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ABSTRACT

This theme issue presents art advocacy as a necessary means of bringing art and art education to an elevated status in the elementary secondary curriculum and educational system. Articles include: (1) "Editor's View" (Margaret Scarr); (2) "Art Education: Why Is It Important" (Arts Education Partnership Working Group); (3) "Why Art in Education and Why Art Education?" (Elliot W. Eisner); (4) "Informed Advocacy and Art Education" (Rita L. Irwin); (5) "Seeing through the Eyes of the Arts" (John C. Polanyi); (6) "More Than Pumpkins in October - Visual Literacy in the 21st Century" (National School Boards Association); (7) "Creative Showcasing Student Work Bridging Gaps, Forming Networks" (Myra Eadie); (8) "Art Instruction in the Elementary Classroom" (R. Lloyd Ryan); and (9) "Arts Education as a Catalyst to Reform: Cultural Diversity and Arts Education" (F. Graeme Chalmers). (MM)

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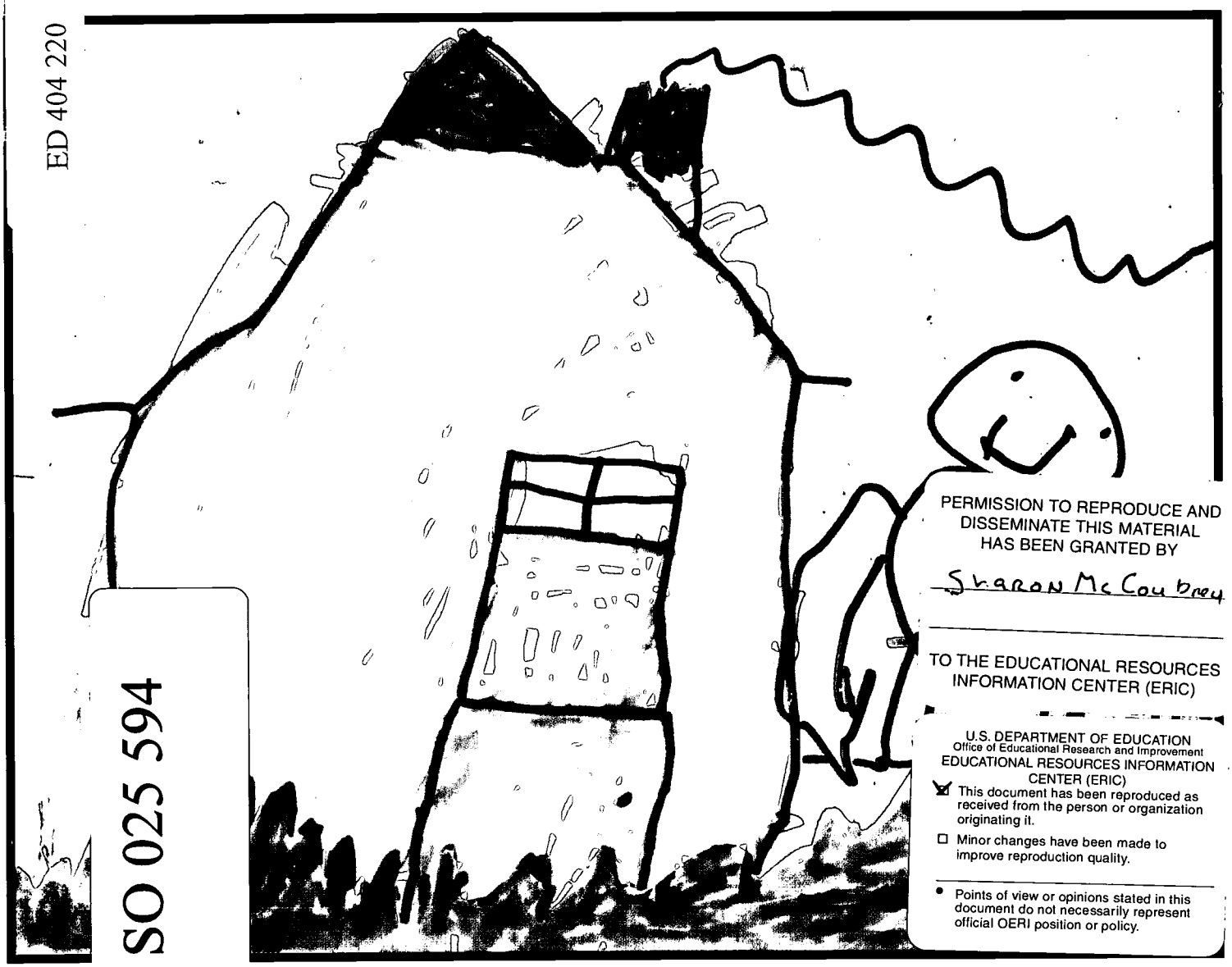

A boy leaving his rainbow coloured house to go swimming

mitchell

Advocacy

British Columbia Art Teachers Association

Volume 33 Number 1 Spring 1993 Journal Editors: Margaret Scarr & Tim Varro

BCATA, Provincial Specialist Association of the BCTF
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EDITOR'S VIEW

One of the topics of greatest interest to our members in our recent needs assessment was that of art advocacy. This journal is dedicated to that theme. An advocate is one who argues for a cause; a supporter or defender. For as long as I remember, and long before that, teachers of the visual arts have felt themselves placed in the often lonely position of advocating for art; art as a vital mode of expression, art as intregal to culture and as a means for developing appreciation of cultural diversity, art as a vehicle for understanding history and exploring social issues, art as a process requiring critical thinking, art as acquisition of skills and techniques, art as a career opportunity, art as a major force in media and technology, and most critically, art as a vital component of a balanced curriculum. Art education advocacy is particularly crucial at this time of educational reform, when we are perhaps provided with the greatest opportunity in recent history to make our case. Will the educational climate evolve into one which values art and art education? I believe it will and that three key forms of action must be undertaken as we continue in our roles as art education advocates.

First and foremost we must be willing to take a hard look at ourselves. Are our programs worthy of advocating as central to the experience of all students? Do we engage our students in critical thinking? Do we engage our students in responding to art, investigating historical and social contexts of art works and researching the lives of artists? Do we encourage our students to engage in discussion of the aesthetic merits of art works? to self evaluate? Do we require students to explore a wide variety of issues, materials and processes? Are our students developing visual awareness of their environment? Do we provide opportunities for connecting skills and knowledge acquired in our art curriculum to other subject areas? to career opportunities? Do we ensure opportunites for the display of student work to peers, parents and community members? A quality program speaks volumes to parents and students.

Second, it is important in our role as arts advocates that we look around us for support. We are not alone. We need to ensure we are networking with each other and collaborating with the teachers of the other arts disciplines; music, dance and drama. Together we are stronger. Forming partnerships with others in our educational community is also important. Find the parents and colleagues who are supporters of the arts and would be happy to work with you. Utilize their talent and support in creating a gallery, putting on a show or collaborating on curriculum development. Count on the students you have inspired to speak of the importance of art education to their peers and to their parents. Identify community groups such as arts councils who are your allies. Work with them. We must approach advocacy as an organized team effort.

Third, it is important that we are not speaking only to the converted. Advocacy implies education. We must educate those not yet aware of the value of art education. At every opportunity, speak to counsellors, administrators, colleagues, parents, trustees and students. Explain to them carefully and patiently why art education is important for every child. Invite them into your classroom to see your students engaged in the learning process. Invite them to your shows and on your field trips. Speak to students and parents on course selection night. Make sure art is represented on curriculum committees, awards committees and on every decision making committee in your school. Share the articles in this journal. Most importantly, don't give up!

In closing I would like to thank the contributors to this journal, those that submitted articles and those that gave us permission to reprint articles. I would also like to thank Tim Varro who worked with me on this volume.

And a special thanks to all of you who continue to work in the area of art advocacy.

Margaret

Margaret Scarr, Guest Editor

ARTS EDUCATION: WHY IT IS IMPORTANT

by The Arts Education Partnership Working Group

The arts must be viewed as important for both their intrinsic and their associated educational value. Both dimensions can contribute significantly to education reform.

Forms of Knowledge, Ways of Knowing

The arts are valuable in and of themselves. They are a source of human insight and understanding about the world and ourselves. They connect us to the past and help us imagine new possibilities for the future. As Charles Fowler has written in *The Washington Post*:

"The arts are forms of thought every bit as potent in what they convey as mathematical and scientific symbols. They are ways we human beings "talk" to each other. They are the languages of civilization through which we express our fears, our anxieties, our curiosities, our hungers, our discoveries, our hopes. The arts are modes of communication that give us access to the stored wisdom of the ages . . . Science and technology do not tell us what it means to be human. The arts do."

The arts represent multiple forms of intelligence and multiple ways of knowing the world that are not duplicated by other means. In his book, Frames of Mind: The Theory of Multiple Intelligences (Basic Books, 1983), Howard Gardner has identified seven different forms of intelligence: linguistic, musical, logical/mathematical, spatial, bodily-kinesthetic, and the personal intelligences that permit us to understand ourselves and others. North American schooling generally emphasizes only two of these - linguistic and logical/mathematical - ignoring the other potentials of the mind. Gardner says (p. 356):

"Among those observers partial to spatial, bodily, or musical forms of knowing, as well as those who favor a focus on the interpersonal aspects of living, an inclination to indict contemporary schooling is understandable. The modern secular school has simply - though it need not have - neglected these aspects of intellectual competence."

Arts education provides a new approach. While creative writing explores and develops linguistic potential, music education nurtures musical intelligence, visual arts and design develop spatial intelligence, dance draws upon kinesthetic or movement intelligence, and theater exercises the personal intelligences. The arts therefore help schools address the total mind and cultivate the full range of human potential.

As ways of knowing, the arts involve us in complex uses of our intelligence. Other developed countries with which we compete do not miss the opportunity to ensure that their children have opportunities to cultivate their utmost mental and emotional capacities. They seem to understand something we have lost sight of: To know neither the rich storehouse of human experience contained in the arts nor the use of the expressive and communicative functions of the arts is to be educationally deprived. The rewarding and challenging activities of arts education are part of every child's education.

Multiple Benefits

Experienced observers tell us, and data increasingly supports claims, that schools with strong arts programs regularly incur such benefits as:

- Intensified student motivation to learn;
- Better attendance among students and teachers;
- Increased graduation rates;
- Improved multicultural understanding;
- Renewed and invigorated faculty;
- More highly engaged students (which traditional approaches fail to inspire);

- Development of a higher order of thinking skills, creativity, and problem-solving ability; and
- Greater community participation and support.

The arts contribute to an overall culture of excellence in a school. They are an effective means of connecting children to each other and helping them gain an understanding of the creators who preceded them. They provide schools with a ready way to formulate relationships across and among traditional disciplines and to connect ideas and notice patterns. Works of art provide effective means for linking information in history and social studies, mathematics, science, and geography. A work of art can lead to many related areas of learning, opening lines of inquiry, revealing that art, like life, is lived in a complex world not easily defined in discrete subjects.

While the arts alone do not deliver all these benefits, they can be, and often are, a critical factor in their occurrence. As the arts transform teaching and learning, they engage students in ways that make these benefits much more likely to be realized.

Based on these findings, the position of the Working Group is that:

- The arts are forms of understanding and ways of knowing that are fundamentally important to education;
- The arts are important to excellent education and to effective school reform;
- The most significant contribution of the arts to education reform is the transformation of teaching and learning;
- This transformation is best realized in the context of comprehensive, systemic education reform; and
- Art educators, artists, and arts organizations must be strongly encouraged to actively join in local, state, and national reform efforts.

EDITORS NOTE
Reprinted with permission from a summary report entitled "The Power of the Arts to Transform Education" published by The Arts Education Partnership Working Group, Jan. 1993

"Reflecting on the rigours and disciplines involved in the effective practise of the arts Robert Louis Stevenson advised that, "As soon as you say 'it will do' you are finished as an artist." I think too that as soon as we say that education will do without the arts then in a very particular sense we are finished."

Prof. Ken Robinson
University of Warwick

WHY ART IN EDUCATION AND WHY ART EDUCATION?

by Elliot W. Eisner

When a nation is at risk, when from all sides we hear of the vast number of functional illiterates leaving our schools, when remedial courses are over-subscribed at even our most selective colleges, the thought of making the case for so seemingly a marginal subject as art in our schools is especially daunting. How can one recommend that the schools' most precious resource – time – be directed from what is truly basic in education to the "luxury" of studying art? How can one propose that teachers divert their attention from the skills that are fundamental to economic well-being to an area of study that "properly" comes after basic education needs have been met? How can one propose a broad course of study when the schools have apparently been failing at their more narrowly defined tasks?

It is this case for art and art education I wish to present. This case rests upon three major arguments. First, work in the arts develops unique and important mental skills. Second, the arts represent the highest of human achievements to which students should have access. Third, the school is the primary public institution that can make such access possible for the vast majority of students in our nation.

It is tempting to reduce the possibilities of education to simple aspirations, to simplify complex problems so that they seem amenable to quick solutions, to embrace images of schooling that harken back to simpler, more rose-coloured times. But such visions of the past are inadequate educational fare for the present. The so-called basics – the Three Rs – were never adequate in the education of free men and women. They are even less adequate today.

The ability to experience the arts of our culture is not an automatic consequence of maturation. What children are able to think about, what they are able to experience, the distance their imaginative life allows them to travel are shaped by the kind of educational lives they have had an opportunity to lead. For children and adolescents, schooling defines a major portion of their lives. Being compelled by law to devote forty or more weeks per year to school creates for them a culture of opportunities – or of opportunities forgone. It is we, the adults who created the policies that define the educational environment in which so much of their time is spent, who influence the kinds of minds children and adolescents will have an opportunity to develop. It is the curriculum of the school and the quality and amount of time devoted to is various parts that define the opportunities students will have to become "literate" in various fields that animate and give substance to our culture. In this sense it can be reasonably argued that the school's curriculum is a mind-altering device.

Our educational policies are designed to shape the minds of the young. Of course, we do not define these policies with such aims in mind; our conceptions of what we do are seldom so ambitious. Yet the effect of our choices, the nature of our priorities, the messages we give to teachers, school administrators, and not least of all, students, do precisely this. Through the curricular choices we make we tell the young what we believe is important for them to learn. We tell teachers what they should devote their attention to. And we convey to principals in countless ways how their schools, hence how they, will be evaluated.

In this scheme of things the arts are seldom in the mainstream of our values. We treat them as outside the core of schooling. Yet we do this at the same time that our culture regards the arts as among the highest of human achievements: We build places we call

museums to display the fruits of artistic inquiry and construct concert halls to experience the heights we can reach through music. In effect, we recognize as a culture that the arts represent the apotheosis of human achievement yet, paradoxically, we provide little place for them in our schools.

