisure time in the growth of the individual; this is a result of the trends in our daily living which allow more "free" time. Increased mechanization in industry necessitates additional time for leisure. Employers find that more work is accomplished in a shorter time now; but the proficiency of employees decreases more rapidly because of the repetition involved in mass production type of work. More leisure for employees pays! Similar factors are true in the lives of our homemakers; scientific gadgets are minimizing housework time. Unemployment increases because machine work is displacing man-labour, with the result that leisure time is even forced upon people.

#### Leisure.

George Lundberg describes leisure adequately:

- (1) Wilson, G., and Ryland, G., Social Group Work Practice, Cambridge, Houghton Mifflin Co., 1949, p 209.

"Leisure is popularly defined as the time we are free from the more obvious and formal duties, which a paid job or other obligatory occupation imposes upon us... In a limited sense, leisure is primarily an attitude, a state of mind, a process of pleasurable adjustment to one's situation. Leisure in this subjective sense will always depend upon personality, temperament, education, and the activities that have preceded." (2)

Recreation is the activity of our leisure time and is in no way an escape into nothingness. Recreation helps to reveal and to develop the personality of people.

#### Focus.

Because of the broad scope of such a subject, this study will focus on one aspect of recreation, specifically, the cultural art activities in leisure-time agencies. What are the values of cultural arts programmes in leisure-time agencies and what are the advantages and disadvantages of organizing such programmes? Co-ordination and organization on the community level, in this instance, is being omitted. This study is concerned with the cultural programmes within the Young Men's Christian Association, the Young Women's Christian Association, the settlement house, the neighbourhood house, and the community centre. It is an intensive and internal view of cultural arts as programme media.

The more general implications of administration, programme content, membership, and leadership are discussed as they relate to cultural arts programmes in the recreational setting. Interviews were made with staff members from these Vancouver agencies: The Young Men's Christian Association, the Young Women's Christian Association, Gordon Neighbourhood House (both Senior and Junior houses), and Alexandra Neighbourhood House.

Cultural art activities in four Vancouver agencies and in agencies outside Vancouver are compared. A questionnaire was used to compile this

(2) Lundberg, George A., Leisure: a Suburban Study, New York, Columbia University Press, 1934

information; the interview schedule was also based on this set of questions. Twenty-six replies were received from people representing agencies other than the four Vancouver centres. Additional information was received from correspondence.

In Canada, a total of eleven replies came from people who represented nine cities. Two of these sets of questions were answered by Y.M.C.A. people; two other sets came from Y.W.C.A.'s. The majority of replies came from centres in Ontario.

Ten cities were represented in the fifteen replies that arrived from the United States. Of these, five answers represented Y.W.C.A. thinking. The remainder were received from settlement houses. (3)

Definition.

For the purpose of this study, "fine arts", or more inclusively "cultural arts", have been given a broad interpretation - those arts in which the mind and imagination are chiefly concerned. Thus, cultural arts include music, dancing, painting, drawing and design, engraving, drama and theatre, architecture, sculpture and modelling, and decoration and ornament. In its usual meaning, art presupposes that an element of skill is involved; art aims toward something beautiful. The end result of art is a product usually visible and different from nature. However, social group workers are very interested in the invisible products of art programmes, and their effects on the participants. The way in which the art develops, the results of the activity, and the effects of the finished product on the participant, are of utmost importance. Social group workers are primarily concerned with relationships - of the individuals to one another, to the leader, and to the programme itself. The activity is a medium through which these relationships are expressed.

Different meanings may apply to the word "culture" - civilization

- (3) For a complete list of Organizations represented in replies to questionnaires, See Appendix C.



in the sense of development; as applied to an individual, culture implies a sort of intellectual refinement. Culture emphasizes development, or advancement, or improvement of the individual or the group, or on a broader plane, of the whole society. This study is concerned with cultural art programmes in group work agencies, and particularly, their effects on the individual and on the group. However, the broader culture of the whole society is involved. The individual, the group, and society are interdependent, but this investigation will focus on the individual and on the group and omit the broader implications. If the philosophy of the worth of every individual and his rights as a human being is accepted, it follows that cultural activity must be at the disposal of everyone.

"Leisure-time agencies" describes in one phrase, a great variety of recreational establishments. Members spend their leisure hours profitably in these agencies. In a recreational context, social group work comprises the methods of facilitating interaction between members of a group so that they benefit by the best that recreation has to offer. The worker participates in this interacting process as an enabling person. Social group work is the "how" of recreation, the means of improving quality in the group experience in two areas: that of helping individuals develop emotionally, mentally and physically; and that of helping the group achieve desirable aims. The social group work process is democratic; it is educational; it is the desirable method for workers to use in leisure-time activities. It is with these things in mind that the popular term "group work agency" (which implies use of the group work method in the agency) will hereafter be used interchangeably with the term "leisure-time agency".

#### Setting.

The Young Men's and Young Women's Christian Associations, the settlement house, the neighbourhood house, and the community centre are group work agencies in which cultural arts are made available to people. The Y is both an

organization and a movement, which fosters understanding, justice, and opportunity for people in countries throughout the world. Democracy and Christian faith are coupled in serving young people, and are symbolized by the triangular aim of achieving physical health, mental growth, and spiritual strength. It is necessary to introduce national and international implications whenever the Y.M.C.A. and Y.W.C.A. are being considered. Each organization is autonomous, and is indigenous to its own country. This independence fosters a variety of activity within a single purpose.

A national organization helps to bring individual organizations together and to develop a common philosophy. Because of their experience, staff members of a national organization also provide services of a kind that no agency can give itself - such as advice on programme and on building. National employees recruit, train, and place personnel, and have a relationship to men and women in the armed forces. Staff people of a national organization also provide a general service which is principally related to programme; they supply materials on music, business, and art. Programme in a Y must be rooted in the purpose and function of the association. The purpose of the Y is to meet the felt and growing needs of its membership and community, and to undertake to build a responsible membership which ultimately directs the organization, so that it may be a beneficial social force.

The next leisure-time agencies to develop historically were the settlement houses. Toynbee Hall, the first settlement house, was founded in England in 1884. The settlement house movement also developed in North America. Individuals who had something worthwhile to offer to poverty stricken people, came to stay in these settlement houses and teach their skill to the needy families living there. A missionary zeal was apparent in settlement house workers.

A resumé of the historical development of cultural activities in settlement houses on the continent, shows development in the eastern United States from 1886 to 1896. There were lectures in concert halls, amateur dramatics, picture exhibitions, classes in music, drawing, and modelling. In 1891, Hull House in Chicago had a gallery and studio, and other centres had choral societies. Graphic-plastic arts were developed after this and drama came to the fore, so that by 1915, intersettlement drama leagues had developed; the "little theater" movement was to be developed later. At the same time, there were forty-three music schools and departments founded; settlements also participated in the dance movement. Art galleries were established. Since that time much progress has been made in establishing cultural activities in settlement houses, and the endeavor has proven worthwhile. Music critic Olin Downes, enumerates the values of musical activities in settlement houses:

"I do not know of any educational work in music which I consider as a whole of such value to the population of New York City as the work that the music settlement schools are conducting... they are fostering substantial musical accomplishment, the development of taste, the love of art and a discriminating appreciation of the part of a stratum of population which would not otherwise be reached at all. In Europe it has been easier, in the past, for the boy or girl born in poverty to secure excellent musical training than it has been in America, but insofar as the work of the musical settlement has spread this condition has been remedied. Not only this: the districts affected by this musical instruction are nuclei from which higher musical standards will be certain to spread and radiate artistic benefit to increasing numbers of the population. If democracy means anything at all, it means that a culture must have its roots down deep in the human soil." (4)

It is possible for people to receive comparable advantages from other arts in similar settings.

The neighbourhood house is a more recent development of the settlement house. Workers usually do not live in the neighbourhood house. The agency

(4) National Federation of Settlements, Settlements 60th Anniversary, New York, 1946.

aims to serve all people who live in a defined area; it is these people's right to benefit by the neighbourhood house service.

The next recreational setting which made cultural activities available to people was the community centre.

"A community centre has been described as a place within easy reach of home where it is possible to meet friends and neighbours ... a sort of community living room, craft shop, gym, workshop and concert hall rolled into one. It is a place where you can enjoy the leisure-time activities you have always wanted to take part in. It is a club for the community, open to everyone in the neighbourhood regardless of economic position, creed, race or colour." (5)

This description might also apply to the modern concept of settlement and neighbourhood houses.

Group work agencies should provide activity which will complement a man's occupation. If much of a person's working day in industry is concerned with a specific task, then the recreation centre should provide creative activity which will bring relaxation for him and which will assist in re-creating his energy and outlook. Group work agencies should supplement services which exist in the neighbourhood. People prefer to do something more creative than to depend on commercial entertainment - leisure-time centres are able to satisfy this need. The home as the place to spend leisure time is gradually weakening, partly because of limited physical facilities. The group work agency is also being looked to as a place for social life.

"In the expansion of true community centres (group work agencies), Canada may well find herself as a nation. The centres will be schools of democratic living and citizenship. The richer and more varied social life of Canadians will be manifest not only in the neighbourhood but throughout the country as a whole. The broader outlook and wider interests of the individual and of the local community will create a new community of interests on a national scale. The community centre (leisure-time agency) movement will provide a new outlet for the work of musicians, painters, actors, sculptors and other artists and so give a tremendous stimulus to the arts in Canada...

- (5) Canadian Association for Adult Education, Proposals for Government Action To Assist Community Centres and Leisure Time Programmes in Canada, 1946, p 1.

A community centre (group work agency) designed to meet the needs of the whole community, and whose programme is broad enough to include the family as the important unit in the community can be of great help in preserving the unity, and hence the happiness, of the home." (6)

Group workers can help people use their leisure hours profitably; they can enable members to engage in activities which will counteract the deficiencies they meet in life.

#### National Effect.

The recreation movement in Canada can also be a workshop to teach the democratic living and to distribute the work of Canadian painters, musicians, actors and other artists. The extensive use of cultural activities in a recreational setting will help to transcend class, political, economic and racial differences and will assist in bringing about a cultural unity. Cultural activities will also vitalize and give national meaning to recreational programmes in Canada. Such programmes will raise standards of local activity, and they will contribute to mutual understanding of Canadians. Cultural activities in recreation can work for national unity. They can help to develop happier people, and they can enable Canadians to achieve a unique position in the world. The creative arts stand in an important position in the economy of the nation.

Other basic contributions (besides Canadian unity) are possible through the use of cultural arts in group work agencies. These are social benefits. People in rural communities are usually not fortunate in having the opportunity of witnessing or participating in cultural arts in their recreation, so that they may become more discontented and frustrated. Cultural activities can help to bring people together and to give them a feeling of worthwhileness and sociability and happiness. Art can be universally understood.

(6) Corbett, E.A., "Why Community Centres?" Health, November-December 1947, Toronto, Health League of Canada, p 6.

Why should it not be used to help people appreciate and understand one another?

By giving all people an opportunity to participate in cultural arts, group workers are not presupposing that masterpieces will be produced. Nor is a nation of artists the aim. The individual is helped to develop a mature, well-rounded personality by creating and appreciating the fine arts. A variety of people tend to come to cultural art activities. Group workers have an opportunity to interest these people in other recreational pursuits; these members in turn will attract a wider representation of the neighbourhood that group work agencies sometimes lack. Those who have entered the activities on a superficial basis may become permanently interested in art.

A comparison of cultural arts with sports.

A comparison of cultural activities with sports, and of the people who participate in both these activities, helps to exemplify the contribution of cultural arts to recreation. Both cultural arts and sports provide opportunities for the participant to release energy - physical and emotional - and they provide pleasure and satisfaction for him. A person may regard each activity on the fun level or he may become highly skilled and professional. Physical and mental faculties are employed in playing a softball game and in dancing ballet. Cultural arts and sports provide a means by which people express themselves. Sports and arts also bring people together so that they have an opportunity to meet one another. These participants or spectators may wish to meet people with the same interests. There is a spectator element in both watching a sport and in admiring a cultural arts project. People who participate in a sport are akin in that they seek satisfactions which are similar to those that other people find in the same activity. The same may be said for cultural arts participants.

People who participate in cultural arts and in sports often concentrate

physical skill in a part of the body- in the hands in drawing, and in the feet in figure skating. It takes a long period of time to develop skill in a sport, or in a cultural art. The activities are continuously creative ones in that the same person can create the parts of a whole and eventually evolve the finished product. For example, the swimmer can accomplish excellent arm action as a step in learning; he will also learn to kick and turn well and to control his breathing, so that these skills can be integrated into a good swimming stroke. In a similar way, the pianist perfects a trill as a necessary part of learning a piece of music. The participant requires varying amounts of time to complete a sport and a cultural art. The completion of a game of basketball and the conclusion of a dramatic play are the units. Both total units are subdivided - the game into "quarters", "time-out" periods, and the dramatic play into acts, scenes.

The playing field for a sport is often marked, perhaps for rugby. Similarly, the pianist is limited to the piano keyboard. Often the participant's mind is focused on a factor outside himself. In a badminton game, this may be the shuttlecock. In art, the person may focus on the end result of the activity - a painting, a vase.

A group or team of people may participate in a cultural art (choir singing), and in a sport (hockey game). In both activities relationships between group members are necessary. In cultural arts and physical education programmes, the individual has an opportunity to form good relationships with others if the activity is taking place in a group setting. It is not always imperative for the person to form a person-to-person relationship; he may wish to limit himself to a person-to-activity rapport - as the canvas in a painting and the punching bag in boxing.

Character and sportsmanship and attitudes are important in arts

and in sports, because each member may be a part of a group which works or plays co-operatively. There is usually some sharing of equipment with the members and this increases the necessity for good group co-operation.

People are likely to verbalize appreciation when they are witnessing a ballet and when they are watching a football game. People find that either as spectators, or auditors, or participators, that cultural arts and sports can be invigorating and inspiring and soothing.

There are some dissimilarities between sports and cultural arts. In the past, cultural arts have catered to older people and sports have attracted the younger, more active person. In the same way, the arts have become more common to people who are in more fortunate economic positions; these people have had opportunities to learn art as a leisure-time pursuit. Sports seem to be common to all classes and types of people. Sports equipment is plentiful - a slab of wood will suffice for a baseball bat. In cultural arts, the participant has an opportunity to express his innermost thoughts and needs; and because of this, so-called "odd" and "temperamental" people, who desire self-expression, have engaged in cultural arts. Sports seem to attract the hearty, active, more rugged type of individual. It is too general to say that introverted people are attracted to cultural arts and extroverts have a tendency to gravitate toward sports.

Many cultural arts are sedentary and most sports are active; part of this results from the usual setting in which the two take place. The setting in which people participate in an art is usually quite fixed because it is often a small space and indoors; this in itself creates a more contained, sometimes quiet and supposedly "refined" atmosphere than that in which sports are played. Sports require an atmosphere that is more conducive to carefree, boisterous activity, in an out-of-doors setting or in a large indoor space.



