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Paper Plate Masks and Tin Can Totem Poles:
A Documentary Analysis of Ontario Elementary School Visual Arts Curriculum and Support Documents from 1985 to 1998 for Representations of a Multicultural Perspective

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Thesis presented to the Faculty of Graduate and Postdoctoral Studies, University of Ottawa
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Abstract

This documentary analysis study critically examines representations of a multicultural perspective in selected Ontario elementary school visual arts curriculum and support documents. The study focuses on five documents that were published between 1985 and 1998, a period that coincides with important curricular changes in art education. This period was also significant with regards to developments that occurred in this province relating to multicultural education. To complete this analysis, references to race, ethnicity and culture were examined in order to identify ways in which they were being utilized in the documents. Furthermore, these references were analyzed from the perspective of critical multiculturalism to determine how multicultural education was being represented in the resources. I argue that while certain efforts were made to include a multicultural perspective in art education during this time period, these were for the most part inadequate in that they tend to present information out of context, fail to include diverse perspectives, overemphasize certain groups to the detriment of others, and perpetuate false information and stereotypes. I also contend that these deficiencies in art education are closely related to the political context that influenced the role and place of art education within the educational system.

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Chapter One: Introduction

This study is concerned with the critical analysis of references to race, culture and ethnicity included in selected visual arts curriculum and support documents from 1985 to 1998. This period of time corresponds to significant art education curricular reforms as well as to an increased interest in multicultural education in the province of Ontario. The main purpose of this project is to better understand how multicultural education is represented in the selected art education resources. It is my belief that insufficient attention has been granted to the ways in which multicultural education has manifested itself within the subject of art education throughout the past twenty years. I am particularly concerned with manifestations of multicultural art education within the province of Ontario, the province in which this research is situated and the province with the largest immigrant population and the second largest percentage of "visible minorities".[1] I believe that as a result of this inattention, past and present inadequacies regarding multicultural art education have been overlooked. The title of this thesis refers to some of these inadequacies. Masks, particularly of the paper plate variety, have long been a fixture of art education pedagogical materials attempting to incorporate a multicultural perspective. The making of totem poles out of everyday items such as tin cans, with little or no concern for traditional symbolism, use or context, is another activity commonly recommended in visual arts resources. I contend that a critical examination of references to race, culture and ethnicity and of the ways in which these references are used within art education resources can help reveal how multicultural education is represented in the documents.

This research is particularly concerned with how references to race, ethnicity and culture are used within the documents and what these uses say about the place and role of multicultural

[1] Statistics Canada, *Immigration and citizenship*; *Visible minorities.*

education in visual arts education. Although I understand multicultural education to be inclusive of many different issues, for the purpose of this study I have chosen to focus on the issues of ethnicity, race and culture. More specifically, this study looks at *references* to ethnicity, race and culture in selected visual arts documents, and what these references might suggest about certain approaches to multicultural education. Although these three terms have different individual meanings, they are often used interchangeably and with little or no explanation within the documents. An early preliminary examination of the documents revealed that the vast majority of references relating to multicultural education were referring directly or indirectly to race, ethnicity or culture. This study is not about identifying multicultural education itself, but rather about identifying references to specific concepts which can in turn suggest how multicultural education is being *represented* in a particular context, in this case the specific documents being examined.

Defining the Research Questions

Over the past two decades art educators have begun to more thoroughly investigate the development of art education in Canada.[2] In Ontario, several authors have begun to explore the history of art education, or certain aspects or periods of this history as it occurred in this province.[3] As many of these texts were written during the late 1980s and early 1990s, however, for the most part they offer little information about the changes that occurred during and after the curricular reforms in the mid-1990s. There is also little existing literature on how discipline-based art education (DBAE) was manifested in Ontario curriculum and support documents and how this trend can be situated within the general educational, social and political context of the

[2] Pearse, *Introduction*, 5.
[3] See, for example: Blackwell, *The Percy H.Taçon Memorial Lecture*, 17-30; Clark, *Art as an Emergent School Subject*, 222; Clark, *Baby Boomer Art*, 32.

time.[4] While the prevalence of general political and historical education literature on this topic suggests a growing concern for global and multicultural education during this time period, there is an absence of research surrounding the relationship between the increasingly globalized context of the 1980s and 1990s and the changing arts curriculum in Ontario elementary schools. Some authors have written about how issues such as cultural diversity *can* or *should* be addressed through art education approaches such as DBAE,[5] yet the question remains as to how a concern for issues relating to multicultural education was actually expressed in Ontario arts curricula and curriculum products in the period from 1985 to 1998. The following research questions aim to better understand multicultural education in the province of Ontario from an art education perspective, by examining the contexts surrounding references to race, ethnicity and culture in the curriculum products:

In what ways is multicultural education represented in selected elementary-level visual arts curriculum products within the province of Ontario from 1985 to 1998?

a) How are references to race, ethnicity and culture utilized within the curriculum products?
b) What changes occurred in the way multicultural education was represented in visual arts curriculum and curriculum products throughout this period?

This study could potentially be directed at any and all subjects taught in schools. It is my opinion that multicultural education itself is not a contained topic that can be "taught" and

[4] Clark, *Art education in Ontario* provides an overview of relevant research studies and publications from the past 50 years and briefly discusses the changes resulting from the new arts curriculum in 1998. The author also briefly discusses some manifestations of DBAE in Ontario curriculum documents.
[5] Chalmers, *Celebrating Pluralism*.

measured. It is not a separate component that we can choose to address or not, depending on such elements as time or funding. I believe that multicultural education is inevitably present whenever diversity in students is present; that is to say, in any and all classroom situations, whether teachers or administrators are aware of it or not. The question therefore lies not in whether multicultural education is present in the classroom, but rather in *how* it is present, in which ways it is being addressed, and how this is reflecting the diversity of students in the classroom. I have selected to study manifestations of multicultural education within the subject of visual arts in particular for several reasons. First, I bring to this research my own background, studies, and interests in the visual arts, both as a student and as a teacher. In both of these roles, I have often found myself questioning the general lack of diversity in art education, despite what I saw as an enormous potential for creating meaningful opportunities for critical reflection and understanding. Secondly, while remaining a mandated subject in the province of Ontario, visual arts is perhaps one of the subjects that is most often misunderstood and neglected by teachers and administrators. A lack of training, time and funding often result in unfortunate consequences in art education such as a dependence on quick, ready-made art activities found in easily available resources, which may or may not be an appropriate reflection of students' diversity. Thirdly, while the arts can potentially lead to meaningful learning experiences, the nature of the subject as taught in schools also renders it a potential "dumping ground" for issues, topics and activities that teachers do not have the time or the ability to cover elsewhere. This seems to have often been the thought concerning multiculturalism. Therefore, I see a particularly urgent need to address multicultural education within an art education context.

Critical Multicultural Education

I chose to approach this research from a critical multicultural education perspective. I believe that critically examining the data collected in this manner allows for a more in-depth and reflective exploration of representations of multicultural education within an art education context. Nieto's conception of critical multicultural education relies on the concept of sociopolitical context, which the scholar defines as taking into account "the larger social and political forces operating in a particular society and the impact they may have on student learning."[6] Multicultural education that simply aims to encourage students to feel better about themselves, to get along with each other or to "sensitize" them to each other remains superficial and does not provide further options to students. Instead, important, albeit difficult issues, such as stratification, empowerment, and inequity must be addressed.[7] Nieto describes educational decisions as political in nature and based on assumptions such as the nature of learning, the abilities of students from different social groups or the value of non-dominant languages. These decisions are eventually transmitted to the students, often with negative impacts on the most disadvantaged students. In distinguishing between multicultural education and critical multicultural education, Nieto explains that although basing schooling on students' own experiences and adding characters of diverse ethnic backgrounds can add meaning to their education, it might not make them more critical thinkers. [8] The absence of a critical perspective in multicultural education can lead to superficial changes. Learning in schools is often centered on what is considered as "high-status knowledge, with its overemphasis on European and

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[6] Nieto, *Critical Multicultural Education*, 192.
[7] Nieto, *Affirming Diversity*, 9.
[8] Nieto, *Critical Multicultural Education*, 205.

European American history, arts, and values."[9] Sonia Nieto describes six principles of critical multicultural education:[10]

1- Critical multicultural education affirms a student's culture without trivializing the concept of culture itself.

This perspective builds on students' interests but avoids assigning pre-established, static identities to people.

2- Critical multicultural education challenges hegemonic knowledge.

Students are often led to consider knowledge presented in schools, usually promoting the interests of particular groups in power, as factual, objective knowledge. Critical multicultural education studies all knowledge in a critical way.

3- Critical multicultural education complicates pedagogy.

This perspective advocates that there is not a single correct way to teach; rather, teachers are encouraged to constantly rethink what and how they teach.

4- Critical multicultural education problematizes a simplistic focus on self-esteem.

It is important to understand that self-esteem functions "*in relation to particular situations.*" Where schooling is concerned, students' self-esteem is related to educational decisions that value some groups over others. In this way low self-esteem in students from culturally dominated groups can be created by schools.

5- Critical multicultural education encourages 'dangerous discourses'.

Most schools avoid such dangerous discourses. Critical multicultural education, however, "connects learning with democracy in a profound manner because it invites discussion and debate. It is not neat; it does not have all the answers. In this way, it is like life itself."

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[9] Ibid, 194.
[10] Ibid, 206.

6- Critical multicultural education admits that multicultural education cannot do it all. This perspective acknowledges it is not a solution for all problems in society. For this reason it is important to constantly consider the sociopolitical context of society, and political advocacy to ensure that educational ideals are realized.

In examining the changes that have occurred in his own thinking and in multicultural education since the publication of his book in 1996, Graeme Chalmers asserts the importance of moving beyond what he calls "celebratory" to "critical " or "insurgent" multicultural art education. [11] Furthermore, Chalmers recognizes the importance of Nieto's six principles of multicultural education and adds that "Not only have we yet to put the "critical" in "critical multiculturalism, we have yet to put the "multi" in multiculturalism, the "trans" in transculturalism."[12] Similarly, Stuhr and Ballengee-Morris advocate that students and teachers should adopt a critical perspective when examining their own cultural constructions and actions, as well as those of others, while keeping in mind that these social constructions and actions can be changed.[13] They add that making and interpreting art and visual culture is an important part of this critical thinking process. Art and visual culture, they propose, should be taught contextually, in a way that increases students' understanding of the issues and concerns of their everyday lives.

Significance of study

In the field of art education, for over two decades scholars have been discussing the relevance of addressing social issues through art education in general and visual arts in

[11] Chalmers, *Celebrating Pluralism Six Years Later*, 295.
[12] Ibid, 301.
[13] Ballengee-Morris and Stuhr, *Multicultural Art and Visual Culture Education*, 6.

particular.[14] The continuing concern for these issues is confirmed by UNESCO's spring of 2006 *World Conference on Arts Education, Building Creative Capacities for the 21st Century* which proposed to, among other goals, " ...define the role of arts education as an instrument to prepare the child to take his/her place in a globalized environment without losing his/her identity..." [15] However, since the question of what exactly constitutes multicultural education is subject to confusion and differences in opinion, its place and function within the subject of art education is also difficult to define. While many art education scholars have called for increased attention to multicultural education, it remains unclear how these demands have been translated into art classrooms. What previous research appears to suggest is that while teachers clearly need specific curricular tools to ensure meaningful multicultural art education,[16] those available to them are often flawed, tending to misrepresent and oversimplify the work of diverse cultures and artists.[17]

Key Terms

This project makes use of several complex terms that are generally considered as contested terms in the related literature and therefore do not lend themselves to any one universally accepted definition. Consequently, what follows is a brief description of what is meant by the terms within this particular study. I must make clear that the following definitions do not necessarily concur with the definitions associated to these terms within the documents being studied. Each of the documents has its own, usually implied and often contradicting,

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[14] Delacruz, *Multiculturalism and Art Education*, 57; Johns, *Help Wanted: Art Educators For Global Education*, 16-24; Kuster, *Back to the Basics*, 33; Chalmers, *D.B.A.E. as Multicultural Education*, 16; Stuhr, *Multicultural Art Education*, 171-178; Eisner, *Revisionism in Art*, 188-191.
[15] UNESCO, *Conference on Arts Education,* "Lisbon 2006 World Conference main topics for discussion".
[16] Chalmers, *Celebrating Pluralism*, 1.
[17] Delacruz, *Approaches to Multiculturalism*, 85; Garber, *Teaching Art in the Context of Culture*, 218.

definitions of some of the following key terms. What follows is meant to clarify the terms being used within this study for the reader of this dissertation, and not to serve as a glossary of the terms being used within the selected documents.

Anti-racist Education

In this study the term "anti-racist education" is used to refer to a focus on all discriminatory aspects of the education system, from the curriculum to teachers and materials used. Anti-racist education carefully examines the underlying power structures that contribute to reinforcing racism within the system, and works towards transforming these structures. Anti-racist education assumes that minority student underachievement is caused by the discrimination faced by students and the power structure of the educational system, as opposed to cultural differences or individual failure.[18] Anti-racist education examines all aspects of school subjects, including the social, political and economic dimensions, and provides alternatives to the predominant perspective.[19]

Art Education

For the purpose of this study, the term "art education" in its singular form is used to designate instruction specifically in visual arts. "Arts education" includes other arts such as music, drama or dance. In 1973-74, the Ontario Ministry of Education (OME) officially changed the title of the subject area from "Art" to "Visual Arts", even though it continued to employ the term "art" synonymously with "visual arts" within the documentation.[20] In 1975, the title "The Arts" began to be used to group together different strands of the arts, including visual arts.

Culture

[18] Fleras and Elliott, *Engaging Diversity*, 209.
[19] Ghosh, *Redefining Multicultural Education*, 116.
[20] Clark, *Beyond Visual Arts*, 14.

This study uses the term "culture" in a broad sense to include the constantly evolving values, traditions, social and political relationships and worldview created and shared by a group of people.[21] Culture can also include shared beliefs, knowledge, language, history and/or geographic location. Culture is not static and is not limited to visible objects or demonstrations such as song and dance. In this context, culture does not refer to the accumulation of specific knowledge or experiences determined as desirable by elitist groups of individuals, a meaning often associated to the term elsewhere.

Ethnicity/Ethnic Group

In this study, the term "ethnicity" is perceived as a socially constructed term that refers to common cultural characteristics shared by a group. Ethnicity can be internally assumed by the group or externally imposed. The term "ethnic" is often erroneously equated with "race". When this is the case, "ethnic" is usually used designate non-white ethnic groups, despite the reality that everyone is in fact part of at least one ethnic group.[22] Some scholars assert that only those who have not already been labeled a race hold the freedom to choose their ethnicity.[23]

Multicultural Education

In this study multicultural education is defined as a process of widespread school reform and basic education for all students.[24] Multicultural education recognizes, accepts and reaffirms the diversity (cultural, ethnic, racial, linguistic, economic, gender, ability, to name but a few) represented by students, teachers and their communities while rejecting all forms of discrimination.

People of Colour/Visible Minorities

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[21] Nieto, *Affirming Diversity*, 138.
[22] Ghosh & Abdi, *Education and the Politics of Difference*, 57.
[23] Andersen, *The Fiction of "Diversity without Oppression"*,17.
[24] Nieto, *Affirming Diversity*, 307.

Canadian governmental publications employ the term "members of visible minorities", defined in the *Canadian Employment Equity Act* as "persons, other than aboriginal peoples, who are non-Caucasian in race or non-white in colour"[25]. Visible minorities included in the 2006 Census are: Chinese, South Asian, Black, Filipino, Latin American, Southeast Asian, Arab, West Asian, Korean, Japanese, Visible minority, n.i.e. ('not included elsewhere'), Multiple visible minority. For the sake of clarity, the term "members of a visible minority" will be used when referring to circumstances in which people could in fact be designated as a minority (such as an artist of Chinese descent living in Canada). In all other instances, the term "people of colour" will be used. While I dislike both terms because of their identification of people exclusively in relation to the white ("non-coloured") dominating group and because they are often used without consideration for the diversity of individuals and groups they encompass, they remain the terms most commonly used in the literature and thus will be used whenever relevant in this study.

Race

The concept of race remains highly criticized and debated by scholars.[26] In this study, race is seen as socially constructed and the term will be used to refer to the socially constructed categories into which people are divided according to perceived physical characteristics. Despite the fact that evidence suggests multiple races do not exist from a scientific standpoint, the term remains relevant because it has and is still used to oppress people on the basis of perceived racial differences.

This study aims to better understand how multicultural education is represented in selected art education resources by examining references to race, ethnicity and culture within

[25] Department of Justice Canada, *Employment Equity Act*, section 3.
[26] Nieto, *Affirming Diversity*, 26.

selected visual arts curriculum documents. The research is approached from a critical multicultural education perspective in order to allow for a more in-depth analysis that takes into account the relevance of sociopolitical context. The research questions framing this study stem from perceived gaps in the literature relating to art education and multicultural education in the province of Ontario. The following chapter present an overview of existing literature in order to better situate the research questions.

Chapter 2: Literature Review

The first part of the review will examine the history of art education in Ontario public schools in relation to general education trends in this province. This part will also discuss a particular approach to art education, the discipline-based approach, which began to be introduced in Ontario schools throughout the 1980s and 1990s. In addition, this section will include comments on a general review I conducted on art education curriculum documents in Ontario from the 19th century to present. Although this study focuses on a very specific period of time, from 1985 to 1998, I found it important to perform a brief analysis of references to race, ethnicity and/or culture included in previous art education curricular documents. While the depth of this analysis was evidently not equal to that of the documents included in the study, it does provide some indication of the evolution of these concepts within the art curriculum and, in doing so, can contribute to understanding the eventual findings of this research. The second part of the review will explore the emergence of multicultural education in Canada and, in particular, in Ontario elementary schools. This section will also attempt to draw links between multicultural policies in the province and changes in art education. The third section will investigate existing literature on different approaches to multicultural art education. Finally, the last section will look at previous studies of curriculum products. Since there have been few studies of art education resources, and even less so within a Canadian context, I have included a review of a study from the United States, and an overview of another related study (although not in an art education context) in Canada. This overview will provide examples of other documentary analysis studies of curriculum products, which contributed to this study by influencing the research design.

Art Education in Ontario

Heather-jane Robertson suggests that "As social institutions, schools reflect the society they serve, and sometimes our reflection frightens us."[27] The author adds that schools and the classroom are shaped by social and economic forces that are beyond their control. As part of the social institution that is the school, throughout the years art education has been swept up and repeatedly impacted by the waves of societal and economic forces that have contributed to establishing the course of education in the province of Ontario. As a subject matter often considered as an "extra", Art has always been particularly vulnerable to the push and pull of external forces and as such is often among the first places one can look to when measuring the impact of educational reforms. Once the waves of reform have come and gone documents such as teacher resources and curriculum guidelines are some of the evidence left behind by events and can provide a valuable perspective on some of the intentions guiding restructuring activities. Taken out of context, however, these documents are but a mysterious jumble of ideas and recommendations. For this reason it is essential to examine the forces and events that preceded and surrounded the creation of documents such as those forming a part of this study. In this section I will briefly examine the art education components of the various Ontario curriculum documents published over the past 150 years and attempt to relate this to the general educational, social and political tendencies in the province of Ontario throughout this period of time.