The results of such neglect are clear. Only a small percentage of our population visits our museums or attends concert halls. For most people, the achievements presented in such places are other people's delights. Yet through taxation all citizens pay for them. All of us underwrite what a small minority can appreciate and enjoy.

If the arts had no unique qualities, if the achievements of great artists were of no more consequence than any program randomly selected from daytime television, the loss would not be significant. Great art has something unique to provide. The ability to experience such art enlightens in a special way and stretches the mind in the process. The arts present to the competent eye those facets of feeling and insight that only artistic form can reveal. There is no verbal equivalent of Bach's Mass in B Minor. Words cannot convey what the music expresses. But the messages in these works are not there simply for the taking. They must, so to speak, be recovered. They must be read. The works themselves must be unwrapped to be experienced. School programs that do not provide adequate time and attention to the arts deny students access to a

stunning part of their culture. Such students simply are unable to read our most profound forms of human achievement.

I intentionally used the work "read" in the previous sentence. Visual and musical forms are patterned forms. They are forms that reflect a history. They are forms influenced by purpose, shaped by technology, and possessing the signature of their authors. To recover the meanings these forms possess requires an ability to read the language they use. It requires one to understand, for example, that Monet would paint the very same haystack four times during the same day, not because he was interested in haystacks but because he was interested in the way light illuminated them at different times. One profits from understanding De Chirico's interest in revealing the world of the unconscious by juxtaposing trains, clock towers, and huge artichokes. Artists have purposes and their purposes differ. The experience of art is enhanced by understanding what artists have wanted to accomplish.

We do, of course, recognize that in the study of history Thomas Jefferson's particular vision of democracy is related to our understanding of the Declaration of Independence. We teach children about President Wilson's desire to create a worldwide deliberative body – a League of Nations – and that his efforts are relevant for understanding the period after World War I. Indeed, it would be a shallow historical understanding – or no understanding at all – to neglect such features of the past. The fine arts require no less. The argument thus far is straightforward. When, through our policies and priorities, we define the school curriculum, we define what students will have an opportunity to learn. The opportunities they

have to learn influence the character of their mental life.

Even though they represent the highest levels of human achievement in our culture, the fine arts are now afforded little place in the school curriculum. At the elementary school level they command less than 3 percent of the instructional time per week, and at the secondary level approximately 80 percent of all high school students never enrol in a fine arts course during the four years they are in attendance. Less than 3 percent of all school districts require study in one of the fine arts as condition for graduation.

The result of access denied is a program of education that leaves most students unable to participate in the arts; the great museums and concert halls that populate the nation are the resources of a small minority of our citizens. Artistic literacy is a rare educational commodity.

Thus far the major argument I have advanced focuses upon access to what might be called "cultural capital." There is, however, another line of argument that I believe to be equally compelling. This argument is that particular kinds mental processes are elicited and developed by work in the arts.

If one examines the character of what is taught in schools, particularly elementary schools, it becomes apparent that for the most part the tasks that students confront are characterized by a highly rule-governed structure. For example, arithmetic problems require that children learn the four basic operations and how these operations apply to the treatment of numerals. To be correct in arithmetic is to know the right way to perform a particular operation. If a student is in doubt, the student can prove the answer by performing the appropriate operation.

In learning to spell, there is a correct and an incorrect way to arrange the letters that constitute words in the English language. The spelling of words, like the problems children encounter in arithmetic, are either correct or incorrect. Similarly, in punctuation, there tends to be a correct and an incorrect way to evaluate the sentences children are asked to write. In learning to write there are models that children are asked to copy so that their letters can be read. Even in early reading there are correct meanings to the sentences and paragraphs children are asked to read. In short, the vast majority of academic tasks young children encounter in school are driven by a rule-governed system that provides little space for personal interpretation; right and wrong are a part of the lexicon that elementary school children are taught to internalize.

What do such tasks mean for students? What does it mean to children to have a curriculum in which fealty to rule is a pervasive feature? Such conditions can lead to a population of rule followers. One of the greatest of educational fallacies, John Dewey once said, is the belief that children learn only what they are taught. Children learn the covert lessons as well. The school's curriculum is currently heavily weighted toward a rule-governed view of learning; there is a correct and an incorrect answer to each question raised, the teacher knows the correct answer, and the student's task is to get it right.

"Art is part of the cultural heritage of every society. Art can make an impact on a scale that is literally world wide. It is therefore the responsibility of all educational agencies to recognize art education as a fundamental part of human growth and development."

Saskatchewan Society for Education Through Art

In the arts no comparable "comforts" exist. There is no single correct answer to an artistic problem; there are many. There is no procedure to tell the student with certainty that his or her solution is correct. There is no algorithm that one can use to solve an artistic problem; one must depend upon that most exquisite of human capacities – judgment.

The exercise of judgment in the making of artistic images or in their appreciation depends upon the ability to cope with ambiguity, to experience nuance, and to weigh the trade-offs among alternative courses of action. These skills represent not only the mind operating in its finest hour, but are precisely the skills that characterize our most complex adult life tasks. The problems that perplex us as adults are not those that can be treated by algorithms and verified by proof. School programs that inadvertently teach children there is a correct answer to each important problem they encounter mis-teach children in serious ways. The cultivation of judgment and the ability to be flexibly purposive are best achieved when the tasks and content children encounter in school provide the space for such skills to operate. When the arts are well taught such skills have an essential place. There is yet another aspect of mental development that effective teaching in the arts fosters. Ironically, it is an aspect of human development that in our culture we regard as distinct from mind. I speak of the cultivation of the senses. Since Plato's time the senses have been regarded as separate from mental life; they are considered lower in the hierarchy of human capacities. We typically separate feeling from thinking, emotion from thought, the head from the hand, and the mind from the body. This view is mistaken. The eye is a part of the mind, and the ability to read the qualitative world in which we live is the major avenue through which those forms we call thoughts are constructed. All thinking requires a content, and that content emanates from our contact with the world. It is our sensory system that first provides the "material" we experience, reflect upon, and eventually manipulate. It is our capacity to create images from the world we are able to experience that feeds our imagination. When our sensibilities are dulled or ill-developed, the content for reflection and imagination is itself limited. The sensibilities, wrote Herbert Read, are the sources of our consciousness. Learning to see and hear are therefore the avenues through which an awareness is raised. To learn to see and to hear is to achieve a realization of some aspect of the world; it is to the ability to achieve this realization that the arts contribute so importantly. They call attention to the qualities of the world, they direct us to its subtleties, they distill and present those qualities in vivid and stable form. We can eventually see the geometries, they distill and present those qualities in vivid and stable form. We can eventually see the geometries of the city through a painting by Charles Sheeler or its loneliness through one by Edward Hopper. We begin to discover what fields of colour can do through the work of Josef Albers, or how the power of line can shape our feeling through the images of Franz Kline. Our senses yield sensation and from sensation we ascend to the aesthetic. The aesthetic gives rise to feeling. Unlike the anaesthetic, which dulls it, art functions in the service of feeling by reestablishing the connection between mind and the senses.

In schools these connections are seldom recognized. The environment of schooling is often aesthetically barren – think of the places where soft surfaces exist in schools. It is difficult task. Formica desks occupying a right-angled environment are easier to recall. To the extent the arts balance the environmental picture, to the extent they cultivate those aspects of mental life that are now neglected in the schools, they give the young an opportunity to realize their human potential. The absence of the arts in the schools is not only a denial of access to the jewels of our culture, it is a denial of the opportunity to cultivate the mental potential children possess.

Why arts in the school? As content, the arts represent man's best work. Our children ought to have access to such work, and they should know that we care that they do. When we define our school curricula, we not only provide children with access to the intellectual and artistic capital of

our culture, we also tell the young what we value for them. Surely the arts are among the things we ought to care about.

The arts are important not only because of what they represent, they are important because of the ways in which they engage and develop human intellectual ability. To learn to see and to make visual forms are complex and subtle tasks. The child needs to learn how to look, not simply to assign a label to what is seen, but to experience the qualities he attends. Artistic tasks, unlike so much of what is now taught in schools, develop the ability to judge, to assess, to experience a range of meanings that exceed what we are able to say in words. The limits of language are not the limits of our consciousness. The arts, more than any other area of human endeavour, exploit this important human capacity.

Even if we were to argue that the arts can make exquisite contributions to the quality of our lives, it would not follow automatically that they should be taught in the schools. It takes no great leap of imagination to recognize that the achievements about which I have written do not occur on their own. One does not acquire subtle and complex abbreviations of complicated forms simply by getting older. What the culture in general provides – particularly in the arts – cultivates only a small fraction of what children are capable of achieving. Not to provide for an effective program in arts education in the schools is to teach children we do not care about the arts and that it is unimportant that they learn to read them. If these are not the messages we wish to convey, then programs must be provided, time must be made available, and teachers must acquire the skills to teach the arts in substantive and meaningful ways. Without a program, adequate time, and skilled teaching, our aspirations in this area, as in any other, are no more than empty hopes.

Why arts education? Because without it the vast majority of our children will be denied access to the arts and to the opportunities to develop the mental skills that work in the arts makes possible. We can choose to restrict our program and deny our children their cultural legacy or we can give them the opportunity to participate in the artistic wealth our culture possesses. What kind of children and what kind of culture do we want?

Elliot W. Eisner
Stanford University
1984

INFORMED ADVOCACY AND ART EDUCATION

by Rita L. Irwin

Many changes are happening in our society and in our educational system. Having lived and worked in three provinces now, I have come to recognize some of the similarities we hold as Canadians, educators, and art educators across Canada. Though there are also distinct differences among the people and institutions in each of these provinces, there is a trend in Western and Central Canada towards "integration" among school subject areas and ability levels of students, especially from kindergarten through grade nine. This represents a departure from teaching subjects as discrete bodies of knowledge or disciplines. The secondary or high school level has not escaped this trend, though the relevant political actions taken often point to the profound tension between the extremes of subjects taught as disciplines and of subjects taught through interdisciplinary or integrated projects. Integration is also a word used by those who support the integration of all ability levels of students into one classroom setting. This practice also raises fundamental questions about teaching and learning. These issues form the context in which all of us work within art education today. Clarifying and articulating where we feel the arts fit in this new view of teaching and learning is imperative if we are to proceed with any kind of advocacy for the arts in education. Therefore, I would strongly encourage each of us to engage in dialogue and debate with one another regarding such issues. Consensus building is the process that will yield understanding, respect, and justice. It will also yield critical leadership rather than blind followership.

I am going to take the liberty right now of suggesting that with the trend toward integration among subject areas, also comes a dangerous view of dismissing the integrity of each of the arts disciplines. This does not mean that we should discourage integration of subject matter, but rather that we should be very clear about what it is that we are teaching from each of the disciplines. In this way, integration is not an easy solution to an old problem, but a more involved approach to solving the same problem: what learning is of most worth and how should it be taught? My role is not to provide answers to questions like this, but to raise the questions. If we are to be advocates for art and art education, we must be very clear about what we believe about art and want to achieve. For you see, advocacy for the sake of advocacy is mislead. There have been times in the past when advocacy efforts began to trivialize art itself. For instance, when patrons dressed up to be seen at an art gallery opening or an opening night at the theatre, the "being seen at the event" became more important than responding to the art itself. When we have promoted school-based art exhibitions and performances in conjunction with seasonal and festive activities, we were tempted to celebrate the activity rather the experience of creation. When we donated money to art organizations, we may have been lead by taxable deductions rather than commitment through financial support. Then again, how many of us wanted our names listed beside well-known community patrons who have also donated more than $50 this year to a local cause? Yet, many of these patrons remain uneducated in any field of the arts. Finally, how many of us say we believe that all children should have access to quality art education, yet we have never acted upon our beliefs and become involved in creating and responding to a variety of the arts ourselves? How many of us have just decided that fighting for the arts is a losing battle and have neglected to lobby school, district, or provincial levels of government to have policies changed to recognize the value of art in education?

All of these examples have one thing in common: the difference between informed and uninformed advocacy. Advocacy for

the sake of advocacy is not enough. Advocacy must be principled, that is, bound by ethical responsibilities and commitment. The priority in any advocacy movement must be lead by clearly articulated goals. In the case of art education, no matter how we conceive of teaching and learning in the arts, we must be guided by giving priority to the individual student, the creation of art, and the discipline and experience of art. The interpretation of these priorities is left to the professional artistic and educational community.

Through my involvement with a variety of arts organizations, I have come to recognize four principles that guide advocacy efforts. I have chosen to refer to them as principles because we must remember our ethical commitment to the promotion of art. As art educators, we are ethically responsible to our students and the society in which we work. The four principles in which I refer are: public awareness, professional development, policy-making, and patronage. None of these are more important than any other and as such, each contribute substantially to creating informed advocacy.

PUBLIC AWARENESS

The public often lacks an understanding of the significance of the arts in education. Therefore, a number of strategies need to be employed to encourage individuals in the community to become personally involved in the arts. As more individuals become involved, a community of voices will soon be heard.

Encouraging members of the community to consider the importance of art in education may be best handled through the provision of information about events or programs such as artists in the schools, local performances, travelling shows, recent arts publications, volunteers for arts events, etc. To provide the above support, advocacy groups should attend to publicity, publications, and promotion. Each of these include slightly different content and may be directed toward a specific audience.

Publicity may be viewed as advertising for specific groups, and in so doing, may be used to raise an awareness among the public as to the number of quality art programs that are available. As people become informed, they are more likely to participate in the events or programs, thus increasing the level of support. Publicity is often associated with newspaper articles, radio announcements, and television advertising.

Publications in the arts should provide substantive information to the public rather than advertising for specific audiences. Typical arts education publications include curriculum guidelines

"It is our belief that arts education is valuable not only in and of itself but, moreover, that it is a catalyst for interdisciplinary learning, multicultural understanding, the design and application of new and emerging technologies, the fostering of access and equity in learning, and the development of assessment techniques."

Leilani Latin Duke, Getty Centre for Education in the Arts

and resource materials for teachers. Often we assume that the public includes only those people who are not educators, but if you think about it, we have a large public within our profession which we cannot neglect. At the recent Canadian Society for Education Through Art (CSEA) Symposium, one of the common concerns expressed by teachers was the lack of support materials that could be taken to principals or superintendents promoting the substance and design of quality arts education programs. Though many of these people are specialists in the field, they feel alone in their endeavours to promote art. Brochures that detail what a quality art, music, drama, or dance program looks like across the province or country would not only describe the content of a program but would send the message that this kind of program is expected elsewhere. With the dismissal of so many arts consultants in recent years, this kind of publication takes on added significance to teachers. They need to feel they can articulate the value and substance of an art program. In my experience, these kinds of brochures are a valuable source of information for parents and the general public as well. In particular, parent-school associations and school board trustees would all benefit from such brochures.