Cultural activities are often imposed on a person - by parents who think that having their child proficient in one of the arts is the "right" thing to do. Instead, parents should realize and help the child know the inherent values in the pursuit. Almost everyone plays a sport - it gives one a chance to express power, proficiency and energy. A person should have a chance to express his imaginative and creative abilities in a cultural art; too often he encounters a barrier known as "skill" which limits participation.

The similarities between cultural arts and sports far outweigh the dissimilar elements. And yet people seldom consider that both activities make comparable contributions to recreation. If more group workers realized the values that cultural arts make to the development of people, they would introduce more cultural art activity into group work agency programmes.

#### Effect on daily living.

If cultural arts were offered as an integral part of recreational programmes, there would be ramifications in the daily lives of people; their aesthetic values would be increased. Every-day activities such as decorating a house, arranging furniture and serving meals, would assume artistic importance. Cultural arts would affect the manufacturing industries considerably more than they have done in the past. (7)

#### "Balanced" Personality.

Cultural art activities provide an opportunity for people to spend their leisure time constructively. "Balance" in choice of recreation and leisure-time pursuits is something toward which individuals should strive if they want to develop healthy personalities. An increase of cultural activities in recreation will help to offset the dearth of creativeness in the much-advertised commercial recreation. In an art programme, a person has a good opportunity to direct his ambition toward actual participation in an activity

(7) Canada, Parliament, House of Commons, Special Committee on Reconstruction and Re-establishment, Minutes of Proceedings and Evidence No 10., 1934.

which may bring forth his talents. This element of participation will help to combat the monotony that is found too frequently in daily living; people will not find it necessary to seek the sensationalism and excitement that commercial entertainment provides. The arts furnish people with an opportunity for self-expression, and appreciation of that creativity in others. If people are constructively busy and have the feeling that they are contributing to a community, they will not be so likely to turn to destructive activity.

Contribution to special groups.

Just as cultural activities make a marked contribution to the recreation of the majority groups of society, they also play a part in helping special groups of people. Social group workers aid in developing a sound, well-adjusted, harmonious group, which implies that the individuals within this group must have some of these essential attributes. For those who need therapy or special assistance in adjusting to the environment, cultural art activities in group work agencies have a therapeutic value. The individual is able to grapple with his own undertaking and when he is ready, gradually broaden out to the group members by sharing art materials. Eventually he is able to become friends with other members. The aged who feel that they are not contributing to the world, may be helped to gain a feeling of self-confidence and worthwhileness by participating in a creative activity. Fine arts help the unemployed to counteract feelings of uselessness and despair, that so often come with idleness. Racial minorities can appreciate beautiful works of art and can be helped to feel an integral part of the country by making their<sup>art</sup>/contribution. All classes of society are brought together in art activity. Children, too, benefit from cultural arts. The following paragraph shows how art work in leisure-time agencies is used in the education

and development of the total child.

"The club leaders in settlements have found that it is possible to start with children's interests and keep children earnestly and creatively engaged in such fields as art, music, literature, etc., as well as in the more distinctly recreational and athletic types of activity. In this respect the settlement house has been a practical demonstration for the academically minded teacher, and teachers have been stimulated both to approach academic work as such in a different manner and to sense the development of the child as a whole as a major objective in education." (8)

#### Recapitulation.

The development of the individual as a whole! This is the ultimate goal of social group work, of recreation, and of leisure time pursuits. Plato said,

"The mere athlete becomes too much of a savage, and the mere musician is melted and softened beyond what is good for him...the two should therefore be blended in right proportions." (9)

In the same way, the man at work and the man at play are one. It is likely that the work a man does will influence how he spends his leisure time. It is important that people learn to choose their leisure-time activities with a view to developing their personalities and enriching their lives. It is thought that all people have rudimentary talent and a capacity for developing this; therefore they should be given an opportunity in cultural recreation to discover their talent. Spare time would then be spent in productive ways - in creating beautiful and useful articles, and in re-creating the person. Experience in self-expression, knowledge of colour and design, and skill in making decisions are some benefits that individuals are able to obtain if cultural arts are included in and made more accessible by recreation. (10)

(8) Thayer, V.T., "Ethical Culture Schools", Settlements 60th Anniversary, New York, National Federation of Settlements Inc., 1946.

(9) Mitchell, E.D., and Mason, B.S., The Theory of Play, New York, A.S. Barnes and Company, 1934, p 19.

(10) Wilson, G., and Ryland, G., Social Group Work Practice, Cambridge, Houghton Mifflin Co., 1949.

People will choose their leisure-time occupations more wisely if they have an opportunity to experience the values of cultural arts programmes. Further, a knowledge of the administration, the content, the participants, and the leader of a cultural arts programme is essential for an understanding and appreciation of the contribution that cultural arts can make to members of group work agencies.

## CHAPTER II

### ADMINISTRATION OF CULTURAL ARTS PROGRAMMES.

The administration of a cultural arts programme is the method by which the total business of the programme is treated. This includes planning and organizing, directing and co-ordinating the programme - purchasing, maintaining, and perhaps selling supplies and equipment, scheduling the use of facilities and the time of staff. It includes personnel relations and management - hiring and dismissing staff, co-ordinating teaching methods, holding informal conferences and staff meetings, procuring, training, and using volunteers. Administration may embrace reporting and public relations - the keeping of files and records, sending notices, printing programmes, reporting to the community and awakening interest by public concerts or exhibits. Lastly, administration includes budgeting and financing. The executive director of the agency or an advisory committee will probably share these responsibilities with the art specialist-group worker or with the department head. The way in which an agency is administered will be influenced, among other things, by its size.

Of course, the administration of a cultural arts programme cannot be separated from other aspects of agency programme. Administration is the process by which the aims of the programme are determined and carried out. Because of the diversity of the subject, only a few of the aspects of administration as they pertain to cultural arts programmes in four Vancouver agencies are discussed in the present chapter.

#### Vancouver agencies.

In Vancouver, the Young Men's Christian Association has the largest total agency membership (2400) of the four recreation centres being studied. Of the seven hundred boys using the "YM", the majority are in the nine-to-

fourteen year age group rather than in the up-to-eighteen years range. Staff in the four agencies thought that at least a segment of cultural arts activity was included in the initial programme. Sixty-four years ago in the Y.M.C.A. cultural arts did not constitute a major part of the agency programme; there was a library. In 1949, approximately 85,750 persons used the Young Women's Christian Association and of these, about 1400 were members. Since 1896, when the women's agency began, arts have been a part of the programme. "Y" members come from all districts in Vancouver although both agencies are situated in the downtown area of Vancouver.

Neighbourhood houses and community centres, on the other hand, serve a "natural" grouping of people who live in a vicinity. Gordon Neighbourhood House serves 1150 members who live in a peninsular district, which is situated between English Bay and metropolitan Vancouver. Gordon House is situated in the centre of this transient "West End" community which was formerly the more wealthy and established part of the city. The large homes are now subdivided into numerous tenements; this has consequently raised problems for the inhabitants. Senior House serves the adults of the neighbourhood, whereas Junior Gordon House, a nearby separate building and also part of a former girls' private school, has 346 younger members. Gordon House began a crafts programme, as an agency development, in 1941. Three years later Junior House introduced arts and crafts. In 1947 and 1948, a Senior House ceramics programme was begun by Miss Molly Carter, a ceramics specialist, and by Miss Kathleen Gorrie, the executive director. This was connected with the agency but it was not an integral part of agency programme. The Art Centre was established the following year and included instruction in interior decorating, textile painting arts, water colours for beginners and more advanced participants. This centre was housed in Gordon House and sponsored by an

individual but Gordon House emerged as the final sponsoring body, because when the programme was found to be over-ambitious, the agency financed the programme. In 1949 and 1950 the Art Centre became an integral part of Gordon House programme.

Alexandra Neighbourhood House has a total membership of about six hundred people. Business arteries divide the area so that people living beyond the concentration of stores do not come to the agency to a great extent. In the lower, industrial, or "creek" area, the majority of the men are truck drivers who work in other areas of the city; the East Indians work in the sawmills. This area is characterized by domestic instability. Alexandra Neighbourhood House, originally an orphanage, serves a transient area of about fifteen blocks; however, an increasing membership is gradually coming from beyond the main streets. Cultural arts were introduced in 1939 when neighbourhood house services began.

#### Initiating programme.

The way in which cultural arts are initiated into an agency will invariably affect the progress, trends, and aims of the programme in the social setting. Did the programme originate within the agency, or did it come from without? The Y.M.C.A. and Y.W.C.A. are influenced by national programme, Agency programmes are affected by the community, the agency, staff, and ultimately the individual. The fact that the individuals and hence the group want a particular cultural art activity will undoubtedly affect its success.

The Y.W.C.A. begins programmes by using various devices. An interview and the application form serve to show in which activities the new member is interested. She may ask for a particular activity and the interviewer will then mention to the staff person in charge of that age group, that an individual wishes to take part in a certain activity. The club group members

also discuss what they prefer in programme - ideas often arise from programme experiences or from discussions of the club's programme committee.

In Senior Gordon House, as has been previously indicated, the 1941 crafts programme was sponsored by the agency, whereas the 1947-48 ceramics programme was begun by individuals. In starting a programme, it is difficult to get the feeling of potential participants. When the Art Centre was being formed, agency people checked with the night schools and the Community Arts Council of Vancouver; but because there were not enough people from whom to get reliable samples of opinion, the risk in formulating this programme was exceedingly great. The older members were sceptical of trying something new, so that it had to be demonstrated to them that people their age participated in art activities and enjoyed them.

For children particularly, cultural arts programmes need to be changed frequently in order to hold interest for the members - this is especially true in an "exposure" type of programme. Cultural arts programmes are planned in accordance with membership requests. The available leadership also affects the activity. Three years ago, in Junior Gordon House a music specialist was employed, with the result that there was considerable interest in choirs, music appreciation and rhythm bands. The next year an arts and crafts specialist interested the members in another field of cultural arts. There was a great deal of emphasis on hiring arts specialists to work at Junior Gordon House before trained group workers were employed. Now the cultural arts programme is dependent primarily on volunteer leadership - for example, there is a Hungarian family in the community with skill in puppetry, and Junior Gordon House members are benefitting from this activity. A service club, the Junior League, initiated part of the programme - ballet - in Alexandra Neighbourhood House, by providing the funds so that the activity could be made available



to the membership.

Registration information is one of the means of informing the agency of its members' interests in art activities. Besides this, individuals may request certain programmes. It may be that a group chooses an activity for reasons that the staff has suggested - availability of specialists, supplies, and low cost.

### Financing.

Social group work agencies invariably try to minimize programme fees because low cost increases the number of people in a community who can afford to receive direct stimulation from membership in the programme. Most agencies help cover cost by charging each participant a nominal fee; this has the effect of helping the individual feel free to make suggestions because he belongs to the group. The agency usually supports the activity at least in part. The Y.M.C.A. in Vancouver has obtained personnel from the University Extension Department, so that the University continues to pay a salary and the agency contributes a subsidy. The Junior League assists in financing Alexandra House cultural activities. In Gordon and Alexandra Neighbourhood Houses the agency bears chief responsibility in regard to financing, along with help from the participants.

Increase of fees may have serious consequences by causing members to drop out and depriving talented people of the opportunity of benefitting from the cultural programme; at the same time the agency is deprived of their organizational and other talents. Equivalent service to these individuals and to the agency can only be obtained from outside sources at greater expense.

Cultural art workers frequently are employed on a part-time basis, hence their hours are apt to be irregular. There is also wide variation in payment which may be by the hour, day, week, month, term, or by the year, in

a lump sum, or on a percentage basis. Payment may also depend on the specialist's function within the agency or department. Remuneration may be a specific fee for doing a particular task such as producing a play, or it may be a basic salary which is increased according to the number of individual or group lessons given.

#### Physical facilities.

The physical facilities - room, equipment, supplies - are a necessary part of cultural arts programmes. The Y.M.C.A. provides the room and usually any needed tools, but the participants pay for materials, the latter being frequently secured through group purchase. In the Boys' Department, there is a sparsity of cultural art activities; there are more facilities, as for example the swimming pool, for physical education activities. The Y.W.C.A. in Vancouver makes sure that the room is comfortable for the members in regard to heat, light, chairs and tables. For children's activities the craft materials are purchased by the agency and paid for by the children. There is no budget for art supplies, so that for the most part the agency purchases materials and the participants pay for them.

Gordon Neighbourhood House has considerable ceramics equipment, including a potter's wheel and kiln. This equipment was originally supplied by Miss Molly Carter who intended to make the class self-supporting. Gordon House supplied the room. In the Art Centre, Gordon House provides such equipment as easels, work tables, and cupboard space. If Gordon House sponsors a programme, such as the Art Centre and "Art for Fun", the agency purchases materials and the participants pay for them. There is another group, Membership Crafts, which is financed by the agency. This project was started in September 1950 to avoid the objection "I can't do this because I can't afford it". Gordon Neighbourhood House is noted for its programmes for older people, and it was because the

agency is so anxious to interest these people, that this type of programme was introduced. The agency feels that imposing a programme is not too sound an approach, but the programme appears to be fulfilling its purpose. Basketry articles are sold to cover the cost of reeds, and if the membership becomes too large, the programme will be subsidized by a bazaar, or supported in some other way. Junior Gordon House supplies the children with a limited amount of equipment. For such crafts as basketry and beadwork, the members pay partial cost. Mostly, activities which involve a limited cost to the agency, are developed. There is an arts and crafts room, a woodwork room, and essentials for musical programmes. Much the same situation applies in Alexandra Neighbourhood House - children are provided with equipment, but older participants buy their own supplies.

#### Agencies outside Vancouver.

Hull House in Chicago has a larger membership - over 2300 - and has also been established longer than any of the other agencies from which information was received. The Art Department in Hull House was started two years after its founding in 1889 by Jane Addams and Ellen Gates Starr. There are no appreciable differences in the ways in which cultural arts programmes within and without Vancouver were initiated and financed. The member's registration information and requests were the most obvious means by which interest in the cultural arts programmes was determined. Cleveland Music School Settlement, in addition to other methods, has had requests for programmes from the Public Schools.

#### Community Music Schools.

Community Music Schools are an outgrowth of the music settlement idea which had its origin in the 1890's at Hull House. These schools are usually not affiliated with any settlement (although Cleveland Music School is a

settlement house which was started in 1912 by a number of social workers as an experiment to help solve the many family problems among a large group of immigrants). The object of Community Music Schools is to provide musical development for people regardless of colour, race, religion, or economic status; by financial support from membership and tuition fees, contributions, endowments and Community Chests. Community Music Schools function through a board of trustees (volunteer representatives of the community), an advisory council of musicians, an administrative staff, musical director and faculty. Each member school is autonomous - it works with other neighbourhood organizations, gives advice and guidance to both students and parents, participates in national and international movements.<sup>(11)</sup>

Music students are charged rates which vary according to the income of the students or their families. Some members are taken free, but the schools will not accept students from families whose income is judged to be sufficient to afford the expense of private instruction. Individual instruction averages seventy-five cents for a half-hour lesson. Class lessons cost fifteen or twenty-five cents each. Most of the San Francisco Community Music Schools teachers devote about three-fourths of their teaching time to the school; they are paid for only one-fourth of this time. Auditions for students are held at the time of registration, and report cards relate the students' progress.