Ronald Manzer asserts that over the past 150 years educational policy in Canada has been shaped and influenced by the development of liberal thinking expressed through forms of political, economic, ethical and, recently, technological liberalism.[28] While Manzer makes no mention of art education in particular, his proposed evolution of liberal conceptions regarding the

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[27] Robertson, *No more teachers*, 9.
[28] Manzer, *Canadian Educational Policy in Historical Perspective*, 256.

purposes of public education can be closely related to the historical development of art education in Ontario schools. With the beginning of public education in Canada, Manzer explains that political liberalism aimed to provide a basic, practical, uniform education to all students. Subsequently, the first half of the twentieth century saw an economic liberalism that intended public education to essentially serve the needs of industrial expansion, through "occupational selection and educational accessibility".[29]

Art first appeared as a mandatory subject in Ontario schools under the title of "drawing", as drawing skills were deemed necessary to fulfill the needs of the growing industries of the province.[30] Egerton Ryerson is generally considered to be the main force behind the incorporation of Drawing to the common schools program. Ryerson introduced linear drawing in Ontario schools in 1865 after visiting schools in Europe, and mechanical drawing and copying were prescribed for approximately four decades following this initial introduction. While the subject was classified in the "other" category (as opposed to "cardinal" and "required") from the start,[31] technical drawing was a standardized subject that was taught in all schools, thus reflecting both the desired educational uniformity of political liberalism and the importance of fulfilling the needs of industrial expansion as prioritized in the economic liberalism educational project. The curriculum essentially consisted of drawing copy exercises.

Although drawing copy books were banned in Ontario by 1910, their influence can still be seen in contemporary art education involving step-by-step planning and production controlled by the teacher.[32] Jessie P. Semple, appointed to the influential position of Supervisor of Art at the Toronto School Board in 1900, eventually rejected copy-book drawing in favor of "modern

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[29] Ibid., 56.
[30] Clark, *Art as an Emergent School Subject*, 222.
[31] Clark, *Art education in Ontario*, 201.
[32] Martin, 53, as cited in Clark, *Common, Superior and Accomplishments*, 42.

educational ideas", which included the free drawing of objects, nature drawing and design, decoration and colour in art teaching, all ideas influenced by the Arts and Crafts Movement.[33] Miss Semple also introduced a new concern for aesthetic sensitivity into art education. Her conceptions of art education extended the boundaries of the Toronto School Board as she later contributed to the textbook *Ontario Teachers' Manuals: Art*, published in 1916 and subsequently used throughout the province for many years. In 1904, the subject of "Drawing" was changed to "Art", beginning the move towards the more progressive stance towards education gaining popularity in Canada and elsewhere at the time. *Ontario Teachers' Manuals: Art* was first published by the Ontario Department of Education (ODE) in 1916. In contrast to the previously existing documents, this curriculum began to introduce a certain concern for the aesthetic, and a larger variety of activities and materials. The Course of Study is divided into the following six headings: Illustrative Drawing, Representation, Picture Study, Colour, Design, and Lettering. With a length of 335 pages, the document offers a wealth of detailed recommendations to teachers on everything from the appropriate cloth and measurements for constructing a pencil case to full examples of lettering for each grade level and samples of art such as Greek, Roman and Egyptian "ornaments".

The book shows signs of the influence of the Arts and Crafts Movement, a movement that originated in Britain. The Arts and Crafts movement was an art movement and also a social mission responding to the negative effects of the Industrial Revolution. It aimed to improve the lives of working people, to make culture accessible to everyone and to reunite art with craft.[34] It also promoted the value and joy to be found in hard work done by hand. The principles and philosophy of the British Arts and Crafts movement made their way into Canada at the end of the

[33] Pearse, *The Dawn of the Twentieth Century*, 113.
[34] Efland, *A History of Art Education*, 151.

19th century and were implemented and disseminated by a variety of artistic associations.[35] Both the government and the manufacturing industries recognized the benefits of art for the improvement of products, which would favour the healthy development of the economy and, subsequently, improve the quality of life of workers.[36] The following excerpt describes the ethical value of art education:

> Not the least of the benefits that come to the pupil through the study of the subject is the vision that it gives him of the dignity of labour, in that the lowliest work well done may, through the workman's attitude toward it, come to rank as a veritable work of art.[37]

In addition to the ethical aspect, *Ontario Teachers' Manuals: Art* also emphasizes two other components of art education: the cultural and the industrial. In this context, the cultural aspect of art education is described as the "refining influence" of the study, appreciation and production of "the beautiful" upon the student. The authors note that the industrial aspect must not be forgotten, since despite the fact that not all students will "join the ranks of the industrial army", "all are made more capable and efficient by a training which develops the creative faculty and enables the eye and hand to work in unison with the brain."[38] This statement alone clearly situates *Ontario Teachers' Manuals: Art* within the economic liberalism project described by Manzer. It is assumed that all students will in fact access education, and whether they end up in the industrial workforce or not they will be better trained to serve the needs of industrial expansion. This document was employed across the province for many years, in some cases possibly into the 1940s.[39]

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[35] Panayotidis, *The Bureaucratization of Creativity*, 86.
[36] Ibid, 87.
[37] Ontario Department of Education, *Art*, 17.
[38] Ibid.
[39] Fast, *Fine and Practical Arts in Ontario*, 120.

From 1927 to 1929, the Ontario Department of Education published a series of five Art Bulletins meant to assist teachers with art instruction: *Elementary Perspective*, *Drawing*, *Roman Lettering*, *Problems in Perspective* and *Pictorial Composition.* Interestingly, an introductory note included in the documents indicates that the Bulletins are available free of charge "to any persons in the Province of Ontario who are interested in any of the phases of art covered by the Bulletins, and desirous of self-improvement."[40] While the publication of such documents on behalf of the provincial government suggests a particular concern with art education and assisting teaching in this endeavour, the topics of the documents also indicate a continuing preoccupation with the formalistic aspects of art education and a distinct recognition of the role of the teacher as key in imparting this knowledge to students.

The *Programme of Studies for Grades I to VI of the Public and Separate Schools*, also known as the "grey book", was published in 1937 amidst ideas of social reconstruction prevailing during the pre- WWII years seeking to unify the country through established common values: "The schools of Ontario exist for the purpose of preparing children to live in a democratic society that bases its way of life upon the Christian ideal."[41] An important aspect of this social reconstruction was "the notion that the production, study, appreciation, and consumption of art were the panacea for society's ills."[42] Reconstructionists argued that art was a necessary part of the moral, intellectual and aesthetic development for good citizenship. [43] The 1937 *Programme of Studies* marked the beginning of a new period for art education in the province of Ontario. It includes four pages devoted to the subject of "Art", emphasizing interpersonal communication, aesthetic education, children's creative work and experiences and

[40] Ontario Department of Education, *Elementary Perspective*, 3.
[41] Ontario Department of Education, *Programme of Studies*, 5.
[42] Panayotidis, *Social Reconstruction*, 150.
[43] Ibid, 152.

an instruction based upon the needs of the learner. Art is considered as a subject that will allow students to develop skills to communicate and receive ideas and emotions, an essential ability for living in a "modern society". The 1960 edition of the *Programme of Studies* refers readers to the book *Art and Crafts in the Schools of Ontario*, prepared by Charles Dudley Gaitskell at the Art Branch of The Department of Education after the publication of the previous edition in 1955. The activities in the document are listed in the form of materials that can be used and emphasize the creative expression of students through picture-making, modeling and construction. Technical instruction is only to be used as required by the individual child, and in relation to the creative activity. *Art & Crafts in the Schools of Ontario*, the complement to the later versions of the *Programme of Studies*, was first published by the Ontario Department of Education in 1949, as a result of an extensive in-school testing process of eight previously prepared art and crafts bulletins.[44] *Art & Crafts* was intended to help teachers develop effective art education programs. The document pays little attention to art techniques, which the authors feel can easily be acquired elsewhere by teachers, and focuses instead on a "basic philosophy" for art education and ways of implementing this philosophy. It is noted that when personal freedom began to be encouraged in the curriculum, some teachers strayed too far and implemented art education with virtually no stimulus or guidance. This program attempts to strike a balance between this approach and the previously overly regulated drawing books program. Indeed, the document does attend to the elements and principles of design, motivation and appraising, all indicators of teacher involvement and guidance. The 62-page document essentially divides art education into the "Picture-Making Programme" and the "Craft Programme". It also includes sections on trends in art education, group activities and "appraisal", and provides a list of recommended books and

[44] Ontario Department of Education, *Art and Crafts*, v.

films. *Art & Crafts* lists two main purposes of art education in schools, which the authors describe as "an extension of the concept of the democratic ideal":

1. *Art is included in the school programme to assist the individual to develop to the full extent of his needs and capacities.*
2. *Art is offered to assist the individual to become a useful, valued, and co-operative member of his social group.* [45]

Following WWII, the manipulation of artistic media to facilitate the attainment of other general educational goals began to be advocated according to several educational models, such as Montessori and Piaget.[46] Viktor Lowenfeld, possibly the most influential art educator of the 20th century, also had a recognizable impact on art education in the province of Ontario around this time. Often considered as the most prominent proponent of the child-centered philosophy of art education, Lowenfeld combined progressive child-centred philosophy with developmental psychology theories and developed a model describing the innate stages of children's artistic development. [47] This model was influential in removing some of the importance previously assigned to direct art instruction by the teacher. Towards the mid-twentieth century, art education at the elementary level began to be considered as a cross-disciplinary methodology rather than a distinct school subject. In Ontario, Charles Dudley Gaitskell, the Supervisor of Art in Canada in 1945, is considered partly responsible for introducing these ideas of elementary art as a pedagogic methodology. [48] In addition to *Art and Crafts in the Schools of Ontario*, Gaitskell wrote several other books for the Ontario Department of Education: *Children and Their Pictures* (1951), *Art Education in the Kindergarten* (1952), *Art Education for Slow Learners* (1953), and *Art Education during Adolescence* (1954).

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[45] Ibid, 9.
[46] Clark, *Common, Superior and Accomplishments*, 42.
[47] Clark, *Art as an Emergent School Subject*, 16.
[48] Clark, *Common, Superior and Accomplishments*, 43.

Beginning in the 1960s, Manzer contests that ethical liberalism was committed to educational pluralism, individual development and justice for all students in educational programs.[49] Ideas of greater equality of educational opportunity were gaining popularity, and schools and universities were beginning to be considered as essential services.[50] Correspondingly, it was around this period that art's utilitarian mandate was replaced by a more progressive one.[51] During the last half of the 20th century aesthetic development, creative expression and process were emphasized more than technical development, product or evaluation and Ontario curriculum documents contained few guidelines for the teaching of art, leaving much to the preferences of individual teachers.[52] There were no longer set standards that could be measured or visible immediate benefits to society. Instead, students were often graded based on such qualities as "effort" and any perceived benefits were mostly related to students' personal development.[53] The *Programme of Studies for Grades I to VI of the Public and Separate Schools* was published in several editions and remained in force for almost 40 years, from 1937 to 1975. Significantly, this period roughly coincides with 42 years of uninterrupted government by the Ontario Progressive Conservative party, from 1943 to 1985.

From 1966-1970 a series of pamphlets for each primary/junior subject, called *Interim Revisions*, were produced.[54] The *Interim Revisions* took the progressive elements of the 1937 curriculum and brought it further, establishing the "superiority of 'child-centred' techniques". The documents lent little attention to subject content, providing instead approaches and examples that teachers had to work with. In 1968 *Living and Learning*, also known as the Hall-Dennis

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[49] Manzer, 263.
[50] Gidney, 43.
[51] Clark, *Art as an Emergent School Subject*, 223.
[52] Clark, *Baby Boomer Art*, 23.
[53] Ibid.
[54] Gidney, 69.

Report, continued the focus on "self- realization" and criticized the idea of educating individuals to fit into predetermined economic or social roles. [55]

A full review of primary-junior program initiated in 1970 ended with the publication of *The Formative Years* in 1975. This 24-page document devoted 11 pages to language and mathematics, and seven pages for all other subjects, including "Perception and Expression", which incorporated "Visual Arts". A support document, *Education in the Primary and Junior Divisions* was published to further establish the child-centred framework and rationale for *The Formative Years* program. The document states:

> The Government of Ontario, on behalf of the educational community and other citizens, pledges to support an education program that endeavours not only to nurture every child's growth but to provide a fuller life during the years in the Primary and Junior divisions so that each may pursue his or her education with satisfaction and share in the life of the community with competence, integrity, and joy. [56]

The document devotes a whole chapter to the arts, three pages of which discuss visual arts. The recent recognition of the importance of individual imagination and self-expression in the arts for children's development is noted, and the document emphasizes freedom of creative expression and the processes of creating and communicating instead of product. Although the necessity of appreciating and understanding cultural groups and heritages is acknowledged at the beginning of the document, there are no references to culture, race or ethnicity within the Arts chapter. Because the official Ontario Ministry of Education guidelines were somewhat limited during this period, reflecting the general tendency of allowing for flexibility to better serve student needs, the decentralizing trend in education throughout the 1970s and 1980s saw an increase in support

[55] Ibid, 72.
[56] Ontario Ministry of Education, *Education in the Primary and Junior Divisions*, 5.

document production on the part of local boards of education.[57] For example, in 1985 the Programme Department of the Ottawa Board of Education (OBE) produced a 365-page document entitled *drawing, painting, colour, design and sculpture: Art Curriculum Grades 4,5, and 6.* The curriculum document was designed to "provide a continuum of skills" from grade four to grade six and beyond in the format of a practical, functional guideline. The document clearly focuses on basic skills development and the practical organization of the classroom. There is also a particular emphasis placed on providing art training for all students in the school, although no further indication is provided as to which groups of students might have been excluded in the past. Despite the described skills-based focus of the curriculum, the document also highlights the "holistic" approach to education and individual creation and expression. The document aspires to provide a complete program that can be directly applied to classroom practice by the teacher, regardless of previous artistic experience. Teacher aids include a sample school year art calendar with weekly lessons, guides to evaluation and report card samples and detailed examples of classroom layout and organization. Detailed lessons are provided and grouped by unit. Also provided at the end of the document is a list of "highly recommended" books, which includes *Emphasis Art*. While generally reflecting similar aims as those indicated in the 1985 *Visual Arts* support document, the OBE document shows a greater emphasis on skills development and sequential learning than the documents previously published by the Ontario Ministry of Education.

According to Clark, in the early 1980s, "[t]he lofty, student-centred ideals of the 1967 [sic] Hall-Dennis report Living and Learning had never really taken root in Ontario classrooms or living rooms. The ***back-to-the-basics*** bandwagon had begun to roll".[58] Gidney appears to be

[57] Clark. *Art education in Ontario, 1950-2000*, 209.
[58] Clark. *Enduring constants and emerging conflicts*, 23.

of the same opinion, adding that many teachers ignored the pedagogy expressed by the ministry in *The Formative Years*, instead using the traditional methods they had learned during the 1950s and 1960s.[59] In an arts report written in 1983 Judith Strand Major was already declaring that "[t]he public perception of education-- that it must pay dividends and the dividends must come in the shape of students who fit into the wealth-producing needs of society-- is as prevalent as ever".[60] While this may have been the case for other subjects or for public opinion, art education curriculum documents published by the Ministry of Education remained largely focused on a student-centered rationale. Following *Education in the Primary and Junior Divisions*, *Visual Arts* was published in 1985 to provide some much-needed details concerning the art curriculum. In comparison with the general ideas presented in the 1975 documents, *Visual Arts* is a treasure trove of details, covering everything from desk placement to clean-up to safety issues. *Visual Arts* generally follows the same rationale as *The Formative Years*, in that it retains a child-centered framework and values student creative expression and freedom over product or skill-building.

By the mid-1980s the province was facing a confidence crisis relating to the quality of education in Ontario.[61] It was alleged that schools were failing to teach students the basics, such as literacy. International assessments in math and science demonstrated that Ontario students lagged behind those of other provinces and countries. From 1986 to 1988, three major government reports (*Study of the Service Sector* and *Ontario Study of the Relevance of Education, and the Issue of Dropouts* by George Radwanski, and *Competing in the New Global Economy* by the Premier's Council) stated that the province needed to adapt to the global economy and new technologies, and this needed to be done through "high-quality education". As

[59] Gidney, 93.
[60] Major, *Arts and the curriculum for the 80s*, 4.
[61] Gidney, 170.

a result, it was determined that "the basics", both old and new, had to be taught better and proved through testing; the curriculum had to be remolded to better reflect the current work climate and education had to be more accountable to the public to ensure they were receiving good educational value for their investment. [62] With the change of government in 1990 began a period of intensive curricular development in Ontario.[63] From the New Democratic Party's *The Common Curriculum, Grades 1-9* to the Progressive Conservatives' across-the-board curricular reforms, multiple changes in ideology instigated important transformations in curriculum documents[64] and consequently, school practices and priorities. For art programs in most regions, this often translated to actual or threatened cuts in art education as a result of economic instability and variations in political philosophies.[65] Some provinces, however, including Ontario, succeeded in including art education as part of the common core curriculum during this period.[66] *The Common Curriculum*, published in February of 1993, effectively includes "The Arts" as one of the four core program areas described in the curriculum. In contrast to the *The Formative Years*, *The Common Curriculum* explicitly emphasizes learning outcomes, described as measurable skills, knowledge and values developed by students. The shift in ideology can also be seen through the following introductory statement: "Education in Ontario is founded on a commitment to: accountability, excellence, equity, and partnership." [67] *The Common Curriculum* does not distinguish the different components of the arts. Instead, drama, music, dance and visual arts are all grouped under the general title "The Arts" and learning outcomes apply to all components. This document emphasizes the importance of becoming "literate" in the arts, to

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[62] Ibid, 170-172.
[63] Clark, *Art education in Ontario*, 203.
[64] Clark, *Art education in Ontario*, 204.
[65] Pearse, *Introduction*, 27.
[66] Ibid.
[67] Ontario Ministry of Education, *The Common Curriculum*, 2.

apply one's understanding and appreciation of the creative process and principles and techniques to other everyday life experiences.

The Common Curriculum marks the beginning of the adoption of a discipline-based approach to art education in this province. Although the precise language typically associated with DBAE is largely absent from the document, the meanings expressed are very similar. The document divides the arts into four broad topics: Understanding Form in the Arts, Exploring Meaning in the Arts, Understanding the Function of the Arts and Communicating Through the Arts. The first two topics can be loosely related to the DBAE components of art criticism and, to a lesser extent, art history. The third topic is closely related to DBAE's aesthetics, and the fourth topic could be considered as studio practice.

With a DBAE approach, art instruction is based on the four disciplines of studio practice, art criticism, art history, and aesthetics rather than exclusively on art production itself. [68] According to this approach, each of the four disciplines "is to be taught with an emphasis on a more academic, sequential, and evaluated curriculum".[69] Pearse explains that although DBAE has had less direct impact in Canada than it has had in the US, current Canadian curriculum documents do promote an approach to art education that integrates both process and product, as indicated by DBAE.[70] Clark points out that the discipline-based approach to art education is also represented in the four sections that compose the Achievement Levels rubric in the current curriculum, published in 1998: "Understanding of Concepts, Critical Analysis and Appreciation, Performance and Creative Work, and Communication".[71] Unfortunately, it appears that the initial intention of DBAE to increase the status of art in schools did little to ensure a place of

[68] Pearse, 28. & Efland, 253.
[69] Pearse, 28.
[70] Ibid.
[71] Clark, *Art education in Ontario*, 204.

importance for art education since the implementation of art programs has remained inconsistent throughout Ontario schools during the 1980s and 1990s.