Promotional activities take the above efforts of publicity and publications and systematically plan to provide information to specific and general audiences across the year. An easy way to conceive of

such a plan is to list all of the stakeholders in one column vertically, while listing samples of information and publications in one horizontal and perpendicular row, thereby forming the basis of a grid. By checking through the grid, an arts advocacy group could systematically speak to each stakeholder group specifically through publicity and publications several times during the year, and in a more general way, several more times during the year. By maintaining such a constant profile, art programs become more visible and more likely to become recognized by the general public and in turn, by key decision-makers.

If an art advocacy group considered the above, they might be compelled to design a specific brochure for superintendents, trustees, and\or principals, while designing another brochure to address the questions raised by parents. How many of us have set out such a plan? By establishing a systematic plan, publications can be designed one year for meeting the needs of generalist primary teachers who have never taught art with the subsequent year meeting the needs of another group of educators. Setting up a systematic promotional system will also help an art advocacy group define its priorities according to its primary goals for art education.

If you are a member of an art advocacy group, the above may seem like an awfully large task. It is, if we think that only a small group are responsible for advocacy. On the contrary, all art organizations should actively assist teachers to be art advocates. Teachers can be very effective advocates if they believe they can be teacher-leaders. One of our greatest problems as educators is our fear of discussing our subject with colleagues, parents, and ad-

ministrators. As teacher-leaders we need to keep informed of what is happening in our field and then share this knowledge or information with others while we talk with them informally. Popular misconceptions about arts education can gradually be dismissed if we only talk to people. This leads to another form of teacher-leadership: articulating the role of the arts in a balanced curriculum for the benefit of all teachers and administrators. Non-art specialists will also come to appreciate the role of art as special activities give visibility to art programs. The only concern here may be in how the latter strategy is perceived within the total program of the school. In other words, art programs may work with, rather than as a hand maiden to, other discipline areas.

Another way teachers can be leaders is by personally and professionally maintaining their involvement and commitment to their chosen artistic field. Through modeling our commitment to creating or appreciating art, we have greater credibility in the eyes of the public and our colleagues. As we model our commitment, other subject matter specialists may be more inclined to personally experience art. If you think of it, if we have felt success with something, we are more likely to be supportive of it. Just as art advocacy groups should set up a systematic promotional plan, teacher leaders should endeavour to discuss the role of art in education with colleagues as well as school-based and district-level administration. The more these people hear from art educators, the more informed they will become.

Art advocacy groups at the regional or provincial level might consider other ways of acting like teacher-leaders who promote art education through discussion with a variety of stakeholder groups. For instance, regional seminars for parents one year and school trustees the next. The production of videotapes or audiotapes that portray, describe, and interpret quality art programs, are another good source for promotion.

In summary, public awareness is an important principle of informed advocacy. Four characteristics of this principle should be attended to by individuals and groups concerned with arts education advocacy: publicity, publications, promotional activities, and teachers as leaders.

PROFESSIONAL DEVELOPMENT

Generalists and specialists alike need to feel confident with the subject matter they are teaching students. If this confidence is not achieved, arts programming is seriously jeopardized. Therefore, the principle of professional development must be continuously addressed for and by all educators.

Most art advocacy groups already provide a great deal of professional development activities. A range of staffing patterns exist in elementary and secondary schools: generalists, generalists who take on specialist responsibilities, and specialists. Each of these groups of educators have different needs which become more punctuated by the various levels of instruction held by teachers. A wide variety of preservice, inservice, and staff development activities should be carefully designed to assist the specific needs of the teacher. In the past, many staff development activities sought to change beliefs and attitudes in an effort to change and improve classroom instruction, which in turn would improve student learning. In recent years, researchers have come to realize that teachers need to see the benefits of new teaching practices in their own classrooms through improved student learning outcomes, before teachers will integrate these new experiences into new beliefs, and attitudes. All of us know that change is a long, slow process. As long as we take the time to give teachers regular instruction and feedback as they try new ideas, provide additional feedback as to how students are coping with the change, and follow-through with additional support as needed, all teachers will change and improve their teaching practices. All levels of leadership, that is, local, provincial, and national, need to provide professional development experiences and feedback for teachers and their art programs. As we have learned in recent years, co-operative and collegial support groups formed through such experiences will encourage networks of teachers learning and working together toward common goals.

POLICY-MAKING

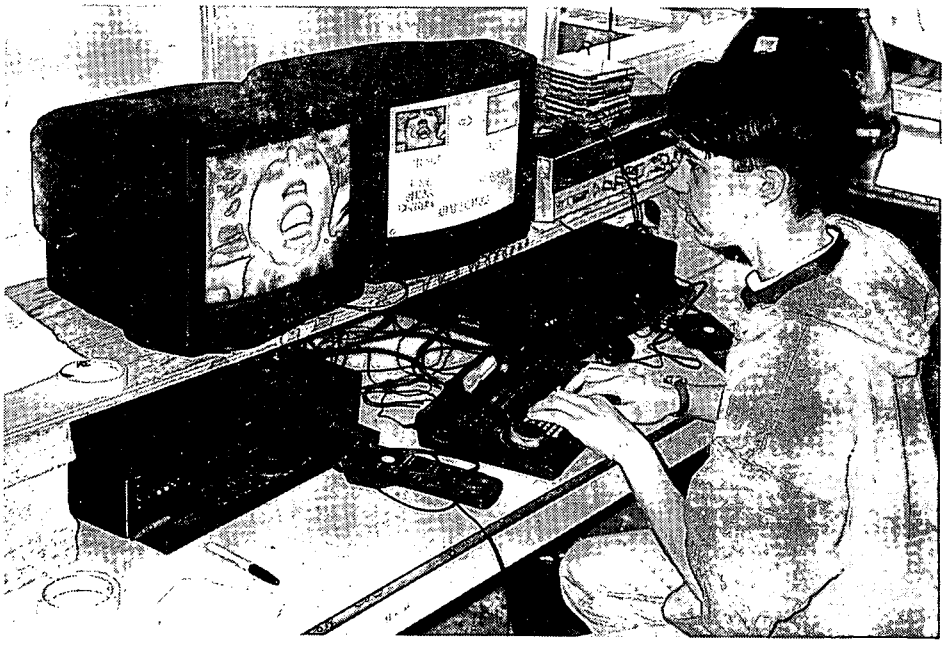
All art organizations, at all levels (local, provincial, and national) need to be concerned with developing and promoting art education policy. Ideally, policies from one level to another should be philosophically parallel or consistent among one another. If they are, then packages or sets of policies can be delivered to decision makers as a concerted force of professional consensus. However, all art organizations should be primarily concerned with developing art education policy that meets the needs of their clientele and their mandates. Government departments that are responsible for certification of teachers need to be lobbied by provincial art education associations to increase the amount of time dedicated to learning the arts in preservice programs. These same departments need to be reminded of the constant inservice needs of teachers through policy statements devised by arts education organizations. Whatever the goal of the art advocacy group might be requires considerable lobbying for political and educational change. This is no small task and remains a constant concern to art educators.

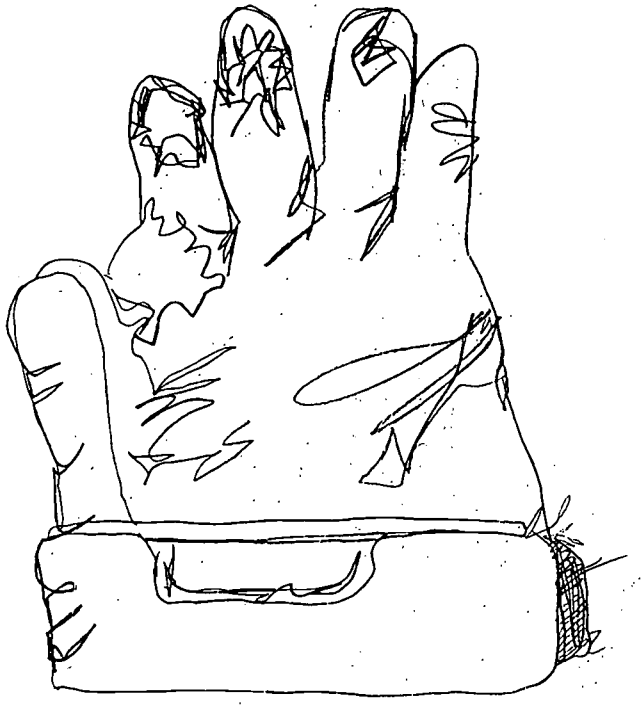
There are many times that as art educators we forget about counterpart art organizations who could give us additional support. These organizations may not be lead primarily by educative goals, but they are dedicated to the arts. The more we network with these organizations and people, the more support we will gain for our own cause. We need to increase our critical mass of advocates if we are ever to cause substantial societal change.

Just as the principle of public awareness needs to be supported through promotional strategies of systematic timelines detailing initiatives, so too does the principle of policy-making. Art organizations need to raise important issues with their membership in order to bring about debate and dialogue. Through discussion and clarification, appropriate and reasonable timelines can be designed to write and rewrite potential policy statements. With further reflection and reference to current research in the professional field, policy statements will have an even greater chance of being viewed as having integrity.

PATRONAGE

In the past, patronage has been regarded as simply financial support for individual artists or art institutions. In more recent years, patronage has come to reach beyond this definition to also include advocacy. Yes, funding in the arts needs to be increased and so public and private financial support is sorely necessary. However, there is an even greater need for private and public support through informed advocacy. Non-professional patrons of the arts need to become informed on what constitutes quality art education programs. They need to learn what objectives art educators have for their programs and for their students. They need to recognize the primacy and integrity of the arts as being central to education. This call for an informed view of advocacy flies in the face of past patronage when individuals gave money to institutions without ever attending a function, celebrating an achievement, or recognizing an artist or artisan. This form of advocacy also calls into question





the current practice of corporations donating financial support to individuals or institutions without taking express interest in the experience or creation of art itself. Marketing consumables and trivializing artifacts does not encourage meaningful understanding of the artistic process and eventual products. Informed advocates would be educated in and about the arts, and through, personal and professional commitment, act as spokespersons on behalf of the arts in education.

A very important strategy to strengthen the principle of patronage is the networking and subsequent dialogue among groups of artists, educators, patrons, and others interested in advocacy. As each brings their ideas, preconceptions, and numerous competencies to the shared commitment of promoting art, a greater sense of commitment among the artistic community will emerge. This participation is critical to advocacy efforts. We have to feel like we can learn from one another and thus communication remains an endless goal of all advocates.

IN SUMMARY

What I have shared with you may be viewed as a series of ideas that we have all heard before. Advocacy is not new. If I have tried to bring anything different to this notion of advocacy, it is that we have to remain principled in our efforts. We cannot forget what we are all about. Art is our personal passion and art education is our professional passion. Each of us can remember why we came into our roles as arts educators. I am sure we each have our stories of how the creation of an image or a performance consumed our energies and somehow made the whole world make sense. We cannot afford to lose sight of why we came to be artists and educators. We have an ethical responsibility to ourselves, our students, and our public. We have to believe in the integrity of art, and provide an educated and informed view for all individuals who are willing to commit themselves to being art advocates. We cannot be advocates for the sake of complaining or pleading any longer. We have to believe in the integrity of the arts and we have to believe in the primacy of the arts in a balanced curriculum. If we commit ourselves to this belief and articulate the experiences or reasons behind these beliefs in a constant yet penetrating manner, we will find more and more people who will support art. Advocacy is simply a way of communicating between those who support art and those who make decisions regarding the arts. The message we deliver is very important but the technique used to deliver the message also becomes the message. This plea for accountability and responsibility is not often heard in professional circles. But then again, if we really are committed to art, we already know and appreciate what we have and what others have yet to find.

For a more elaborate version of this topic please see: Irwin, R.L. (1993). The four principles of art advocacy: Public awareness, professional development, policy making, and patronage. Art Education, 46(1), 71-77.

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SEEING THROUGH THE EYES OF THE ARTS

by John C. Polanyi

Let me begin with some pedantic observations. Education, from educare means "to lead out"; out of chaos into order. It is the most important thing that happens to us in our lives.

At the moment, and for years to come, the human species is trying to educate itself to live with the colossal power of modern technology—which itself was one of the fruits of education.

A new collectivity, the United Nations, must lead us out of the jungle of war toward a new international order. If, today, the new order looks all too much like the old jungle we would complain, but not despair. For education is a creative act—the fashioning of something that has shape from a recalcitrant material. The path to creation whether in art, science or politics, is never a straight one.

In the instrument of creation, in your field or mine, is contemplation. The Latin for that is "cogitare"; "to think". The real meaning of the word cogitare, one is told, is "to shake together". This is something that I have been doing since, at the age of eight, I got my first chemistry set. In those distant days the realization of my goal was signalled by a stench or a bang. Later I learned to shake things together with more definite, though not necessarily more wondrous ends in view.

In the process of education we learn to manipulate the elements of composition as much through the arts as through the sciences. The sciences are distinguished by dealing largely with the parts of human experience than can be quantified. But not exclusively. For if that were all they dealt with, science would be a fruitless pursuit.

Because two measurements agree, it does not follow that one has made a discovery. When, one snowy day, Pooh and Piglet made their famous discovery that their footsteps fitted precisely into those which preceded them they concluded, eventually, that they might have been walking in a circle. There are, it seems, certain simply symmetrics that form a part of the experience even of a bear and a pig.

The scientist whose eye has been educated through the arts has access to more subtle symmetries. Any individual who is required to think—and in a democracy one must pray that this includes the majority—will know so more effectively if she or he has at some time experienced the creative process through the arts.

It is, as you know, a terrifying experience to think. Problems as yet unsolved, in common with painting unpainted, give the appearance of being forever beyond our reach. One thinks here again of the Middle East, as also of the wider problem of arriving at a global modus vivendi without blundering into a calamitous world war. You will understand, therefore, that I do not pick my example at random when I attempt to illustrate the fearful adventure of creating in terms of Picasso's sketches for Guernica. There have been two events in this century that marked the dawn of a new age. They reinforced one another in such a way as to change the course of history, as it is changed only once in the course of several millennia. The first of these events was attitudinal and the second technological. I have in mind first of all the acceptance of the concept of total war. This many of us have come to associate with the Spanish town of Guernica. The second pivotal event which came a very few years later, was the invention of nuclear weapons, which made total war a threat to the very existence of our species. Neither of these events is, in my view, reversible.

What is required of us is that we educate ourselves to a new view

of the world in which we put our humanity and our obligation to the future of humankind ahead of sectarian interests. It is a vast challenge to education.