The Music Schools have studios and supply a large number of instruments. The schools often have a music, record, and book library, and music supplies which can be purchased at cost. An auditorium for membership and public concerts, as well as a reading room and kitchen, also contribute to the success and efficiency of the schools.

(11) National Guild of Community Schools, 1946.

There is a great discrepancy in group work agencies in regard to physical facilities for cultural art programmes. The older, more established agencies such as the Abraham Lincoln Center in Chicago, the Educational Alliance in New York, and the Y.W.C.A. in Rochester, appear to be exceptionally well equipped with rooms and supplies. University Settlement in Toronto is a Canadian example of long standing and is adequately equipped with physical facilities.

#### Physical facilities.

Too often group workers underestimate the important influence that physical facilities - the room, equipment, supplies - have on the programme and on the participants. The lack of equipment may not limit the programme too greatly, but it should be remembered that the supplies and the appearance of the building, as well as the leadership, affect the membership which will be attracted to the agency.

The interior decorations - colour, fabric, and furniture - add to the atmosphere. If the ideal were being established in a large social group work agency, facilities should include sound-proof practice studios for music, with a piano, two chairs, and a table in each - also, possibly a record player. There should be a concert hall with adjoining dressing rooms. A record library and listening rooms are also desirable. A drama department would need a theatre, built so there is a continuous surface line from the back of the stage to the opposite end of the theatre - this has the effect of keeping the audience as close as possible, both physically and emotionally, to the actors. If possible, a balcony should be eliminated because of the poor acoustics underneath it. It would be desirable to have a rehearsal room and costume storage space.

The ceramics section of the building requires a large storage area for clay and glazes. There would be a drying room and storage space, and a wet storage area - each capable of being locked. Probably there could be a large

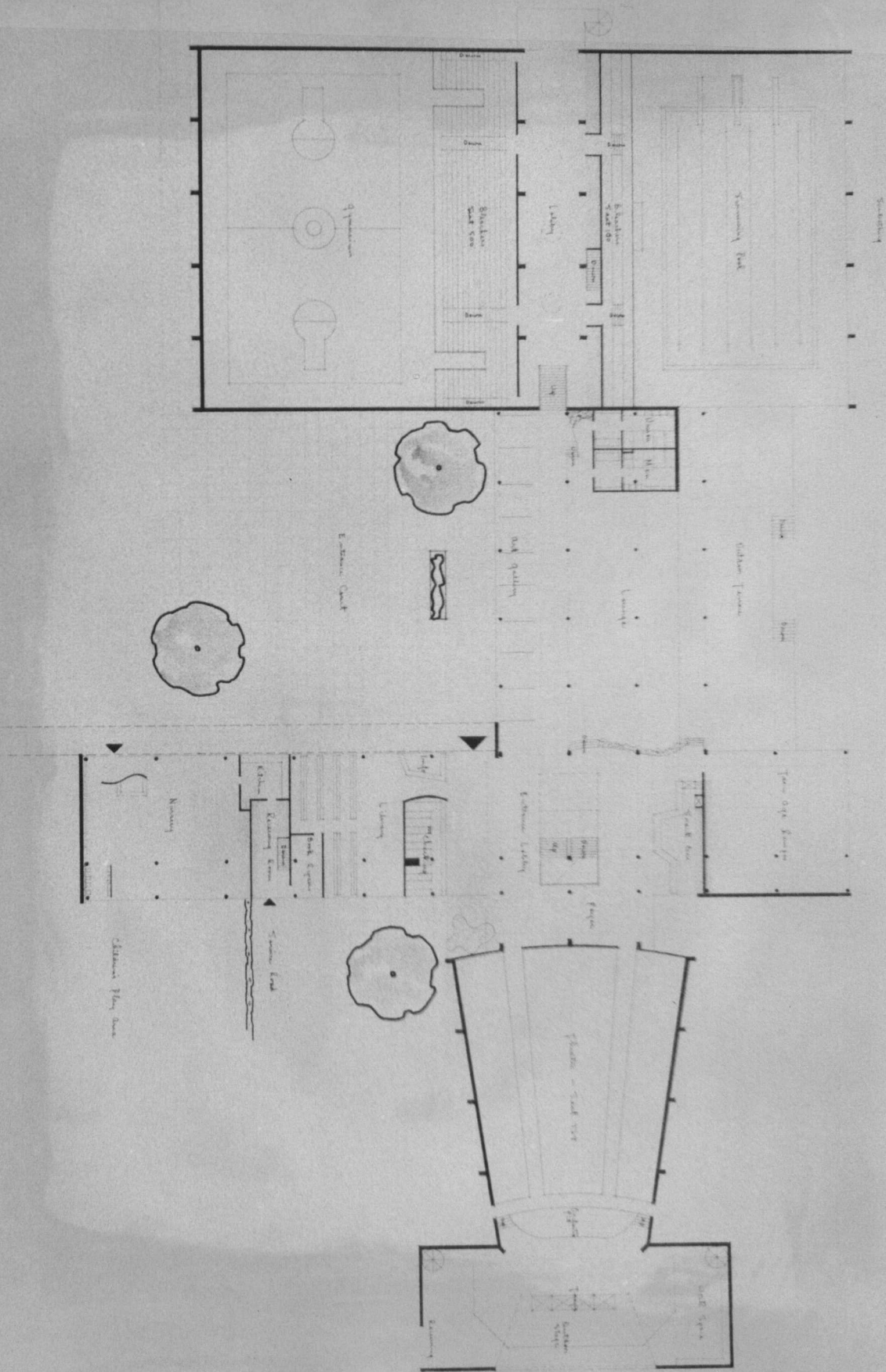
and a small work-room with a common storage area. Space would be needed for potters' wheels, kilns, and glazing equipment. Sinks are a necessity, and individual lockers are desirable.

The lawns could be developed for outdoor dancing. The dancing studios should have about three bars of different height along a wall. There will be a piano and perhaps a public address system. The modern dance floor should have slight resilience.

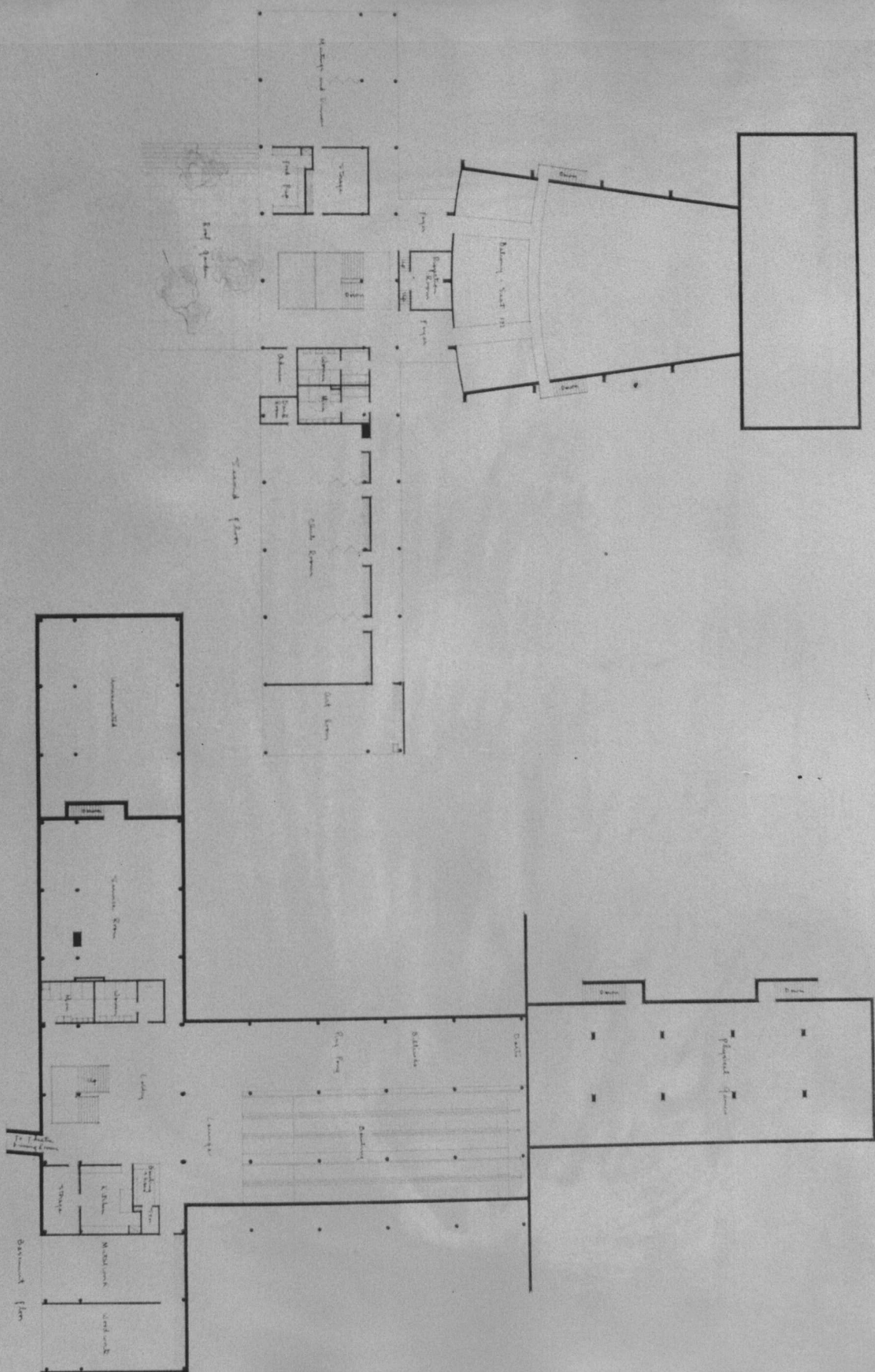
Good artificial light for night classes - with the source in the same direction as the natural light source - is essential. Provision for showing slides, a large centralized notice board, and a cork finish on one wall for pinning up pictures, are desirable. Desks, chairs, and a filing cabinet, bookshelves, a common lounge room, and a kitchen should not be forgotten.

In the plans for one centre, the architect has arranged that people must pass through an art-gallery type of hallway in order to reach the gymnasium. This way, there is a chance that people interested solely in a gymnasium programme will become curious about art and perhaps interested in trying it for themselves. Careful consideration of the physical planning for a cultural arts programme can be used to enhance the programme itself and to secure benefits for the participants.

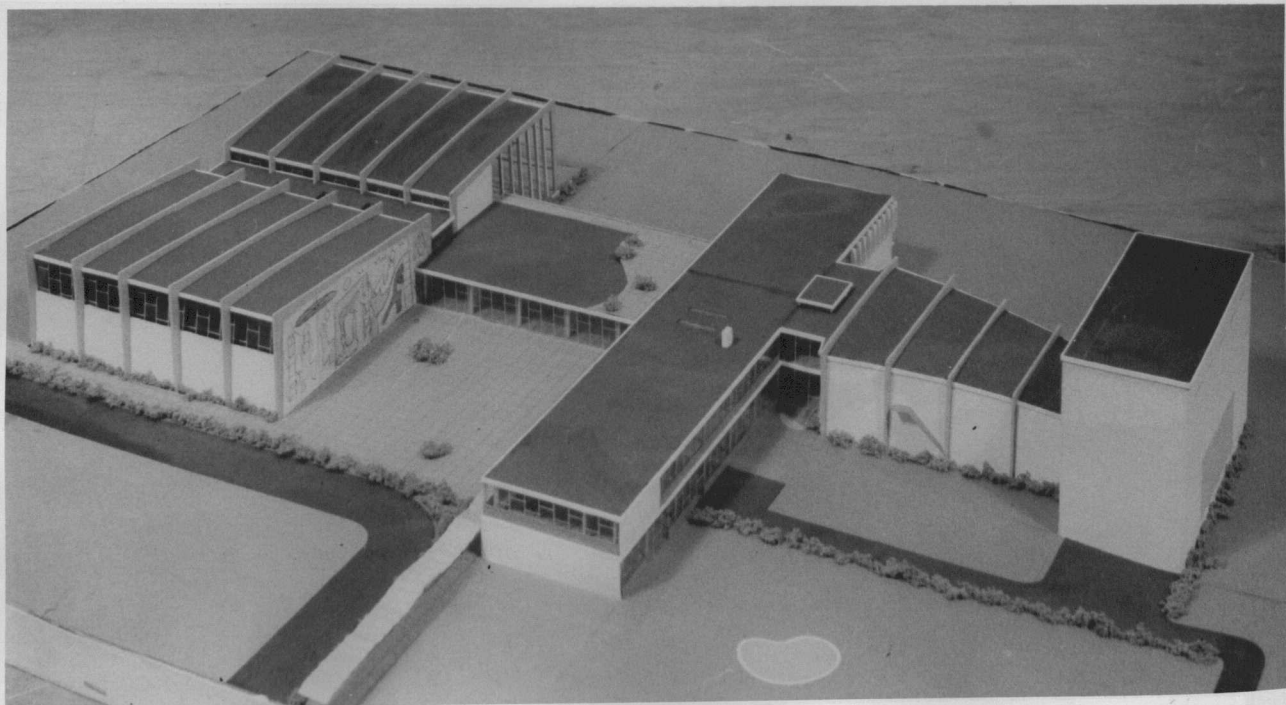
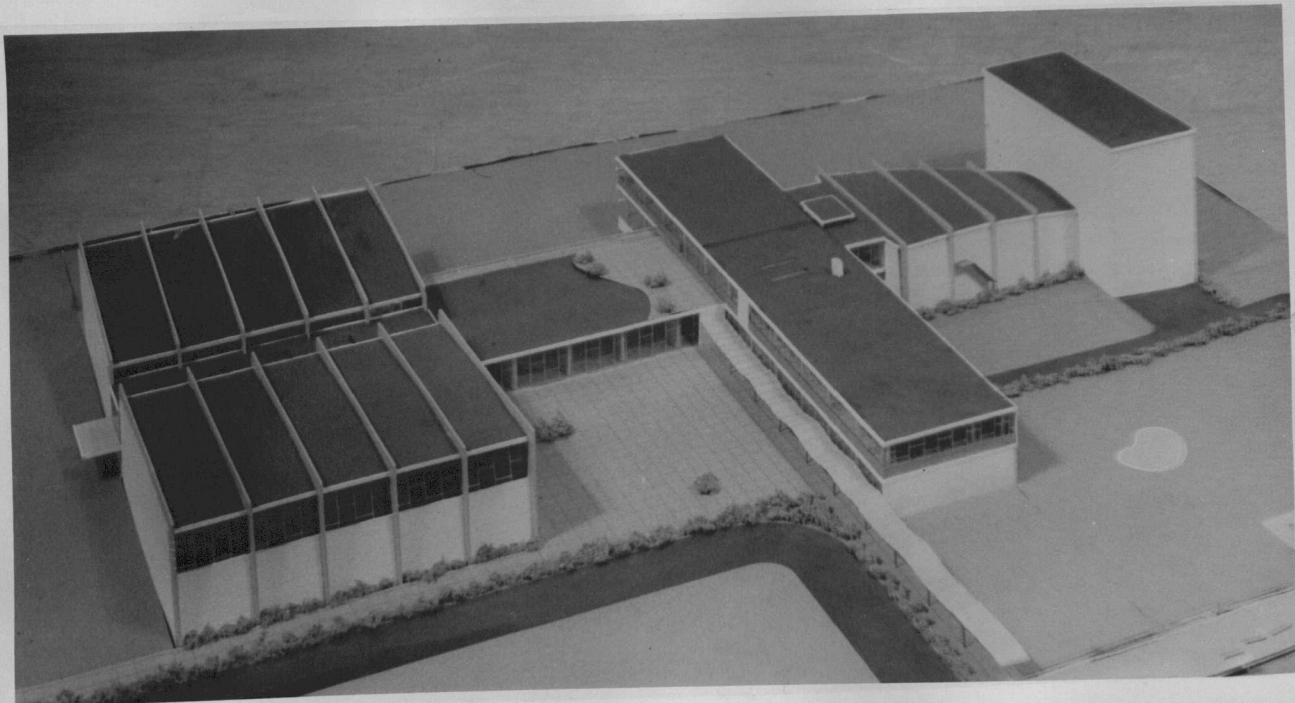
# A COMMUNITY CENTER

















### CHAPTER III

#### CONTENT OF CULTURAL ARTS PROGRAMMES.

##### Music.

In a recreation setting, cultural art programmes afford infinite variety and value to the participants. A single art can have many applications to group work; and no art shows these better than music. Music, as a language, cuts across all age levels. Children and adults enjoy music and find that it brings them together - physically, in the sense that they come to listen to a concert, and emotionally, in that they find in music a means of communication, an aid to mutual understanding. Music has power over the emotions; it can help to soothe or exhilarate a person. This art is used as a basis for creative play and as a tool for learning. For example, a song about a train, by its rhythm and melody should help children to be the train - by moving across the floor and "chugging" to the rhythm of the music. The train activity song can help the child create other songs - about washing his hands, block building and other routine activities.