In 1995, the previous "working document" was formalized into a new revised edition of *The Common Curriculum: Policies and Outcomes, Grades 1-9*. This new document was to replace the previous 1993 version, as well as the "plain language" version. In terms of art education, both versions of the document are very similar. Once again, the importance of aesthetic judgement and the application of aesthetic judgement to everyday living is emphasized. Similarly to the 1993 edition, the newer version of the document establishes direct links between the arts and cultural diversity, understanding and appreciation. Specific learning outcomes include, by the end of Grade 6, the need to "identify problems such as stereotyping and prejudice presented in specific works of art (e.g., *representations of gender roles, races, cultures, occupations, and lifestyles*);" and to "explore their own and others' personal and cultural experiences in their art works (*e.g., create a mural that shows celebrations from a variety of cultures; use stories from many cultures as bases for dance compositions, mime sequences, or songs*)." [72]

Although the technological liberal educational project is rooted in the ideologies of both political and economic liberalism, it has its own educational objectives. Technological liberalism promotes educational reform for a "technological society and a global economy."[73] Since the end of the twentieth century, the view promoted by technological liberalism is that public education should aim for excellence in academic achievement and be primarily concerned with efficiency in production and exchange within a global economy:

> [e]ducation must strive for 'excellence' in the context of a global economy in which the standards are determined, not by personal needs for self-fulfillment,

[72] Ontario Ministry of Education, *The Common Curriculum 1995*, 44-46.
[73] Manzer, 238.

> however desirable these may be as private pursuits, but by the educational policies and outcomes of Canada's major national competitors ...[74]

While *Policy/Program Memorandum No. 119*, published by the provincial government in 1993, indicated the provincial government's desire that students be "prepared to function effectively in an increasingly diverse world" *The Ontario Curriculum, Grades 1-8* presents a slightly different view, indicating instead that students in Ontario "require knowledge and skills that will help them compete in a global economy and allow them to lead lives of integrity and satisfaction, both as citizens and individuals."[75] Ontario was not alone in the movement towards a conservative restructuring of education. Most other provinces followed a similar model that included a curriculum based on results rather than process, a discipline oriented curriculum, curriculum based on elements that can be measured, a strong focus on science, mathematics and technology, and the presence of standardized tests and a focus on preparing students for the workplace.

It is not only the place of art in schools that has been transformed by recent changes, but also the content of the arts curriculum and the way that art education is experienced by students in Ontario elementary schools. Interestingly, the introduction to the most recent arts curriculum published by the Ontario Ministry of Education bears some resemblance to the technological liberal concept of education presented by Manzer:

> Students in schools across Ontario require consistent, challenging programs that will capture their interest and prepare them for a lifetime of learning. They require knowledge and skills that will help them compete in a global economy and allow them to lead lives of integrity and satisfaction, both as citizens and individuals.[76]

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[74] Manzer, 267.
[75] Ontario Ministry of Education, *The Ontario Curriculum, grades 1-8: The arts*, 2.
[76] Ibid.

Although this segment of the introduction makes some mention of the personal needs of individual students, it also emphasizes the importance of being able to compete in the context of the global economy and in this way situates the current art education program within the technological liberalism project.

In conjunction with the 'back-to-basics' idea present in general public education, with the introduction of *The Ontario Curriculum, grades 1-8: The arts* art education in Ontario has leaned further towards a discipline-based approach with an increased emphasis on "a broader range of knowledge and skills".[77] Discipline-based art education (DBAE), while originally introduced during the mid-sixties,[78] was further developed as an approach to art education when it was endorsed and financed by the Getty Center institute in L.A in the early 1980s.[79] The discipline-based approach to art education, popularized in the US in the mid-1980s and subsequently in Ontario, held as one of its original goals the increasing of the importance and place of art education in schools by attempting to standardize the subject in accordance with the general trends in education at the time.

As evidenced in this section, throughout its history art education has been significantly influenced by educational, social and political tendencies affecting the province of Ontario during this period of time. While the subject began as a standardized response to the needs of the industrial expansion, art education subsequently was adapted to fit within the developing democratic ideal and educational tendencies emphasizing personal freedom of expression. The mid-1980s brought on a new wave of concern for accountability and competition in the global economy. Consequently, curricular reforms ensued and art education began to move towards a discipline-based approach emphasizing skills and abilities development. Since the end of the 20th

[77] Ontario Ministry of Education, *The Ontario Curriculum, grades 1-8: The arts*, 2.
[78] Elliot W. Eisner, *Discipline-Based Art Education*, 423.
[79] Ibid,425.

century, art education has also been influenced by events and policies concerning multiculturalism. The development of multicultural education in this province will be examined in the following section.

Multicultural Education in Canada and Ontario

In Canada the definition of multiculturalism remains controversial and there are several different conceptions of multiculturalism, ranging from multiculturalism as a unifying force to multiculturalism as a source of division.[80] While many Canadians support the country's policy of multiculturalism, others feel threatened by the policy, or believe that it simply "doesn't work", and in the past decade the policy has in many cases fallen into disrepute.[81]

Multiculturalism is a relatively recent concept in Canadian education. For most of the history of modern education in this country, schools and teachers were engaged in assimilating students into the dominating world view, while trying to eliminate any trace of their cultural heritage.[82] Mazurek & Kach describe three main developments that were responsible for pushing the state into changing existing policies in order to embrace a new policy of pluralism: World War II, the failure of assimilationist policies, and an unintended consequence of actions relating to French-English tensions.[83] After the victory of the allied forces, the old colonial empires began to disintegrate as people from participating nations demonstrated a newly found national and cultural pride and nations demanded independence. In 1949 the "British Commonwealth", which implied an allegiance to the crown, ended in favour of the "modern

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[80] Wright, *Multicultural and Anti-Racist Education*, 59; Solomon, *Beyond Celebratory Multiculturalism*, 67; McCreath, *Multiculturalism: Failed or Untried Concept*, 22; Ghosh and Abdi, *Education and the Politics of Difference,* 104; Fleras and Elliott, *Engaging Diversity*, xiii.
[81] McCreath, 22; Fleras and Elliott, *Engaging Diversity*, xii.
[82] Mazurek & Kach, 133.
[83] Ibid, 134.

Commonwealth", now freely associated and working towards common goals. In addition, ethnic minority groups within these nations began to demand their right to equal status and to celebrate their cultural heritages. After the horrors performed by the Third Reich, any mention of racial or cultural superiority was unacceptable and therefore the movement in support of pluralism became part of the Canadian context. By this time, it also became evident that despite the many efforts to assimilate immigrants, many immigrant and aboriginal cultures somehow survived in Canada; therefore, the policies put in place to erase them had evidently been unsuccessful. Finally, a policy of cultural pluralism in this country had a lot to do with the profound discontentment of Francophone Quebeckers being denied opportunities for economic development and facing concerns about the survival of their culture. In response, in 1963 the federal government created the Royal Commission on Bilingualism and Biculturalism. While the primary intent of the Commission was to equally involve the two "founding races" in the development of the Canadian Confederation, there was also mention of the secondary "contribution made by other ethnic groups". [84] Mazurek and Kach assert that the subsequent transition from a policy of *bi-* to *multi-* culturalism was an unanticipated result of the Commission. In the hearings that ensued, instead of discussions over French and English language and culture, ethnic groups were voicing concerns over preserving their own cultures and languages amidst these two dominating groups. Considering the extensive population distribution of ethnic groups and the resulting political influence, the government had no choice but to respond to these concerns and in 1969 the Commission produced a separate book on *The Cultural Contribution of the Other Ethnic Groups*. The recommendations included were transformed into the official policy of multiculturalism by the Trudeau government in 1971.

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[84] Government of Canada, *Report of The Royal Commission on Bilingualism and Biculturalism: Book IV, The Cultural Contribution of the Other Ethnic Groups* (Ottawa: 23 Oct. 1969), as cited in Mazurek & Kach, 136.

In 1971, the Canadian Multiculturalism Policy was adopted, aiming to "allow incorporation of diverse cultures on an equal basis".[85] This was followed shortly by the Canadian Human Rights Act in 1977, the inclusion of multiculturalism in the Canadian Charter of Rights and Freedoms in 1982 and, finally, the Canadian Multiculturalism Act in 1988.

In response to the federal government's initiatives, the province of Ontario began to introduce its own initiatives and to focus on including multiculturalism in education. As early as 1975, in *Education in the Primary and Junior Divisions*, the Ministry of Education stated that "[e]ducation must assist individuals to gain an understanding of themselves as well as of persons belonging to social and cultural groups different from their own".[86] For the first time in the history of the province's curriculum documents, references were made to the diversity of social and cultural groups and cultural heritage.[87] In 1979, the Toronto Board of Education became the first Canadian school board to establish an official policy on race relations.[88] The Ministry's concern for multiculturalism was also expressed through the production of support documents for teachers, student-centered resource materials, in-service workshops, summer courses and an intensified scrutiny of textbooks listed in *Circular 14* to ensure that "unsuitable material was removed and that textbooks were accurate in their representation of, displayed respect for, and promoted understanding among Canada's cultural groups"[89]. As well, the Advisory Committee on Race Relations was established in 1985 by the Ontario government. In 1987 the Committee produced a report entitled *The Development of a Policy on Race and Ethnocultural Equity*. In 1992, an amendment to the Education Act stated that "school boards are required to develop and

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[85] Ibid, 22.
[86] Ontario Ministry of Education, *Education in the Primary and Junior Divisions*, 7.
[87] Ibid.
[88] Rezai-Rashti, *Educational Policy Reform and Its Impact on Equity Work in Ontario.*
[89] Wright, 63.

implement antiracism and ethnocultural equity policies." [90] Many Boards of Education and university Faculties of Education developed initiatives aimed at implementing multicultural education and helping students gain a better understanding of the related issues.[91] Also in 1992 the Ontario Ministry of Education published *Changing Perspectives: A Resource Guide for Antiracist and Ethnocultural-Equity Education*, stating that the document "reflects the commitment of the Ontario government and the Ontario Ministry of Education to providing antiracist and ethnocultural-equity education for all students attending Ontario schools".[92] This document provides a description of principles of antiracist and ethnocultural-equity education, activity suggestions and suggestions for positive responses to common misconceptions. The 1987 report was validated throughout the province and round-table discussions were held to further develop what would become *Policy/Program Memorandum No. 119* in 1993. The *Memorandum* is unexpectedly candid regarding current deficiencies in education, including such statements as:

> There is growing recognition that educational structures, policies, and programs have been mainly European in perspective and have failed to take into account the viewpoints, experiences, and needs of Aboriginal peoples and many racial and ethnocultural minorities. As a result, systemic inequities exist in the school system that limit the opportunities for Aboriginal and other students and staff members of racial and ethnocultural minorities to fulfill their potential."

Interestingly, the document also makes the distinction between multicultural education, which "focuses on teaching about the cultures and traditions of diverse groups", and antiracist and ethnocultural equity education, which implicates a change in institutional policies, procedures and practices and thus "goes beyond" multicultural education. The document indicates that "At all stages of implementation, a high priority shall be assigned to broadening

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[90] *Education Act*, R.S.O. 1990, Chapter E.2, Section 8, subsection1, paragraph 29.1.
[91] Wright, 64.
[92] OME, *Changing Perspectives*, 2.

the curriculum to include diverse perspectives and to eliminating stereotyping."[93] According to *Memorandum 119*, all boards would have to submit their policies and plans by March 31, 1995, for implementation beginning by September 1, 1995. Also in 1993, the document entitled *Antiracism and Ethnocultural Equity in School Boards: Guidelines for Policy Development and Implementation* was published to help school boards implement their policies and plans. The guidelines document indicates that the "principles, practices, and outcomes" of antiracist and ethnocultural equity in education are closely related to those described in *The Common Curriculum, Grades 1-9* , published in 1993, and its revised version in 1995 . The two editions of the *Common Curriculum* continued the concern with diversity, emphasizing the importance of allowing students to develop a global perspective and to "respond constructively to social change".[94] In 1995 *The common curriculum : policies and outcomes, grades 1-9* was published to replace the previous *Common Curriculum* "Working Document" which had been in place since 1993. *The Common Curriculum: Policies and Outcomes, Grades 1-9* includes in its introductory pages comments about the "learning needs of a changing society."[95] It is specified that in addition to the learning outcomes described in the document, programs developed by schools and school boards also need to address the outcomes explained in the listed policy documents, particularly those included in *Antiracism and Ethnocultural Equity in School Boards: Guidelines for Policy Development and Implementation* as a result of the 1992 amendment to the Education Act.[96] The 1995 edition of *The Common Curriculum* places a focus on antiracism and equity never before seen in any Ontario curriculum document. It is explicitly stated that the key features of the *Common Curriculum* "reflect the ministry's commitment to

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[93] OME, *Antiracism and Ethnocultural Equity in School Boards*, p.48
[94] Ontario Ministry of Education, *The Common Curriculum 1995*, 8.
[95] Ibid, 4.
[96] Ibid, 4.

excellence, equity, partnership, and accountability."[97] Two of the six key features are directly related to equity and diversity: A Focus on All Students and A Focus on Excellence and Equity. *The Common Curriculum* also includes the accommodation of "various abilities, needs, and interests, as well as the differing racial and ethnocultural backgrounds" of all students as one of its five key features.[98]

Unfortunately, the planned reviews, the school board policies on antiracism and ethnocultural equity and the seven recommendations on equity released in *For the Love of Learning: Report of the Royal Commission on Learning*, also published in 1995, would never be implemented. In June of 1995, the NDP lost the provincial elections to the Progressive Conservative Party led by Mike Harris. The change in government marked the beginning of significant changes in educational policy, along with budget cut-backs and the disappearance of various provincial departments, policies and programs formerly aimed at combating racism and encouraging multiculturalism in education. While the period from 1987 to 1995 witnessed the production of several significant antiracism and equity documents on behalf of the Ontario Ministry of Education, since this period no further provincial documents have been released on this topic.

Scott writes that "[t]he multidimensionality of multicultural education is best illustrated by the approaches used to introduce it in schools".[99] Fleras and Elliott present four models of multicultural education, which they describe as both a temporal sequence of initiatives and a cross-section of perspectives still employed in Canadian schools.[100] They point out that the different perspectives commonly overlap and newer initiatives tend to build upon existing ones

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[97] Ibid, 9.
[98] Ibid, 1.
[99] Scott, *Teaching in a Multicultural Setting*, 126.
[100] Fleras and Elliott, *The Challenge of Diversity*, 189.

rather than replace them completely. What follows is a brief description of the four perspectives proposed by Fleras and Elliott.[101]

Multicultural Education as Enrichment: Education About Cultural Differences

This perspective directs multicultural education to all students. In this approach cultural diversity is "celebrated" as students learn about different cultures and their contributions to society with the aim of providing enrichment experience. This popular model is often expressed in schools in the form of "add-ons" such as specific days assigned for multicultural awareness and the use of multicultural themes and the study of specific cultures for projects. Among the initiatives of this approach was the revision of school curricula and textbooks in an effort to reflect the experiences of racial and ethnic minorities and reduce bias and stereotyping. Inclusiveness, "identity formation, cultural preservation, intercultural sensitivity, awareness of stereotyping, and cross-cultural communication are emphasized".[102]

Multicultural Education as Enhancement: Education for Cultural Pluralism

This approach sees diversity as a relationship[103] and aims to promote a deeper critical understanding and appreciation of intergroup relations and the difficulties experienced by racial and ethnic minorities within contexts of power and domination.[104] Schools are designated as "part of the problem rather than the solution" and racism, bias and discrimination are examined in relation to minority issues with the eventual aim to reduce existing barriers for minority students.

Multicultural Education as Empowerment: Education for Equity

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[101] Fleras and Elliott, *Challenge of Diversity,* 189; *Engaging Diversity,* 204.
[102] Ibid, 205.
[103] Ibid, 206.
[104] Ibid., 192.

This perspective emphasizes the empowerment of minorities and a complete restructuring of the educational system in accordance with their needs and concerns. While the multicultural education as enrichment and multicultural education as enhancement approaches focused mostly on mainstream students, this model concentrates on minority students.[105] A variety of factors are considered as contributing to the poor performance of minority students in school, such as teacher expectations, school environment and the absence of minorities' voices in a curriculum dominated by mainstream contributions to society. The authors further divide this model between the *compensatory approach* and the *minority focus*. The *compensatory approach* is seen as the original model for multicultural education in Canada and as such was directed exclusively towards racial and cultural minorities, who were seen as disadvantaged within the country's schools. The aim was to offer compensatory aid to these students in order to equalize their educational opportunities, all within a context of "assimilation and anglo-conformity" that essentially considered cultural diversity as a problem that had to be "isolated, controlled, and ultimately eliminated".[106] The *minority focus* model "assumes that monocultural mainstream schools are failing minority pupils",[107] and therefore promotes minority-focus schools as a safe environment for the development of minority students. The authors point to Canada's aboriginal-controlled schools an example of this approach.[108]

Antiracism Education

To the three previously described models, Fleras and Elliott add antiracism education.[109] They explain that while multicultural education focuses on "changing attitudes", antiracism

[105] Ibid., 206.
[106] Fleras and Elliott, *Challenge of Diversity,* 190.
[107] Fleras and Elliott, *Engaging Diversity,* 207.
[108] Ibid, 208.
[109] Although most of the literature usually employs the term "anti-racist" education, Fleras and Elliott use the term "antiracism education".

education emphasizes "modifying behaviour".[110] Antiracism education maintains that significant changes in structure and behaviour within the educational system are necessary to improve the status of minority students.[111] Notably, it is the existing power structures that support racism that must be challenged and transformed. Antiracism education "...approaches racism as something that is historically created, symbolically expressed, and institutionally embedded at various levels in society".[112]

With the increasing concern for multicultural education art education scholars began to reflect on the significance of multiculturalism within the field of art education. The following section discusses the main approaches to multicultural art education as discussed in art education literature.

Multicultural Art Education

Most of the existing literature on multicultural art education focuses on the United States, with little written from a Canadian perspective and virtually none discussing multicultural visual art education in the province of Ontario. Perhaps this is due to the accelerating pace of educational reforms just as multicultural education was beginning to gain ground in Ontario, and the increasing emphasis on subjects other than art, such as science and technology. Significantly, there were no commercial or government publications dealing specifically with multicultural art education published in this province during the period from 1985 to 1998.

Much of the literature surrounding this topic tends to focus on the various approaches to and conceptions of multicultural art education. While many authors appear to be expressing the same goals vis-à-vis multicultural education, there are clearly many opinions concerning what exactly

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[110] Ibid, 209.
[111] Ibid, 210.
[112] Giroux, 1994 as cited in Fleras and Elliott, *Engaging Diversity,* 212.

is wrong with the systems currently in place and how to go about ensuring art education that is multicultural.[113]

Some of the more prominent approaches to multicultural art education are a multicultural approach to discipline-based art education, the issues-based approach, and the themes-based approach. With the rising popularity of the DBAE approach to art education over the past two decades, many educators have attempted to combine DBAE with a multicultural approach to art education. Some scholars contend that DBAE programs are largely based on Western formal qualities of art and artists and thus leave little place for a multicultural approach.[114] Others, such as F. Graeme Chalmers, argue that it is possible to implement more complex, complete approaches to multicultural education within the DBAE approach as long as DBAE is understood as an open, adaptable concept.[115] Chalmers adds that for such a thing to be possible, the arts must be studied as social institutions that influence and are influenced by the world around them.

Issues-based art education focuses on sociocultural issues and ideas as opposed to exclusively studying materials, art history and techniques. In this approach, socially engaged artists are often studied and art projects are related to social issue themes. There is an added emphasis on students' own experiences and their understanding of the issue within their own lives and communities.[116] An issues-based approach encourages students to make connections between issues, and to understand the social power of art. Once an issue is explored and discussed, students make a visual statement of the issue. Darts notes the possibilities offered by an issues-based approach to art education for addressing emerging and evolving issues resulting

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[113] Delacruz, *Approaches to Multiculturalism*, 85; Tomhave, *Value Bases Underlying Conceptions*, 48.
[114] Stuhr, *Multicultural Art Education*, 172.
[115] Chalmers, *D.B.A.E. as Multicultural Education*, 16.
[116] Billings, 53.

from an increasingly globalized world.[117] Billings debates the merits of the issues-oriented and thematic approaches to art education and relates these to what she considers to be the two main issues of multicultural education: cultural diversity and equity.[118] According to Billings, an issues-based approach to art education is most suitable for promoting equality through art, while a thematic approach is best suited to deal with issues of cultural diversity through aesthetics.