The challenge, though presented in part by science, can only be met through marshalling the enormous power of the arts: speech, literature, theatre, poetry, painting, sculpture, music and dance.

To recapitulate I have said two things. First, that scientific discovery, since it depends upon giving shape to observations, draws strength from the arts. And second, that our ability to adjust to a world transformed by science will depend once again on the power of the arts, to stimulate and guide our thinking.

Here then is an example of the civilizing effect of the arts through painting.

On April 26,1937, Franco's and Hitler's airforces, allied in the Spanish Civil War, attacked a civilian target, Guernica. The attack was a pin-prick compared with those we see in contemporary warfare, nonetheless it filled the world with horror.

I was eight years old at the time and I watched the bombing of Guernica on the Pathé newsreel at the Tatler cinema in Manchester. The audience, I recall, sat still and quiet as they watched pictures in which small black flecks floated down toward the fleeing figures below. The name Guernica would by now have been forgotten but for the fact that the events of that day call out to us from Picasso's mural.

I show you three sketches, dated May 1,1937, in which Picasso cogitated on this event, "shaking" the symbolic elements together—extinguished lights, tortured creatures, shattered infants, lamenting parents—before having them fall in place in a composition in which each element supported the others. I have never seen the original (in the Prado, Madrid) but for me, as for millions of others, it is one of the most powerful expressions of the damage of modern war.

At the time it was considered a shockingly abstract canvas. Shocking it was, and remains. Abstract it never was, unless one regards E=mc2, because it is expressed symbolically, as an abstraction. Guernica constitutes an observation and warning in regard to the new age.

A work of art, I wish to suggest, is not merely an artifact, an object created, but also a discovery since it makes a statement that is true.

The culmination of Picasso's experimentation with Guernica was not an arbitrary terminus, any more than the conclusion of a scientific paper is arbitrary. Both can equally well be described at their close as something created or both as something discovered, since both elements are present.

The scientist and artist communicate with the world they inhabit, as a blind person does with a cane. If he holds the cane tightly he is a scientist receiving the

"The true artist, like the true scientist, is a researcher using materials and techniques to dig into the truth and meaning of the world in which he himself lives, and what he creates, or better perhaps, brings back, are the objective, results of his explorations."

Paul Strand, photographer

impressions that nature makes on the people, with minimal involvement of the instrument of measurement. If he holds the cane loosely he is more of an artist, since he seeks to be conscious not only of the world but also of the instrument through which he perceives it, be it a chisel, a brush, or a baton.

The difference between the artist and scientist as an explorer is a subtle one, and I have surely failed to do it justice. But it is the similarity that is more important. Both categories of explorer, when they succeed, become discoverers. Since the world they explore is the same, the means by which they explore it must be complementary. They have an unlimited amount to teach one another.

Is this obscure? To me, as a practising scientist, it appears self-evident.

Perhaps I should now tell you how the pursuit of science looks to this practitioner.

First of all it is not a passive but an active pursuit. When Isherwood wrote "I am a Camera" in his Berlin diary, he was engaged in hiding behind that statement. He was, in fact a part of what he saw in the Berlin of the late 1930's.

Neither I, nor any other scientist, can lay claim to being a camera. The camera is in fact incapable of seeing. That is why it is not (advertisements notwithstanding) idiot proof. I have repeatedly proved the contrary. The reason is that the camera cannot aim itself, cannot compose the picture, and cannot decide whether to focus on the foreground, middle ground, or background.

A favourite illustration of the fact that seeing is a function into which the observer, whether artist or scientist, projects her or himself is the way in which we view what some people call a reversible goblet, the invention of a Mr. Edgar Rubin. The observer, by a conscious act of will, determines not what his eyes see, but is what his mind acknowledges is what his eyes have seen.

Even at the unconscious level, seeing is an action—an act of discovery. Behaviourial psychologists have now recorded the movement of an individual's eye when, as one might think, he is passively viewing an object. The eye is not merely receiving signals, it is actively and continuously seeking them. It is feeling its way around the object.

Since the eye belongs to an adult, it is bringing all that the individual knows about the world to bear on the viewed object. The object is scanned not as the electron beam scans the face of a television tube, but as the artist sketches a subject. First the viewer's eyes establishes the major outlines, and then it returns to the features—the eyes, mouth, nose and ears—that are considered to be most likely to prove revealing.

A viewer from another culture, for example an oriental viewer, might

use his eye differently, just as an oriental hand would sketch differently. The act of seeing is a cultural act.

This rich pattern of activity takes place without the volition of the viewer. It is an inescapable part of consciousness.

My wife was handed this card by a visiting Shriner in Toronto. He asked her whether she was good at proofreading, and then had her read from this card. Try it. I established some sort of a record by misreading the text more tenaciously than anyone else, so determined was I to shape it to my cultural preconditioning.

One could readily expand on this list of examples, but these are enough to make the point that in the most elementary acts of seeing one is involved in a commitment to a set of believers regarding what is more or less probable, and what is more or less important— beliefs that draw upon intellectual milieu that we call our " culture".

If the act of observation, and therefore the pursuit of science, consists of a culturally conditioned sketching with the mind's eye, then one is bound to wonder whether one can distinguish science from any of the arts.

The confusion represents a better starting point for understanding science than most. It leads us to the recognition that the enormous power of science lies in the subtle ways in which it differs from the other arts.

At first sight the differences are not such as to commend science to us. Where the artist dares to start by shaping a complete picture, the scientist merely hopes to end with one. The scientist's starting point is narrow. The subject being viewed, he believes, should be seen as far as possible, in isolation. It should be as simple a subject as possible. The explanation offered—that is to say the representation of what is being observed—should be simpler still. In common with the artist, the scientist is groping ceaselessly for symmetries, for patterns. Unlike the artist he forswears all patterns but those irreducible to simpler ones.

In this Renaissance picture the artist, Dürer, pays homage to the scientist. The scientist, at the right, is a noble figure, impressive for his concentration on the task at hand. At the same time the undertaking has its tragic aspects since it is designed to reduce the shadings of a voluptuous figure to a Cartesian function of two coordinates. A living form is in the process of being reduced to a catalogue of distances, x and y, measured on a plane. Trivialization and dehumanization are hazards of the scientific method.

Dürer did not, however, underestimate the importance of this undertaking, nor should we.

So great was the power of science four centuries later, that art was paying science the compliment of attempting to gain power through a comparable reduction of its own subject matter, to include only the simplest of symmetries. For a short time art did indeed succeed in gaining power through this extreme economy of means. It took the genius of Picasso to burlesque the trend to reductionism in art, of which he himself was among the mightiest exponents.

This final slide will service as a reminder of the central theme of this talk which is that the arts and sciences are complementary ways of seeing the world, and that by educating our vision they cause us to see ourselves afresh.

Since we express our view of ourselves most clearly in our actions there will always be a section of society that regards the thinking that underlies those actions as being of subsidiary importance. To be professionally engaged in playing with forms, as the artist does, or with symbols, as we scientists do, is to appear to be leading a frivolous life.

Here again, in the accusations that are made against us, the artist and the scientist find themselves on common ground.

I and my colleagues are engaged in basic science. We address, or should address, those questions which are of the greatest importance to understanding nature, and

which in addition give evidence of being answerable in a reasonable time-span at an acceptable cost.

In doing this we have no specific application in view, since before making a discovery it is difficult to know what it may best be used for. Instead we make our discoveries where, at any given time, nature permits them to be made. To the charge of irrelevance we respond that it is only the failure to make discoveries that leads to irrelevance. It is on this basis that we seek creative freedom.

But that emphatically does not include the freedom to do work that is shoddy or derivative or third-rate, either in science or in art.

The charge of irrelevance is most effectively belied by oppressive regimes, which fear the independence of mind of the scientist and the artist, and rear them about equally. Here again your community and mine find common ground—this time in the prison cell.

Not long ago Ceausescu, the tyrant of Romania, installed his wife as President of the Romanian Academy of Science, and not because of her scientific prowess. In one neighbouring country Sakharov was in exile and in another Havel, the playwright now President, was in prison.

Among the supposedly "irrelevant" the only individuals as dangerous as physicists to regimes that fear thought are poets, since both have a passionate interest in the truth.

I should like to close with these remarks to salute Mr. Gang Liu, aged 29, a physicist who is on trial for his life today in Beijing, China. Inspired by another Chinese physicist, Lizhi Fang, Mr. Liu took a public stand in favour of freedom of thought and discussion. He was one of the organizers of the sit-in in Tiananmen Square two years ago. Our thoughts are with him; we wonder at the source-of his courage. A great civilization debases itself by treating those who embrace freedom as criminals.

It has seemed in recent times that those who treasured the truth were on the winning side. If so, it is in substantial measure because the arts and the sciences have kept the name of independent thought alive under the most adverse circumstances. How much more important the arts and sciences can be in nations where they are permitted to flourish.

John C. Polanyi Polanyi (Professor, University of Toronto, Canada)

MORE THAN PUMPKINS IN OCTOBER - VISUAL LITERACY IN THE 21ST CENTURY

by National School Boards Association

PART 1. THE IMPORTANCE OF ART EDUCATION

WHY DO STUDENTS NEED SUBSTANTIVE ART EDUCATION? What exactly can art education be and how can it promote creativity and enrich students' educational development? What is involved in putting together a quality K-12 visual arts program? And what can art education add to the development of the whole child? As a school board member, these are the types of questions you want answered.

It's likely, however, that these and other questions about art education haven't been dealt with during your school system's curriculum discussions. Too often in the past, the main arguments for art instruction have been "soft," emotional ones rather than cognitive ones, usually along the lines of "art is good for students" and that including it in the curriculum is the "right thing to do."

Such arguments aren't compelling enough these days, when parents want an education for their children that will enhance overall competence and ability to achieve. But there are sound arguments that the inclusion in basic curricula of comprehensive visual arts education (and its new type of art education coursework) is increasingly necessary if students are to receive a complete and balanced education.

A complete education that prepares students to succeed in the 21st century should include a comprehensive visual arts program as an integral part of the K-12 curriculum. Because it fleshes out the core curriculum beyond the bareboned basics, art education is a 21st century essential that helps create well rounded graduates with multidimensional interests and capabilities.

Further, a growing body of evidence from classrooms indicate that strengths gained in the study of art carry over into other subject areas. Skillfully taught and integrated into the general curriculum, the arts help achieve many of the aims of education reform. A study of the arts gives children the tools to see and make valid judgments about their environments. The arts also provide an effective bridge to understanding and appreciating other cultures.

An educationally substantive, sequenced, comprehensive visual arts program expands knowledge and contributes to developing students' reasoning capabilities. It helps students develop concentration and encourages them to think critically. In today's increasingly visual and interconnected world, comprehensive visual arts education teaches students to be visually literate and multiculturally sensitive and aware. In addition, using art images when teaching math, science, geography, literature, and other subjects can increase student learning and improve attitudes toward learning. Such a program is academically worthwhile and provides opportunities for all students, not just budding artists. As in other subjects, student learning can be evaluated through graded homework, classroom assignments, studio work, portfolios, and tests. An *effective* art education program is more like other parts of the curriculum than unlike.

Increasingly, the reasons for providing art education are becoming clearly understood and widely supported. National organizations, including the Council of Chief State School Officers, the Council for Basic Education, and the National Conference of State Legislatures, endorse this comprehensive approach to visual arts education. In 1990, for the first time, the National School Boards Association's Delegate Assembly passed a resolution on art education. The resolution reads:

"NSBA urges local school boards to establish and maintain comprehensive, multi-faceted arts education programs in their school districts as a means of:

A. providing students with training and experiences in the aesthetic qualities of the world around them; B. allowing them to express themselves through the arts; and C. developing in them an appreciation for the arts as an expressive record of mankind's development."

> ***"The arts must not only lie at the heart of the classroom, but the classroom itself must become a cultural experience"***
>
> *Lise Bissonnette*
> *(Publisher, Le Devoir, Montreal)*

When put in place, such programs provide knowledge and skills as well as enrichment. They engage not only students' hands but also their minds. Furthermore, such programs have the potential to benefit *all* students, from *all* economic, social, racial, and ethnic backgrounds.

This manual, written specifically for you in your role as a school board member, presents the philosophy underlying substantive, comprehensive visual arts education programs; details suggestions on how to put an effective, K-12 art education program in place; provides case studies of ways effective programs are being implemented; and lists resources to turn to when creating a program. It should help answer your questions about the value of art education and provide a step-by-step process for building a serious and substantive art program in your district.

WHY THE VISUAL ARTS?

IT'S AS SIMPLE AS ABC. Art is Basic to the Curriculum. Without incorporation of comprehensive visual arts education in the core curriculum, a student's schooling is void of essential learning opportunities and thus incomplete. Art education helps provide a thorough, balanced learning experience for all students.

While an effective K-12 visual arts education program includes the making of art, it also involves much more. The four necessary components of a comprehensive visual arts program—sometimes referred to as discipline-based art education or DBAE—are art history, art criticism, aesthetics (understanding the nature of art), and production of art. (More on these four visual arts disciplines shortly.) There is a growing national awareness of the need for this type of comprehensive approach to teaching art. Already more than 37 states have adopted frameworks that reflect this approach to art education. An increasing number of states mandate art education for high school graduation and/or require it for college entrance.

The value of art education to schoolchildren often is vastly underrated. Many people—including many school board members—hold beliefs about art education that result in its relegation to the margins of the curriculum. This may be because they did not have substantive, comprehensive visual arts instruction during their own schooling.

The art education program that results from following the guidelines presented in this publication will be a multidimensional one that helps develop the whole child. It will help students become better learners by teaching them to analyze relationships, interpret meanings, make judgments, and work toward completing goals.

Such a program trains students to solve problems in different ways, helping them develop the conceptual underpinnings needed to cope with ambiguity in situations where there is no immediate right or wrong answer or where there are several ways to arrive at a solution. It serves as a counterbalance to rote learning and multiple-choice tests by helping to expand and refine the imagination and to develop critical thinking and reasoning skills.

In many school systems, current visual arts programs need to become more subject-based and content-driven. In addition to having students make art, it is also valuable to expose them to art and to help them understand art through more substantive pro-

grams that are evaluated, accountable parts of the curriculum.

The need for art education is gaining additional importance as visual images take on more and more societal importance and our world becomes increasingly visually oriented. Today's students have grown up accustomed to the fast-paced images on television and in videos. As a result, they often think in visual terms and respond best to instruction that has strong visual components.

Writing in the *New York Times,* Robert W. Pittman, a senior executive at Time Warner Inc. and a creator of the MTV cable network, notes "because of TV perhaps, TV babies seem to perceive visual messages better: that is, through sense impressions. They can 'read' a picture or understand body language at a glance.... Whether we like this new multidimensional language or not, it is here. Only by learning to conduct a dialogue that conforms to its grammar can we improve the chance of affecting change in those whom we so desperately need to reach."