Music is a part of everyday life. Rhythms and melodies can be detected in the rustle of a forest and in the churning of a river, in the shunting of a train and in the whirl of an egg-beater. One of the ways in which people enjoy music is by listening, perhaps to records. People also have an opportunity to perform music by singing a song or by playing an instrument. Music can be termed "classical" or "popular" and it may vary between these two arbitrary divisions. A single person and a group of people are able to participate in musical activity. One person may study music intensely for a career, whereas another may regard music for sheer fun.

What does music mean to people who come to leisure-time agencies? The community centre or Y member might be a young working person with some degree of economic comfort and social competence. To this person, music is

a means of expression, an element of stimulation, and a medium through which life becomes richer. Because of his poor economic conditions, the person in a neighbourhood house may have few opportunities to benefit from the values of this art. To him, music becomes a wonderful new realm of experience. Group work agencies should help to make the benefits of music available to every person. Playing instruments, singing, listening to records and concerts, participation in rhythm bands and orchestras, composing words and melodies - all have a place in the cultural programmes in a recreation centre.

Vancouver agency programmes reveal considerable variety in musical activity. The Y.M.C.A. offers opportunities for individual practicing, music appreciation and concerts by the membership. Within the last three years there has also been orchestral work. Usually, there is just one leader for a group, and the leadership from any of the adult groups, most often comes from the participants themselves. The music appreciation course is of eight weeks duration, and is given in the fall and in the spring; the group attendance is large - about 150 people. In the adult programmes, an equal number of men and women participate; the age range is from eighteen to forty years. The older members of the Boys Department have had small music appreciation groups, but these have been discontinued. There are twenty-two club groups in the Y.M.C.A. which plan their own programmes - cultural art activities may be a part of the club programme, whenever the group desires.

The Y.W.C.A. in Vancouver offers musical activities which include lessons (given only at the Chinese "Y"), practicing (by girls in residence at the Central Y.W.C.A.), music appreciation, concerts by membership and by visitors, and occasionally choral groups. The choral group has been discontinued within the last few years because people who were exceptionally interested in this activity have moved away. Choral work continues to be a part of the musical

activity occasionally. There is usually one leader for a musical programme, and those participating are mostly girls and women from the ages of twelve to about forty-five years, although thirty-five years is the more usual age limit. From the immigrant groups, more men are entering musical activities with the result that the proportion of men and women in these programmes is more even. The following excerpt shows the musical contribution "new" Canadians are making to group work agencies in Vancouver.

"Vancouver is one of the four or five musical centres of importance in Canada to-day... It should perhaps be pointed out especially that the Vancouver area includes a considerable number of new Canadians who have brought to this country and to this area some of the musical training and traditions of their native homelands. These groups have done much to enrich the musical life of Vancouver and they, along with the native born, merit the opportunity to make their particular contribution to our developing national cultural pattern".<sup>(12)</sup>

The ideal membership for any music group, depends upon the activity - for a choral group, forty or fifty people can participate effectively, whereas for a particular lesson type of activity, ten members may be sufficient.

Gordon Neighbourhood House has a Gay Nineties Orchestra, and an old-time dance orchestra, each of which has five members. There are concerts by the members and by visitors, at which anywhere from fifty to seventy people, the majority of whom are women, attend. A music appreciation group has twenty-five members, with an average attendance of about seventeen people. There is also individual practicing in the agency. The age group which attends musical activity in Gordon House centres in the fifty-to-seventy years span. Junior Gordon House emphasizes music appreciation and membership concerts. Within the last three years there has also been individual practicing, ensemble work and a glee club for the younger members. In Alexandra Neighbourhood House musical activity centres around choir work. There is a nine-year-old girls

(12) Community Arts Council of Vancouver, Brief Presented to Royal Commission on National Development in the Arts, Letters and Science, p.3.

group and an affiliated adult choir group meets in the agency. There is some individual practicing, but music lessons were discontinued because of lack of space in the agency; letting one person use a room when so many more needed it did not seem valid.

It seems that the members of group work agencies in Vancouver are benefitting to some extent from musical activities. Discussion of a development in the United States, the Community Music School, reveals additional possibilities for music in a leisure-time setting.

#### Community Music Schools.<sup>#</sup>

As its name implies, the Community Music School focuses on one cultural art. The Music School differs from schools, music conservatories, and leisure-time agencies. A report on a study of eight neighbourhood centres and Community Music Schools, made by John McDowell of the National Federation of Settlements in 1949 clearly shows these differences.

"The Community Music School differs from ordinary neighbourhood centres in that its geographical area of service is the city as a whole, and in that its program is limited to one specific interest. Its focus on improving inter-personal and inter-group relations through music and on increasing the opportunity for participation in music is quite in keeping with the general objectives of neighbourhood centres, though strictly limited in means chosen to achieve these objectives. Though the city as a whole is potentially the bailiwick (sic) of the Community Music School, in practice its constituency comes mainly from areas where the poorer economic half of the population lives.

"The Community Music School differs from a conservatory because real interest in music on the part of the student is required, while ability to pay for instruction is not. Further, the objectives of the School is to help the student to develop into a happier, well adjusted person with no particular emphasis on the development of a professional musician. The School's primary focus is the person rather than the music, but music and music teachers of high quality are used throughout.

"The Community Music School differs from the music department of a public school in that much of the instruction is individual and in that teachers are selected for special sensitivity to the social and emotional needs of students which can be met through music." (13)

# For an introduction to Community Music Schools, see Chapter II, Administration of Cultural Arts Programmes; Agencies outside Vancouver, Community Music Schools.

(13) Letter from Jensen, Margaret J., Executive and Musical Director, Community Music School, San Francisco, California, January 3, 1951.

The Music School, like the group work agency, emphasizes the development of the individual; the activity is used as a tool in accomplishing this end.

The great extent to which music can be used as a cultural art is shown in the courses offered by Community Music Schools. Individual lessons are offered in voice, piano, violin, viola, violoncello, double bass, wind instruments and percussions. Group instruction is offered in rhythmic, pre-instrumental subjects, sight reading, theory of music and musicianship, harmony and counterpoint, composition and analysis, chorus, ensemble and orchestra, teacher training classes and lecture courses in history of music. There are opportunities for orchestras, chamber music groups, choruses and recitals by faculty and students. Much of this curriculum would be beyond possibility in the recreation centre but it does divulge a variety of musical activities, some of which could be utilized to advantage in group work agencies.

The San Francisco Community Music School has four hundred and fifty students. Thirty-five per cent of these members are under twelve years old - the youngest is four and one-half years of age; forty-five per cent are at the formative level of development - twelve-to-eighteen years. Twenty per cent of the members are adults - the oldest of whom is seventy-four years.

Most of the other centres outside Vancouver have musical activity comparable with the four agencies which were intensely studied. In Quebec, the Arvida Athletic and Recreation Association, which is connected with the Aluminum Company of Canada, in addition listed a musical band. Bands were also listed by Cleveland Musical School, Hudson Neighborhood Guild in New York, and Hull House in Chicago. Music lessons, music appreciation, and concerts by visitors, are the musical activities most frequently found in centres outside Vancouver. Ensemble and orchestral work and individual practicing are also numerous.



In a social group work agency, musical activity provides many opportunities and choices for the individual. There are many kinds of instruments - the cymbol, the clarinet, and different musical forms - the prelude, the sonata. The emphasis on music can be on skill or on fun; music can be enjoyed by one person or by a group of people. The person may perform or listen; he is an adult or a child. Each individual is able to find some musical activity which particularly appeals to him. Music is just one of the cultural arts which contributes to the development of the individual in a recreation setting.

### Dancing.

Dancing also affords recreative and creative experiences. It is pleasurable and socializing - there is great freedom of movement and opportunity for self-expression. Dancing has possibilities for motivating groups to a variety of additional programmes experiences. It is not merely a series of mechanical motions; each has significance and meaning which has grown out of living experience.

"Our heritage of folk dances from nations all over the world is composed of more than a progression of steps set to music; it includes the wealth of tradition and social experience that people have expressed in their dances. It is this cultural exchange that enriches the enjoyment we feel to-day and that bring us closer to the people in whose lives the dances are rooted... In practically every activity in the Center, folk dancing has a legitimate place. In the physical education program, dancing teaches many body-building skills. At club meetings and mass events, group dancing is entertainment and good social fun. But dancing provides, in addition to this sharing of cultures and social fun, excellent opportunity for creativity and self-expression. Modern dance, particularly, lends itself to interpretation of personal experience and ideas. It is a language of movement, and its appeal is to all ages and both sexes." (14)

The Vancouver agencies offer several different dance activities.

The Y.M.C.A. includes square, folk and national dancing in its cultural activities pertaining to the dance. The Boys Department gives instruction to about twenty boys and girls in ballroom dancing. The Y.W.C.A. provides opportunity for ballet, interpretive, tap, square, folk and national, as well as ballroom or

(14) National Jewish Welfare Board, Jewish Center Program Aids, "The Dance - Creative and Recreative", New York, 1949.

social dancing. In each group there are about twenty girls ranging in ages from twelve to twenty-five years.

There are two square dance groups at Gordon House. One group is made up of sixteen young adults - mostly women from about eighteen to thirty-five years old. The other group has a membership of forty people from fifty to seventy years of age. Women predominate in this group, too. There is a participant who acts as leader, and whose purpose it is to teach the skill of square dancing and to help the people have fun. Three squares are all that are desirable for a group of this type, the agency staff feels. One group of thirty-six women, all between fifty and seventy years old, meet to folk dance. Gordon House also provides for ballroom and old-time dancing. The latter is considered mostly a mass activity programme for older people; there are about sixty-five members in this group. Ballet, interpretive, tap, square and, until recently, also folk and acrobatic dancing have been carried on in Junior Gordon House. Alexandra Neighbourhood House offers ballet, tap, acrobatic, square, and ballroom dancing. Occasionally there is folk dancing in the agency, but more often this arises from a group programme.

Dancing appears to be one of the most popular cultural arts in recreation centres. Square and folk dancing are found most frequently in the agencies throughout Canada and the United States. These activities are followed in popularity by ballet, interpretive or modern, and tap dancing. The Y.W.C.A. in Rochester, New York, offers more variety in dance activity than any other agency from which a report was received. University Settlement in Toronto, Ontario, also offers good opportunity for choice in dance groups.

#### Painting, Drawing and Design.

Painting is the art of interpreting forms, colours, shapes, and textures

of the many and varied aspects of environment, character, personalities, in the world of appearance and in the realm of fancy and imagination. There are no fixed techniques, no exact ways of doing anything. To the artist who can learn to control his brushes, use the paper to advantage, and acquire a working knowledge of the pigments, there comes a delightful feeling of power and a response that nothing else in the list of artistic practices can offer.

(15)

The Y.M.C.A. has groups that paint in oils, water colours, finger painting, and do dresden craft painting. There is also an art exhibit. The Y.W.C.A. has one class in oil painting which is taught by a paid instructor. About twenty-five women attend this class. Both the Y's have sketching, drawing, and designing to some extent.

Gordon Neighbourhood House has three groups participating in this art. The "Art for Fun" group does painting, sketching, linocuts, textile printing. Fifteen would be an ideal group number but about twenty members were needed to pay for the programme. The participants, mostly women, are from twenty-five to sixty years of age. There is another Art for Fun group, under the same paid specialist, which does the same activities as the other group. Fourteen women belong. Another group is the Members Craft programme - a group of fourteen members from twenty-one to seventy years of age. In this group, there are three leaders who offer different activities such as basketry and woodwork, at the same time. Junior Gordon House confines painting activity to water colours and finger painting. There is considerable drawing activity. Alexandra Neighbourhood House offers drawing and painting in oils, water colours and finger painting. The Alexandra House Hobby Shop group is

(15) Lismer, Arthur, Water Colour Painting for Pleasure, Canadian War Services and Canadian Legion Educational Services, Y.M.C.A.

similar to the Art for Fun programme in Gordon House. Members come together and proceed individually on their chosen activity with help from a paid art specialist.

In the agencies outside Vancouver, there appears to be more work done with water colours than with any other medium of painting. Use of art exhibits was the next most popular art activity. Oils and finger painting were almost of equal frequency. Hudson Guild Neighborhood House in New York has a lending service for paintings - all types of painting and drawing activity are a part of the cultural arts programme there. Friends Neighborhood Guild in Philadelphia listed silk screen painting along with the usual forms of painting.

Drawing and painting are not mysterious ways of using a pencil or a brush; they are almost ways of learning to see. They are means of learning to distinguish between important facts and those that are of less importance. If only the important facts are noted on a piece of paper, the results of the drawing or painting prove interesting. Most children like to use crayons; adults are not unaffected by the pleasure, for they scribble on memo pads or anything that is available. The simple line drawing was the earliest form of graphic expression among primitive people - the Egyptians made wall paintings and drawings in caves during the stone age. Artists to-day use lines - drawn or imagined, to define the boundaries between different parts or areas of their drawings. The importance and values of drawing and painting in our lives are not realized by enough people.