In a thematic approach to art education, a chosen idea or subject is explored by students through visual imagery. [119] With a thematic approach, "art is seen as a means by which individuals express ideas and beliefs, and these ideas are seen as part of a cultural aesthetic. The role of the educator is to facilitate dialogue among students and with the artists of various cultures, whose aesthetic views are represented through their artwork."[120] The thematic approach aims to promote cultural awareness and acceptance. Both the formal and symbolic qualities of artwork is examined.

Relevant Curriculum Product Studies

In recent years there have been several studies focusing on various aspects of multicultural and global education in school curriculum documents and products.[121] Particularly relevant to this research are studies conducted by Delacruz and Bickmore. In the field of art education, Delacruz studied the approaches to multicultural education found in art education curriculum products in the United States. As a result of this analysis Delacruz observed important discrepancies between multiculturalism approaches found in the curriculum materials

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[117] Darts, 7.
[118] Billings, *Issues vs. Themes,*21.
[119] Ibid, 24.
[120] Ibid, 53.
[121] Delacruz, *Approches to Multiculturalism*; Kathy Bickmore, *Democratic Social Cohesion (Assimilation?) Representations of Social Conflict in Canadian Public School Curriculum*; C. Dunham McDonald, *An Ethnographic Document Analysis of Tennessee High School Adopted Art History Textbooks For Diversity Balance.*

studied and those advocated in professional art education literature. These discrepancies were most exaggerated at the elementary level and included an overemphasis of formal design, insufficient attention given to artists and their work, social and cultural context and overlooking difficult subject matter.[122] Four approaches to multicultural art education were revealed through the curriculum products: Ethnic tourism, Design and media literacy, Understanding cultural heritage and social issues.

In a Canadian Context, Kathy Bickmore studied the representation of conflict, social diversity, violence/peace, and justice issues in English Language Arts, Health, and Social Sciences curriculum guidelines for grades 1-10 in three Canadian provinces (Nova Scotia, Manitoba, and Ontario).[123] The curricula revealed a "neutral discourse invoking Canadian ideals of multiculturalism that emphasizes harmony, marginalizes conflict and critical viewpoints, and presents injustices as past or virtually resolved".[124] The author did recognize however the potential for democratic social cohesion education opportunities within the studied curricula. The themes found to be most prominently figured within the curricula were individual communication and cooperation, appreciation for diversity, and conflict management/avoidance.

[122] Delacruz, *Approaches to Multiculturalism*, 89.
[123] Bickmore, 359.
[124] Ibid.

Chapter 3: Methodology

The main purpose of this study was to better understand the ways in which multicultural education was represented in visual arts education throughout a specific period of time from 1985 to 1998. At the onset of the study, I determined that this topic could be meaningfully explored from the vantage point of one aspect that remained somewhat consistent throughout schools, that is, the way the subject was officially represented through curriculum documents, textbooks and other written teacher support documents. Since many teachers struggle with the arts,[125] there is a greater reliance on curriculum and other support documents accessible to teachers, thus the relevance of carefully examining these documents in order to better understand how they are representing the subject of visual arts. While the teaching methods, time and funding dedicated to art education may vary from teacher to teacher, school to school and school board to school board, within the province of Ontario the same arts curriculum is mandated for all students. Although it is difficult to assert how teachers have actually used different curriculum documents throughout the years, they remain the underlying base from which any art education must be drawn. As noted by Altheide, "[m]ost human documents are reflexive of the process that has produced them".[126] As such, I understand the documents being analyzed within this study as being inseparable from the educational and sociopolitical context that surrounded their creation. While there may at times be a significant discrepancy between the contents of written curriculum products and what is actually said and taught by a teacher in the classroom, the fact remains that no book or resource was created in an isolated vacuum. Decisions such as the choice of contributors, content, length and date of publication were all influenced by other individuals, theories, social or educational contexts, and most likely, politics. Therefore,

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[125] Major, *Arts and the Curriculum for the 80s*, 11.
[126] Altheide, *Qualitative Media Analysis,* 2.

independently of their actual impact in individual classrooms, which remains of course an important topic of study, curriculum products and documents are relevant in understanding the place of multicultural education within art education. The inclusion of a historical perspective to this research provides useful contextual information about some of the transformations that occurred in art education throughout this period, and most importantly, in which ways these transformations were being represented within the curriculum products.

This study is informed by the tradition of discourse analysis in that it is examining "language in use and language in social contexts".[127] In this case, the *representations* of multicultural education were studied, as opposed to the broad concept of multicultural education itself. Therefore, language becomes the *topic* of the project rather than a resource used for other ends.[128] The aim of this research was to identify patterns within the *representations* of multicultural education, most of which were in language form and some of which were in the form of visual images. In this instance, it is the choice of particular visual images included in the curriculum products (according to unknown criteria determined by those who created the material) and not the visual qualities of the images themselves (created intentionally by the artists) that was subject to analysis. Critical discourse analysis aims to find patterns in language and "related practices" and to demonstrate how these are connected to social processes.[129] The critical approach to discourse analysis focuses on issues of concern in various fields of study such as political science, sociology or education and questions the changes happening relating to these issues.[130] In the case of this study, the questioning was related to the changes and manifestations of multicultural education within an art education context.

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[127] Wetherell, Taylor and Yates, *Introduction*, i .
[128] Taylor, *Locating and Conducting*, 15.
[129] Taylor,10; Fairclough, *The Discourse of New Labour*, 229.
[130] Fairclough, 230.

Since this study examined *representations* of multicultural education, it is relevant to briefly examine some of the theories and literature relating to representation. For Stuart Hall, "[r]epresentation is the production of meaning of the concepts in our minds through language".[131] Hall describes representation as the link between thoughts and actual objects, people or events found in the world. Jodelet suggests that we create representations in order to help us negotiate the world around us.[132] Representations are social because we share the world with other people and others help us navigate and better understand it.[133] Social representations guide social behaviour and communication, and allow for the defining, interpretation and positioning of oneself vis-à-vis different aspects of everyday reality.[134] It is through language, explains Hall, that meaning is produced and exchanged and that we 'make sense' of our surroundings.[135] Hall adds that "[i]t is our use of a pile of bricks and mortar which makes it a 'house'; and what we feel, think, or say about it that makes a 'house' a 'home'".[136] Within this research it is the way words and images are used in the curriculum documents that will represent different approaches to multicultural education.

Data Sample

The selection of the documents to be examined for this project was based largely on the idea that although they are not all mandated documents, in all cases there is reason to believe these are resources that are likely to have been used by teachers in Ontario and as such they form part of school policies and practices. While the selected documents are of different natures and

[131] Hall, *The Work of Representation,* 17.
[132] Jodelet, *Représentations sociales*, 47.
[133] Ibid, 47.
[134] Ibid, 47, 53.
[135] Hall, *Introduction*, 1.
[136] Ibid, 3.

thus were created by different parties under different conditions, the underlying fact remains that each of these documents was created by someone (or a group of people), who was influenced by something or someone else, for particular reasons. At one point in time, someone made the decision of what was to be included or excluded from these documents. Therefore, the content of these documents becomes significant in understanding how certain policies, agendas or desires of particular individuals or groups are played out in the school system.

Since the arts have never been considered as a priority by the educational authorities in this province, the number of available visual arts curriculum products is somewhat limited. Nevertheless, it was necessary to determine which documents would be selected as part of the analysis. The documents used for this research were selected by progressive theoretical sampling, through which documents are selected for "conceptual or theoretically relevant reasons".[137] The selection of documents followed a process of triangulation: One example from each of four categories of documents were chosen for study, in order to provide an appropriate cross-selection of the types of documents available to teachers throughout this time period. It must be noted that all are documents aimed at *teachers*, for use by the teacher and not directly by students.

The first type of document consists of a support document published by the Ontario Ministry of Education in 1985 in order to "present practical suggestions for implementing the policy for visual arts outlined in *The Formative Years*".[138] *Visual Arts: Primary and Junior Divisions* is of importance to this study since it was the most detailed elementary-level English language visual arts resource guide published by the Ministry since a series of monographs

[137] Altheide, 34.
[138] Ontario Ministry of Education, *Visual Arts: Primary and Junior Divisions*, 4.

written by Charles Dudley Gaitskell during the 1950s.[139] *Visual Arts: Primary and Junior Divisions* is also significant because it was in this document that the last list of visual arts resources for primary and junior divisions recommended by the Ontario Ministry of Education is to be found. *Circular 14*, the list of textbooks approved for use in Ontario schools and the predecessor to today's *Trillium List*, simply directed teachers to local school boards and administrators for guidance when it came to visual arts textbooks. The current *Trillium List* includes no visual arts textbooks. *Visual Arts* is a support document and as such its main focus is to support teachers in teaching art. It tends to emphasize practical concerns and devotes seven of its 51 pages specifically to classroom organization. The sample activities provided also emphasize practical concerns such as material distribution.

The second type of document examined is an official arts guideline published by the Ontario Ministry of Education: *The Ontario Curriculum, grades 1-8, The Arts*. Published in 1998, the curriculum divides the arts into three strands (Music, Visual Arts, Drama and Dance) and indicates that the specific expectations described for each grade will form the basis of all art programs at this level, which will "ensure consistency in curriculum across the province" since local school boards will no longer be required to produce their own expectations.[140] As an official curriculum guideline, *The Arts* does not purport to be a complete program and specifically explains that any artworks cited are "only examples and are not meant to limit the teacher's choices" (p.28). However, it does list some artworks and artists as examples to specific expectations and in my opinion, the limited number of examples offered indirectly limits choice for teachers that are inexperienced in the arts. Since teachers have few other art resources as easily available to them as the guideline, and are encouraged to closely follow the guideline, it is

[139] Art and Crafts in the Schools of Ontario, 1949; Children and their Pictures, 1951; Art Education in the Kindergarten, 1952; Art Education for Slow Learners, 1953; Art Education during Adolescence, 1954.
[140] Ontario Ministry of Education, *The Ontario Curriculum, grades 1-8: The arts*, 2.

likely that listed examples will form an important starting point for the selection of artwork to be used in the classroom. As such, I considered the examples listed in the guideline as data of equal in importance to the rest of the document.

The third type of document is a commercially produced teacher resource. In this case, *Art Image* kits, first published in French then translated into English in the mid-1980s, will be studied. While this is not an official Ontario Ministry of Education document, it is included on the basis that resources are influenced by official curricula. [141] The resource does in fact specify its links with the Visual Art program of the ministère de l'Éducation du Québec. This resource was selected for several other reasons. First, it is one of few English language visual arts teacher resources published in Canada, and in several editions over a period of twenty years. Secondly, while the Ontario Ministry of Education no longer provides a list of selected learning resources for the arts, *Art Image* is included on the lists provided by other Canadian provinces such as the Saskatchewan Ministry of Education and Alberta Education.[142] Thirdly, the resource is included in the collections of several Canadian university libraries[143], which increases the likelihood of the resources eventually being used by teachers or pre-service teachers. There are six *Art Image* kits, one for each grade, and each kit contains 27 art prints and a teacher's guide that includes 15 activities. For the purpose of this research, two kits, those from grade three and grade six, were selected for study to represent the primary and junior levels. Grade three was chosen because there exists a separate *Art Image Early Years Kit* that includes children up to age seven and which might be used in the earlier grades. Grade six was then chosen to widen the gap between the two selected kits. For the purpose of this research, the 1988 edition of *Art Image* will be

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[141] Bickmore, 360.

[142] The Saskatchewan Ministry of Education's *A Selective Listing of Learning Resources 2006* recommends the 1985 edition of Art Image but includes a warning concerning the depiction of Aboriginal and Métis cultures. The province of Alberta's *Education Learning Resources Centre Catalogue 2007* does not list the edition year.

[143] Concordia University, University of Saskatchewan, The University of British Columbia.

studied, since it fits within the selected time period and appears to be the most widely circulated edition within university libraries.

Following the preliminary review of documents, I determined it necessary to add a fourth type of document to the data sample, in order to provide more content for analysis. *Emphasis Art* describes itself as a "Qualitative Art Program for Elementary and Middle Schools". It is different from the three other types of documents selected for analysis in that although it is commercially produced, it is not a full "kit" like art image, but rather a "program" in book form. Although published in the United States, *Emphasis Art* is included in the list of recommended resources found at the back of the 1985 OME *Visual Arts* support document. *Emphasis Art* has been published in multiple editions (the most recent eighth edition was published in 2005), and in a quick search of University libraries, I have found at least one edition of it in almost all Ontario Universities that have an Education Faculty. For the purposes of adding to the historical perspective of this study, I decided it would be relevant to examine two separate editions of *Emphasis Art*, and selected the fourth and sixth editions, published in 1985 and 1997 respectively, since they are situated at either end of the time period I am looking at. The rationale behind this selection is that the two editions might offer interesting insight on changes that took place during that period of time, and could be related to the other documents studied.

Between the years of 1985 and 1998, another significant document was published by the Ontario Ministry of Education that could also have been selected as part of document sources for this study. *The Common Curriculum, Grades 1-9* was published February 1993, followed by a version aimed at parents and the general public later that same year and a revised version in 1995. I chose not to include this document in the analysis for two main reasons. The first is that *The Common Curriculum* does not divide dance, drama, music and the visual arts into four

separate areas; Instead, they are grouped together under the general heading "The Arts" and share the same General Outcomes. Since this research focuses specifically on the visual arts, I found it important not to confuse matters by incorporating data that also refers to dance, music and drama, which have different histories and contexts. Secondly, I wanted to examine a variety of different types of documents, and considering the limited number of documents a study of this scope would practically allow me to analyse, I did not want all or most of these to be documents to be coming from the same source, in this case the provincial government of Ontario. Nevertheless, *The Common Curriculum* is an important part of the development of education in Ontario, and as such has been included in other sections of this study.

The particular period of 1985 to 1998 was chosen for study because it was a period of intense curricular reforms in this province and the reforms signified important transformations in the way the subject of art education was mandated. A growing insistence on DBAE, in particular, began to make its way into Ontario curriculum products throughout the 1980s and 1990s. This was also a period that witnessed a growing concern for issues related to multicultural education, as is demonstrated by the publication of Ministry documents and an increasing number of conferences around this topic.[144] The specific year of 1985 was chosen because of the significant visual arts support document that was published by the Ontario Ministry of Education in that year. The closing year of 1998 was chosen because of the publication of *The Arts* curriculum document, which to this date is the most recent elementary level English language arts curriculum document to have been published by the Ministry.

The elementary level was selected because at this level there are more generalist teachers teaching art, and thus it is assumed that there is more dependence on the curriculum documents

[144] For example, *Antiracism and Ethnocultural Equity in School Boards: Guidelines for Policy Development and Implementation*, 1993; *Changing Perspectives: A Resource Guide for Antiracist and Ethnocultural-Equity Education, 1992.*

and other curriculum products which often provide more detailed information for teachers. As well, a previous study conducted by Delacruz also indicated that the largest discrepancies between multicultural approaches found in curriculum theory and those found in art education curriculum products were at the elementary level.[145]

Procedure

Data was first collected by performing a preliminary review of all the selected documents, identifying words, phrases, images and suggested artwork that could somehow be related to multiculturalism. These could include references to artists, artwork and art forms of diverse cultures, to race, social justice, diversity, etc. While I included obvious terms such as "culture", "diversity", "heritage", "background." I also included what I perceived as indirect references, such as directions for teachers regarding respect for individual beliefs, discussion of traditions and holidays, and awareness/sensitivity. Whenever relevant, I included the entire sentences in order to provide some context for the terms. These initial references were transcribed into the document analysis protocol categories (See APPENDIX 1). I then went over the initial data I had transcribed, and highlighted any evident common themes or issues, thus providing a rough overview of what the data was showing so far and allowing me to adjust the data analysis protocol to better reflect the concepts of importance in the data, allowing for a more detailed data collection. The initial document analysis protocol was modified for use in the in-depth analysis (SEE APPENDIX 2). At this point I also made some decisions concerning the information that would be included in the in-depth review. First, I realize that since multicultural education is inclusive of many types of difference and diversity, I could not examine all of these complex issues within the scope of this study. Therefore, I chose to limit the study to references

[145] Delacruz, *Approaches to Multiculturalism*, 89.

relating to race, ethnicity and/or culture. These were the topics I found to be most commonly referred to, either directly or indirectly, over the course of the preliminary review. Secondly, for data analysis protocol section #2 (Artists), I decided to list ALL artists named in the resources, regardless of background. This decision was taken first for comparison purposes, and secondly because at this point it seemed neither practical nor desirable for me to research the background of particular artists and then to decide whether or not the artist should be listed in the protocol. The information collected in this section was divided between visual references (images, photos as well as the appropriate caption, if there was one) and textual references (mention within the text itself). Thirdly, for section #3 of the protocol, (Art work and Art forms), I decided on a slightly different strategy. I determined that to include any and all mentions of artwork and art forms in the protocol would be very lengthy, repetitive and not necessarily helpful. In this case, it is primarily the choice and use of particular art work and art forms that is of interest. The purpose is to understand which art works and art forms are included, how and why, within a multicultural context. Therefore, for the purpose of this study, "artwork" refers to any mention of a particular work of art created by someone. "Art form" is taken broadly to refer to types of artwork or specific techniques of art-making resulting in a particular type of artwork. Ex: Greek encaustic, Persian art, etc. For data collection, references (both visual and textual) to artwork and art forms that include descriptive information relating to the provenance or cultural context were noted. For example, "Chinese lattices" was noted, whereas "self-portraits" or "decorative painting" was not. For both sections, when necessary, additional comments added by the researcher were included in the "context" heading. For the most part, however, any contextual information was included in the copied citation, and the physical context of the citation is usually made evident by the citation as well. Also, some information can be relevant to more than one

category; in these cases the citation was copied and pasted wherever relevant. As for the images included in the documents, these were listed under the "visual" title within each section. Evidently, not all images were relevant. Therefore, the selection of images followed the previously explained criteria regarding artists and artwork/art forms. Each of the documents uses images differently. *Visual arts* includes images with no captions or descriptions, apparently mainly for the purpose of decoration or adding interest to pages. *The Arts* includes no images at all. *Art image* includes no images in the teacher guide, but the kit of which the guide is part includes a specific assortment of art reproductions, which form the basis of the lessons discussed in the guide. Finally, *Emphasis Art* includes many images, used for a variety of different purposes, and almost always accompanied with a caption. The captions are more or less descriptive, depending on the images. For the purpose of the analysis, any captions or descriptions directly accompanying images were listed in the "visual" section, along with a short description of the image when necessary.

Once all the data was collected and sorted within the parameters set out in the data collection protocol, I went through the data section by section in order to identify main recurring concepts. I began with the artist's section of the protocol, and looked at the data collected in this section from each document, identifying recurring concepts within each document. I then repeated the process with all of the sections identified in the protocol, listing concepts as I went along. Particular attention was paid to concepts somehow relating to multicultural education. Similar or related concepts were then grouped together to form broader categories. Whenever a new category emerged, it was examined in relation to the data collected in each of the documents for relevance. Finally, a list of seven working themes was established (SEE APPENDIX 3). Each of these was assigned a colour. Then, for visual clarity, the data was colour-coded according to

the category (ies) it belonged to and afterwards all the data was organized into tables according to the seven categories using Microsoft Excel spreadsheet software. Eventually the seven themes were revised and some of the themes were merged into others, leading to a total of five main themes (SEE APPENDIX 4).