Because the world is becoming increasingly oriented to visual communication, it is becoming more important that today's visually attuned students receive training in interpreting and making informed judgments about the meanings of visual images. Put another way, schools must help them develop educated perception, providing training so that students will understand what they are seeing, who is presenting the images, and why the images are being shown to them.

A comprehensive visual arts program enables students to interpret images that come into their lives on television, in magazines and newspapers, on billboards and albums and compact disc covers. It can help them understand diversity, be comfortable with ambiguity, and articulate similarities and differences among cultures.

Art education helps students develop the type of practical creativity needed to meet the challenges of a competitive world. As Drew University President Thomas H. Kean wrote while he was governor of New Jersey, "The engineer who has studied painting will grasp the 'utility' of beauty in a world of increasingly sophisticated design.... Creativity and expressiveness will be valuable commodities in an economy that places a premium on adaptability." Noting that businesses need to hire workers with basic skills that include problem-solving, listening, negotiating, and knowing how to learn, President Kean goes on to say, "art may well provide the best career training a solicitous parent could hope for."

As the world moves toward a global economy, the multicultural nature of art helps provide a window into other cultures and heighten awareness of the international community. Visual language is a language we share with all other cultures; having access to this language provides skills for cross-cultural communication and understanding.

This multicultural dimension of art education takes on increasing importance as American school enrollments become more demographically diverse. As Bill Honig, California's superintendent of public instruction, notes, "the United States in particular owes a cultural debt to just about every part of the globe. As the diversity and numbers of {the} student population continue to grow, the power of the arts to show our children their common humanity and build bridges of understanding should not be underestimated."

THE FACTS ABOUT COMPREHENSIVE VISUAL ARTS EDUCATION

ART EDUCATION BUILDS KNOWLEDGE, ABILITIES, AND CREATIVITY. Creating and understanding often involve solid, rigorous work—as any board member who has built a budget or helped craft policy knows. It's no accident that "build" and "craft" are both art terms.

It's time to knock down some old stereotypes about art education. "The way it was" is a long way from what can be. So, put aside your memories and assumptions and discover the kind of mind-building K-12 art education program your school system can create.

A well-constructed comprehensive arts education program is a building block in a vital, varied

curriculum. It presents the chance to augment, complement, and interweave other disciplines. Art education gives unique insight into what it means to be human by providing a means for understanding history and expressions of cultures and civilizations.

Teachers know that words alone are not enough. Just as it is generally accepted that "a picture is worth a thousand words," learning-styles research has shown that the visual arts are able to spark disciplined inquiry in many students, especially those who do not respond well to language-only, lecture-type instruction. Because the arts can help schools move beyond one-dimensional instruction and enhance an interdisciplinary approach to learning, comprehensive visual arts instruction expands and even opens new learning pathways for many students.

Visual arts education provides ways for students to express themselves both nonverbally and verbally. Perception, imagination, and creativity are among the nonverbal skills art education helps develop. Among the verbal skills are an expanded vocabulary, development of metaphorical language, and skills related to critical thinking. These skills are among the most rewarded competencies in later life.

In fact, the lasting dividends of a comprehensive visual arts program include numerous skills needed in life. Such programs help students:

- *learn to solve problems and make decisions;*
- *build self-esteem and self-discipline;*
- *build informed perception;*
- *build skills in cooperation and group problem solving;*
- *develop the ability to imagine what might be;*
- *learn to weigh meanings and evaluate what is seen;*
- *appreciate, understand, and be aware of different cultures and cultural values.*

In the onslaught of education reform efforts, a variety of subjects are vying for inclusion in core curricula. Rather than cutting back on art as some suggest, now is the time to include art *and to* improve the quality of art education. To include art education in core curricula is fully compatible with reform efforts to create excellent schools and competitive students.

WHAT A COMPREHENSIVE VISUAL ARTS CURRICULUM SHOULD INCLUDE AND ACHIEVE

WHEN AN ART CURRICULUM TEACHES ONLY ART PRODUCTION, it s as incomplete as a literature curriculum that teaches only creative writing or a chemistry lab without a text.

Comprehensive visual arts education is part of the basic K-12 curricular program and consists of more than taking studio/ production courses. It goes beyond holiday arts and crafts. It reaches more than a small pool of talented students.

Such a curriculum stands on its own, yet fits well with efforts to teach other core academic subjects across the curriculum; it has the ability to tie in with courses such as history, math, social studies, economics, literature, and language arts And, like those subjects, art education should be held accountable by an evaluation/assessment procedure. (Specific examples of how visual arts programs are able to provide an interdisciplinary framework are given in the case studies for Nevada's Clark County School District and Tennessee's Cleveland City School System in Part 3.)

A comprehensive visual arts curriculum should integrate ideas, skills, knowledge, values, and creative ability from four art disciplines:

1) art history, which allows students to understand and appreciate works of art from different cultures, places, and times; 2) art criticism, which allows students to analyze and evaluate the structure, meaning, and significance of works of art and to make reasoned interpretations and judgments about them; 3) aesthetics, the inquiry into understanding the nature, beauty, and experience of art, which allows students to formulate opinions about art and to articulate them using appropriate vocabulary; 4) art production, which allows students to present their ideas and feelings by creating expressive images in one or more of the visual art forms.

When examining the content of an art education program, the following points should be part of a basic checklist:

- *It should be a component of the school system's core curriculum.*
- *It should be taught districtwide.*
- *It should be taught at all levels of the K-12 curriculum.*
- *It should be based on a written, sequenced curriculum where content builds on earlier learning*
- *It should integrate with other portions of the curriculum.*
- *It should be taught to all children, not just to those who are identified as having talent or who express interest.*
- *It should provide encounters with authentic works of art from various cultures through museum visits, artists in the school programs, and other community resources.*
- *It should go beyond holiday arts and crafts, drawing its content from the four visual arts disciplines.*
- *It should be assessable. Both teachers and students should be held accountable for what is learned in art class.*

If education is to become all it can be, school board members need to take a leadership role in putting in place a comprehensive visual arts education program. By taking decisive action, the board makes an important, far-reaching curricular decision for local schools and meets its responsibility to provide students with a complete and high-quality education. According to one school board member, "I'm a 20-year board member in the Montebello (California) Unified School District. This is where I grew up. So, I am now on the school board in the same community where I attended school.

When I was going to school here, there was no formal education in art. I didn't know how to go to a museum and understand what I was seeing. I might look at a painting and say 'Oh, look how old this one is.' But I didn't know how to talk *about* the painting. When my daughters were in school, they were told to draw and copy art. It had no meaning; it was rote. It did not have any self-expression. I realize now I was short-changed in my education, and so were my daughters.

Ten years ago, I'd say the majority of our board was not comfortable talking about art or familiar with many specific artists. Now, through learning about art education and having our board implement an art program, I finally feel comfortable going to museums. I look to see what an artist is trying to say and the ways colors, shapes, and forms are used. I'd say the whole board has a new understanding of art at this point. Our art education program, which has been in place about six years now {since 1985}, has made us all much more visually aware.

If there were any board members who were doubters about the virtues of art education, it probably was the presentations students made and continue to make to our board that convinced us of its worth. These students are comfortable talking about specific artists and styles. They are much more aware of colors and shapes than my classmates and I were. You can tell this even from things like their clothes and the way they coordinate the colors. Art is becoming part of the everyday living process for them.

Our district's art program is {implemented} throughout the entire curriculum. In the earliest grades, we teach children to count colors. Is that not math? Art is a method, a tool used in many learning situations. You give youngsters a box of crayons in a science course and teach them about mixing colors. Is that not art? Art has the capability of interacting with all other disciplines. In history and geography classes you can talk about what country an artist lived in and what kind of life he or she lived. Art opens whole new avenues for discussions.

I wish I had known years ago what I know now about art. Like reading, writing, and doing math, art is a basic and a basis for all types of education. We have seen the results here from acknowledging it as a basic.

My advice to other school board members would be, please, keep an open mind about comprehensive visual arts education. Stop and think about it and what it has to offer. It is the type of life enriching instruction you would wish to give your own children and grandchildren. As a board member, you are in a position where you can give it to *all* children. "

Eleanor Chow
School Board Member
Montebello, California

CREATIVE SHOWCASING STUDENT WORK BRIDGING GAPS, FORMING NETWORKS

by Myra Eadie

In the Intermediate Program Foundations document one of the major tenants of active learning states that "While learning is an individual process it is also a social process" and the "opportunities for students to share their work with a wider audience can make learning experiences more purposeful and meaningful". Art Education in the past has tended to over emphasize the individualistic and psychological aspects of creativity and to overlook the social conditions generally productive of art. Exhibitions of student work provide an important, if often overlooked, forum, for developing the social aspects of learning through art. Through exhibitions students have the opportunity to reflect on, compare and contrast their imagery by putting it into a broader context of human endeavor as well as a narrow context of individual expression and achievement. Exhibitions also provide the potential for networking amongst students, artists, teachers and the community.

Robert Henri, a painter of the Ashcan School noted earlier in this century that art today is an outsider, a gypsy wanderer over the face of the earth. If we as art educators are to continue to direct this gypsy into its rightful place in a balanced curriculum and into a respected and meaningful place in modern culture it is worth re-examining our exhibition practices of the past and present and the potential that such art events have for the social aspects of art education and the networks they provide. It is worth clarifying our objectives in exhibition practices, examining alternative organizational structures and understanding outcomes.

If we examine our pasts many of us will come up with a history of creative forms for showcasing student art. In the Coquitlam School District for example, we have had yearly shows at the local mall, monthly elementary and secondary exhibits at the teacher centre, exhibits which featured past and present students from one school, artist teacher exhibits at a local gallery and openings for Artist in Residence projects. Each exhibit was unique and provided different opportunities for reflection, self evaluation and networking. One particular exhibit comes to my mind however for the unusual, multifaceted and long lasting meaning it has had not only for students, but also for the artists and teachers and the community. Although it took place 9 years ago I have always wanted the opportunity to re-examine it in a more thoughtful way, share it with others and to build upon its success through future endeavours.

Poco-Rococo was a group art exhibition in a former furniture store in Coquitlam Centre Mall held in 1984. The artists were 60 students from Port Coquitlam Secondary School (now called Terry Fox) and 25 established Vancouver artists including Ian Wallace, Sherry Grauer, Marcia Pitch, I. Braineater, Georgiana Chappell, Ray Alton and Jeff Wall. They were brought together by Ken Lum, who runs the Or Gallery in Vancouver and by three Port Coquitlam art teachers: Myra Eadie, Lorne Whorley and Tuk Caldwell.

The idea for this event came about during an artist in school visit to Port Coquitlam Secondary by Artist Ken Lum. Ken whose interests were turning to forms of popular culture recognized a vital force in the work and lives of our students. This interest was expanded upon in a published artist statement – "High-school students are particularly involved with mass culture and this shows in their art work with a directness that expresses the actual conditions of their lives. This directness is a symbol for a new generation's form of artistic invention. Although we are not uncritical of aspects of this situation, we see new and important possibilities emerging in it. We want to learn form this process and contribute to it".

As a prominent figure in the Vancouver Art Community, Ken shared his artist in school experience at Poco with other artists. He brought them to the school and a nerve was touched that seemed to vibrate throughout a few art circles. Out of this shared enthusiasm for the students work and the suburban culture that produced it, there developed a desire for a joint exhibit – not in the city – but in the heart of the suburbs. Our students responded enthusiastically and led us to meet in a vacant furniture store in Coquitlam Centre Mall. It was here that the idea germinated for a collaborative art event involving artists, students, and teachers in the furniture store of the Coquitlam Mall.

In the statement prepared for the exhibition the artists clarified their interest in the collaborating with the students and choosing the mall as the venue for this exhibit –

"As artists who live in the city, we want to develop new links with a suburban audience because we think that the culture emerging from the suburbs is crucial to the artistic development of the city as a whole. Culture in the city is generally defined in terms of traditional institutions like art galleries, museums and symphony halls. But we think that contemporary culture includes movies, rock music, sports and other popular forms. There is a real connection between traditional art forms and so-called "mass culture", and this is reflected in our work. Suburbs like Coquitlam are often centered not on museums and galleries, but on malls. So malls function as cultural centres. From our viewpoint, this is a fascinating reversal which we want to explore".

From the students' point of view the prospect of showing their work in their own community with established artists and college instructors was exciting and full of promise. To many it provided a welcome reversal – an undoing of fixed roles and elitist notions about youth and the suburbs.

"With Poco-Rococo we will get a chance to show what we can do in the place where our art was created. We are always having to go to the city to become known. I think we all feel excited that the city is coming to the suburbs". (Jodie Apel)

In a student statement prepared for the exhibit Kathy Hama described the collaboration and the choice of the Mall as adventuresome and she foresaw the excitement and questioning this exhibit would promote –

"I think that the suburbs are the beginning, the hatching of a city, and, in bringing art from the city and mixing it with our own, we can create an atmosphere totally original – non city, non suburban. The shopping centre (the city within the suburbs) is a good area for an exhibit for it is where all the people gather. We should get quite a response from the passers-by, and maybe a little confusion about why artists' work is shown with students – some viewers may even be resentful. I don't think that should matter, however, for art should stir up many feelings and explore ideas – even if they are uncomfortable or new".

The collaboration of students and teachers was an essential aspect of this show. The artists and stu-

dents both viewed the most valued parts of their education as a constant interchange between teacher, artist and student, an interchange between generations. One student phrased it this way –

"I feel that the reason we are having this show in the mall and with artists is to encourage people to see art and to show that art-making is a creative process at any age". (Tracy Feil)

The artist spoke of this interchange another way –

"There are four reasons why arts education is important: to understand civilization, to develop creativity, to learn the tools of communication, and to develop the capacity for making wise choices among the products of the arts."

Toward Civilization: A Report on Arts Education
National Endowment for the Arts

"Ideally, all artists are both teachers and students. The collaboration of students and teachers is an essential aspect of this show. Art education is a constant interchange between teacher and student, an interchange between generations. This relationship becomes deeper and broader as time goes on. High-school is one of the earliest moments when an individual begins to feel that art could become an important part of his or her life. This exhibition wishes to develop the implications of that moment". (Ken Lum)

Dynamic relationships and partnerships were formed between artists, teachers and students, school and community during all stages of Poco-Rococo's life. The students, teachers and artists met at least five or six times at the Or Gallery or the furniture store to discuss, criticize and exchange ideas about the work, the selection process and the hanging. A curatorial group representing artists, teachers and students decided that each person submitting work would be represented by at least one work. A diversity of work centered on the theme of youth and suburban culture was selected, hence the title "Poco-Rococo". An organizational structure was developed whereby groups were formed to take care of the publicity, the hanging, the reception, and the caretaking during the two weeks of the exhibit.