#### Drama and Theatre.

Drama and theatre is another area in cultural arts which is valuable programme in group work agencies. Discussions often centre around the

choice of plays and the people who are to play the roles, how they are to be acted and the social situations presented. Members reveal their own problems as they relate various factors in the play to their own lives. Attitudes toward other people are also discussed. The members learn that their problems and feelings are not unusual. Decision-making enters in the choice of the play and actors, arrangement for date, sale of tickets, publicity and facilities. There is value in presenting a play with social content and social problems. Often the group is aroused to social action. Group unity is frequently achieved after the group has had a creative experience such as producing a play. (16)

The Y.M.C.A. appears to have a good portion of activity in this area - acting, play writing, play reading, directing and producing, lighting, scenery, and costume and makeup. The Y.W.C.A. participates in similar activities, excepting play writing. In addition, there is a speech group of high school girls. Most of the drama centres around a particular project, such as a Christmas event. It should be added that the Little Theatre group uses the Y.W.C.A. facilities.

There is no drama in Gordon Neighbourhood House at the present time. There was an outside "self-help" drama group which affiliated with the agency. As the name implies, the participants themselves were leaders. This group varied in size - usually there were ten members (eight of whom were women), but when the group was practising for a play there would be thirty members. There was a wide age range here, too. Alexandra Neighbourhood House had a similar "self-help" group at about the same time. To-day, Alexandra House's drama centres around specific occasions and make-believe acting. An outside

(16) Wilson, G., and Ryland, G., Social Group Work Practice, Massachussets, Houghton Mifflin Company, 1949.

drama group uses the agency facilities.

Throughout the various agencies, acting is the most popular of any drama activities. Henry Street Settlement in New York has a Play House; Hudson Guild Neighborhood House in New York, and the cities of Edmonton and Regina were the only places that mentioned considerable variety and scope in theatre work. It appears that group work agencies are not utilizing the values dramatic work has to offer to the development of the individuals and groups.

### Ceramics.

Pottery work helps people to develop a sense of form, texture, colour and design. Clay is a very pliable material and the potter can mould clay of the correct consistency into almost any form. Clay is a very smooth material to touch and the sensory feeling one has in first working it is important. Clay is a very flexible material but it also has limitations; all air must be removed to prevent breakage in firing; articles which are too thin will crack in the drying or firing process; it is necessary to have each piece firmly attached to the main body; the articles cannot be handled roughly even after they are fired. (17)

Gordon House has two ceramics classes, each with one leader. There are beginners and advanced workers among the fifteen women who attend each group. Another pottery group for agency members over seventy years of age has just been started. This is a group of seven members who need a great deal of staff support to help them move into new areas. The programme is an attempt to give creative activity to elderly people who come to the agency to play cards. These people had refused to try anything because they felt they were too old. This dilemma was solved by bringing in an elderly instructor for basketry - with his example, the others were able to move into new areas

(17) Wilson, G., and Ryland, G., Social Group Work Practice, Massachusetts, Houghton Mifflin Company, 1949.

of enjoyment. The "exposure" method, a display cabinet, was used to interest these people in ceramics. The staff member personally met the people in the agency and interested them in the activity. Now it is essential that they have great support in the work. The most successful method of initiating these people in an activity was in a functional way, so that they were able to begin work on some particular project. The Y's offer clay modelling, especially in a camp setting.

In group work agencies beyond the local scene, ceramics was offered as frequently as acting, oil painting, and orchestral work.

#### Other Cultural Art Programmes.

There are many cultural arts which are being used to advantage in the recreation setting. Vancouver is in a particularly strategic position because it is influenced by a wealth of Indian history and crafts. Other groups of people have also contributed a richness to cultural arts.

"The Pacific Coast has traditionally supported a varied programme of craft activities of a very high order, first on the part of the coast Indians and more recently on the part of an ever increasing number of individuals and groups of many ethnic origins. The range of activities now includes weaving of many kinds, carving, pottery, cabinet making, leather work, metal work, printed textiles.

"The stimulus which might be given to Canadian crafts by frequent exhibitions of what is being done by craftsmen in different parts of the country, with materials found in various regions of the country, and by adapting old world and developing new world designs, is second only to the importance of developing markets for the best of the work being done". (18)

Group work agencies have a part to play in benefitting by all these activities which are so procurable in the Vancouver area.

The Y.M.C.A. offers a variety of other cultural activities - copper

- (18) Community Arts Council of Vancouver, Brief Presented to Royal Commission on National Development in the Arts, Letters and Sciences, p.8.

and leather craft, interior decorating, clay modelling and jewellery work. The Y.W.C.A. members come together to do leatherwork and shell craft. Members also make gifts, and learn about interior decorating and how to serve food attractively. Often girls wish to make their living surroundings attractive because they may live and entertain in one room, or they may wish to decorate their own room at home. Some girls, who are anticipating marriage, come for home management ideas. This type of programme is done in a group of friends of twenty girls all between the ages of twenty and thirty years.

Gordon Neighbourhood House members also work with leather. The group has about twenty members; twelve women attend regularly. The Gordon House Christmas activities developed from the Members Craft group. These members were in charge of the painting of Christmas cards and the decorations for the house. This was one step in helping these people move to other agency activities. Interior decorating, which has been part of the Art Centre, is now combined with Art for Fun crafts. There was an attempt for far too high a standard in interior decoration, so that this error has been rectified by moving the activity into the Art for Fun group. Junior Gordon House provides for basketry, beadcraft, and wood work. Alexandra House has leathercraft and block printing, papier maché projects, and linocut work.

Sculpture work appears to be one of the less common cultural activities in group work agencies: (it is not done in Vancouver agencies). Three prominent exceptions to this are found in the United States: Hull House in Chicago, Hudson Guild Neighborhood House in New York, and Educational Alliance, also in New York, have sculpture work.

Woodcarving is an adventure - each block of wood is full of unknown problems. There are treasures of colour, graining, texture and interesting obstacles - knots, flaws, cracks. A woodcarver depends on his own ingenuity



to master these unexpected problems, for there is little technical information he can be taught. Carving can teach how to carve. There is great satisfaction in expressing oneself, in creating something with one's own hands out of his imagination. Wonderful things finally emerge from pieces of wood.

Any good cultural arts programme will encourage free imaginative expression; it will teach people the skill needed to produce practical and beautiful objects; it will present the participant with knowledge of the possibilities and limitations of the media in which he works; it will certainly refine aesthetic standards of appreciation. Cultural arts activities do make a valuable contribution to programme in group work agencies.

#### Mass programmes.

It has been pointed out that the size of cultural art groups varies considerably. Most cultural art activities are carried on in small groups of ten to twenty-five people. Mass programmes, if they are thoughtfully planned, have a place in cultural programmes. Mass programmes present an opportunity to introduce new skills, new interests, and new personalities. Films, music and dramatic plays help to stimulate members to new activities and to provide a stimulus to the performers as well as to the audience. In order to sustain interest, mass programmes should be brief and well planned so that the participants are completely absorbed in the activity. The sequence of events should be arranged so that at the end of a certain activity people are placed ready to participate again - perhaps in a folk dance. Good timing is essential. The age range within the group should be limited so that the activity can be planned to appeal to a fairly homogeneous group. Audience members should participate so that they, too, will have a feeling of satisfaction. Mass activity programmes have a greater value than the worth inherent in the activity itself. It is often possible to "follow through"

on the new interests which are stimulated, so that a group may evolve which concerns itself primarily with that activity and achieves much benefit from it. A mass activity programme affords an excellent opportunity for leaders and members to meet an artist or specialist and learn his views and skills pertaining to a cultural art.<sup>(19)</sup> From this discussion it is manifest, that, whatever the content of cultural arts activity, it cannot be divorced from the human personalities involved.

(19) National Jewish Welfare Board, Jewish Center Program Aids, "Feature the Artist", New York, 1947.

#### CHAPTER IV.

##### PARTICIPATION IN CULTURAL ARTS PROGRAMMES.

The effect that the cultural arts programme has on the membership of the leisure-time agency is important. A group work agency is primarily concerned with groups of people - large groups, small groups, groups which are formed around friendships, groups that are formed around interests, closely and loosely knit groups, childrens' and adult groups, those to which girls and women belong and those to which men and boys belong, and so on. A group of friends often participate in cultural activities during their club meeting. The cultural art programme is also used as a recruiting ground for new groups and for new members of established groups. Social group work is primarily interested in the individuals who make up groups. Group activity helps to make better integrated individuals. The "art-for-art's-sake" philosophy is not prevalent in group work thinking on cultural arts. It is rather the effect that the art has on the individuals and on the group that is important.

##### Emphasis - personality and skill.

This raises the question of emphasis in cultural arts activity. Should the greater emphasis be on developing the personality of the participant or on developing skill? Without a doubt, group work agencies are more concerned with developing the individual personality, although the developing of the skill is an integral part of this! All four Vancouver agencies stress the importance of the individual participant in a cultural arts programme. The emphasis on developing the personality of each member also serves to enrich and widen the person's interests and to provide a stimulus, through the programme, to develop skills.

The degree of emphasis on these two facets of a cultural arts activity will, of course, vary. Some people do come to an agency to learn a

skill and not to fulfill other needs - for example, the members of the Gordon House Art Centre Group. Developing the skill is the emphasis these people want. However, both personality development and skill are compatible, in that the learning of a skill is often a step or tool in the development of personality. The person who comes to learn a skill is working with other members of an art group and with the leader, and is influenced by these people. It is important, that, if there is considerable emphasis on skill, there should not be unduly great demands made on the participant, so that he is not capable of achieving results satisfactory to himself and to the specialist. Such an experience would stifle the member's interest in the activity and have unfortunate implications on his development. Too great acceptance of skill performance will result in the agency offering little more than a school training. The extra benefits which the agency has to offer would be overlooked. When greater emphasis is attached to the development of the member, it will be found that the person will increase his skill as his development as an individual demands it. This is a reason why membership in an art group should be flexible. It is better to divide members into groups on the basis of developmental rather than chronological age.

Skill development will be slower when the individual growth is emphasized, but if the member is given the right kind of leadership and sufficient time, there will undoubtedly be a much firmer development of both his personality and skill. Skill will not develop in a vacuum - competence for an art depends on the person who is creating it.

The cultural arts programme is an instrument of social group work, but this does not imply that the quality of art is negated. Membership will probably find that the quality of work, and its implications on personality

development, are important. If one is a competent artist and a qualified social group worker, both skill and personality development are inseparable. But for membership - on whatever level it is - self-expression is important. For some individuals self-expression means proficiency in a skill; for others this is not a factor. Skill or craftsmanship has a place on the technical side of art but it should be secondary to the imaginative quality in any work. A dual emphasis on developing the personality of the participant and the use of the skill as an end to this aim, is possible and essential in cultural arts within a group work agency.

People who come to cultural arts programmes.

Are the people who come to cultural arts programmes in leisure-time agencies different from those who attend other activities? Essentially, people who come to a cultural arts programme are not intrinsically different from the kind of people who attend other agency activities. Art participants do not vary from other programme members in age, sex, period of development, or intelligence. Art seekers differ in interest - they wish art particularly.

The Y.M.C.A. finds that it is possible to have co-educational groups in art activities to a greater extent than they are possible in other phases of YM programme. It is found that members who participate in the physical education programme do not go to cultural arts programmes. Most likely this is because these people need the active programme that physical education offers; time often necessitates a choice. In the Boys Department of the YM it is found that some of the boys, who are not capable of looking after themselves in the physical education activity, come for cultural programmes. Others come because they are familiar with the activity. Some of the boys are timid - they have been brought up chiefly among adults; these boys are the

ones who often request the cultural programme. Some boys have been "pushed" away from home for various reasons. It is also this kind of boy who asks for the familiar - he has often tried arts and crafts at home. No difficulty is found in bringing boys into a cultural art group. In the Vancouver Y.M.C.A., it has been found that if a leader approaches a "gym" class and asks who is interested in an art programme, two-thirds of the membership comes to an art activity and continues to come.

People from all backgrounds - cultural, economic, social, religious - enjoy the arts. At the Educational Alliance in New York, membership includes every kind of person, from the dishwasher to the professor in international law. Hudson Guild Neighborhood House serves a neighbourhood comprised of fifteen nationalities, and there is economic discrepancy among these people. A representative group of people enjoys the art programmes. The Community Music School at San Francisco also serves a cross-section of nationalities. Some of these people are Italian, Mexican, Japanese, Chinese, Portugese, German, Dutch, Danish, Negro, East Indian, Russian, Nicaraguan, Greek, Irish. The members are the children of janitors, ministers, widows-on-pension, salesmen, small store owners, waiters, electricians, soldiers, clerks, firemen, painters, aeroplane mechanics, college students, telephone operators and mechanics, carpenters, postmen, railroad workers, hat makers, truck drivers, longshoremen, hospital attendants, stenographers, real-estate operators, and milkmen! (20)

Junior Gordon House in Vancouver finds that a definite proportion of the membership joins art groups. About one-quarter of the younger age group comes to the agency solely for cultural programmes - puppetry, ballet, the glee club and interpretive dancing. Almost half of the membership joins

(20) The Community Music School, A Key to Better Living, San Francisco, California.

the cultural art activities as well as other programmes. The other quarter of the membership is not interested in cultural arts, as such - these members spend their time in club groups, ping-pong games, and dancing.

In Senior Gordon House, housewives who are interested in a hobby come to the Art Centre. In the Members Group the people seem to be those who are more adventurous and who are also interested in other agency activity, such as the discussion club. There is a certain group of this kind in the agency - people who are interested and more developed in all activity. Art programmes serve a further purpose; they satisfy those people who think that their standards are too high for them to participate effectively in other agency programmes. There is an Austrian woman who has a cultural background, and although she has been in Vancouver a year, has made no friends. She had an attitude of superiority that barred her from close associations with other people. The pottery class appeared to offer what this woman was searching to find. Now this superior attitude - which may have been a veneer to help compensate for her lacks in other areas - is giving way to one of friendliness. The result is a happier woman who is making friends.

In a group, the attention is necessarily drawn to the most disturbed individuals - extensive records are made and case work - group work conferences are held. Art is a good medium for people who do not get along in groups - these people are able to avoid a group experience by concentrating on the art. Gradually, as their competence develops, they are able to move into group activity.

The creative, more advanced individual in the art group, should also receive attention. If the programme does not afford intensive enough

training for such a person, he should be helped to move on to places where this talent can be further developed.

The type of art activity offered, determines to some extent the kind of people who are attracted to it. These people are distinguishable in that they are ready for that art experience and can benefit from the learning which cultural activities afford. It may be that people who have great need to let off energy go to the gymnasium to do so in a more voluble manner. Those who are in search of vigorous activity are directed to physical education programmes. For some people, art activity affords a protective environment.

Cultural arts can offer a cohesiveness to groups whose bonds of friendship are not particularly strong. The activity can be used as a medium through which the members are given group and individual help. Art can also be a goal and a stimulant. The creativity and initiative are not dependent on the group; they come from the individuals. Other positive factors can grow around this core of creativity. The cultural arts activity may even be a medium in which a group of friends develops from a group of isolated individuals interested in art activities.