Verification

In qualitative research, Creswell employs the term "verification" instead of "validity", and stresses that verification is a unique asset of qualitative research.[146] Within this study, three different components contributed to verification. First, triangulation was accomplished by examining four different types of documentary sources: a support document, a curriculum guideline, a commercially produced teacher kit and a commercially produced visual arts "program". By examining different types of documents to study the representation of multicultural education in visual arts documents, I gained a more complete perspective of how this phenomenon was being represented. Secondly, throughout the duration of this study I kept and regularly wrote in a personal reflexive journal. My reflexive journal was divided into three parts: Daily Schedule and Logistics, Personal Diary, Methodological Log, and an ongoing list of interesting sources I wanted to consult. In the Daily Schedule and Logistics section I kept track of short and long term goals, comments relating to the documents themselves and logistical details such as interlibrary loans and to-do lists. The Personal Diary section served as a place into which I could deposit my thoughts, ideas and worries relating to the research, and then re-examine these in a more objective matter once they were put down in writing. It is in this section that I described problems that I encountered and eventually sorted out solutions for these problems. I also wrote here any interesting thoughts or pieces of information I collected from

[146] Creswell, 201-203.

readings or other sources that did not directly relate to my study. The Methodological Log section is possibly the most significant in terms of verification, since it is in this section of the journal that I recorded the decisions I took relating to data collection and analysis, and the rationale behind these decisions. Entries in this section were often made in response to the internal debates I recorded in the Personal Diary section. This combination of entries in the Personal Diary and responses in the Methodological Log helped ensure the cohesiveness and consistency of the processes of data collection and analysis, since the entries could be referred to whenever new questions arose. Furthermore, by keeping a written record of my thought processes, questions and ideas, I was able to constantly revisit my ideas and perspective relating to this topic and better identify my own biases and values.

The third component that contributed to verification in this study is the provision of detailed descriptions and excerpts of the documents studied to allow readers to gain more detailed knowledge of the documents. While it is impossible to include here all of the data collected from the documents, an effort was made to include relevant examples from each of the documents when discussing the emergent themes. This allows the reader to better understand how the themes are represented in each of the documents. The detailed description of the documents also allows readers to determine how this information can be applied to other settings known to them. Teachers of other subjects, for example, might identify similarities with resources used in their field and be able to relate the findings of this study to the contents of other resources used in the classroom.

Chapter 4: Findings and Discussion

The purpose of this study is to identify the ways in which multicultural education is represented by examining references to race, ethnicity and culture within the documents being studied. It is important to keep in mind that the data sample was designed to offer a selection of *different types* of curriculum products available to teachers. Therefore, it was neither possible nor desirable to directly compare the different documents with each other. In some instances, the frequency and presence of elements in one document are referred to in relation to their frequency in the other documents, in order to offer a better perspective. Over the course of the study, the nature of each type of document was carefully considered, and this consideration is reflected in the following discussion. Whenever appropriate and possible, each document is briefly discussed in relation to each theme, and then any appropriate parallels or contrasts are also discussed.

As data collection and analysis proceeded, it became evident that there were several commonalities between the ways in which a multicultural perspective was manifested in the various documents studied. References to race, ethnicity and culture could be grouped into five main emergent themes: Motivation for Art-Making, Learning About Diverse Artists and Forms of Artistic Expression, Skill and Abilities Development, Promoting Cultural Appreciation, Awareness, Sensitivity and Understanding and Discussing Social Issues. While most of these themes are present in at least some of the documents, the ways and extent to which they were applied varied considerably from document to document. In this chapter, the emergent themes are presented and excerpts from the documents are discussed in relation to these themes. In addition, the themes are analyzed within the context of critical multicultural education theory.

The most common themes relating to explicitly visible multicultural content in all the examined documents were Motivation for Art-Making, Learning About Diverse Artists and

Forms of Artistic expression and Promoting Cultural Understanding and Appreciation. All of the documents also showed a strong emphasis on personal skill and abilities development, although not always in relation to a multicultural perspective. The theme of discussing social issues was emphasized in one particular document and barely mentioned in the others. However, the notable absence of this category within the majority of the documents was determined to be of sufficient significance to warrant further attention by the researcher.

Motivation for Art-Making

Among the most prominent themes found in the documents is the use of references to race, ethnicity and culture as motivation for art-making. When used in a motivational context, references to culturally diverse artists or groups often serve to provide students with the general theme, the subject matter or the media that will subsequently direct the artwork to be done by students. While artist names, cultural groups, and artwork are in fact being mentioned within the text it is the art-making activity itself that is of primary importance and any discussion relating to the multicultural reference, whether it be referring to artists, forms of artistic expression, or a cultural group, is a secondary goal.

Among the documents studied, this theme is particularly visible within the two editions of *Emphasis Art* (1985 and 1997). The *Emphasis Art* resources contain a large number of references to race, ethnicity and culture. In many instances, however, these references are mentioned in passing en route to the main event, which is the student art making. This excerpt (see TABLE 1) referring to a photograph of student artwork illustrates how "Nigerian art", which we assume was shown to the students by the teacher, served as motivation for a project. While it is possible that the teacher who introduced this project offered further information

relating to Nigerian art, it is not included in the resource and thus not shared with readers of the document.

- TABLE 1- Motivation for Art-Making	
DOCUMENTS	**EXCERPTS**
Emphasis Art, 4th ed. (1985)	"Nigerian art also motivated this project in aluminum tooling by fifth-and sixth-grade students. Bold geometric designs have been used and stain applied to bring out the relief." *caption for photo of student artwork.* (p.56)
Emphasis Art, 6th ed.(1997)	"When studying a certain region of the world, invite guests to come and pose and talk while wearing ethnic costumes and to share the cultural artifacts from their collections. While drawing the visitor in costume, students can ask about the country's customs and feelings on immigrating..." (p.125)
Art Image (1988)	"Both of the paintings we've just looked at depict a grown-up with at least one child. Today, I would like you to model two such figures, using either plasticine or potter's clay." (p.55)
The Arts (1998)	"– produce two- and three-dimensional works of art (i.e.,works involving media and techniques used in drawing, painting, sculpting, printmaking) that communicate their thoughts and feelings about specific topics or themes (e.g., produce a mural in a group interpreting a Native legend through colour, shape, and line);"(p.34)
Visual Arts (1985)	"Holidays are another source of motivation for art lessons. The following aspects should be considered by the teacher planning art activities based on holidays: respect for the individual's beliefs the suitability of the theme an emphasis on creative and productive work and not repetitive or colouring exercises the choice of experiences, events, and holidays that are meaningful to the group" (p.24)

In some instances, particularly in the later edition of this resource, the authors appear to recognize the necessity of lending further attention to the context surrounding a culture or object and some indications of this are included in the resource (see TABLE 1). Despite these efforts, however, the art-making activity maintains priority. While the guests are invited to talk about their country's customs, the art making activity centers around drawing a person wearing an "ethnic" costume, rather than listening to the person, then making a drawing of one's understanding of the experience. Therefore, while the suggested activity is related to exploring

diverse customs, the reference to culture is used primarily as subject matter and motivation for student artwork.

Although *Art Image* (1988) emphasizes art appreciation, each lesson also includes an art-making component. Artwork to be studied is grouped by theme and the themes serve as motivation for the follow-up art-making activities. For example, Activity Two in the Grade Three resource, entitled "The Child and the Adult" (see TABLE 1) focuses on two works of art that contain children and adults as subject matter: a work by Irish-born Paul Kane depicting a scene featuring a Native American family entitled *Caw-Wacham*, and a painting by impressionist painter Pierre August Renoir, *Madame Charpentier and Her Children.* The accompanying art making activity instructs students simply to make a clay model of an adult and a child. In this instance, therefore, while there is some discussion relating to cultural customs, it is the subject matter of the paintings that was retained as the instigator for student artwork.

In *The Arts* (1998), there are few references to race, ethnicity or culture in a motivational context for art production. Several expectations across the grades call for student production of works of art that "communicate their thoughts and feelings about specific topics or themes". These expectations then list examples of motivational themes or topics for art production. Among the examples listed as motivation for the production of artwork, most are white European or Canadian artists. One example suggests interpreting a Native legend in mural form (See TABLE 1). Since this theme is only listed as an example, however, no further details are provided.

Overall, *Visual Arts* (1985) places little emphasis on motivation for student art-making activities. Of the few motivational suggestions included in the resource, only two make reference to race, ethnicity or culture. The first of these suggests the general theme of holidays as a source

of motivation for art lessons (See TABLE 1), including a warning to teachers regarding the respect of individual beliefs, and an emphasis on creative and meaningful activities. The second suggests an activity based on examining elements of texture and pattern in "reproductions of paintings from a variety of historical or cultural periods..."[147]

Decontextualization

When used primarily for motivational purposes, references relating to race, ethnicity and culture found in the documents are frequently used with little or no contextual information. Since it is the art-making activity that takes on the most importance, it is usually described in most detail, while the theme or subject matter takes on a lesser importance. While this is true for all types of themes and topics used as motivation for art-making activities, the consequences are particularly damaging when it comes to themes relating to race, ethnicity or culture. In *Art Image* (1988), for example, while artwork featuring a Native family was examined and briefly discussed during the art appreciation phase of the lesson, the context behind the image was lost by the time students are instructed to make their own artwork, which was to simply feature two figures, an adult and a child. One wonders whether, after completing this lesson, students would have any greater understanding of aboriginal issues or, more likely, would they have simply acquired techniques allowing them to model two people out of clay? Similarly, the activity suggested in the sixth edition of *Emphasis Art* (1997) might initially seem to be lending importance to diverse voices, but in fact the main goal here is to draw a person wearing a "costume". While the term "costume" immediately suggests clothing that is different, out of context, and not to be taken seriously, one also wonders about how closely students are really listening to what this person has to say, and whether this person is actually free to discuss issues

[147] Ontario Ministry of Education, *Visual Arts*, 33.

of importance to them, or limited to superficial traditions and customs. The language used to describe the activity also presents the assumption that this person is an immigrant, and asks the person to discuss their feelings about immigrating. In addition to promoting the stereotyping of immigrants by asking this person to wear a "costume", the art-making activity students are asked to perform does not reflect this discussion, and focuses instead exclusively on the appearance of the person and the costume being worn. The later edition of *Emphasis Art* (1997) expresses some concern for exploring artist backgrounds and the contexts surrounding works of art:

> When showing the materials from diverse cultures to the class, tell students what you know about the artist's life, class, and ethnic origin, and have the students hypothesize on how issues such as life circumstances, gender, and ethnicity might have affected his or her art.[148]

> Along with the personal interpretation, examine the context ... in which the work was made...A new emphasis on cultural relevance and an openness to many different interpretations recently has come about, in part through developments in feminist art criticism and contemporary theories of art.[149]

In both cases, however, while the directives show good intentions on behalf of the authors, there are no further references to this issue and the student activities presented in the resource, such as the one listed in TABLE 1, provide no additional information for teachers wishing to further explore the contexts surrounding artists or works of art. Similarly, *Art Image* (1988) includes the following statement:

> SEEING art also means that the student looks at the image created by a recognized artist, and: observes the image carefully, taking the time to look closely at it; responds subjectively and emotionally to it; places it in its context; understands it, trying to extract the meaning inherent in the work of art, according to his/her perception and experience...[150]

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[148] Wachowiak, *Emphasis Art*, 6th ed.,127.
[149] Ibid, 199.
[150] Brière, 12.

While the statement indicates that students should have the opportunity to examine the context surrounding works of art, among other things, the discussions and activities in the resource do not reflect this recommendation.

In most of the resources, there appears to be an assumption that by using cultural artifacts or looking at artwork made by culturally diverse artists, students may learn something about the culture. Take the following example from the sixth edition of *Emphasis Art* (1997): "From examining and making drawings of artefacts, students can imagine what life was like in another country." [151] Drawing and imagining ways in which the objects might have been used certainly does not imply that students will better understand the context in which the object was created and used. Billings writes that themes in art can only be thoroughly experienced when the viewer is closely connected to the artist's cultural context. If the viewer has not experienced a similar cultural context to that of the artist, "allusions may be missed and references to aesthetic traditions may be meaningless." It is therefore necessary, in multicultural art education, to include discussions on diverse aesthetic traditions.[152] Billings further distinguishes between themes and issues in a multicultural art education curriculum. A themes based approach emphasizes experiencing and understanding cultural traditions, whereas an issues based approach focuses on promoting political change through art. Any motivational subject can essentially be approached from a themes perspective, or an issues perspective. In *Art Image* (1988), for example, Paul Kane's *Caw-Wacham* is approached from a themes perspective, emphasizing the theme of adults and children. Students will then create their own artwork within this theme, incorporating adults and children. If *Caw-Wacham* were to be approached from an issues perspective, students might discuss cultural appropriation, or wonder about the

[151] Wachowiak, *Emphasis Art*, 6th ed.,129.
[152] Billings, *Issues vs. Themes*, 22.

relationship between the family represented and the artist, or discuss current and past challenges faced by Aboriginal families in Canada; Students could then research one aspect of the issue and represent this in a collage. The author describes the thematic approach as follows:

> In this approach, art is seen as a means by which individuals express ideas and beliefs, and these ideas are seen as part of a cultural aesthetic. The role of the educator is to facilitate dialogue among students and with the artists of various cultures, whose aesthetic views are represented through their artwork.[153]

The thematic approach also allows for the examination of the formal aspects of design.

In an issues-based approach, "The ultimate goal is to assess the problem and then to make a visual statement... the power of art to communicate ideas is specifically explored in the context of political realities."[154] While Billings proclaims the value of both approaches to the art education classroom, she warns against using the issues-based approach too liberally, citing concerns relating to potential ethnocentrism when selecting issues.

> While the thematic approach will focus on cultural differences and commonalties through exploration of themes, the issue oriented approach will seek to discover ways in which visual images have been used to oppress certain groups in the past, or are presently being used to maintain the dominant culture.[155]

Hicks writes that culture is often interpreted in a narrow sense, referring to groups of people related by a perceived similarity such as race or geographic location. Since cultures are oversimplified, images and objects presented in a multicultural art education classrooms are presented out of context. She adds:

> The decontextualization of the objects and the simplification of the concept of culture often leads to a romanticization of the exotic. Torn from their actual functioning context, objects from other cultures come to be valued for their "foreignness," their strange or exotic qualities.[156]

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[153] Ibid, 53.
[154] Ibid.
[155] Ibid, 56.
[156] Hicks, *Social Reconstruction*, 152.

In the excerpts provided in TABLE 1, Nigerian art, the "ethnic costume" worn by the model and the depiction of the aboriginal family in Paul Kane's painting are decontextualized, stripped of meaning, and thus contributing to trivializing and oversimplifying the culture from which they originate.

One of the most common ways in which culturally diverse content was incorporated within the examined curriculum documents was the use of references to culturally diverse artists or groups in a motivational context, for the primary purpose of facilitating student art-making. A significant consequence of such an emphasis on motivation is that references to race, culture or ethnicity are frequently used out of context. This was true for all of the documents examined, from the earlier publications dating from 1985 (*Visual Arts* and *Emphasis Art, 4th ed.*) to the most recent document, *The Arts* (1998). What does appear to have changed over this period of time, at least in the case of *Emphasis Art*, is the introduction of some statements expressing basic recognition of the importance of context (SEE TABLE 1). Despite such statements however, no further assistance is provided to teachers and the context remains of secondary importance to the art-making activity. The other more recent document examined, *The Arts*, considers students' thoughts and feelings about themes or topics, which could possibly related to culture, race or ethnicity. However, no indication is given that the context of the chosen theme or topic should be examined.

Learning About Diverse Artists and Forms of Artistic Expression

In the documents being studied, references relating to race, ethnicity and cultural diversity were also presented within the context of learning about artists, cultural groups and forms of artistic expression. This category is different from the previous one in that learning about the artists and forms of artistic expression now becomes the central activity, as opposed to

merely serving as a tool to attain other goals. This theme was emphasized in slightly different ways in all of the documents. *Art Image* (1988) displays a particularly strong emphasis on learning about artists and their artwork, offering 1-page biographical statements about each artist for teacher research, in addition to the suggested classroom discussions, which are meant to render the factual information more accessible to students. However, there is remarkably little diversity in the artists the resource chooses to explore. The later edition of *Emphasis Art* (1997), on the other hand, offers substantial diversity in suggested artists and artworks but provides little biographic or contextual information.

In general, it appears that although the resources demonstrate some willingness to introduce diverse artists and forms of artistic expression, they fall short of providing a complete picture of those mentioned, either by failing to provide a significant diversity of artists or by not providing sufficient contextual and background information. This theme was mostly absent in the two Ontario Ministry of Education documents, *Visual Arts* (1985) and *The Arts* (1998); The former resource includes no artists' names at all and refers to few forms of artistic expression. The latter, as a curriculum guideline, offers little details about artists other than a short list of names as examples.

Diversity of Artists and Forms of Artistic Expression

All of the documents but one, *Visual Arts*, which included no artists' names at all, referred to artists of diverse backgrounds. The quantity and diversity of artists mentioned, as well as the ways in which they are discussed, however, varied greatly between documents and even between different sections of individual documents.

- TABLE 2– Learning About Artists, Art Works, and Forms of Artistic Expression: DIVERSITY	
Emphasis Art, 6th ed. (1997)	"When students, guided by a knowledgeable and imaginative teacher, achieve the critical and perceptual skills to identify the work of Michelangelo, Rembrandt van Rijn, Pablo Picasso, Louise Nevelson, Jacob Lawrence, and Joseph Beuys by recognizing their individual styles, they are on their way to a richer understanding and enjoyment of art's world of treasures." (p.195-196)
Art Image (1988)	"Humanity's past is not directly accessible to us, but is apparent in the traces left by past civilizations. It is through those visual images that still exist and are available for us to see and read that the history of the visual arts is revealed to us." (p.11) "All the works presented in the ART IMAGE series were produced by recognized artists. Although the images themselves are aesthetically sound and visually interesting, individual viewers will respond to their visual content in their own way..." (p.36) "In their extensive use of North American works of art, the SEEING art activities will nurture in the children an appreciation and knowledge of their cultural heritage." (p.31)
The Arts (1998)	"It should be noted that the art works cited in the curriculum are only examples and are not meant to limit the teacher's choices. The works selected for study should also include works by both men and women and should reflect the cultural diversity of Canada." (The Arts, p.28) "describe the subject matter of a variety of art works from various cultures and periods and in various styles (e.g. *Child and Dog* by Alex Colville and *The Sleeping Gypsy* by Henri Rousseau, which depict animals);" (p.33)

The two editions of *Emphasis Art* (1985 and 1997) included a large number of references to diverse artists. The sixth edition (1997) of the resource placed particular emphasis on including references to diverse artists, and these are mentioned throughout the resource. For example, one three-page selection of the sixth edition contains the following indication: "The following table lists some familiar art-education studio projects along with the names of a few artists whose works might serve as exemplars." The table lists a total of 215 artists, 125 of whom (58%) are white male artists of European or American origin, and 90 of whom (42%) are women and/or of colour and/or of non-European or American origin. While there is still a strong

emphasis on one particular artist profile (white males that are also of either European or American origin), in comparison with many art education documents the percentage of artists listed that are *not* white males of European or American origin is relatively high. However, on most occasions in this resource, (See TABLE 2) little information other than the artist's name is offered, thus making it necessary for teachers to research each individual name in order to discover further information. In this case it is likely that teachers will select whichever names are already familiar to them, and in most cases these will probably be the most well-known artists from the dominating group.