A partnership was formed with a local art store who donated frames for the student work. A partnership was also developed with the administration of the mall who, in exchange for publicity and the opportunity to support suburban culture, lent us the furniture store unit free for three weeks! Once the school staff and administration was aware of the scope and educational value of the proposed project, they provided financial and moral support and flexibility for students who had to help with the exhibit caretaking during school hours.

Needless to say, the excitement generated from this event motivated many students to work hard so they could earn the right to get down to the gallery. Many creative but poorly motivated students made a dramatic turn around during and long after this show. Their improved self esteem, sense of direction and commitment became infectious. Parents and teachers grew curious. As the opening date grew closer the students knew they were involved in something new and important. Their opinions, their insights and their work were being taken seriously. They recognized that the teachers and artists were deriving stimulation from their ideas and that their experiences as young people as expressed in their work were pivotal to the exhibit.

The artist work was infact chosen partly on the basis of connections to the suburbs and to young people. Ray Alton was included, for example, because his dinosaur painting had a relation to high

school imagery and Ian Wallace was chosen for his photo images of suburban wastelands. As Eve Johnson states in her review of the exhibit in the Sun "Modern Art From the Suburbs"

Curiously enough there's no sense of a generation gap. I. Braineater's painting might have been created by one of the students; Poco student Tracey Feil's 'Atomic Tan' is a statement on nuclear annihilation that has no visible age."

Poco-Rococo was a dynamic and even controversial show. Over 150 people attended Poco-Rococo's gala opening and over 800 people attended during the two week period. Comments ranged from admiration of individual works, to surprise concerning the profound social and political comments embedded in the students and artists work, to amazement that such a diverse group of artists could work together to put on such an unique event.

There were also a number of comments about the furniture store as an appropriate but unusual site for such an exhibit. At times the works competed with the fake lattice walls, the columns and the garish wall paper but on the whole it seemed to work as a unified statement. A number of artists even capitalized upon the 1980's "decor". Georgiana Chappell created a neon fire sculpture for the fake fire place. One student with the help of his sister and grand-parents installed a child's bed in the front show room. On the head board the student painted a scene of Cold Lake Alberta (the home of the cruise missile). One viewer, seeing the bed thought he was entering a furniture store when much to his surprise he saw a cruise missile emerging from the head board. He then noticed the title "A Child's Nightmare". As student Kathy Hama stated, not all aspects of the show were comfortable but it made people think about young people, the role of art on their lives and their future.

Poco-Rococo, was as much about the process of reflection and exchange that occurred as about the final product. Networks were formed that were quite remarkable and had long lasting meaning that are still alive 8 years later. By collaborating together in a fairly challenging and meaningful event the students and teachers had an opportunity to get know the artists. Many of the artists were instructors at the Emily Carr, S.F.U., U.B.C. or local colleges; others were involved with galleries, art journals or artist networks. Students had the opportunity to talk to the artists about their own aspirations and a number of artists became mentors to our students during and after the show. With the help of the artists, students discovered the value of creating strong portfolios for entry to an art college and the importance of developing in art. They were pointed in the direction of good post secondary art programs, sources of funding, galleries and other artists working in the same media or genre.

In an exhibit "Artipelago", held a few years later for past and present students of Port Coquitlam Secondary, it was amazing to talk to the numbers of students who still maintain these connections, who followed their leads, who took themselves seriously and went on to succeed in their post secondary art education or art related careers. I am still in touch with several young art teachers, two children's book illustrators, a film animator for CBC, a cultural anthropologist and numbers of young artists who were part of this event. Many students felt it was the beginning of a life long involvement with visual art. One student Laurie Papau has arrived 9 years later to a prominent position in the art world.

For the teachers, the partnerships that were formed were invigorating and produced a range of benefits. Our new connections with galleries, artists, art schools and universities gave us the means to help direct students in their search for post secondary training. Fueled by the excitement of this event and by our new links with the art world, our own personal art work gained a momentum too. To motivate students it is essential for the teacher to know and experience the driving forces behind the creative process. Our own development as artists no doubt benefited our students. Not long after Poco-Rococo I, infact opened my first one person show entitled "Transitions" at Ken Lum's "Or Gallery" and many of my students helped organize the exhibit and the opening. Students learned a great deal about exhibition practices, public relations and the importance of public awareness during these events.

The Coquitlam Centre was also delighted with the interest in the mall that this show generated. They have in fact welcomed Coquitlam Schools as a partner to show every year in the mall concourse.

Poco-Rococo was one of the many unique art events at Port Coquitlam Secondary School that seemed to turn the image of art students and the art program around. There developed a considerable prestige in being an art student at Poco, as we continued to stage major art events that often involved the whole school and often several departments. Because we were so busy with these events we often said "no" to the art housework like posters for sports events. Instead we held poster workshops so that students could teach each other. Determinion, commitment, increased risk taking in their work and improved self esteem were only a few of the wonderful outcomes we sensed in our students as a result of Poco-Rococo.

The circumstances for an event like Poco-Rococo do not always present themselves nor does time always allow for such a comprehensive, and complex exhibit. What occurs to me after this reflection is that we as art teachers owe it to ourselves and our students to take our exhibitions of student work more seriously. It is well worth the time to explore ways students can use exhibitions as a forum for reflecting and, critiquing their own and others work. In Poco-Rococo students stepped in the shoes of art critic and had their statements published in several journals and papers. It would be valuable to hear of other possibilities.

By forming partnerships and creating opportunities for students to exhibit with artists from various ethnic, cultural, age or social groups we can provide students with a forum for understanding and valuing their work on a broader context. Pathways for future post secondary education or career aspirations can be forged, as well as meaningful friendships. By collaborating in all stages of the exhibition process students may gain knowledge about public relations, galleries and curatorial work. Most importantly students are given recognition, respect and an opportunity to think like an artist.

As Robert Godfry stated on his personal manifesto "Civilization, Education and the Visual Arts" (Phi Delta Kappan, April 1992)

"I am for the student who comes in lean, hungry, passionate, curious, and kind. I am for the student who has been taught not to accept distorted views of racial, sexual, political, social, and cultural differences on the way to establishing a personal point of view. I am for the student who comes to college prepared not so much in making art as in thinking like an artist."

Myra Eadie
Visual Art Consultant,
Coquitlam School District

ART INSTRUCTION IN THE ELEMENTARY CLASSROOM

by R. Lloyd Ryan

If school art instruction is to be successful and if children's experiences in art are to be meaningful and of value, teachers must consider some important issues. Indeed, if these issues are not thoughtfully considered, the experiences which children have in "art" classes may be undesirable, and even destructive. Inappropriate "art" activities can be quite damaging and can undermine children's self-confidence, diminish self-esteem, foster learning dependence, impede or destroy creative impulses, and cause fear of risk.

In this article I describe some important issues for the teacher providing art instruction in the elementary setting to consider.

ISSUE 1: Dittoed coloring sheets.

Probably the most destructive and unjustified activity is providing dittoed sheets to children for coloring or for cut-and-paste projects. All identical Easter bunnies, unimaginative witches, cliché Santas, and humdrum "I Love You Mommy" valentines are numbing children's minds! All cutesy little cut-out baskets, and clowns made from toilet paper rolls, are similarly destructive. There is absolutely no room for any of this kitsch in classrooms, in any subject area.

I have heard teachers say, "But I don't use dittoed sheets in Art any more." However, if such sheets are used in any other curriculum area, the damage is still being done. Such junk serves absolutely no educational function in *any* subject area; it cannot be justified on any pedagogical grounds. For similar reasons, children should not be permitted to bring coloring books to school, coloring work should not receive praise, and parents should be discouraged from purchasing such pap for their children.

Some teachers argue that they give children coloring work to help them develop fine motor skills. Where did they get the idea? There is no research evidence to support their contention. Physiologists tell us that practically any hand motion will be just as effective as coloring dittoed sheets. And insisting that children "stay within the lines" may be counterproductive too! Children may not be physiologically ready for confined hand movements, and their frustration with fine motor movements may cause a dislike for anything resembling art activity, and a perception that they are failures.

If teachers feel that children absolutely must have such mindless experiences, rather than give children adult stereotypes (such as those sickening bunnies and teddy bears that blind perception), they should give children geometric figures, or patterns based on geometric figures, to color. At least the kids will learn about triangles, circles, squares, and other regular and irregular shapes.

Some teachers will argue that "children love to color!" But some children "like" to color simply because they have received praise—from Mommy and Daddy, from teachers, and from Great Aunt Agatha who regularly gives children coloring books for Christmas and birthdays. Kids aren't stupid! They have learned that they receive approval and acceptance by being diligent colorers of coloring books. If teachers do not praise such activity but, instead, praise independent creative effort, then children will quickly lose their liking for coloring books and will begin to like creating.

However, it could be quite defensible, and enhancing of the art program, to provide idea sheets, or motivation sheets, or inspiration sheets, in an art center or art corner. Children can access them for independent art activity, if they have time on their hands or, Glory be!, if the teacher is sufficiently enlightened to provide a bit of free time in the regular schedule. The caution, though, is that inde-

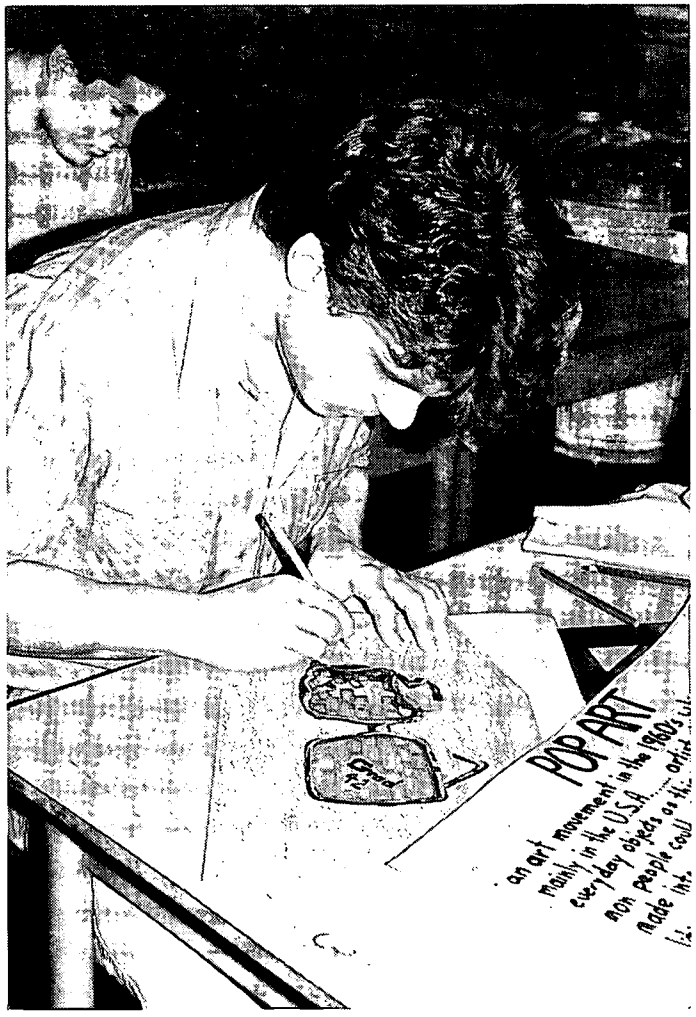
pendent art activity is valid only if the idea sheets foster creativity, if learning-independence is encouraged, and if a child ' s self-confidence and self-esteem are supported.

ISSUE 2: Use appropriate colours!

Another practice that destroys children's creativity and self-esteem is insistence on "proper" colours. There is no basis for this. Children should be permitted to use whatever colours they choose. Their color choices are not wrong! If a child chooses to paint Mom green, be pleased. Green may be the child's favorite color—and the most appropriate color to use to represent the person he or she loves most. If the grass is purple, enjoy it; if elephants are pink, appreciate them; if bears are red and yellow and blue, be thankful for the fresh view that the child has provided.

Some teachers will respond with an exasperated and pained, "But everybody knows that elephants are grey! " My response is, indeed? And what color, pray tell, is the size of elephants in comparison with a child? And what color is that bristly touch? And what color is that awful stench? And what color is the fact that elephants are an endangered species? And what color is the neglect of some circus elephants? And what color is the fear that some children have of such large creatures? And what colours are the pleasures and excitements of riding on an elephant at the travelling fair? The child tries to convey all of that information—all of those cognitions and emotions—with color. If pink does that for the child, so be it! Besides, which colours would you use to represent the stench and the fear? Besides, are elephants grey or gray?

In general, smaller children will not have color preferences and will be quite as happy with three colours as they will be with eight or more. In fact, if children are provided with just blue, yellow, and red, they will make all sorts of interesting discoveries for them-



"An artless school is an impoverished place reflecting a set of values that bodes ill for our society."

Elliot Eisner,
Professor of Education and Art
Stanford University

selves: that when blue is mixed with yellow green results, and when yellow and red are combined orange appears. Let children make their own discoveries; rarely should it be necessary to tell a child which colours to mix. (Of course, if a child asks, the teacher may suggest colours with which the child might experiment).

ISSUE 3: Visual education.

Art is a means to educating the child's sight. Without educated sight, children are likely to have more learning problems. Children's sight is educated, their visual perception powers are enhanced, and their learning power is increased if teachers engage children in particular, carefully-orchestrated cognition-focused, multi-sensory experiences. Two activities which will contribute to educating sight are (a) looking at pictures and (b) looking at paintings and other works of art.

"Looking" at pictures

At the beginning of the year, teachers should schedule 10 or 15 minutes every week to lead children in a discussion about a specially selected picture. Children should be led through series of critical thinking exercises in an atmosphere of free and open, visually-focused, cognitive- and affect-orientated investigation. This activity should be conversational, and not undermined by the teacher imposing "superior" closure. If a child supports her or his opinion with evidence from the picture, the view is valid, even if the teacher "knows" that it is not "right." The objective is not to determine "rightness" it is to help children look and see and make decisions based on the information in the picture. The teacher has no right to bring in exterior (i.e. superior, smug information. Much of art appreciation is detective work, and children should be encouraged to bring all their investigative powers to bear. If children can enlighten other children through personal experience or insight, then such behaviour should be encouraged Children should be complimented for their visual and perceptual acuity, praised for drawing valid conclusions from available information. Again, notice that "valid" is the operative word; considerations of "right" are out of place. (Interested teachers may wish to read my paper *Using pictures in teaching art.*)*

"Looking" at paintings and other works of art

At least once a week teachers should lead children in another 10-15 minute discussion, this time about a work of art. After students have had several such experiences, they may wish to take turns leading the discussion. This could happen as early as the first or second grade and should be well established by the elementary level. Intermediate and secondary students are probably able to lead such discussions as well as the teachers can; children don't need as much spoon-feeding as we educators are prone to think! The foci of such discussions are the elements of design (color, shape/form, space, line, texture) and principles of design (emphasis, unity, variety, movement, balance, contrast, rhythm).