Cultural arts programmes also satisfy members who are looking for inner resources which can be taken home, and when acquired give to them a satisfying independence in contrast to disturbing things around them. The members look for and find pleasure within themselves. Most people feel the need to express their ideas creatively, but it takes courage to break away from the established habits and conventions of one's group. This may be one of the reasons why art groups appear to be "different". People are expressing themselves creatively.



Members come to cultural arts programmes in group work agencies because they are interested in the activity. More often people will seek out the familiar so that it is important to afford all people - children and adults - opportunities to expose themselves to some aspects of a cultural arts programme. There are many benefits which cultural arts can offer to all people. People need to be made aware of art activities!

Reasons people come to cultural arts programmes.

Members come to cultural arts programmes for many reasons. One of the factors may be that they wish to accompany their friends. It may be that someone has a free night and has nothing to occupy his time; an art activity will keep him busy. Other people may be convinced that in this day, and in their particular neighbourhood, art is the thing to do; it gives prestige. Then there is the person who, of necessity, or of habit, tries to manage as cheaply as possible - she stamps materials for all the curtains in her house, or makes gifts for her friends. Some people come to cultural art programmes to accomplish something tangible - a painting, a vase - or to learn and develop some specific skill. In other instances, the members come because they wish to use the equipment of the agency or procure additional instruction in their hobbies. A member may be interested in commercializing a hobby, for instance, ceramics, by using local clays to produce a native art.

Other people come to cultural arts programmes because consciously or unconsciously they find a need for release, for an opportunity to express themselves, and to create something by themselves.

"Man, as we are now coming to understand him, is by nature and in essence a creative being. Creation, in one or other of its endless forms, is the essential function of man. It is the keynote of human nature". (21)

(21) Jacks, L.P., Education through Recreation, London, University of London Press, 1935, p 38.

This creativity is concerned with the participants' growth as well as with the development of the art object. People relax and are also provided with a medium to "act out, paint out, and sing out" their feelings. Older people may come because cultural activities offer them a new experience - the activity is a challenge to them. In some cases, <sup>agency</sup>people put ~~agency~~ pressure on the individual because they feel the person is in need of the activity. Such members are often older and need strong support which they get from a staff person. They would never join a group on their own, but they learn to participate in and enjoy a cultural art in a desire to please a staff person.

Parents may attend a programme so that they will be capable of helping their children with the art. A younger age group may be conforming to parents' wishes by coming to the programme. Some members will want adult recognition and are able to achieve this by producing something they can take home. Other people may join an art group because they want to be with an "accepting" person. These participants may be the ones who are seeking a protective environment and avoiding direct group participation. An art group may increase their sense of belonging. Some people will become members of an art programme because it is an established part of the agency; because they accept the agency, they participate in the programme. On the other hand, some people may come to the cultural arts activities because they don't like the rest of the agency programme.

Through a cultural arts programme people seek enjoyment - they have fun! They also come for a group experience. Some members come for a specific interest. The art may be a vehicle by which participants enter a social group - especially in the case of young adults. Art fulfills a social purpose - friendships evolve from interests. Furthermore, the whole family can participate in an art. The recreational movement is realizing that leisure time pursuits

can play a great part in helping people develop the aesthetic and intellectual aspects of recreation. The emphasis on play has been too completely on the physical side, with the result that cultural recreation has been neglected.

Trend in cultural arts programmes.

The trends of cultural arts programmes over a period of years is shown by an increase or decrease in art interest in particular agencies. In Vancouver, the Y.M.C.A. found no notable change during the last year, but over the last ten-year period there has been considerable gain in interest in this field - particularly in music. The Y.W.C.A. had noticed no appreciable change in art programmes. The whole art programme focus in Gordon House has changed. The programme started as an imposed one, but last year the programme changed, so that now it begins at the House Council level. The House Council checks, repairs and makes equipment. More members are joining the art programme because it is becoming an integral part of the agency. The Art for Fun members are also fitting into the house activity. The Art Centre programme is city-wide now, but it is gradually becoming a Gordon House programme. This is the trend toward which all the cultural art activities in the agency are aiming.

Alexandra Neighbourhood House has found that, in addition, interest in cultural arts depends upon the administration. The programme is set up because the individual requests it. But seasonal interests also affect the programme - volunteers are more available in winter than in summer. The emphasis on the cultural art programme in the summer will depend upon whether or not there is a good camping programme. Outdoor activity is freer and more informal - people tend to sing different songs in an out-of-doors setting. The importance the community places on an art activity will also have its effect.

A staff person, from one of the group work agencies outside Vancouver, remarked that schools and churches are competing for the time of the children; they have little time left for satisfying accomplishment in anything else, unless there is a very great urge for art activity within the individual or at home. Most of the agency people have found that if a change in cultural arts programmes has been noticeable, it is an increase in art activity. This may result from cultural programmes and their values becoming better known and appreciated. To a large extent, increasing the trend of interest in a cultural art programme in a group work agency is dependent upon the members and the leaders.

CHAPTER V

LEADERSHIP IN CULTURAL ARTS PROGRAMMES.<sup>#</sup>

The leadership of a cultural arts programme can neither be separated from the membership nor the activity. The three are inextricable. The quality and success of an art programme is contingent upon proficient leadership. The importance of good leadership is reinforced by the following excerpt.

"For some reason or other, the professional training in group work has relegated the fine arts to a most secondary place and have given over craft to the group workers who have reduced it often to a sort of "busy work". While I am thoroughly in sympathy with training in group work, and also the use of group work technique for integration, I feel that the arts must first of all be taught by people who are artists, and qualified in their own specialties. Some of these have been and are the best group workers that I know, and there is no reason why the two cannot be joined happily."<sup>(22)</sup>

Artist.

First of all, the leader of an art programme must be a qualified artist. The Vancouver Y.M.C.A. calls upon city specialists to lead cultural art classes. The boys worker stated that he would rather not give an art programme than have one with inadequate leadership, because a poor beginning in art activities may discourage a member from interest in the art for the remainder of his life. The Y.W.C.A. also attempts to get leaders who have the best possible training.

Gordon House art workers are professionally trained, for the most part. Two leaders are Vancouver Art School graduates; one has had additional training in University of British Columbia art courses and the other leader has studied in California. The full-time worker is a Winnipeg Art School graduate with experience in the Winnipeg Y.W.C.A. Another person has been trained at

# For further discussion of Leadership see Chapter VI, Developing a Cultural Arts Programme, Specific Programme - The Social Group Worker as a Cultural Arts Leader.

(22) Letter from Peck, Lillie M., Secretary, National Federation of Settlements, Inc., New York, December 5, 1950.

the Gordon House Art Centre and in the university art courses. Another leader was trained at the North West Academy of Arts and Central Technical School in Toronto. The leader who "teaches" basketry has learned this skill by herself. Alexandra Neighbourhood House has a trained leader in art and one in dancing.

Group work agencies in Vancouver have not developed sufficiently in their thinking on art to realize the absolute necessity of having professional artists lead cultural art groups. But realizing it or not, the fact still remains that these artists must be made available to the agencies. Vancouver needs a co-ordinating job done by a city-wide organization which is interested in this. The Community Arts Council of Vancouver can help search out well-qualified artists in Vancouver and make them available to our recreation centres.

The Community Arts Council of Vancouver co-ordinates the work done by existing organizations in the community. The Vancouver Musical and Social Club, the Vancouver Little Theatre, and the Canadian Author's Association are some of the member groups. Representatives of the art groups have an opportunity to meet together to exchange knowledge and to help each other solve problems. The purpose of these meetings is to improve, by means of joint planning, the services these groups offer to Vancouver. Another way in which the Community Arts Council is assisting art groups in Vancouver is by a referral service. These groups are referred to facilities and to leadership which are available in the community. The art groups express desire for help in two major areas: they wish assistance in organizing their own art group and they want to have a good group experience. And lastly, work with leisure-time agencies is also developing. Drama groups are being mobilized to produce children's plays which will be made available to the members in group work agencies. There will also be creative painting classes, musical concerts, dance groups, and

puppet classes. The people of the Community Arts Council of Vancouver believe that the real validity of art comes in helping people have richer lives. The Community Arts Council is a community service within the field of art which can contribute quantitatively and qualitatively (by supplying leadership and programme material) to cultural art programmes in leisure-time agencies.

Group work agency people in Canada and the United States stress the necessity of having artists lead cultural arts programmes. The Educational Alliance in New York demands a leader with a good and thorough training; all leaders in this agency are nationally known artists. The Friends Neighborhood Guild in Philadelphia has a music leader who is a graduate of the Paris Conservatory and of the Julliard School in New York. Cleveland Music School Settlement has bachelors, masters and doctorate degree people on the staff. Generally, the Young Men's and Young Women's Christian Associations appear not to have stressed professional training in the arts to the extent that other agencies have done. An exception to this is the dance programme in the Y.W.C.A. at Houston, Texas. The leader in this activity has a master's degree in dance, one year study in Germany and eight years of teaching experience. The Y.W.C.A. in Winnipeg seems to have the most extensive art programme of Canadian Y.W.C.A.'s. The University Settlement in Toronto also has highly trained art workers.

The specialist-leaders in cultural art programmes will welcome the opportunity to meet other artists and specialists and to hear their views on skills and programme materials. The specialist will constantly seek to bring to his work new ideas and inspirations. For this reason, art leaders should have an opportunity to associate with other artists at local and national conferences. The art leader will want the opportunity to observe the work of

others at professional and amateur performances - dance recitals, music concerts, dramatic performances, exhibits. Subscriptions to technical and professional publications are likewise stimulating. Continued study in schools, and bulletins from museums, art galleries and university extension departments, also contribute to the specialist's continuing training.

Social Group Worker.

Specialization and proficiency in the art, formulate one of the two necessary qualifications for people who lead cultural art programmes in social group work agencies. The other necessity is the personality of the leader, or his ability to work with people, or his social group work skills; call it what you may, it is the conscious use of the leader and his art in helping others to benefit personally and artistically from the art activity.

The art leader influences the group members simply because he comes in contact with them. How the specialist works is important. The four Vancouver agencies stress the qualifications of cultural leaders in the area of personal attributes. It is necessary for the leader to make the art interesting and not too theoretical, if people are to enjoy and benefit from the art. This implies an understanding of various age and developmental levels of the members. The leader's personality and his approach to the activity is more important than his age.

The ability of a leader to encourage the members' creativity rather than their copying other ideas, is most worthwhile. This necessitates that the arts specialist have an ability to work with people - he is able to start where the members are and to help them advance from there. For instance, a teen-ager is not given a symphony as an introduction to music. Each person



will be helped to move from his original standard, which will be different from the level at which other members are. A leader does not lower standards by starting where the members are. Under no circumstances does the leader make the standard of performance more important than the individual. For example, in some instances great harm can be done to a person if his productions or art, say his pottery bowls, are thrown into the waste basket.

A cultural arts programme may need more active leadership because people are usually not as ready to embark on art work as they are to participate in a social group. Art can be a challenging activity. The leader must be aware that some people are not as apt to participate in an art programme as they are to take part in other programmes, because to them the demands made on the participant seem to be greater in art. The leader aims to help the members develop creative ability and skill.

The cultural arts leader should accept, understand, and appreciate people, and have a democratic approach in dealing with them. The group enjoyment must also be kept in mind. It is difficult to improve the statements that Wilson and Ryland (23) make in describing the qualities necessary for a good leader. A cultural arts leader should help individuals and groups through:

"His respect for human beings and their social organizations and his belief in their right to manage their own lives."

The art specialist will abide by the member's decision in a choice of colours for a painting, even although it may violate the artist's sense of colour.

The leader will work with that individual in the framework of the group structure, as the members decide it. An art group may or may not be highly organized.

(23) Wilson, G., and Ryland, G., Social Group Work Practice, Massachusetts, Houghton Mifflin Company, 1949, p 22.

"His acceptance of each individual and group as unique, and of the right of each to be different from every other."

No specialist can expect identical results of two individual instrumentalists or of two orchestras, even although they are playing the same piece.

"His ability to feel with individuals and groups without feeling like them."

An artist must understand how the members feel when they cannot achieve satisfactory results in a dramatic play. If the leader felt like them, he could not help them to perform more adequately.

"His ability to accept the hostility and aggression as well as the love and affection of individuals and groups with whom he works as normal reactions of human beings toward one another."

The ceramics leader could become very upset if he did not realize that a member was blaming him only as a result of true feelings toward other people, perhaps the member's family. The participant may have been so upset that his skill in modelling was impaired.

"His ability to understand the language of behavior and to use his own behavior to the best interests of the individuals and groups with whom he is working."

A specialist who notices a youngster painting in a red colour with short, disturbed strokes will help that child release her feelings through the medium of painting, rather than on group members.

"His ability to accept the concept that all behavior is purposive, and that the activity of individuals and groups is significant to the people involved even if it seems meaningless to the observer."

The fact that a whole group chooses to participate in square dancing rather than in folk dancing should reveal something to the leader. For a group of girls, it may mean that boys like to square dance and that there is an opportunity presenting itself at school for a square dance. Perhaps one of the group members has such a strong influence on the others that they are persuaded to follow her choice.

"His ability to accept individuals and groups even if he must disapprove of their behavior."

A leathercraft instructor may dislike the members attacking one another with tooling instruments and inform them so, but the leader gives no indication that he dislikes the members themselves.

"His ability to accept the role of authority with those individuals and groups who need the security of limitations and narrowed horizons."

A music specialist helps members select songs which they are capable of singing successfully.

"His ability to use authority without passing judgment."

A water fight between "budding" ceramics enthusiasts may demand use of authority.

"His ability to be permissive and to widen horizons where individuals and groups need to be supported in assuming greater personal and collective responsibility."

In a drama group, the worker recognizes the instant in group development when individuals need to assume more responsibility for directing and producing a play.

"His ability to support individuals and groups in factoring out the issues in problems facing them, yet to refrain from indicating the solutions."

A specialist in drawing and design will help the members realize the wide range of choices in design, but will let them ferret out the lines to suit their own pattern.

"His ability to support individuals and groups in making and carrying out their own decisions."

The leader will help the group members carry through their own project to a successful conclusion.

"His ability to use his understanding of the structure of the particular group with which he is working and to interpret the limitations of the functions provided by the structure on the members of the group."

The leader will help members of a weaving group realize that if their group is not organized sufficiently to send a delegate to a members' co-ordinating

committee, the group cannot expect to be drawn in on plans that all other agency groups are initiating.

"His ability to understand and accept the purpose and function of the agency from which he receives the authority to give service to individuals and groups."

The art specialist should feel that his groups are an integral part of the total agency plan. What members learn in a ballet group must not run counter to agency policy.

"His ability to accept the limitations of agency functions and to encourage the clients or members to use the services of other agencies in the community for help with needs which his agency is not equipped to serve."

The leader who finds an individual particularly talented in sculpture work, will help that member acquire more advanced instruction outside the group or outside the agency.