Art Image (1988) showed a strong emphasis on learning about artists and their artwork, but displayed little diversity in either the artists presented or the types of art that were included in the resource. For example, in the Grade Three and Grade Six guides, 81% and 70% respectively of listed artists were described in the resource as males of either European or Canadian origin. Out of a total of 27 reproductions listed in the Grade Six guide, 19 were created by male artists described in the resource as being of European or Canadian origin, two were created by women artists (one of whom is described as being of Japanese origin), four are artworks describing as being from various non-European countries without artists names, the most recent of which dates from 1000 AD, one French tapestry was listed and one reproduction was created by a Japanese male artist in the 18th century. The choice of artworks to be discussed, as well as some of the introductory comments included in the resource (see TABLE 2), suggest which types of art are favoured by the creators of this document. In this case, it appears that works of art are selected not to provide an adequate representation of diversity, but rather to provide what the creators believe to be a satisfactory depiction of art history, and even perhaps the history of "humanity". The fact that the authors of *Art Image* blatantly describe all their selections as "aesthetically

sound and visually interesting" and as having been created by "recognized artists" provides a clear indication that these reproductions have been determined as appropriate for study by the authors. While this may be true, the document leaves no room for questions such as: what determines who is or is not a "recognized artist"...recognized by whom? And what is meant by "aesthetically sound"? Even more subjective, what is considered as "visually interesting"?

Art Image claims to focus on North American works of art. There are indeed several works of art created by Canadian artists included in the resource, which is certainly important when teaching art education in a Canadian context. However, when considering that very few of these artists are women, and even fewer are from diverse communities in Canada, the claim that the study of these works "...will nurture in the children an appreciation and knowledge of their cultural heritage" becomes somewhat problematic. One wonders whose cultural heritage is being represented.

The Arts (1988) also emphasizes Canadian artists, with the additional directive that the artwork selected should represent both women and men and "reflect the cultural diversity of Canada" (See TABLE 2). *The Arts* places a particular emphasis on studying a large variety of artists and artwork from different historical periods, styles and cultures. Variations of the specific expectation from Grade 2 listed in TABLE 2 are repeated in several other grades. It should be noted also that *Emphasis Art* (1985 and 1997) and *Art Image* (1988) are designed as complete art programs. *The Arts*, on the other hand, is a guideline and explicitly states that the artists and artworks listed are not meant to offer a complete selection. This is an important statement, since teachers who relied exclusively on the examples provided in brackets next to the expectations would have great difficulty in ensuring the artwork shown reflected "the cultural diversity of Canada".

Learning About Artists, Art Works, and Forms of Artistic Expression

As previously mentioned, in most of the documents it is only rarely that the learning about diverse artists and forms of artistic expression serves as the primary purpose of an activity. Although some of the resources did lend consideration to diversity when listing names of artists, these are for the most part explored superficially, with remarkably little background or contextual information provided (see *decontextualizing* above), often satisfying themselves instead with list of artists' names with no additional information, other than perhaps the common element between their works such as theme, subject matter or media.

- TABLE 3–
Learning About Artists, Art Works, and Forms of Artistic Expression

DOCUMENTS	EXCERPTS
Art Image (1988)	"...SEEING art is intended to lead the student to: have a direct aesthetic experience; become sensitive to the work of past and contemporary artists; realize that every artist, whether adult or child, creates his/her images in a unique way which reflects his/her individuality; understand that the artist's work is influenced by the society and the culture in which he/she lives;"(p.12)
Emphasis Art, 6th ed. (1997)	"Knowledge of art history can be developed through discussion of the artist who made the mural. Using art criticism methods, debate the relative merits of each mural. Discuss the aesthetic issues of realism and abstraction and of colors muddied by aging." (p.251) "Art history as discussed here refers not only to the discussion of artworks by masters and ancient civilizations but also broadly to objects that cultures recognize as having value and art expression by artists of one's own time and in one's community." (p.188)
The Arts (1998)	"In developing the ability to analyse and describe works of art from various historical periods and in different styles, they will also learn to understand and appreciate a wide variety of art works." (p.28)

Out of all the documents examined, only *Art Image* (1988) explicitly stated learning about artists as one of the primary goals of the resource. *Art Image* also includes 1-page biographical information about each of the artists presented in the resource, "intended to provide

the teacher with as many facts as possible regarding the life and work of the artists." [157] *Visual Arts* (1985) does not include any references to learning about artists, art works, and forms of artistic expression. In fact, art appreciation is generally absent from the document since the emphasis is on art production and personal expression, a reflection of the tendencies in art education in Ontario at the time of publication.

Art Image (1988), *Emphasis Art, 6th ed.* (1997) and *The Arts* (1998) all emphasized the importance of appreciating and recognizing works of art in slightly different ways. While all three documents indicate the necessity of developing students' art appreciation abilities, none of the resources suggest any practical, transferable models that can be applied by teachers to lead students in art appreciation activities. *Art Image* is the only resource that comes within reach of such a model, through its SEEING art activities. The SEEING art component of the resource involves the teacher's presentation of the "visual ideas" contained in the images to the students. In SEEING activities, students are encouraged to interpret and understand the visual idea according to their own experiences. Essentially, this is to be accomplished through the students' verbal descriptions of the images. This verbal communication is to be encouraged through questioning or games. *Art Image* stops short of offering any further explanations as to the *types* of questions or games that should be encouraged, the logical explanations and sequences for these, or types of questions or games that should be avoided. Therefore, while examples of SEEING art activities are provided through the 15 activities listed in the teacher guides, the scripted discussion format of these makes it difficult for teachers to apply the SEEING concept to their own lessons or ideas.

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[157] Brière, 38.

On some occasions the documents studied included references relating to race, ethnicity and cultural diversity for the specific purpose of learning about diverse artists and forms of artistic expression. In this case, learning about artists and their artwork is the main activity instead of serving as a stepping stone working towards other goals. This theme was not emphasized in the earlier of the Ontario Ministry of Education documents, *Visual Arts* (1985) nor was it of major significance in the most recent OME document, *The Arts* (1998). It was however, found to be important in *Art Image* (1988), and, to a certain extent, in the two editions of *Emphasis Art* (1985 and 1997). There appears to have been an increased concern for including culturally diverse artists towards the end of the historical period framing this study. In the years separating the 1985 edition and the 1997 edition, *Emphasis Art* increased the diversity of artists listed within its program. The amount of contextual or descriptive information provided about these artists remained limited in both the earlier and later editions, however. Therefore, while teachers using the document might have access to a greater variety of artist names, they are not necessarily better equipped to encourage meaningful learning about diverse artists and forms of artistic expression. *Visual Arts* (1985) lists no artists names at all, while *The Arts* (1998) explicitly directs teachers to select artwork that is reflective of Canada's cultural diversity. *The Arts* provides few examples of culturally diverse artists however, and provides no additional information about those that are listed beyond their names. *Art Image* places great importance on learning about artists and effectively provides detailed information about the artists listed. However, the diversity of artists included in the resource is limited, in that most of those listed are white male artists of European or Canadian origin. Therefore, while the selected resources published in the 1990s expressed a greater concern for the diversity of artists included than some

of the earlier resources included in this study, they did not offer any additional contextual or background information.

Eurocentrism

Eurocentrism can be simply described as a belief system that advocates and values the superiority of one perspective or worldview (that of people of European origin) while devaluating all others. The very concept of "art" is an invention of "Western" culture, and a rather recent one.[158] The "art world" as we know it, with museums, galleries, dealers, and so on, only began its existence the late eighteenth century in response to "a type of human artefact that was made primarily and often specifically for acquisition and display." [159] This "art world" decides what is and is not considered as "art". Previous to this new conception, these artefacts were primarily created for practical purposes, or to represent civic or religious values, and seldom for solely aesthetic purposes.[160] For most people in the world, the arts have been and remain so entangled with everyday life that there has been no need or desire to separate one kind of art from another. By determining certain types of artistic practices as somehow superior to others, European society also effectively ensured that those artistic pursuits that were traditionally practiced by men, such as painting, sculpture and architecture, were valued above other artistic activities most often created by women or people from non-European nations for practical or spiritual reasons, such as embroidery or pottery. Evidence of this hierarchy can easily be observed in the contents of art galleries and museums. While there has been some developments in recent years, for the most part, art galleries have limited their collections to "fine art", mostly two or three dimensional works created by professional artists, leaving "crafts"

[158] Dissanayake, *Homo Aestheticus*, 39.
[159] Ibid.
[160] Ibid.

or "traditional" art created for functional purposes by people not considered as professionals to museums of history or civilizations, if anywhere at all, therefore implying that these practices are not "art". While a healthy debate concerning this established hierarchy of art forms continues, the "art world", and as a result art education curriculum materials, remain largely centred on "artistic tradition". As such, the "art world" remains overwhelmingly eurocentered. Chalmers notes that "the dominance given to Western artistic canons has excluded the art that matters in many people's lives."[161] Similarly, Bersson suggests that "if indeed art education is to be perceived as more than a curricular extra or program of cultural enrichment, it must focus on the "basic stuff" of people's lives, as well as on our exceptional artistic and aesthetic possibilities."[162]

While the eurocentric focus is blatantly obvious in some resources, such as *Art Image* (1988), which explicitly emphasizes formalistic art history and appreciation, it manifests itself through various forms in the other documents studied as well. Firstly, in most of the resources examined there emerged a tendency to refer to well-known white European or Canadian artists by name (A.Y. Jackson, Paul Kane, Vincent Van Gogh, etc.), while references to art works from diverse groups or geographical regions were grouped together under a general title and included no individual artists' names. This is also true when referring to art forms not usually considered as "fine art". For example, we could consider this list of art examples to be studied in the context of a drawing-painting studio project focusing on "Fauna":

> "John James Audubon, Rosa Bonheur, Cave paintings at Lascaux and Altamira, Chinese and Japanese animal drawings, Albrecht Dürer, Jean Louis Gericault, Franz Marc, Indian Moghul, Rembrandt van Rijn, Henri Rousseau, and Nellie Mae Rowe"[163]

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[161] Chalmers, *Celebrating Pluralism*, 14.
[162] Bersson, 79.
[163] Wachowiak, *Emphasis Art, 6th ed,* 190-192.

While ancient cave paintings may understandably have no known creators, Indian Moghul painting is a complex and fascinating style of painting, much of which is identifiable by reign, style, theme, or artist. To group together such enormous and diverse groups of people such as "Chinese and Japanese animal drawings" is a clear indication that individuals within these groups do not matter. If this were indeed the case for all the artists, why then, are the named artists not simply grouped under "Dutch, French or American animal paintings"? Interestingly, the same edition of *Emphasis Art* (1997) also includes the following statement:

> Art curricula should recognize the students' diversity of class, race, and gender. Art is a natural area in which to combat ethnocentrism and monoculturalism, where European culture is seen as the central culture.[164]

Therefore, while the existence and need to do something about eurocentrism is recognised in the resource, teachers are not offered any further explanation as to how to go about combating these issues. In fact, contents of the resource would tend to lead well-meaning teachers in the opposite direction. The dominance of European culture is reinforced by validating European artists, by listing them in large numbers by name, for example, and diminishing others by grouping them together or ignoring them entirely.

Art Image (1988) also assigns many artworks to large groups of people, such as "Egyptian Art", "Indian Art" and "Mexican Art" while specifically naming numerous European artists, most of them male. Similarly, the 1-page biographical texts included at the end of the teacher guides provide some detailed information about historical and contemporary white Canadian and European artists, but since most of the remaining reproductions (featuring the work of artists that were not white Canadians or Europeans) are much older, the information provided is almost exclusively related to ancient times and has few links with contemporary

[164] Wachowiak, *Emphasis Art, 6th ed,* 4.

societies. While almost three paragraphs describe the life and work of Paul Kane, less than five lines are dedicated to the Cowichan mother and child who are featured in the painting.

Garber lists four confusions commonly held by teachers and scholars with regards to cultural diversity.[165] The first one is the wrongful identification of what comprises cultural diversity. An example of this confusion would be studying a work by Francisco Goya because he originates from Spain and is thus "Hispanic". The second, examining a work of art exclusively from the perspective of the dominant culture. Studying the work of Frida Kahlo by focusing exclusively on the surrealist aspect of her art while ignoring her cultural background would be an example of this misunderstanding. This confusion essentially amounts to acknowledging that persons of colour have also made art that fits into pre-established traditions and standards, as opposed to exploring it for itself and within its socio-political context. *The Arts* curriculum guideline suffers from this confusion. While the resource explicitly advocates the inclusion of culturally diverse artists and lists some examples of such artists, they are most often used in a comparison framework, attempting to fit the artwork of these artists into a particular tradition, theme, or design principle. For example:

> compare works on a similar theme (e.g., seasons) from various periods and cultures, and describe the impact of time and location on style (e.g., The Red Maple by A.Y. Jackson; The Harvesters by Pieter Brueghel the Elder; and an Egyptian fresco, The Fields of the Blest); [166]

The third confusion described by Garber is the lumping together of several culturally distinct groups into one general group (such as "Hispanic art"). The fourth is "exoticizing" a culture or group, identifying them as the "other".

Peoples' conceptions of art and art education are influenced by their social context and it is only by critically examining this social context that art educators can recognize the presence of

[165] Garber, 218.
[166] OME, *The Arts*, 39.

prevailing features and thus begin to consider alternatives to dominant conceptions of art and art education. [167]

In relation to the theme of learning about diverse artists and forms of artistic expression, the documents studied were found to include varying degrees of eurocentrism. Although at times manifested in different ways, a eurocentric focus remains present in the documents studied throughout the historical time period framing the research. The later edition of *Emphasis Art* (1997) explicitly recognises the need to oppose eurocentrism, in this way moving towards a more critical approach to multicultural art education. The statements made relating to eurocentrism, however, are not followed by any practical indications for teachers.

Masks

I find it necessary here to include some information and a warning concerning masks. Of all the forms of artistic expression mentioned in the resources, masks and mask-making are the most likely to be included in relation to multicultural education. Most of the examined resources include some references to masks and mask-making, and usually in explicit relation to race, ethnicity or culture. As disclosed by the confident nature of the following statement from *Emphasis Art*'s 1997 edition, masks and mask-making are among the most common features of multicultural art education: "Multicultural education certainly will include the study of masks."[168] Masks are often seen as an "easy way out" of multicultural art education, and are usually related in vague, general ways to "African Culture" or "Aboriginal Culture", although they are sometimes associated with a particular group.

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[167] Bersson, 80.
[168] Wachowiak, *Emphasis Art, 6th ed,* 294.

- TABLE 4- Masks	
DOCUMENTS	**EXCERPTS**
The Arts (1998)	"- compare works from various periods and cultures, and describe how the artists have used the elements and principles of design (e.g., compare ceremonial headdresses and masks by traditional Haida artists with Thunderbird Man by Daphne Odjig, focusing on their use of balance);" (p.41)
Visual Arts (1985)	In a list of "examples of art activities and specific uses to which they might be put:" (p.25) Includes "mask making: for a study of Native peoples"
Emphasis Art, 4th ed. (1985)	A list of "studio projects and correlative art study" includes: "Mask design and construction"- "African ritual masks; masks of North Pacific Indians; masks from Melanesia, Malaysia, Mexico, Indonesia; Japanese Noh play and Bugaku masks; Chinese opera, Greek drama, and Mardi Gras masks" (p.88) "Masks of various ethnological, primitive peoples often owe their impact to a semisymmetrical abstraction of the face, whether human or animal, and to psychological emphasis of significant features." (p.260)

In *The Arts* (1998), masks are used as an example of works from different periods and cultures that students can compare. In this case, the masks are associated with a particular group, referred to as artists. Since they are simply listed as an example, however, with no additional information provided, there is little guidance for teachers who might adopt this idea. Furthermore, the emphasis here remains on the formal elements of design, in this case balance, as opposed to the meaning, use or characteristics of the work. *Visual Arts* (1985) also relates mask making to Canada's aboriginal peoples. However, once again no further explanations are offered as to how exactly making masks will contribute to a "study of Native peoples". The fourth edition of *Emphasis Art* (1985) offers an extensive list of geographical places where masks can be found, with occasional details provided regarding the use of masks in such places. Once again, however, is it sufficient to simply show students examples of all these different masks, which one presumes is the intention of the activity? Unfortunately, the use of masks in

this way, with little or no cultural, social, spiritual or political context included, simply reinforce widely held stereotypes and misconceptions about groups of people.

Promoting Cultural Appreciation, Awareness, Sensitivity and Understanding

References to race, ethnicity and culture were often used in the context of promoting cultural awareness, sensitivity and/or understanding. Although this theme was present in most of the documents being studied, it was emphasized in distinct ways and with varying degrees of importance. Most of the documents made at least some allusion to the relevance of examining one's own or "other" cultures. The fourth edition of *Emphasis Art* (1985) was the only exception. As previously mentioned in the *Key Terms* section, the term "culture" adopts a variety of different meanings within the documents. Often, it appears to refer in a general sense to a group of people who share something in common. Interestingly, of the three terms of reference examined within this study, culture is by far the one that was employed most often within the documents. I believe there are distinctions worth noting between the four terms cultural awareness, appreciation, sensitivity and understanding. The excerpts in TABLE 5 and the following discussion represent my understanding of how these four terms are present within the documents.

Visual Arts (1985) generally leans towards promoting cultural appreciation, awareness and understanding (see TABLE 5). This resource emphasizes the visual arts as a vehicle for creative personal expression, but also as a way to "appreciate" culture (his or her own) and to "understand" culture (of others). This statement indicates more than simply being aware of the existence of diverse cultures. However, it is important to note that these attributes are assigned to the visual arts in general and not to art education, or to the goals concerning this document in

particular. Therefore, it appears that cultural appreciation and understanding will develop through the child's experiences with the visual arts, regardless of the teacher's actions or the content of the curriculum.

- TABLE 5- **Promoting Cultural Appreciation, Awareness, Sensitivity and Understanding**	
DOCUMENTS	**EXCERPTS**
Visual Arts (1985)	"The visual arts are an integral, natural, and essential part of the individual's intellectual, emotional, and cultural development. They provide, as well as pleasurable experience, a vehicle through which the child can express curiosity, feelings, and understandings. They provide a constructive outlet for the child's interpretation of his/her real and imagined environment. They also allow the child to discover and appreciate facets of his/her own cultural heritage and to understand other cultures." (p.4) "It is important for the teacher to be generally aware of the social interactions of the class and of the cultural backgrounds of the children." (p.5)
Art Image (1988)	"In their extensive use of North American works of art, the SEEING art activities will nurture in the children an appreciation and knowledge of their cultural heritage." (p.31) Objectives- "The students will:" "become more aware of the life and traditions of Canada's native population (social studies);" (p.85, gr.6)
Emphasis Art, 6th ed. (1997)	"Just as today's artists, museums, and society in general make efforts to create a just society serving all its citizens, teachers in the schools are striving to give equitable treatment to the cultural contributions of their students' ethnic groups. As the student populations of American schools become more multicultural, it is essential that teachers of art design curricula that will promote the appreciation of diverse cultures' artistic heritages. In designing a curriculum, we must ask: Whose culture is being taught? In addition, we must ask if the culture is one in which contributions are made both by men and by women. Female artists generally have been ignored by the museums and the art establishment." (p.3-4)
The Arts (1998)	"Study of the arts can also broaden students' horizons in various ways. Through study of the arts, students learn about artistic traditions of their own and other cultures... As well, they learn to appreciate the similarities and differences among the various forms of artistic expression of people around the world." (p.5)

In contrast, the second excerpt discussed here refers specifically to the teacher, indicating that the teacher must be "generally aware" of students' cultural backgrounds. This does not imply that

teachers should modify their actions according to this awareness. Since the focus here is on student personal expression in the visual arts, however, it would appear that it is not necessary that teachers do anything more than be "aware" of cultural backgrounds.