Students should also be given the opportunity to interpret the work of art being analyzed. My experience tells me that they will *readily* recognize:

- the joys of childhood in Winslow Homer's "Snap the whip "
- the fun in Norman Rockwell's "Swatter's rights"
- the ambiguity of Joan Miro's "Composition, 1963"
- the parent-child affection in Georges de la Tour's "St. Joseph the carpenter"
- the allegorical significance of the Child "bringing the light"
- the dark and foreboding qualities of the work of Lawren Harris (for example, "Clouds", "Lake Superior") and Emily Carr (for example, "Forest, British Columbia"
- the child-like qualities of much of the work of Matisse (for example, "Harmony in Red" (Red Room) and Gauguin (for example, "The Yellow Christ"—and so on, and so on.

Children's interpretations of art should be accepted. Teachers do not have superior knowledge in this respect! There is even the view that artists themselves do not know the "messages" of their works; only that they felt they had to paint and felt some kind of relief or catharsis after the paintings were completed. Teachers

should not provide closure. That way, the next time children see the work of art, they will still have questions and will examine the work anew. If the teacher should be so presumptuous as to "tell" the meaning of a work of art, children will be blinded to it.

Students should also be given the opportunity to say whether they like a work or not, and to explain why they like or dislike it. A decision about liking or disliking a work of art is a separate act from analyzing and appreciating the work's elements and principles of design. It is also not the same as attempting to interpret a work of art. Many people appreciate Picasso's "Guernica"; few "like" it. Similarly, many Canadians appreciate the technical aspects and the artistic and creative qualities of the work of David Blackwood; few would want one of his paintings in their living room.

If teachers have difficulty finding works of art, their principal could purchase a subscription to Scholastic's *Instructor* for them. Many of the compositions mentioned above appeared in recent issues of that teachers' journal.

ISSUE 4: The art gallery.

Every school should have one or more "art galleries "—free spaces on corridor walls. The works of "famous" artists should hang with the work of student "artists". Art is not meant to be hidden away in massive and snobbishly aloof museums; it is meant to be lived with. If art is to have a meaningful role in students' lives, it has to be available to them in their environment. If children are to appreciate art, it has to be available where they live! If art is displayed in school corridors, students' art activities will have much more meaning in art class.

The teacher organizing a "gallery" space should:

- take on the job of curator of the school's "art gallery"; or see if students would take on the job.
- Ensure that each work of art has a card identifying the artist and providing personal information, particularly for student artists:

"Mary Sullivan is a grade seven student and is a fan of the pop rock group Travelling Gangsters. She is currently working on a new work called "My Pink Sneaker"."

- Ensure that art works are not displayed too long. If fish and house guests stink after three days, works of art in the school corridor will probably be perceived similarly after two weeks.

ISSUE 5: Art collection.

Since no art program is complete without the "discussion of pictures" component, schools need art collections. Such a collection can be filed in the resource center, appropriately categorized, so that the collection can be used in all curricular areas.

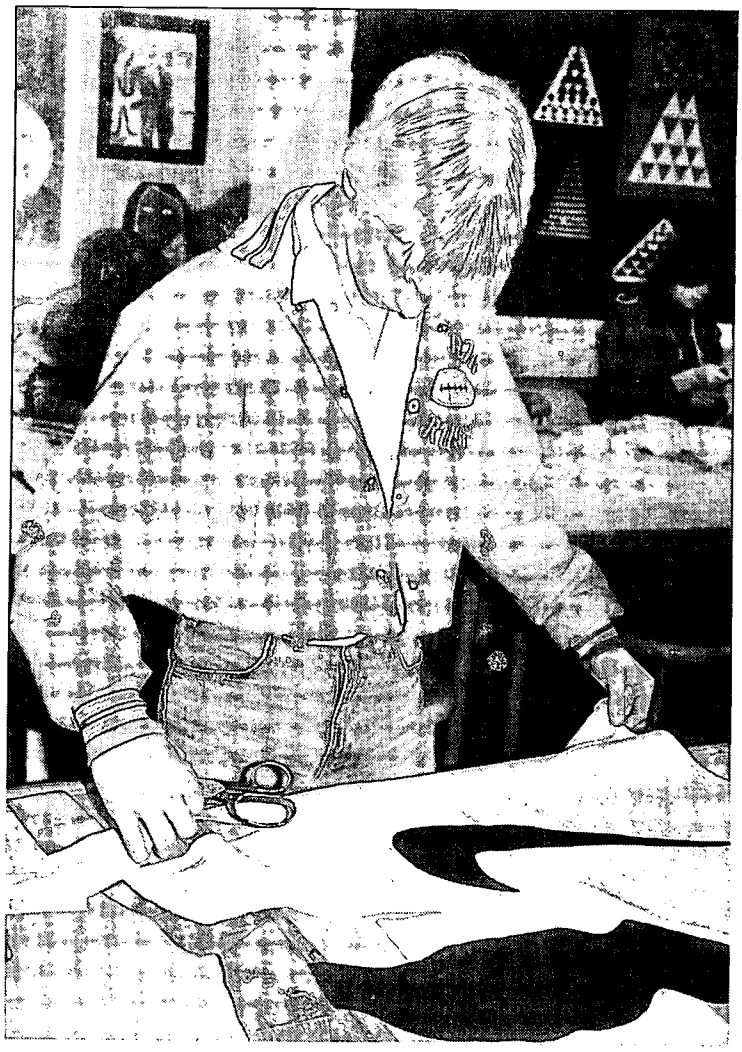
Pictures are easily obtained, and children will normally respond enthusiastically when enlisted to build up the school's picture file.

- You don't really have to ask people you visit for the calendars off their walls, but I do (and I haven't been refused yet—though they have looked at me strangely as they took the calendars down!).
- Visit your local travel agency.
- Write embassies.
- Talk to local businesses; ask for donations of pictures.

You will be pleased at how quickly you will have an extensive and valuable picture file.

If you can afford it, buy good reproductions,if you are rotten with money, purchase originals. You could request that your school put aside a small budget of $100 a year for purchasing prints:

- A great many art prints are available inexpensively. Scholastic's *Instructor* and *Art and Man* have monthly good quality reproductions. And many art magazines have fairly large reproductions.
- The works of many artists are available in specially-published calendars. The cost of these reproductions may be as little as $1.00 each.
- If one can afford $20-35 per print, there are several mail order companies which would be happy to supply your needs.
- One source that should not be ignored is local artists, who may even wish to donate some of their works!



- Another very important source is the students themselves. Why not put aside $50-100 a year to purchase works of art from your school's student artists? $5 for a student's painting or drawing will give students an absolutely tremendous ego boost, not to mention the good will the school will develop with parents. Besides that, just think of the profile that art will then have in your school; just think of the conversation in the canteen and in the washrooms when students discuss the fact that Frank and Kelly got five bucks each for their art!
- We raise money for everything else; what could be more deserving and rewarding than a little fund raising to purchase a quantity of art prints?

ISSUE 6: The instructional sequence.

In my discussions with educators, they frequently tell me they do not know the appropriate instructional sequences for school art instruction. I'd like to describe briefly three instructional sequences that are supportive of good child art experiences.

In whole language

In "whole language" instruction, before student writing takes place, students engage in discussion, reading, and all sorts of other prewriting activities. Astute teachers recognize that once children are ready to be verbally creative, they are also prepared to be visually creative. Since the work has already been done for the language arts, simply use the same theme and all of that motivational activity as preparation for the art activity. However, the art activity will be better if it comes after the writing activity since a great deal of cognitive organization, synthesis, and affective response will already have occurred within the child. Likewise, a child's writing will be enhanced if the visual expression occurs prior to it. Hence the creative teacher will alternate—on one occasion having children paint the story before writing it, the next time writing the story before painting it.

In whole curriculum

An alternate sequence for creative art instruction makes use of the child's experiences in other curricular areas. If a discussion, some reading, some research, some writing, and some group work has just been completed, or is still in process (for example, on the exploration of Canada's north, or erosion and possible ecological damage, or community helpers), then the preparatory work for art has been done! It remains only to decide which media and materials to use; then the children can create.

The Ryan sequence

The third instructional sequence may be more formal. This is the "Never-Fail-Art-Instruction" sequence. In this approach the teacher and students decide that they would like to explore a particular theme for their art experiences. Maybe they choose "Space Flight". An appropriate sequence would be as follows:

1. Discussions for planning purposes: deciding whether to explore as a class, as small groups, as individuals, or some combination of all three.

2. Research: library books, topical magazines (e.g. National Geographic), news magazines, encyclopedia. Notes are taken, thumbnail sketches are made, reports are written.

3. Whole class and small group discussions: information is shared; questions are answered; probing questions are raised—some have no answers.

4. Decisions are made about media, methods, materials.

5. Students engage in creative visual activity.

ISSUE 7: Time.

Students must have time to work on their art. A 20 to 40 minute period may be sufficient for primary children; it may not be sufficient for elementary children, probably unsatisfactory for intermediate children, and positively frustrating for secondary students. Two issues have to be addressed by educators: the frequency of art experiences and their duration.

- For primary children, there should be art activity almost daily .
- Elementary to secondary students should have art activities at least several times a week.
- At the upper intermediate and secondary levels, one weekly two-hour art period is far superior to two one-hour periods, especially for senior and visually mature students. Administrators should try to achieve schedule flexibility, either by scheduling specific times or through flex-time or swap-time arrangements.

ISSUE 8: Curriculum planning.

Periodically teachers should have formal meetings with principals - specifically to discuss planning for art —just as in any other curricular area. Such discussions might be delegated to a vice-principal or to a teacher designated as visual art chairperson. But that does not remove responsibility from the teacher and principal to ensure that long term and short term planning for instruction in art takes place in a professional manner.

ISSUE 9: Safety.

The asbestos scare is well remembered. But in school art we commonly use materials that may cause much more damage than

asbestos. This is not only a safety matter; it is also a matter of legal responsibility. Very briefly:

- Oil paints have no place in school art programs. They contain such noxious components as cadmium, arsenic, antimony, cobalt, lead, mercury, and manganese. Acrylic paints should be used. They are inexpensive, generally safe (but that needs to be determined for specific brands), easy to use, quick drying, and maintain their fresh color.
- Powdered tempra should be mixed with water by an adult in a well ventilated area. The adult should use a dust mask!
- Likewise with powdered clay, which usually contains a hefty proportion of silica (remember silicosis?).
- Photographic developers should not be used at all by elementary children. In other settings they should be used only by, or under the supervision of, an adult who understands the nature of the chemicals that are used. For example, do school staff know the health hazards (and required treatments) if children ingest:

1. pyrogallic acid—a photographic developer, or
2. mercuric iodide or potassium cyanide—intensifiers, or
3. Thiourea—a toner that has caused cancer in rats and is suspected of being carcinogenic to humans?

Most chemicals used for photographic developing are highly toxic and should be used only under the supervision of exceptionally knowledgeable people.

- Many glazes used in ceramic projects contain lead, arsenic, zinc, and other equally dangerous components.
- Many dyes have components (such as benzidine congener) that are suspected of being carcinogens, and other components that can cause severe allergic reactions.
- There is enough solvent in one small permanent marker to cause permanent brain damage to a child or adult ! They have no place in schools. Other types of markers are available (generally water or alcohol based, such as the Crayola brand) which are usually quite safe.
- Some commercial wall-paper pastes which teachers like to use for paper-mache projects contain the preservative used in rat-poison. It causes internal bleeding when ingested.

The implications for educators are clear:

- Much school-related litigation hinges on whether a danger could reasonably have been foreseen. Educators cannot claim ignorance as a defense; they must determine which products are used in classrooms and whether they can be used safely by and around children.
- Teachers should ensure that children with particular sensitivities are not exposed to allergy-causing materials.
- Some border-line products can be used safely only under controlled conditions. Principals should ensure that such conditions exist before such products are utilized.

Conclusion.

It is critical that elementary teachers consider art instruction with the same careful planning and attention, accorded language arts, math or science. When this occurs art instruction will likely provide children with positive and enjoyable aesthetic experiences, and will enhance students' self-esteem and confidence. Our students deserve the best possible instruction in all subject areas—including visual art.

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ARTS EDUCATION AS A CATALYST TO REFORM: CULTURAL DIVERSITY AND ARTS EDUCATION

by F. Graeme Chalmers

When I was invited to take part in this session I was told that it was designed to explore how arts education can enhance multicultural learning and understanding. An important topic, yes; but when we are told that "confused," "contradictory," "inconsistent," "a mess," and "muddled" are all words that have been applied to definitions, programs, and practices associated with multiculturalism and multicultural education (Grant & Sleeter, 1986) where do we start? Not only have multicultural approaches to education been criticized by those without a commitment to cultural diversity; the multiculturalists themselves have presented conflicting concepts and promoted conflicting goals. So where do we start?

I believe that we have to start with questions such as these:

- Why should arts educators become sensitive to, and aware of issues of pluralism in the arts and in society?
- Can we make arts education more meaningful and relevant for all students? How? What sort of commitment and passion is required to successfully teach the arts in a culturally diverse society?
- Is a multicultural approach to arts education just a matter of including the arts of other cultures in the curriculum?
- Can we build tolerance for diversity through the arts? To what degree can arts education be an agent for social change?
- How can questions about the arts be raised, and framed, in ways that will promote the discussion of diverse examples? Should we use cross-cultural and thematic approaches in the teaching of the arts?
- To approach arts education as multicultural education what will we have to give up? Does multiculturalism mean giving up the Western canon?
- What sorts of partnerships are required with other disciplines?
- How do we include the learning styles of diverse populations and unique individuals?
- How do we implement change?
- Why should arts educators become sensitive to, and aware of issues of pluralism in the arts and in society?

This question is the easiest. Arts education's simmering concern with multiculturalism over the past 25 years has been quickened by the release of statistics and predictions such as those by Daniel (1990) in her introduction to Art, Culture, and Ethnicity. She writes: Schwartz and Exter (1989) predict that by the year 2000, 34% of children under the age of 18 in the United States will be Black, Hispanic, Asian, or other "minorities."