"His ability to represent his agency effectively in co-operative efforts of the community."

The art leader will be an agency delegate to art conferences, exhibits and concerts, and he will help the agency benefit by his experiences in these community events.

"His ability to see the relationships between the interests and needs of the particular clients or members with whom he is working and those of society-as-a-whole and to take responsibility for participating in social action about the unmet needs as an employee of the agency, as a member of the profession of social work, and as a responsible citizen."

The art leader understands that democracy is practiced among members in the art group. This same attitude of dealing with one another is carried beyond the cultural art group to the city, the province or state, the nation, and the world. The cultural arts worker will extend his outlook and assume responsibility beyond his immediate profession to that of the community and the world.

This social consciousness plus a general cultural background, an

academic background, and an intrinsic interest in people and in art are necessary. The following paragraph reveals the quality of understanding that the art specialist can have with the group members. It also tells how the worker uses her knowledge and skills to enable many individuals to benefit by the art - in this case, drama.

"The specialist who pursues his vocation in a social agency usually finds himself drawn into personal and social as well as professional relationships with his clientele. He comes upon the member in a relaxed and "off guard" frame of mind, engaged upon an agreeable project of his own choice. Their association - frequently that of fellow craftsmen, master and apprentice, fellow sportsmen - is conducive to confidences. As the specialist gradually becomes aware of the individual emerging from the group as a personality, human problems and ambitions reveal themselves and challenge him to social service as well as craftsmanship... The dramatics worker, whose professional standards may demand that she cast her ablest players for public productions, may find that her social understanding leads her to devise opportunities for developing also the less talented of the group. She may experiment with the use of understudies, plan a repetition of the performance with a second set of players in the cast, arrange informal productions for which she can draw upon newer and less promising material, and in which she can award a part to a player who needs to overcome a personal problem such as self-consciousness, faulty diction, a warped view of life. She may concern herself with preventing exploitation of the gifted child, or trying to control a tendency of a talented group to become "high brow" or exclusive." (24)

The art leader is constantly aware of the effect of the art on the members.

The leader himself has a profound effect on the participants. He must be genuinely interested in people - be considerate, tactful, warm and friendly. A leader's appreciation of differing values and norms of people of differing cultures and backgrounds, will help him draw in group members so that they can contribute to the activity and derive satisfaction from it. A personal philosophy is a necessity if a specialist is to support people who are different from himself and help them achieve satisfactions, rather than enjoy them himself. The worker is a bearer of values - his own, the agency's, and those of the community. If he is to function in a group work setting, the specialist must be convinced of the value of autonomous group experience in the personal and social growth of individuals. Lastly, the cultural arts

(24) Williamson, Margaretta, The Social Worker in Group Work, New York, Harper and Brothers, p 164.

leader must be able and willing to make brief records of happenings to individuals and to the group-as-a-whole, and to accept and use the help of the agency supervisor in giving the highest quality of service of which he is capable. (25)

The sum total qualifications desirable for a cultural arts leader are training in art and in social group work. Proficiency in these two areas will include all the personal and professional qualifications necessary for a cultural arts leader in a group work agency. Vancouver agencies have adequately emphasized the social work background. Now it is necessary to develop the standard of service so that the importance of qualified artists will be stressed. Only when the abilities of the artist and the orientation of the social group worker are welded into one person, are group work agencies procuring the best which leadership for a cultural arts programme affords. Good leadership will help guarantee to the member benefits which the art activity and the agency philosophy can and should afford.

(25) Wilson, G., and Ryland, G., Social Group Work Practice, Massachusetts, Houghton Mifflin Company, 1949.

## CHAPTER VI

### CONCLUSIONS.

#### Aims of Cultural Arts Programmes.

It is essential to have an adequate understanding of the segments of a cultural arts programme - the membership, the leadership, the programme content, and the agency structure within which the programme operates. But what are the inclusive aims, values, purposes of cultural arts in a group work setting? What should one look for in establishing a good art programme?

Cultural art activities have purposes which prove themselves to be more than worthy of the place group workers should give them in leisure-time agency programmes. First of all, cultural arts are tools which can be used to develop the personality of the individual. One of the highest aims of human endeavour is to provide the means of enriching individual experience and development. This, of course, necessitates helping the personnel and the programme meet the changing needs of the members; it also means helping the participants be inspired to something beyond what they might expect of themselves.

Art in recreation contributes obvious, more tangible advantages to participants, by exposing them to the influences of art which they might not have encountered in their own homes or places of work. An appreciation well worth having in later life is developed, and skills which provide a beneficial learning experience are acquired. Satisfaction is gained both in learning a skill and in learning more about the arts. These cultural arts create new interests which lead to further study on an individual or group basis. New interests often lend new enthusiasm to life. The quality of art will incidentally be raised if more people are helped to appreciate art through

the art galleries and loan services and are helped to acquire knowledge of the art forms by participating in the art themselves. Through an art group, members learn to promote culture; they put higher values on the craftsmanship of everyday articles and they enjoy more positive values in life.

Cultural arts programmes in leisure-time agencies also aim to give important intangible satisfactions to people. The opportunity for people to try art is valuable. There is a wide gamut of activities from which the individual may choose a desired one. Cultural arts are performed <sup>many</sup> in/settings, so that each individual will most probably find at least one to his liking. The activity satisfies the desires within a person to be creative, to release emotional energy through expression, and to relax. Besides, it's fun! Art is a recreational activity which meets the needs of the whole family - art encourages and fosters a sensitivity to form, colour, texture, pattern. The participants' appreciation of the arts and of the properties of nature are also enhanced. Through enjoyment of an activity there will be a greater personal enjoyment of oneself and of others.

The purpose of all cultural programmes in group work agencies is in agreement with what Miss Gertrude Field, former Director of the San Francisco Music School, says:

"We've had no geniuses or people of world-wide reputation as performers. We have had a number of young people who are doing outstanding work.

"However, we feel that the greatest value of our work lies not necessarily in developing these enthusiastic and capable young people who are making a life work of music; but rather in the lasting interest of the great body of our students (parents and children) who have come to have an abiding delight in playing and hearing fine music.

"We see music at work here upon men and women, but especially



upon children - at work upon character and conduct, ambition and conceit, upon uncooperative natures; in families where personalities are not in harmony. Its power is often akin to magic, its language universal; it seldom fails."

The next level to which cultural arts in a recreational setting contribute worthily is to the group. Cultural art activity provides a good medium for group expression; an exhilarating feeling comes from being part of a group which is working together and producing a wholeness, such as a choir is able to do. Group process develops as the individuals within the group develop. Opportunity is provided in cultural arts programmes for the group to participate in art projects which are a part of the total agency activity - this will encourage movement from the individually-centred interest to more general interest in the group, the agency, and the community. Cultural arts programmes provide the participant with opportunities of meeting new people. The aims of the cultural arts programmes should be the same as the total agency programme aims.

Cultural arts also affect the community. They aim to present the finest cultural programmes available to people and help them appreciate these programmes. Art activities in group work agencies aim to serve the neighbourhood by encouraging real interest and participation. Art is also one of the means of counteracting some of the effects of a super-industrialized society.

These are some of the aims of cultural art programmes. These aims have also shown results, which have been demonstrated by art activity in group work agencies. The purposes of the activities and their results prove the value of art to recreation. The fact that agencies throughout Canada and the United States are establishing and developing cultural art programmes and departments, and enlarging on already existing ones, validates the place of cultural art activities in group work agencies. The next step is to develop

a cultural arts programme within an agency.

Programme - a plan of future procedure.

Programme planning is a process - a continuous process. In developing a cultural arts programme there are three elements involved: the members, the social group worker (artist, leader, or specialist) and the programme content. Programme planning is both specific and general. The specific plans are those made by members of groups to be carried out within those groups; the general plans are those which are related to the agency as a whole. (26)

Specific Programme - members.

A cultural arts programme is determined by the needs of the members and it must be an expression of their genuine interest. Programme must be flexible to meet these changing needs. A cultural arts programme is a tool which provides for the physical, intellectual and emotional development of the individual. Through the activity the members reveal their personality patterns; they express friendliness and anger; they learn to make decisions, accept responsibilities, and they feel free to express themselves. Members should be interested in a cultural programme and find that it satisfies them - otherwise they will not continue to come. The member of an interest or special activity group is commonly transient - his attendance is voluntary and his interest is often sporadic. He usually has no obvious incentives, such as parental influence, school credits or marks, to make him work. In most cases, the art fee in a group work agency is low enough so that a member has no compunction about withdrawing because of expense. The member of a cultural arts programme will continue to come only if he is genuinely interested.

The same approach is used in social group work in developing any programme; there are the same purposes and the same democratic procedures. An art skill is one of the tools used to develop the individual. Ability to do something well, such as paint or play an instrument, means a great deal to a person; this skill can be a step which helps develop the member so that he can achieve something and attain satisfaction. Developing a skill to extremes, because a member's interpersonal relationships are poor, is not the aim of social group work. If too high standards are stressed the beginner's efforts are not recognized. The means - what happens to a person in the creation of an object - are compatible with the production of art. Sensational stories are told of the deprived lives which so many artists have lived. Helping masses of people to live a fuller, happier, more worthwhile life will not stifle genius but it will raise standards; more people will be capable of appreciating masterpieces and perhaps more people will find an expression for their genius by becoming aware of these media of creativeness.

The members of the Federation of Canadian Artists recognize that artists must be a part of the world in which they live. Artistic talent cannot thrive in isolation; it must be nourished and enriched by many people and various experiences.

"The Federation's constitution recognizes that artists, no matter how varied their interests and activities may be, can neither develop nor exist effectively in isolation. They are a part of a larger society, and they are a fully vital and productive part only when they and the other elements of that society are able to achieve a spiritual communication, and integration and a mutual responsiveness that, up to the present, have been painfully lacking.

"With the intention of remedying these deficiencies, the Federation recognizes on equal terms, and encourages, four categories of membership: (1) professional artists and art critics, (2) amateur artists, (3) laymen or associates, and (4) students. By bringing together in its own membership these elements that too often work in isolation, it attempts to create an amalgam that will have the practical directness of the professional craftsman-artist and the imaginative vision of a richer and more satisfying existence that is described - though in different tongues - by all creative artists and

by all laymen who are responsive to artistic and cultural values." (27)

The universal possibilities of art as a meeting ground for all people are becoming more evident.

The social group worker as a cultural art leader.

The social group worker-art specialist helps the members plan programme. The group member's ability in this respect will depend on age range, previous experience in making decisions, cultural and educational background, religion, living and working conditions, and other economic differences. The programme planning will be affected by the relations of the members to one another and to the worker. The worker acts as a resource person, an adviser, in helping the group develop programmes which will arouse interest, meet needs, and broaden outlook.

The cultural arts leader or social group worker, in order to help the group evolve programme, must have an intimate knowledge of individual members. The worker must also be capable of recognizing the needs of the members - an achievement and result of training. If the art leader or social group worker is imposing a programme on the membership, he must make an estimate as to the needs and interest of the potential members. These needs may be revealed by a questionnaire, which will be more successful if the person is asked to write down in the spaces the activities in which he is interested. Check lists are leading devices which often put ideas into people's minds, so that on a suggestion of an activity they think they are interested. This supposed enthusiasm too often wanes. Limitations of these methods, such as that of the members wishing the activities which their leader desires, must be kept constantly in mind. When a person is imposing a programme, he is wise to start with activities which have been successful

(27) Federation of Canadian Artists To: The Royal Commission on National Development In the Arts, Letters and Sciences, Ottawa, July 1949,  
P 4.

in the community and which are universally successful. Regardless of whether a cultural arts programme is being developed on a relatively limited basis or whether it is being developed in an intensive way - the process must be dynamic.

The specialist who leads a cultural arts programme helps to arouse interest, if the way in which he presents the art is interesting and challenging; this is one way of retaining the group's attention. The activity must be of such a calibre that it can successfully compete with commercial entertainment. The cultural arts specialist may further increase the value of the cultural arts programme by relating the activity to everyday life, so that members can put what they learn into practice. Above all, the approach to a cultural arts programme is social - it is in terms of the members. Because attendance is likely to be irregular, frequent repetition is necessary and progress is retarded. The cultural arts leader realizes that many members come to benefit socially, rather than to gain great proficiency in the activity; for this reason, he tries to establish an atmosphere conducive to these aims.

Because of his special skills, the cultural arts leader can contribute considerably to programme planning. His background or technical knowledge provides him with valuable ideas and he is aware of practical considerations of time, leadership, equipment. By experience, the specialist will be able to judge whether an activity is best suited to individual or group endeavor; he will try to include both. He will help the members include projects which stimulate the imagination and allow for development of new interests. He will encourage creativeness.

Stressing the social implications of a cultural art does not curtail the artistic values. The following is an extract from a brief from the Canadian

Arts Council published a few years ago. This is a point of view that recreation leaders need to take into account:

"The theatre in Canada has suffered from the misplaced enthusiasm of amateurs who have used it purely for its recreational values. This is undoubtedly one of the main reasons for the decline in the number of playgoers in Canada. Thousands have seen naive productions and have turned their backs on the living theatre... The Canadian Arts Council distrusts the short term community and volunteer courses being offered by recreation authorities aimed at giving a smattering of technique in various fields plus a knowledge of group work... There is a tendency on the part of recreation leaders to believe that training in group is the important consideration and with this basic technique plus a superficial knowledge of the arts, proper leadership in the arts is secured. This a dangerous philosophy. A leader in the arts must be thoroughly steeped in this field..." (28)

Cultural arts specialists should be proficient in the arts and they should have group work training. Only with a combination of these two skills is it possible to look forward to building both the artist and the art; the degree of emphasis may be determined by the specialist and the group to suit each particular individual or situation.

#### The Programme.

The worker helps the members plan the cultural arts programme by listening and observing; his actions are influenced by what he learns about the group. The worker must be aware of what the group wants and needs, he must help the group to be aware of its needs, and then he must help the group participate in activity which will help satisfy these needs.

The specialist working in a cultural arts activity must be aware of ways of discovering and arousing interest. It has been proven that certain kinds of programmes satisfy certain types of groups. These "assumed" interests must be adapted to the particular needs of the group and must not interfere with the decision-making process within the group. The "expressed" interests are found through check lists and questionnaires. It is the

(28) Letter from McEwan, E.R., Secretary, Recreation Division, Canadian Welfare Council, Ottawa, January 3, 1951.

responsibility of the group leader to recognize the needs that lie beyond the expressed interests, and to help the members find socially acceptable ways of expressing their needs - in activity. "Implied" interests are determined by the members' voice inflections, attitudes, actions, and they give the worker knowledge in the light of ever-changing human behavior.<sup>(29)</sup> In order that the cultural art specialist be equipped to help the group members fashion a programme which answers their deep desires, he must be trained for awareness of these aspects in art groups.

The cultural arts worker will cultivate discussions in his group and encourage participation in decisions on planning and carrying out activity. In a ceramics group, the individual members should be encouraged to make their own decisions for their article in regard to shape, colour, glaze; the dramatics group may itself make the final choice of a play, just as the music member suggests which composition he would like to learn; dancers have worked out effective rhythms by themselves. This is the democratic approach - and one that has proven itself worthwhile.