Art Image (1988) also emphasizes cultural appreciation and awareness, and appears to suggest some sort of concern, however misguided, for cultural sensitivity (See TABLE 5). *Art Image* appears to limit cultural appreciation to students' own culture, which is referred to as "North American". As previously discussed, the notion appears to be that this cultural appreciation will stem from observing and discussing North American works of art. Significant importance is given to the role of the resource document itself (or to the creators of the document), and to the teacher who transmits the contents of the document to students. In this case cultural appreciation develops as a consequence of interacting with specific works of art that were chosen by someone for particular reasons, as opposed to students simply engaging in visual arts activities. Through the observation and discussion of selected works of art, students are also expected to develop an awareness of "the life and traditions of Canada's native population".

The sixth edition of *Emphasis Art* (1997) includes some references relating to cultural awareness, cultural appreciation, cultural sensitivity and cultural understanding (See TABLE 5). It also suggests a certain concern for cultural equity, which is absent from the other resources. This excerpt suggests that *Emphasis Art* also places some of the responsibility for cultural equity and appreciation on teachers and curriculum. In this statement the authors of the resource are encouraging teachers to consider who is being represented in the curriculum. *Emphasis Art* gives the responsibility of ensuring cultural equity almost entirely to teachers, since few additional indications or suggestions are included in this particular document. While the authors identified the necessity of asking some of these important questions, most must remain unanswered since

as the following section will demonstrate, the activities suggested in the document make no further reference to these questions and in many case appear to have forgotten their existence altogether. Links still remain to be drawn between these recommendations and the actual activities that are suggested, which include no practical ways of addressing these concerns, rendering the task a difficult one for concerned teachers.

Finally, *The Arts* (1998) mainly emphasizes cultural appreciation and cultural awareness (See TABLE 5). One of the goals stated is to lead students to identify similarities and differences between art created by people in different parts of the world. There is no attempt to analyze or to understand cultural diversity. In *The Arts*, developing cultural appreciation and awareness is associated with the study of the arts.

Most of the documents studied made some allusion to the importance of examining one's own or "other" cultures. With regards to the theme of cultural appreciation, awareness, sensitivity and understanding, the later edition of *Emphasis Art* (1997) came a long way from the fourth edition (1985), which contains virtually no references to cultural appreciation. *The Arts* brings the responsibility of developing cultural appreciation and cultural awareness back to the arts themselves, as was the case in *Visual Arts* (1985). One key difference, however, is that while *Visual Arts* credits students' personal art creation and expression for this development, *The Arts* designates the "study" of the arts as being of primary importance in this regard. It is interesting to compare the following two excerpts, from *Visual Arts*: "They (the visual arts) also allow the child to discover and appreciate facets of his/her own cultural heritage and to understand other cultures." And *The Arts*: "Through study of the arts, students learn about artistic traditions of their own and other cultures..." While they both refer to "other" cultures, *Visual Arts* uses the

term "to understand", whereas *The Arts* uses "learn". *Visual Arts* also broadens the experience to "facets" of culture, while *The Arts* limits the exploration to artistic traditions.

Generalizations, stereotypes, misleading/wrong information

In the resources examined, references relating to culture, race, and ethnicity also included a remarkable number of generalizations, stereotypes and misleading or incorrect information related to these issues. Generalizations and stereotypes were most often encountered in the format of grouping together a large quantity of diverse groups or individuals with the assumption that these were so similar that particular qualities or traits could be assigned to the group as a whole. The excerpt taken from *Emphasis Art* (1997) provides a typical example of this phenomenon (See TABLE 6). In this case, it is assumed that by observing one particular mask, one is somehow examining "African culture" as a whole. While the authors do specify that the mask is associated with the Benin kingdom, the damage has already been inflicted by using the generalist term "African culture". Similarly, the excerpt from *Visual Arts* (1985) suggests the "study of another culture" be accomplished through such things as painting and weaving. By applying something specific to one individual, a group of people, a geographical area, or a time period to all of Africa, stereotypes are quickly generated. Thus the emergence of such student projects as making "African masks", which should conform to a stereotypical image that has been elaborated over time. The excerpt from *Art Image* (1988) provides another example of generalizations and stereotypes being advocated by the resource (See TABLE 6). Here there is an assumption that "The Japanese" in general particularly value cleanliness.

- TABLE 6 - **Generalizations, stereotypes and misleading or wrong information**	
Art Image (1988)	"The title of this print is The Yoshitsune Horse-Washing Waterfall. The Japanese have always placed great importance on cleanliness. For them, washing oneself was a ritual that symbolized inner as well as outer purification... In this print we see a sacred waterfall under which two men are washing a horse, an animal which was venerated by the Japanese." (p.87, gr.6) "I can see that some of you find this story pretty funny; however, I can assure you that it is quite true....if the Cowichan Indians were here today, they would probably think that many of our own present-day customs are peculiar...You know, children, we should never laugh at someone else's way of living or of doing things. Lifestyles vary depending on the time and place, and also depending on people's likes and dislikes." (p.52, gr.3)
Emphasis Art, 6th ed. (1997)	"African culture is examined through these projects: a metal embossed mask harkens to the art of the Benin kingdom, and a papier-mache constructed mask is decorated with beans and broomsedge." (p.123) "Have students draw their family as if they were people from different climates, in native dress and in their homes...Study the art of people from hot and cold climates- for example, African and Eskimo art." (p.107) "Consider having the model wear items of an ethnic costume and placing ethnic patterned cloths in the background, thus opening up opportunities for social-studies integration." (p.213) "Doing an artwork in the style of another culture can teach one about that culture's way of looking at phenomena. When doing a contemporary version of an earlier culture's style, however, be sure to discuss the sociopolitical issues of that culture. The teacher and students should bring out what they already know or can research or surmise about the culture. Just making a kachina doll will not necessarily result in multicultural understanding; without discussing culture, such an activity may be considered a mere pastiche of surface appearances." (p.124) "From examining and making drawings of artefacts, students can imagine what life was like in another country." (p.129)
Visual Arts (1985)	" ...how a subject, "such as the study of another culture, can be examined through a variety of media". It lists: painting (illustrations of the way of life of another culture) puppetry (plays involving language and music skills) - dioramas (homes and animals) mural making (environmental study, sports) modelling (utensils, buildings) stitchery (banners and hangings) weaving (clothing and traditional designs) calligraphy" (p.37-38)

One of the most common stereotypes disseminated about all groups of people relates to clothing. In schools, one often encounters events such as "multicultural fashion shows" that features costumes from around the world. While these may in fact be traditional costumes from particular areas or time periods, what these events often fail to emphasize is the contextual information surrounding the costume, such as its particular traditional uses and functions. Rarely is it disclosed, for example, that the famous "Mexican sombrero" was originally used by a certain class of horsemen, known as *charros*, in one specific state of Mexico during the independence movement. It has since been appropriated by the mariachis and commercialized for tourists, and certainly does not represent typical everyday clothing worn by people in Mexico. Similarly, the excerpts from *Emphasis Art* (1997) suggest activities focusing on "ethnic" or "native" clothing, assuming that everyone from the culture being explored dresses in this fashion. By emphasizing clothing in such a way, we focus on superficial differences in colour and pattern based exclusively on the appearance of something and learning essentially that those people are different than "us".[169] In seemingly direct contradiction with such suggested activities, *Emphasis Art* includes a statement warning teachers about the dangers of superficial explorations of culture. As has been previously mentioned, however, such warnings, while perhaps indicating good intentions on behalf of the authors, fail to provide teachers with tools that could be of help when attempting to avoid making such mistakes.

While examples of stereotypes and generalizations abound within the documents being studied, some of the documents also contain information that is misleading to teachers and students, or simply false. A common manifestation of this tendency is the portrayal of cultural groups, or cultures in general, as purely a part of history, a "thing of the past". The second excerpt from *Art Image* (1988), for example, uses the past tense to refer to the Cowichan

[169] Garber, 222.

aboriginal group, thus implying that they are *not* here today, which is simply false. *Emphasis Art* (1997) contains a similar statement which also employs the past tense. By referring to groups or cultures as past or ancient history, these resources deny the very existence of the people who identify with those groups or cultures and thus are unable to identify their present roles and contributions.

Such treatment effectively contributes to exoticising diverse artists and artwork and creating an established division between the students in the classroom ("us") and the artists associated with the artwork ("them"). Significantly, most of the reproductions listed in *Art Image* (1988) that originate from non-European or North American countries list no artist names and are over 1000 years old.

Most of the resources studied included many generalizations, stereotypes and misleading or incorrect information relating to culture, race and/or ethnicity. Some of the most common generalizations and stereotypes involve the grouping together a large number of diverse groups or individuals into one single entity and the creation of simplistic artwork that is meant to somehow represent an entire group, culture, or continent. While some of the earlier resources such as *Art Image* (1988) contain a large number of such examples, the later edition of *Emphasis Art* (1997) also provided many examples of generalizations, stereotypes and misleading information, despite statements warning against such dangers. *The Arts* (1998) largely avoids such errors, but neither does it warn against them. It appears that although there may have been some increased awareness regarding tendencies such as stereotyping towards the end of the 1990s, this awareness was not always made explicit and on some occasions failed to influence the documents themselves.

Aboriginal art and artists

Perhaps the greatest number of generalizations, stereotypes and misleading or incorrect information found in the documents were related to aboriginal art and artists (See TABLE 7). All the documents included references to Aboriginal groups, culture, artists and/or artwork. In most cases, there were several of such references and these tended to include more details than references to other groups, cultures, culturally diverse artists and/or artwork. Frequently, these references refer to Aboriginal people as a whole, as though all Aboriginal peoples formed one large, uniform group. On some occasions particular tribes, groups, or geographic locations are mentioned, but in these cases few additional details are provided. As is the case with other groups mentioned in the resources, Aboriginal people, artists and their work are often referred to in the past tense and little if anything is said about their current existence.

- **TABLE 7** - **Aboriginal Art and Artists**	
Art Image (1988)	"The title of this painting is Caw-Wacham, and it was made by Kane in 1847; that's more than one hundred years ago. Describe what you see in Kane's image. Yes, Lisa; there is an Indian woman holding her baby. In fact, the term we should use is "North American Indian" or Amerindian; do you know why? Yes? No? (The teacher may use a globe as he/she explains how North America was discovered.)...Nowadays, in order not to confuse our Indians with the Indian people from India, we refer to our native people as North American Indians or Amerindians- a word made up by combining the words American and Indians." (p.51, gr. 3) "Since many of you liked Kane's painting about Canada's native people, I'm going to ask you to make a drawing of a group of native people. Your drawing should be original, and you shouldn't copy what you've seen in Kane's painting. Your figures may be travelling through the woods; fishing by the side of a river; going through rapids in their canoes; at war with other native people or with the European settlers; etc. Those of you who have visited a reservation may wish to draw a picture of present-day Amerindian life." (gr.6, p.85) "Objectives- "The students will:" "become more aware of the life and traditions of Canada's native population (social studies);" (p.85, gr.6)

Emphasis Art, 6th ed. (1997)	"Third- and fourth-grade students painted this mural showing their understanding of Native-American styles of dress, artifacts, housing and decoration." *Caption of photograph that shows the students with their mural. The mural appears to depict people in a variety of mostly traditional-type clothing in front of colourful tepees.* (p.119) "A study of early Pacific Coast Native-American life provides rich motivation for several art projects, including the group construction of a totem pole; however, the culture of the Northwest Native Americans must be genuinely examined. Cross-cultural comparisons can be made about the role of art in their culture and their beliefs about nature, death, religion, and the roles of men, women, and children. For the Native-American carvers, art is empty when it omits the spiritual dimension of life. As was the custom of the totem carvers, encourage students to identify with some other living entity or with an animal or bird school symbol. Use a sheet of colored construction paper 12 x 18 inches...." (p.298)
The Arts (1998)	"- compare works from various periods and cultures, and describe how the artists have used the elements and principles of design (e.g., compare ceremonial headdresses and masks by traditional Haida artists with Thunderbird Man by Daphne Odjig, focusing on their use of balance); (p.41)

A particularly flawed portrayal of aboriginal people, art and artists is found in the very resource that prides itself on its Canadian content, *Art Image* (1988). The Saskatchewan Ministry of Education apparently identified this questionable portrayal, and includes a warning concerning *Art Image* in its *A Selective Listing of Learning Resources 2006*: "Some of the written text and chosen pieces of art show a lack of understanding of the Aboriginal and Métis cultures. The works should be viewed as historical, not current depictions of Aboriginal and Métis lifestyles."[170] Within the two guides that were analyzed as part of this study, the only two works of art described as relating to aboriginal peoples were works of art created by European-born Paul Kane. The first insinuation of this choice of artwork is therefore either: a) only works of art created by well-known European artists are worth studying, or b) aboriginal peoples are incapable of producing their own art, therefore we must rely on art created by European artists

[170] Saskatchewan Ministry of Education, *A Selective Listing of Learning Resources 2006*.

such as Paul Kane if we wish to "become more aware of the life and traditions of Canada's native population..."[171] Examining a work by Paul Kane with the intent of learning more about Canada's Aboriginal peoples could be considered as roughly equivalent to studying Picasso's *Les Demoiselles d'Avignon* in order to learn more about people of African descent.[172] Perhaps most remarkable, and worrisome, is the lack of attention lent to social issues relating to Canada's aboriginal groups at the time of publication. Both of the teacher guides studied included activities relating to Canada's aboriginal peoples. Neither of them makes any attempt at discussing the social issues associated with these groups, focusing instead on the traditions, costumes, etc. featured in the paintings. The grade six *Art Image* guide includes an activity focusing in part on Canada's aboriginal peoples. In this case, in assigning the art-making activity the discussion refers to present-day (in 1988) Aboriginal people (See TABLE 7). Not only does this statement include gross stereotypes of historical and present-day native populations, it completely avoids the many social issues relating to reservations and how aboriginal people came to be living there in the first place. This is not to say that such works of art should have no value in an art education curriculum; on the contrary, meaningful discussions on cultural appropriation and colonialism could be introduced, especially at an intermediate or senior level. However, this is certainly not the intention expressed by this resource.

Many of these same issues are repeated in the *Emphasis Art* (1997) resource, as can be seen by the excerpts included here. In the caption describing a student mural which features many stereotypical Aboriginal symbols such as tepees and traditional dress, there is apparently no distinction being drawn between past forms of dress and housing and present day aboriginal lifestyles and issues. In the second excerpt from *Emphasis Art* (1997), the authors once again

[171] Brière, Grade 6, 85.
[172] Garber, *Art In Context of Culture*, 219

issue a warning to teachers regarding the "genuine" examination of the culture of Northwest Native Americans. In this case some examples of comparisons that could be drawn are provided as well as a very brief statement concerning the link between spirituality and art. These statements, however, once again provide little help or guidance for teachers and are at times in direct contradiction with other activities features in the document. Following the brief introduction cited in the excerpt provided in TABLE 7, the resource launches into a detailed description of the tin can totem pole art activity.

The Arts (1998) manages to generally avoid stereotypes concerning Aboriginal peoples. This might be at least partly due to the fact that the document is brief and provides very little in terms of content or concrete activities or examples for teachers. One of the examples provided (See TABLE 7) names Daphne Odjig, a contemporary Aboriginal artist, a very rare occurrence in the resources being studied. Providing the names and artwork of contemporary Aboriginal artists is an essential step to avoid falling into repetitive stereotypes and generalizations.

While Aboriginal groups, culture, artist and/or artwork tended to be referenced more often and in more detail than other groups, cultures, culturally diverse artists and/or artwork, these references were particularly vulnerable to generalizations, stereotypes and misleading or incorrect information. *Art Image* (1988) included a particularly stereotyped and misleading portrayal of aboriginal people. As is the case with some of the other themes that have emerged in this study, the later edition of *Emphasis Art* (1997) includes a statement warning against the superficial examination of Native American culture. Despite this, at least one activity including some unaddressed stereotypes is featured within the document and the appropriateness of others, such as building a totem pole out of school cafeteria tins, go largely unquestioned. *The Arts* (1998) mentions some Aboriginal art forms as examples, and even names a contemporary

Aboriginal artist, Daphne Odjig. Once again, however, no further details are provided and in the case of Daphne Odjig's work and the traditional Haida artists, these are to be compared in terms of the elements and principle of design, which are externally established criteria.

Discussing Social Issues

In contrast with the themes previously discussed, the theme of discussing social issues was found to be significant in the data in large part due to the remarkable *absence* of multicultural references relating to social issues. All of the documents examined within the context of this study avoided and/or glossed over social issues. While one document did include several statements pointing towards the relevancy of discussing social issues within a multicultural art education context, the four other documents overwhelmingly appear to adopt the strategy of glossing over social issues or avoiding them altogether.

Emphasis Art (1997 edition) is the only document studied that lent some attention to the discussion of social issues. The later version of *Emphasis Art* includes several statements that point to the importance of considering a variety of social issues within an art program. For the most part, however, these suggestions fall short of offering any actual suggestions or practical help for teachers, instead largely limiting themselves to general statements recognizing the existence and need to discuss these issues (See TABLE 8). The first statement, for example, while indicative of good intentions, offers little assistance to teachers wishing to address what might be considered as difficult topics. Within the chapters relating specifically to art production, only one suggested art activity, in the section on tissue-paper collage, includes a specific reference to social issues. This reference is made in passing, almost giving the impression that this activity is an easy way to get this bothersome but necessary social issues business done. One

wonders, if this is such an "important consideration", how is it that none of the other suggested activities make any reference at all to the incorporation of social issues?

- TABLE 8 - Discussing Social Issues	
Emphasis Art, 6th ed. (1997)	"In artworks discussed in class, show a willingness to address issues of racism, sexism, and inequity. When showing the materials from diverse cultures to the class, tell students what you know about the artist's life, class, and ethnic origin, and have the students hypothesize on how issues such as life circumstances, gender, and ethnicity might have affected his or her art." (p.127) "Using lettering from printed publications in conjunction with colored tissue adds a new dimension to the tissue collage, and this is one way to incorporate text concerning social issues into the artwork- an important consideration in contemporary art expression." (p.261) "Teachers need to be open to and nonjudgmental about diverse cultural experiences. They should use their students' preferred styles of learning to make the art curriculum more relevant to the disenfranchised groups that have suffered from prejudice." (p.4)
Art Image (1988)	"Paul Kane was born in Ireland in 1810, but grew up in Canada...became interested in the life and traditions of the native Indians. His many paintings of this subject sold quite well, and today, because of their realism and great detail, Kane's paintings have become invaluable historical documents." (p.84, gr.6) "William Raphael...was born of Jewish parents in 1833, in Prussia..Immigrated to the United States of America...left New York and decided to settle in Montreal..." (p.84, gr.6) "Renoir was born into a very poor family, and he began painting at a young age in order to support himself and his parents..." (p.54, gr. 3)

Within its selection of sample activities, *Visual Arts* (1985) includes two activities with a "Values Component". The first is a picture-making activity "based on the theme of co-operation"

(p.34-35), which emphasizes how students cooperate with and help other people in different areas of their everyday lives. The second focuses on discussing the advantages and problems associated with "the chief means of transportation employed today" and asks students to "design a vehicle that you think would be a practical and responsible means of transportation in town or in the country." (p.35). While both of these activities do in fact include a social component, opportunities for critical thinking and discussion remain somewhat limited and are certainly not explicitly encouraged by the document.

Throughout the suggested discussions included in the resource, *Art image* (1988) directly or indirectly brings up a many social issues such as poverty and immigration (See TABLE 8). The issues are not meant to be the focus of discussion however, and are instead mentioned in passing as factual information while discussing artists' backgrounds or artwork content, with little or no contextual information provided on the issues. The scripted discussions provided within the resource do not address any of this information as an "issue" that should be further analyzed or discussed.