This proportion will rise by the year 2010, resulting in minority children becoming the majority in the largest states — . . .New York, Texas, and Florida (according to my reading, they already are in California, Hawaii, and Mississippi). Concurrently, minority teachers are predicted by NEA Today (National Education Association, 1989) to decrease from the year 2000 proportion of 1 in 8 to 1 minority teacher in 20! (p. ix) By the year 2000, 5 billion of the 6 billion people on earth will be non-White (Baker, 1977). We simply cannot maintain the status quo. All students regardless of ethnic or sociocultural background should be prepared to live in a pluralistic society. I believe that a pluralist multicultural approach is for everyone. The critical priority resolutions of the Association for Supervision and

Curriculum Development (1992) encourage members to lead the movement "toward a mosaic emphasis in multicultural programs and education through ...implementing a multicultural emphasis in all schools regardless of community demographics," (p. 1) and arts educators, I believe, should be among the leaders. Perhaps children from culturally homogeneous societies need a multicultural education even more than others? To equip them for the twenty-first century their understanding, appreciation and respect for cultural diversity and the artistic production of others needs to be expanded and their possibly limited views of the world need to be challenged.

"Multiculturalism" has now also come to mean more than just acknowledging ethnic differences. Differences in gender, religion, sexual orientation, social class, economic status, language, age physical ability, etc. are also factors to be considered, respected, and implemented in education reform.

Can we make arts education more meaningful and relevant for all students? How? What sort of commitment and passion is required to successfully teach the arts in a culturally diverse society?

If we are to use the arts as a catalyst for education reform then we must have a clear understanding of what the arts do and how they function in all cultures. I believe that we first need to particularly probe two related questions: What are the arts for? and Why is art? And we need to ask these questions and seek answers to them in ways that truly acknowledge cultural diversity, because existing answers to questions about art have usually been extremely culture-bound. You will notice that these questions emphasize the function and role of the arts; I am not simply asking: What is art? In a multicultural context, as Ellen Dissanayake (1988) found, "in many cases categories are better approached by considering how they function rather than what they objectively are." (pp. 58-59) Similarly, Nelson Goodman (1968) found it more appropriate to ask: "When," rather than "what" is art? As Dissanayake (1988) states " Like many questions no one bothers to ask, "What is art for?" only shows its intriguing possibilities when one starts prodding it about." (p.3) Although "What are the arts for?" has been asked by a number of anthropologists working in a variety of cultural settings, it has rarely been asked by students who are taught the arts in schools, or by the teachers who teach these students. The answers to such questions should, I believe, become the focus for effective curriculum development in the arts.

Is a multicultural approach to arts education just a matter of including the arts of other cultures in the curriculum?

No, it is much more than this! Acknowledging diversity requires real courage. Cultural pluralism challenges their nature of curriculum, instruction, and assessment. But, new theories and practice in multicultural education may well represent new, exciting, and extremely powerful roles for the arts, as the arts gain new life and vigor in education by being increasingly seen as integral to human and societal growth (Temelini, 1987). Even groups that have traditionally not paid much specific attention to arts education, such as the Association for Supervision and Curriculum Development (1992), state that "The arts are key to understanding every culture" and that "it is therefore important that the study of the arts and their history and influence in all cultures be included in every student's education." (p. 2) But for students to see this connection the arts will have to be taught and experienced in ways that are far more complex than simply making totem poles out of milk cartons, or beating out a rhythm on an African musical instrument. A multicultural approach sees the arts as having a significant role in human lives and as inevitable in all cultures.

Can we build tolerance for diversity through the arts? To what degree can arts education be an agent for social change?

I believe that if we are to use the arts as a catalyst for education reform we need to see that it is possible for arts educational programs, materials, activities, and student learning in the arts to promote cross-cultural understanding. I suggest that we do this

by identifying similarities (particularly in the role and function of the arts) within and amongst cultural groups. We need to recognize, acknowledge and celebrate, in the curriculum, racial and cultural diversity in the arts within our pluralistic society, while also affirming and enhancing self esteem and pride in one's own artistic heritage. We need to address in all arts areas and disciplines issues of ethnocentrism, bias, stereotyping, prejudice, discrimination, and racism.

The literature tells us that all groups need and use the arts for identity, to perpetuate, change, and to enhance their cultural values (Gerbrands, 1957) and that the arts exist for gnoseological (functioning to give a knowledge of the spiritual), hedonistic, and recreational purposes(Karbusicky, 1968). Such concepts have not been sufficiently translated into curriculum and instruction in the arts.

Gaining knowledge about variety, place, and role of the arts in social life is important if we wish to increase intercultural understanding, because in its diversity we can see the common functions belonging to the arts — what we might call the why aspects. We tend to pay too much attention to the what, and our own cultural preferences restrict the universality of our approach. If we are truly interested in multicultural education and understanding then we must study the arts as social institutions influencing and being influenced by the many worlds of which they are a part.

In terms of social change, a multicultural approach to the arts in education is certainly compatible with many of the goals of the school reform movement. For example, problems like alienation, boredom, violence, racism, drugs, and apathy can be, and have been, addressed through arts education. I think particularly of theater education programs, mural making, video, the study and writing of lyrics, etc.

How can questions about the arts be raised, and framed, in ways that will promote the discussion of diverse examples? Should we use cross-cultural and thematic approaches in the teaching of the arts?

Let's look at three summaries, each having implications for the ways in which the arts could be taught in a multicultural society; each providing an opportunity for dealing with both unity and diversity. Each views art as a powerful pervasive force helping to shape our attitudes, beliefs, values and behaviours, and for implications for school reform.

Ellen Dissanayake (1984) examined a variety of literature and identified eight general functions that art is said to serve or manifest. She says art reflects or echoes, in some way, the natural world of which it is a part. Art is therapeutic, she writes, because "it integrates...powerful contradictory and disturbing feelings,...allows for escape from tedium or permits temporary participation in a more desirable alternative world,...(art) provides consoling illusions; promotes catharsis of disturbing emotions." (p. 37) Art can allow direct unselfconscious experience. Dissanayake writes that it " can temporarily restore the significance, value and integrity of sensuality and the emotional power of things, in contrast to the usual indifference of our habitual and obstructed routine of practical living." (p.37) Art has been called "essential" because it exercises and trains our perception of reality. Art, in many cultures, may help prepare us for what we have to face in life by turning our attention to things that should concern us, as members of that culture, by recommending particular subject matter to our attention. Art assists in giving order to the world. Although it contributes to order, Dissanayake also draws attention to the "dishabituation" function of art—ie. the fact that we can

> ***"I found that I could say things with color and shapes that I had no words for."***
>
> *Georgia O'Keefe, artist*

respond to art in unusual, non-habitual ways. Art provides a sense of meaning or significance or intensity to human life that cannot be gained in any other way. Dissanayake also sees art as a means of reaching out to others for mutuality; a means of communion as well as communication.

E. Louis Lankford (1992) posits that art is valued for a number of different reasons which include the pleasurable experience it provides; its economic worth; its emotional impact; the aspect of social criticism and political clout. It is valued for its sometimes sentimental associations; its abilities to beautify, surprise, inspire, stimulate the imagination, inform, tell stories and record history; the insight it provides into the human condition; its technical accomplishments; its characterization of a particular cultural spirit; and for the status it might afford its owners.

June King McFee (1986) proposes the following six functions of art: She suggests that art objectifies and that it is used to make subjective values, emotions, ideas, beliefs, superstitions more sensuously tangible, so that they can be seen and felt. Art enhances and is used to enrich celebration and ritual in human events. Art differentiates and organizes. As communication art is used to record, transmit and generate meanings, qualities and ideas. Art has a role in cultural continuity. It is used to stabilize culture by perpetuating the convictions of reality and the identity and accomplishments of individuals and groups. McFee states that these functions operate in varying degrees, both individually and in combination, subjectively and objectively, affecting the experience of people in all cultures.

If we accept these summaries then we can list possible themes to be considered when developing curricula for meaningful arts education in a multicultural society. For example, students can study and make art/music/dance/theater to objectify and perpetuate cultural values, for continuity and stability. They can be involved in the arts to urge change and improvement, and actually use the arts for social reconstruction. They can use the arts to enhance and enrich the environment, to celebrate, to record, to tell stories. The arts can provide therapy and provide avenues for the expression of emotion. The arts can give special meaning to events in students' lives, give identity and confer status. Good programs will give students the opportunity to develop and delight in technical accomplishments; to make art that looks, feels, and sounds good. In contrast to some themes commonly used in education these themes are far from trite. They focus on the arts, and they all have both universal and particular dimensions. They all suggest and require cross-cultural study, with learning involving several arts disciplines (production and performance, aesthetics, arts criticism and history).

If we focus on the why of the arts, a teacher in a pluralistic society needn't worry that they need to know all about the various art forms in a plethora of cultures. Garcia (1982) suggests that to admit ignorance "is the first step toward understanding, and willingness to make such an admission is assurance that you can eventually understand ethnicity and pluralism." (p. 15) Garcia suggests that rather than see

teachers as transmitters of knowledge we should see them as leaders and facilitators who are able to assist students in their pursuit of understanding pluralism and diversity. He sees a teacher-leader initiating action, maintaining the teaching learning process by setting individual and group guidelines, and evaluating the students' experiences and products.

To approach arts education as multicultural education what will we have to give up? Does multicultural mean giving up the Western canon?

I am certainly not suggesting that arts education throw out the Western canon. Along with Banks (1992) and others, rather than exclude Western civilization from the curriculum, I want a more truthful, complex, and diverse version of culture taught in schools. I want students to realize that the arts, like knowledge, are socially constructed and that they reflect the perspectives, experiences and values of the people and cultures that construct them (Banks, 1991). So, multiculturalizing arts education does not mean throwing out the West. Rather, in Rabinow's (1986) words it means that "We need to anthropologize the west; show how exotic its constitution of reality has been; emphasize those domains most taken for granted as universal...show how their claims to truth are linked to social practices" (p. 241, quoted in Freedman, Stuhr & Weinberg, 1989, p. 41)

What sorts of partnerships are required with other disciplines?

To teach the arts in this way requires partnership with each other, (that is: visual arts, music, theater, dance) and, I think, more attention to what is being said about the arts in the social sciences, particularly by sociologists and anthropologists.

Adrian Gerbrands (1957), a Dutch anthropologist who has worked extensively in Africa, states that the arts are essential for three reasons: to perpetuate, change, and enhance culture. He has shown that the arts have functions transmitting, sustaining, and changing culture as well as in decorating and enhancing the environment. Gerbrands has shown that the arts, directly and indirectly, may bolster the morale of groups to create unity and social solidarity and also may create awareness of social issues and lead to social change, The arts, he found, may serve as an aide in identifying social position and can be considered as commodities that may increase the power and prestige of the participant and owner. The arts may express and reflect religious, political, economic, and other aspects of culture. At times the artist was found to be a magician, teacher, mythmaker, sociotherapist, interpreter, enhancer and decorator, ascriber of status, propagandist, and catalyst of social change. As we seek to reform education and to develop meaningful multicultural arts education curricula we need to show these aspects of the arts to students. Rather than just learn about techniques and materials by simply copying the art forms and techniques of other cultures, or engage in context-less aesthetic discussion, it is important for students to know that there is no culture without some form of artistic expression.

A pluralist, multicultural, discipline-based perspective and approach should help arts educators realize that there are many different types of art and no such thing as "art in itself." Toni Flores Fratto (1978), a social scientist who has written extensively on the arts, states bluntly:

The fact is, there is no such thing as art. That is, there is no such

thing as art in itself. Art in itself is not a universal human phenomenon, but a synthetic Western category, and a relatively recent one at that. The concept has generated endlessly misleading ethnography, art history and [a]esthetic theory, and has acted mainly to mystify the social conditions which keep acts of creation and sensual pleasure out of experience of the socially exploited majority. (pp. 135-136)

Students need to understand the values that lead different individuals and groups of people in diverse societies to create, perform, acquire, protect, commission, display, admire, steal, destroy, become an advocate for, or ignore "art."

Sociologist Judith Blau (1988) suggests that sociologists of art now tend to focus their attention on the material and social conditions of the arts, which "has resulted in a considerable advance in our understanding of the "peopled" arrangements that help to define the matrix of art production and consumption. (p. 269) For arts education such work is useful and important because it challenges "the traditional and tenacious Kantian assumption that ideas and aestheltic values are pure and recondite" (Blau, 1988, p. 270).

In her important book The Social Production of Art, Janet Wolff (1981) argues that "film, literature, painting and rock music can all, in some sense, be seen as repositories of cultural meaning, or, as it is sometimes put, systems of signification." (p. 4) Artistic creativity, she states, is not different in any relevant way from other forms of creative action. Wolff posits that an individual artist "plays much less of a part in the production of the work than our . . . view of the artist as a genius, working with divine inspiration, leads us to believe." (p. 25) Like the postmodernists who have followed, she argues that many people are involved in producing the work; that sociological and ideological factors determine or affect the artist's work; and that audiences and "readers" are all active participants in creating the finished product. We have to help students see that art encodes values and ideologies. As Wolff (1981) says, arts criticism "is never innocent of the political and ideological processes in which the discourse has been constituted." (p. 143) But this does not mean that aesthetic enjoyment and aesthetic experience do not exist, or that all cultural products are equalized.

The view that "Most artists produce their works within a matrix of shared understandings and understood purposes" (Dubin, 1986, p. 668) has considerable sociological support (e.g. Becker, (1974, 1982); Fine, (1977); Dadushin, (1976)). The attention that is paid in sociology to the socialization of the artist, how an artist acquires an artistic identity in diverse societies, and the relation of the artist to many different types of publics and patrons, must also be reflected in arts education.

How do we include the learning styles of diverse populations and unique individuals?

I have chosen to focus this presentation more on content, than method; more on curriculum, than instruction. In dismissing this question fairly quickly, in the interests of time; I don't want to suggest that it is not very important. We are fortunate in arts education because we already use a variety of instructional methods that are not always used by teachers in other curriculum areas. Students need to make and perform, and learn about the arts, in ways that reflect and respond to variations in learning styles. The relationship between learning and culture is a complex one, but it must not be overlooked.

How do we implement change?

In a culturally relative approach to teaching the arts the "content" area that must be considered by teacher-facilitators has more to do with Why is art? or What are the arts for? than anything else. With some knowledge of the functions and roles of arts in society, and a willingness to explore together with students, teaching the "why" of arts is not as daunting as it may have first appeared. It is not unreasonable to expect arts teacher to deal with he arts and cultural diversity. We can embrace and implement pluralism in the service of education reform.

I believe that the chief aim of arts education in a multicultural society should be knowledge and understanding of the arts as important parts of all human activity and cultural life. In education, participation in the arts needs to be far less trivial. It needs to be seen as giving purpose to life.

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Editors' note: This article was presented at the Getty Center for Education in the Arts' recent conference on Education Reform. Although Graeme prepared it for a U.S. audience, there is much relevance for us in British Columbia.

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