Williamson suggests three types of programme building. The pre-arranged programme is formulated at national, state, or local headquarters, with some provision for adaptation to the group - for example, the four-fold type of programme: social, physical, mental, spiritual. Another kind of programme is that which is evolved jointly by the leader and the group. The third type of programme, the project approach, is one in which the leader guides the group from some immediate preoccupation to wider channels of interest - interest in marionettes may encourage woodcarving, library research, dramatics, stage craft and business management. <sup>(30)</sup>

(29) Wilson, G., and Ryland, G., Social Group Work Practice, Massachusetts, Houghton Mifflin Company, 1949.

(30) Williamson, Margaretta, The Social Worker in Group Work, New York, Harper and Brothers, 1929.

Limitations - in materials and resources, finances, time, services - and philosophy of the agency, and situations, influence the development of the cultural arts programme in a group work agency. Self-control and resourcefulness can be developed in overcoming these limitations. There are limitations within the individual members. The art leader should keep these things in mind and make sure that the art activity is specific and known to be within the capacity of the individual or group. This is one way of giving satisfaction and a sense of accomplishment to the members. The cultural arts worker will develop opportunities for utilizing residual materials and ideas. The resources as well as the needs are integral considerations of programme planning. Only with a knowledge of both these areas is it possible to enforce recommendations and improvements which will eliminate programme gaps.

The facilities and events of the agency and the community, influence a cultural arts programme. There should be opportunities to observe fine work in art that has been developed by outstanding artists in the community and elsewhere. There may be trips to galleries, exhibits and museums, distribution of tickets to theatre productions, music recitals, and dance and ballet performances. Cultural arts groups will be affected if they choose to contribute a concert, an operetta, a play, or an exhibit to a major production of the agency or the community. Joint projects of this type serve to increase awareness of the arts in the community.

#### General Programme.

General programme plans relate to the agency as a whole - it is impossible to isolate any programme whatsoever. The agency-wide programme committee should be composed of representatives of the participants in the



programme - all membership groups, interclub councils, special committees, continuing committees on boards, and community consultants on special areas. A cultural arts programme must be related to the total programme of the agency.

The executive director.

The executive director also has responsibility in connection with the cultural arts programme. It is the duty of the executive director to see that the art programme is integrated, that it is satisfactorily administered, and that it evolves from personal to social or community concern in scope. The executive director must know about the total programme - its intent, values, direction and the place of each programme in the whole agency programme. He must see that the cultural programmes are also determined with the community and agency objectives in mind. He brings programme together in written form - a method of keeping informed. He must see that social analyses such as research, facts, trends, are used in programme building. The executive director is the mediating function between parts of programme. He must give programme a central place in administration, by knowing what goes on and seeing that flexibility permits change if it is needed, and also by assigning programme responsibility. The programme should be constantly evaluated. (31)

The director or department head.

The basic principles of programme planning similarly apply with regard to the director or department head and his place in developing a cultural arts programme. He confers with the executive director and is conditioned by equipment, staff, and budget. The art director is responsible

(31) Clark, M.L., and Teall, B., The Executive Director on the Job in a Membership Organization - Y.W.C.A. New York, The Woman's Press, 1947.

for carrying out details of policy agreed upon in conference with a committee or with the executive. The director estimates, purchases supplies and equipment, and assigns rooms. He is aided in selection of staff by means of interviews, application blanks, and reference letters. In hiring staff, the director has some supervision by the executive or committees. The director is in charge of the organization of staff, the analysis of the job and the explanation of duties. He maintains standards. He is a resource person for suggestions, methods, materials. He supervises staff programme.

In order to plan or re-plan a cultural arts programme, evaluation is continually necessary. The Industrial Department of the Young Women's Christian Association suggests criteria for judging the educational values of programme. A cultural arts programme in a group work agency should meet these requirements. The art programme must be based on actual, felt needs and interests of the whole group. It should be flexible, lead to an increasing number of active interests, and provide opportunity for conscious choices and the consequences of these choices. A cultural arts programme should provide an opportunity for the members to practise democracy by making plans, abiding by group decisions, sharing responsibility. There should be co-operation with wider social groups. Above all there must be genuine satisfaction. (32) Cultural arts programmes can meet all these requirements. The contributions of cultural arts to recreation must be made known.

No cultural arts programme can be developed unless all the foregoing is considered and utilized intelligently. This method of development provides a solid base from which to expand and vary activity, so that the agency may be assured that considerable time, effort, money are being expended

(32) Williamson, Margaretta, The Social Worker in Group Work, New York, Harper and Brothers, 1929.

worthwhilely. The value to the group members must be assured, and only by considering all the facets of developing a programme - from all the levels of administration - can a cultural arts programme be a stable, yet flexible, segment of the total agency programme.

### Challenge.

Cultural Art programmes are important in recreational settings.

Miss Jean Maxwell of the National Federation of Settlements and Neighbourhood Centers said, "Relationships are important but we have neglected other phases of our work. To-day the swing of the pendulum is back to activities in program... Some of the poorest art programs I have seen have been done by group workers...A job description for a specialist and a specialist supervisor has recently been included in the personnel code of the Federation. We get so interested in human relations we neglect the activity. We forget the car has to have wheels as well as a driver!" (33)

Group workers who are leading cultural arts programmes in leisure-time agencies must aim at and achieve a balance between art and group work skills. There is no reason why the two cannot be compatible and workable so that the best of both specialties can be integrated and offered to people in group work agencies.

"The cultivation of the arts is not a luxury but an essential prerequisite to the development of a stable national culture; and for this reason justifies the expenditures of very considerable effort and money. Just as language is necessary to the development of reason, so is the more fundamental language of the arts essential to the development of the basic emotional and imaginative nature that underlies reason and dominates action. Without an adequate development of this "submerged seven-eighths" of man's nature any society that he creates must lack inner integrity, self-reliance, cohesion, and awareness of itself as an entity;...

"The arts must not be dominated, regimented or exploited to serve special or narrow ends. Indeed, they cannot be so treated and still perform their natural and potential functions in society. By definitions they are an unfolding and evolving expression of the inner consciousness of the individual or society. To interfere with this process by the imposition of external controls will defeat the very ends that their cultivation is intended to achieve. The individual, the society, and the governing body which imposes itself will all inevitably be frustrated rather than fulfilled. The arts can

(33) Student conference with Miss Jean Maxwell, Second Annual North-west Settlements and Neighbourhood Centers Conference, Seattle, Washington, March 4, 1951.

be stimulated, encouraged, fostered, assisted, and they may have new horizons opened to them, with nothing but advantage. But if their natural development is interfered with, no matter what the immediate result may be, the final consequences will be destructive both to the arts and to the power that has undertaken to dictate to them. For this reason inflexible moulds, centralized authority and "jurisdiction from above" are all things to be avoided." (34)

This serves to point out the necessity for the democratic approach to the arts on the national, community, and group work agency level. Only when the artist understands the basic concepts of social group work is he able to help the members of the art groups derive the benefits which cultural arts afford. Such an approach does not imply coddling the art activity or its creator. When obstacles are removed, the impetus of using one's creative ability is stifled - the challenge is removed and hence the interest dwindles. Rich experiences can be gained from the lessons which art can teach. Cultural arts are stimulating! Each individual is given an opportunity through cultural arts to express his inner-self - confusion and vagueness will align themselves with balance as beauty unfolds. Unrealized emotions are given an opportunity for expression, with the result that people understand themselves and others more adequately. They face everyday living with renewed enthusiasm.

Culture has two aspects - "the acquiring of skills with which to create and the developing of taste with which to discriminate". (35) This is the development of art on the immediate level. But if this concept is carried further, it is evident that:

"...art is the manifestation of all that great part of our nature that is, or can be creative and expansive and expressive; and that can regard, judge and delight in things in themselves; and that is not preoccupied with the demands of practical expediency. And cultural development, then, consists, first, in releasing this great, but often pent-up and ignored, part of our natures so that we are aware of it and so that it can become influential and operative in our lives; and, second, in making it operative by using it as a kind of solvent in which the practical considerations of politics, economics,

(34) Federation of Canadian Artists, To: Royal Commission on National Development, in the Arts, Letters and Sciences, Ottawa, July 1949, p 7-8.

(35) Leiber, Edna M., Questionnaire from Community Music School, St. Louis, Missouri, February 1951.

science and so on, without being lost, are presented in their true light and perspective, as things which exist not as separate entities but as parts whose natures are determined by their relationships to one another and to the all-important whole." (36)

Cultural arts have an invaluable contribution to make to life.

Group work agencies must be more aware of the values of such art activities to the members in the agency, in their homes, in the community and in the world. A greater emphasis on cultural arts programmes in group work agencies is imperative!

(36) Federation of Canadian Artists To: The Royal Commission on National Development in the Arts, Letters and Sciences, Ottawa, July 1949,  
p 34.

APPENDIX ASample of the Letter.

Vancouver, B. C.

Dear Sir:

I am making a study of the special roles of fine arts and cultural programmes in community centres and settlement houses for my Master's degree in Social Work at the School of Social Work, University of British Columbia.

The special purpose of this investigation is to try to determine more exactly the value of fine arts in community centre programmes and also to get information on the pros and cons of organizing such a programme. In order to obtain a comprehensive picture of cultural programmes in community centres, I have given fine arts, in this instance, a broad interpretation -- those arts in which the mind and imagination are chiefly concerned. I am hopeful that this study may be of some benefit to agencies planning to establish or improve fine arts programmes, and it is certainly anticipated that Vancouver agencies will make use of the study.

I am anxious to make this study as comprehensive as possible and therefore seek your co-operation in answering the enclosed questions in order to obtain an understanding of the fine arts programme in your agency.

Thank you for helping me.

Yours sincerely,

(Miss) Beverley McCosham

Sample of the Questionnaire.FINE ARTS IN THE COMMUNITY CENTRE

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

A Administration of Fine Arts Programme:

1. In what year did a fine arts programme begin in the agency?...
2. Who initiated the fine arts programme? Individual.....Agency.....  
community.....service club.....university.....fine arts organization.....govern-  
ment.....other (please give details).....
3. How is the member's interest in the fine arts programme determined? registration in-  
formation.....requests by individuals.....requests from outside the agency (other  
agencies, service clubs).....Others.....
4. Who finances the fine arts programme? individual participants.....agency.....service  
club.....community.....extension programme of a university.....fine arts organiza-  
tion.....government project.....others.....

B Content of Fine Arts Programme: Check programmes given in the last three years. If  
the programme has been discontinued, please circle the check and give reasons on back.

- |   |  |
|---|--|
| 1. <u>MUSIC</u> : lessons....individual practicing.<br>....ensemble....orchestra....bands.....<br>concerts by membership....concerts by<br>visitors....music appreciation.....<br>others..... | number of leaders per group .....<br>age range of participants.....to.....<br>average group attendance M.....F.....<br>ideal group membership.....   |
| 2. <u>DANCING</u> : ballet....interpretative.....<br>tap....acrobatic....square....folk.....<br>national....others.....   | number of leaders per group.....<br>age range of participants.....to.....<br>average group attendance....M.....F.....<br>ideal group membership..... |
| 3. <u>PAINTING</u> : oils.....water colours.....<br>finger painting.....art exhibits.....<br>others.....  | number of leaders per group.....<br>age range of participants.....to.....<br>average group attendance M.....F.....<br>ideal group membership.....    |
| 4. <u>DRAMA AND THEATRE</u> : acting..... play-<br>writing.....play reading.....directing<br>or producing.....lighting.....scenery...<br>costume and makeup.....others.....                   | number of leaders per group.....<br>age range of participants.....to.....<br>average group attendance M.....F.....<br>ideal group membership.....    |
| 5. <u>DRAWING AND DESIGN</u> : (description of ac-<br>tivities).....<br>.....<br>.....  | number of leaders per group.....<br>age range of participants .....to....<br>average group attendance M.....F.....<br>ideal group membership .....   |
| 6# .....<br>.....<br>.....<br>.....   | number of leaders per group.....<br>age range of participants.....to.....<br>average group attendance M.....F.....<br>ideal group membership.....    |
| 7# .....<br>.....<br>.....<br>.....   | number of leaders per group.....<br>age range of participants.....to.....<br>average group attendance M.....F.....<br>ideal group membership.....    |

# Please enter separately other fine arts programmes that apply to your agency,  
i.e. engraving, architecture, sculpturing and modelling, decoration and ornament.

C Participation in Fine Arts Programmes:

- 1 How frequently should a fine arts group meet? What is the most desirable length for a session?.....
2. What facilities (Room, Equipment, Supplies) does your agency provide for participants of a fine arts programme?.....
3. What training has the leader of the fine arts programme?.....
4. What training is necessary for a leader of a fine arts programme in order to produce a good exposure or appreciation programme? In order to raise the standard of performance or sharpen the participant's critical appraisal?.....
5. What qualifications other than training are desirable for a fine arts leader?.....
6. 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?.....
7. What kind of people come to the fine arts programme? (i.e., are they different from those who come to other programmes?).....
8. For what reasons do people come to the fine arts programme?.....
9. Did interest in a fine arts programme change during the year? During the last 10 years? If so, in which programmes and in what way?.....
10. What do you consider as the aims of a fine arts programme in a community centre - (neighbourhood house, settlement house)?.....

REMARKS: (please continue on back of page if necessary.).....

Answered by:..... Executive director..... fine arts specialist..... volunteer specialist.....



APPENDIX COrganizations represented in replies to questionnaires.Canada.

Young Men's Christian Association, Edmonton, Alberta.  
Central Young Men's Christian Association, Toronto, Ontario.  
Young Women's Christian Association, Winnipeg, Manitoba.  
Young Women's Christian Association, Kitchener, Ontario.  
  
Recreation Commission, Edmonton, Alberta.  
Vancouver Art School, Vancouver, British Columbia.  
Director of Recreation, Brantford, Ontario.  
University Settlement, Toronto, Ontario.  
Woodgreen Community Centre, Toronto, Ontario.  
Recreation Director, Aluminum Company of Canada, Arvida, Quebec.  
Recreation Director, Regina, Saskatchewan.

The United States.

Young Women's Christian Association, San Francisco, California.  
Young Women's Christian Association, Atlanta, Georgia.  
Young Women's Christian Association, Rochester, New York.  
Young Women's Christian Association, Syracuse, New York.  
Young Women's Christian Association, Houston, Texas.  
  
Community Music School, San Francisco, California.  
Abraham Lincoln Center, Chicago, Illinois.  
Hull House, Chicago, Illinois.  
Community Music School, St. Louis, Missouri.  
Educational Alliance, New York, New York.  
Henry Street Settlement, New York 2, New York.  
Hudson Guild Neighborhood House, New York, New York.  
Cleveland Music School Settlement, Cleveland 6, Ohio.  
Karamu House, Cleveland 6, Ohio.  
Friends Neighborhood Guild, Philadelphia 23, Pennsylvania.

## APPENDIX D.

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