The Arts (1998), while promoting the importance of developing student critical and analytical skills, shies away from addressing social issues within the Visual Arts curriculum. Most of the Specific Expectations listed under the Critical Thinking heading actually involve describing, comparing or explaining how the elements and principles of design are featured within the artworks.

Freedman describes the main characteristics of social perspectives to art education, and explains why social perspectives of art education are a necessary part of "good" art education.[173] Freedman explains that social perspectives of art education are a form of democratic education, in that they are concerned with how art education can encourage democratic thought and

[173] Freedman, *Social Perspectives on Art Education,* 314.

action.[174] Social perspectives of art education generally include the following characteristics: the broadening of the domain of visual arts and visual culture to include new forms of visual culture that transcend traditional borders, a shift in emphasis from formalistic concerns to the construction of meaning, the importance of social context and a new importance lent to critique as part of the democratic process. Freedman notes that "Art is a vital part and contributor to social life and students have the possibility of learning about life through art."[175]

Only one document, the later edition of *Emphasis Art* (1997), included some statements referring explicitly to social issues. This is in stark contrast with the 1985 edition of the same document, which includes no references to social issues at all. The statements in the 1997 edition are rarely accompanied by any practical suggestions for teachers however, and are largely limited to general statements of what should or shouldn't be done. *The Arts* (1998), while emphasizing the importance of developing student critical and analytical skills, does not provide opportunities for the examination of social issues within the visual arts curriculum. Therefore, while the later documents appear to suggest some awareness of the existence of issues that require critical discussion, there is virtually no practical assistance offered to teachers wishing to act upon this awareness.

Personal Skill and Abilities Development- DBAE

While personal skills development and the DBAE approach to art education are rarely associated with multicultural education in the documents studied, I nevertheless wish to take the time to discuss this issue here. It is my contention that the push towards a DBAE approach in art education, closely following general trends in education in Ontario, has emphasized skills and

[174] Ibid, 315.
[175] Ibid, 324.

abilities development to the expense of multicultural art education. While I do believe that it is possible and even desirable for DBAE and multicultural art education to coexist and to work together for more meaningful art education, this does not appear to have been the case in the 1998 *The Arts* curriculum guideline. In the approach advocated in the guideline, the primary emphasis is on the skills and abilities being taught and subject matter, issues or themes included tend to be interchangeable elements that serve the purpose of skills development, instead of the other way around. Everything is always done with reference to the elements and principles of design.

The development of personal skills and abilities, such as learning, identifying and applying the elements of design, the exploration of media and techniques and personal expression was present in all of the documents examined. Some of the documents made skill and abilities development the primary focus of the resource, whereas others simply mentioned it almost in passing. While Discipline-Based Art Education was only explicitly referred to in two of the documents (*Art Image* (1988) and *Emphasis Art*'s 1997 edition), four of the documents appear to lean in different degrees towards this approach while the fifth contained some elements associated with DBAE although this was not its main focus. *Visual Arts* (1985) generally follows a child-centred approach to art education. The document includes informal references to elements and principles of design, an important component of DBAE; the main focus, however, remains on how children will be given opportunities to explore these elements and to use them for personal expression: "...the study of concepts and the introduction and development of skills in the use of various media must always remain a means to an end, and not an end in themselves."[176] The fourth edition of *Emphasis Art* (1985) moves in the direction of DBAE by placing some importance on the elements and principles of design. Statements included in the

[176] OME, *Visual Arts*, 19.

resource, such as the following excerpt, make it clear that for children's work to be considered art there must be some recognition of design elements:

> If nothing is said to the growing youngsters about design, structure, composition, line, value, color, contrast, pattern, and other aspects of the visual-art form, it is presumptuous to assume they will develop in artistic awareness and artistic potential.[177]

The resource also includes some statements regarding the importance of sequential logic in planning art education activities, and highlights how art making and art appreciating should go hand in hand. *Art Image* (1988) states that "The visual arts form a discipline of instruction" and that it is the MAKING (art production) and SEEING (art appreciation) components included in the resource that make up the discipline-based approach.[178] The sixth edition of *Emphasis Art* (1997) includes several statements explicitly relating to DBAE and to the different components of this approach:

> This new edition again concerns itself with the adventures, joys, responsibilities, problems, and rewards of teaching art to children; with the strategic, guiding role of the teacher; with projects based on perennial, universal art principles; and with the ongoing evaluation of lesson objectives in design and composition, art history, art criticism, and aesthetics.[179]

Although *The Arts* (1998) does not mention DBAE by name, it provides a complete example of the DBAE approach. The arts program (including all four strands) is described as "significantly more rigorous and demanding than previous curricula" and includes the development of practical, critical and analytical skills as well as art appreciation and communication.[180] The expectations provided in the document are illustrative of the main components of DBAE.

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[177] Wachowiak, *Emphasis Art, 4th ed.,* 5.
[178] Brière, 3.
[179] Wachowiak, *Emphasis Art, 6th ed.,* xiv
[180] OME, *The Arts*, 2-4.

Bersson notes that despite their obvious differences, individual-centered and discipline-centered approaches to art education share "a common disregard for art's social dimension." Individual-centered programs that omit the commitment to social responsibility expressed by Lowenfeld tend to exclude sociocultural issues. Discipline based art education, on the other hand, focuses on the "Western" fine-arts tradition, often excluding or diminishing the importance of other perspectives and art forms. [181]

Skill and abilities development and the elements of design were included to varying degrees in every document studied within this research. It is interesting to note that the two documents published by the Ontario Ministry of Education are those that fall at either end of this spectrum. *Visual Arts* (1985) placed little importance on skill development, emphasizing instead the artistic process and personal expression. *The Arts* (1998), on the other hand, is all about skills and abilities development. In fact, most of the references to race, ethnicity or culture included in *The Arts* are made within the context of identifying or applying the elements of design or technique and skill development. While the documents published in the mid-1990s appear to suggest an increasing awareness for issues related to multicultural educations, in the case of *The Arts* (1998) I believe the development of multicultural art education that should have occurred by this point in time was negatively affected by the overemphasis of skills and abilities development, echoing tendencies in the general provincial curriculum.

[181] Bersson, 78-79.

Chapter 5: Conclusion

This study has examined references relating to race, culture and ethnicity in four different types of art education curriculum resources dating from 1985 to 1998. The purpose of this examination was to better understand the ways in which multicultural education is represented within these documents. In the first chapter, the research questions were presented and situated with regards to gaps in existing art education and multicultural education literature. In this section the adoption of a critical multicultural education perspective was also explained, and key terms were defined.

The second chapter of this thesis presented a review of the historical development of art education in the province of Ontario. Art Education in this province has historically been influenced by the socio-economic forces that contributed to shaping the educational system in general. As a subject often considered as an "extra" the arts have been particularly vulnerable to the swing of the policies pendulum. Since the mid-1970s, art education has been shaped to different degrees by the recognition of the increasing diversification of Canadian society and the policies that emerged in response to this. This section of the thesis examined the history of multicultural education in Canada and, more specifically, in the province of Ontario. The presentation of key policies and documents produced by the Ministry of Education demonstrated the links between political events and the development of multicultural education in Ontario. This chapter also presented an overview of various approaches to multicultural art education and of two relevant curriculum product studies.

The next chapter presented the data sample for the study and the procedures for the collection and analysis of data. Following the tradition of discourse analysis, the language used in the documents was examined and considered as the topic of the study instead of a means for

other ends. The aim of this research was to identify patterns within the *representations* of multicultural education, most of which were found in language form. This was narrowed down to references to race, ethnicity and culture. The data sample consisted of four different types of documents selected by progressive theoretical sampling in order to provide a cross-selection of the types of documents available to teachers throughout this time period. The selected documents included a support document, an official arts guideline and two commercially produced teacher resources, one of which was a resource kit and the other a "program" in book form. The purpose of the study was not to directly compare the resources, but rather to examine each resource alongside the others in order to gain a broader perspective of the studied phenomenon. Data collection proceeded in two phases; first, I performed a preliminary review of the documents, which permitted me to gain an initial overview of the data and allowed for modifications to be made to the document analysis protocol. At this point I chose to limit the study to references relating to race, ethnicity and/or culture, as the limited scope of this project did not allow for an in-depth study of all issues included in multicultural education. I then proceeded to an in-depth review of the documents as data was collected in greater detail and organized within the parameters of the data analysis protocol. Recurring concepts were identified and eventually organized by emergent themes.

The fourth chapter presented the findings of the study. The five emergent themes were presented and excerpts from the documents were discussed in relation to these themes. References to race, ethnicity and/or culture were identified in the context of providing motivational support for art-making activities, in learning about diverse artists and forms of artistic expression, in promoting cultural awareness, sensitivity and/or understanding and, in some limited cases, in discussing social issues. As early as the 1985 *Visual Arts* support

document, meant to complement *The Formative Years* program, there was a basic recognition of the existence of cultural diversity in Ontario schools. *The Emphasis Art* program, one of several resources recommended in *Visual Arts*, demonstrated a significant increase in the quantity of references made to race, culture or ethnicity between the publication of its 1985 and 1997 editions. While the former included some general references to art forms and artists of culturally diverse origins, the latter incorporated a much larger variety of diverse art forms and artists, and began to take some steps in the direction of a more critical approach to multicultural education. *Art Image* (1988), a teacher resource kit published and distributed in Canada during this same time period, noted the importance of encouraging students to acknowledge and appreciate their cultural heritage through the exploration of North American works of art. *The Arts* (1998) instructs teachers to ensure that artwork selected for study adequately represent Canada's cultural diversity. All of these documents show evidence of at least some efforts made to incorporate elements relating to multiculturalism.

In the findings chapter, the thematic categories were also analyzed within the context of critical multicultural education theory. None of the resources studied within the context of this project explicitly stated their approach to multicultural education, and neither did they make multicultural art education the central focus of their program. I argued, however, that over the course of this research several worrisome tendencies were also identified within the documents studied; namely, the lack of context provided in relation to references to race, culture or ethnicity, a tendency to maintain or promote a eurocentric perspective, the prevalence of generalizations, stereotypes and misleading or downright wrong information, inappropriate and often disrespectful treatment of aboriginal art and artists, and the relatively minor importance given to exploration and discussion of social issues. Remarkably, despite the fact that the

documents examined within the context of this study spanned a period of thirteen years and originated from different sources, they had in common the prevalence of these main tendencies. This research has demonstrated that although there have been some changes in the way multicultural education is represented in art education curriculum documents throughout the period of time from 1985 to 1998, these changes have not necessarily taken a linear voyage towards more inclusive art education. There were some improvements made in earlier documents that were subsequently abandoned in later resources.

Another issue of importance that emerged from the findings of this study is the role and importance of the discipline-based approach to art education within the documents studied. Over the past twenty years or so, an adherence to this approach has become increasingly visible in the art education support documents. This trend in the art education curriculum closely follows general trends in education that have taken a turn towards results-oriented education. Interestingly, the most recent visual arts curriculum document, *The Arts*, is remarkably similar to a document created almost 100 years ago, *Teachers Manuals: Art*, in its focus on skill development and industry. At the turn of the 19th century, the focus was on mechanical drawing and skills that would contribute to the growing industrial workforce. Similarly, since the end of the 20th century, concern has shifted to ensuring art education provides students with essential skills and abilities that will allow for competition in the global economic race.

The purpose of this study is not to criticize everything that has been done; rather, it is to critically examine past efforts to better understand where we have gone, with the hope that this will allow us to better plan where we are going. It is my impression that both the arts and multicultural education are currently at a critical standpoint in the history of education; both are at a risk of being washed away, buried by the current of educational reforms and priorities that

lie elsewhere. While this study demonstrated many deficiencies in multicultural art education curriculum products, it also established links between these elements and events occurring in education and in society at large at the time, and highlighted some positive points and efforts that were being made. I recognize the time, care, effort and good intentions that went into producing these documents, and that, more importantly, every document is a product of the sociopolitical context and time that surrounds it. Nieto asserts that:

> Multicultural education cannot be understood in a vacuum. Yet often it is presented as somehow divorced from the policies and practices of schools and from society. The result is a "fairyland" of multicultural education disassociated from the lives of teachers, students, and their communities.[182]

I believe that if we are to avoid the creation and promotion of such a "fairyland", it is important that we recognize and understand the social, economic and political context that surrounds and includes our schools. There are some valuable components to be retained in each and every one of these documents, and one of the goals of this research is to better understand these resources, and to make evident what previously might have been ignored or taken for granted, in order to make the best use of these and other similar resources in Canadian classrooms.

Contributions/Implications

The past twenty years have been a time of important change for the subject of art education in Ontario elementary schools. With increasing concerns for competition on the global market and the resulting push towards standardization,[183] art advocates and teachers have had to work relentlessly to preserve their place within the province's classrooms. For many students today access to the arts depends largely on their place of residence and the success of parent

[182] Nieto, *Affirming Diversity*, 9.
[183] Manzer, *Conclusion*, 271.

fundraising efforts within individual schools.[184] At the same time, the last two decades have witnessed an intensifying preoccupation for multicultural education as the province's cities and schools become increasingly diverse on all fronts, echoing patterns found in society as a whole. Lines are erased and categories blurred as more and more Canadians indicate multiple ethnic ancestries.[185] While Canada's educational system asserts its commitment to inclusiveness in education, the ways in which this public endorsement has actually translated into policy and practice are unclear and appear to be exceedingly variable.[186] There remain many questions and controversies concerning the definition, goals and approaches to multicultural education. An analysis of the ways in which art curriculum products have implemented the concept of multicultural education throughout this period of change can offer a better understanding of the role of art education within the greater project of multiculturalism and a globalized context, as stated earlier in the goal defined by UNESCO.

McLeod points out that "[b]eyond conceptualization there is a need for improving the curriculum and the teaching strategies that will implement the concept and the important facets of multiculturalism".[187] Similarly, McLaren points out the necessity for educators to "critically examine the development of pedagogical discourses and practices that demonize others who are different".[188] The findings of this study demonstrated that many existing resources are of little assistance to teachers of art wishing to incorporate a multicultural perspective, as they often contain inadequate or insufficient information in this regard. We have seen that although all of the resources included in this study directly or indirectly address multicultural education in some way, at times the way in which this is accomplished could be 'causing more harm than good' if

[184] People for Education, *The Arts in Ontario's Public Schools,* 5.
[185] Statistics Canada, *Canada's Ethnocultural Mosaic, 2006 Census : Findings*
[186] Fleras & Elliott, *Engaging Diversity,* 196.
[187] McLeod, *The Challenges and the Future*, iv.
[188] McLaren, *White Terror and Oppositional Agency*, 49.

the resources are used uncritically by teachers. What has become clear throughout this research is that multicultural education is not as straightforward as it is sometimes portrayed to be in curriculum products, and it cannot be achieved by injecting simplistic and/or stereotypical activities into the regular curriculum. By better understanding these deficiencies, teachers can use the strengths of particular resources and replace their weaknesses with other curriculum products or their own ideas. This analysis of existing curriculum documents could also eventually lead to the development and implementation of more critical approaches to multicultural art education that would be of use to educators seeking to integrate such approaches within their classroom.

Another contribution of this study is concerned with situating art education within the greater project of multicultural education. Some multicultural art education scholars assert that art should be involved in multicultural education because it is part of education as a whole, which is one of the main forces of social reconstruction in society.[189] Other scholars emphasize the unique ability of art education to offer opportunities for the inclusion of minority students and adhere to the belief that art education can provide art-specific ways to "understand and appreciate" cultural differences.[190] I believe that both conceptions are true; as part of the educational system, art education has a responsibility to participate significantly in multicultural education. In addition, I believe that art education has the potential to offer particularly meaningful experiences for students, above and beyond simply understanding and appreciating cultural diversity. Art is important because it obliges us to notice life and the world we are living, as opposed to simply functioning or surviving in it. In doing so, art can prolong the never-ending sense of wonder and awe of the world typically experienced in early childhood. By its very nature, art encourages

[189] Hicks, *Social Reconstruction and Community*, 149.
[190] Eisner, *Revisionism in Art Education*, 188.

students to develop compassion and feeling and to imagine different understandings of the world[191]. As explained by Maxine Greene, art education encourages students to develop different ways of seeing and understanding the world:

> No encounters can release imagination in the way engagement with works of art or aesthetic enactments can release it. Imagination, as is well known, is the capacity that enables us to move through the barriers of the taken-for-granted and summon up alternative possibilities for living, for being in the world.[192]

The arts allow us to sustain our culture and identity, increase our ability to empathize and allow us a feeling of "connectedness" in what is often an isolating and driven world"[193].

Limitations

While this analysis of curriculum products allows for a better understanding of how multicultural education was manifested within art education and how this was related to the greater socio-political context of this time period, it provides little information on whether and how this document base was actually used by teachers or experienced by students within the classroom. Since there often tends to be a significant gap between what is mandated and what is actually done in the classroom, this study cannot be understood as providing any considerable information with regards to classroom implementation of multicultural art education. This is especially true since there are no officially recommended textbooks for the subject of visual arts in this province, and therefore it is difficult to determine which resources teachers have been using in their individual classrooms. Therefore it is probable that some resources used by teachers were not included in this analysis, or that some of the resources analyzed were not widely used by all teachers.

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[191] Johns, 1986; Greene, *Imagining futures*, 2000.
[192] Greene, *Carpe Diem*,494.
[193] People for Education,1.

A further limitation of this study is that it examines a limited number of curriculum resources, and in addition, they are not explicitly described as multicultural art education resources. This is due in part to the fact that few such multicultural art resources exist, particularly in a Canadian context. One partial exception is *Art Image*. Although the edition of this resource that was included in this study did not describe itself as a multicultural art education resource, the website for Art Image Publications indicates that "Since 1980, Art Image Publications has been dedicated to producing quality multicultural art instructional resource material for distribution across the United States, Canada and some European countries."[194] While the documents selected for study were significant and useful because of their connections to the Ontario educational program, which is the context I assume in which they would have been used, some of the documents were created outside of Ontario. *Art Image* was originally published in Québec, although it is used across Canada and in other countries. *Emphasis Art* was published in the United States, but is also recommended and circulated in Canada. While the socio-political context surrounding the documents in Ontario was examined within this study, the particular contexts of Québec and New York, in which *Art Image* and *Emphasis Art* were produced, were not addressed.

Future research

Among the findings, this study revealed in most cases few practical suggestions are provided for teachers wishing to implement multicultural art education. Many of the suggested activities were flawed, tending towards simplistic projects that decontextualized diverse cultures and artists and perpetuated stereotypes. In the cases of *Emphasis Art* and *The Arts*, statements indicate the importance of including a genuine multicultural perspective in art education,

[194] http://www.artimagepublications.ca/frame800x600/index.html

however these statements were not followed through as no further assistance was given to teachers as to how exactly this was to be accomplished. While there is some mention of discussing social issues within a multicultural context, teachers are once again left on their own since none of the resources offers any help with dealing with these issues. These social issues can often be perceived as difficult topics for teachers to address in the classroom. Teachers need help if they are to be expected to incorporate them, especially in a subject such as art education, in which many generalist teachers have little experience or background. Unfortunately, help is not to be found in these documents. There is an urgent need for more direction, more specific details and examples for teachers. Therefore, I believe it would be pertinent to conduct future research regarding teacher representations and preparedness relating to multicultural education in general, and art education in particular, with the aims of eventually developing appropriate teacher resources for multicultural art education. Some relevant questions to be asked are: How do teachers perceive multicultural art education? How do they include a multicultural perspective in visual arts education? How do teachers use art education curriculum products in their teaching? What other resources do teachers consult when planning art education lessons? How did teachers perceive and understand the curriculum reforms that took place in art education, and how did these affect their teaching? I trust that some of these important questions will be studied and that the results of such future research can be combined in order to provide more critical, meaningful multicultural art education to all Ontario students.

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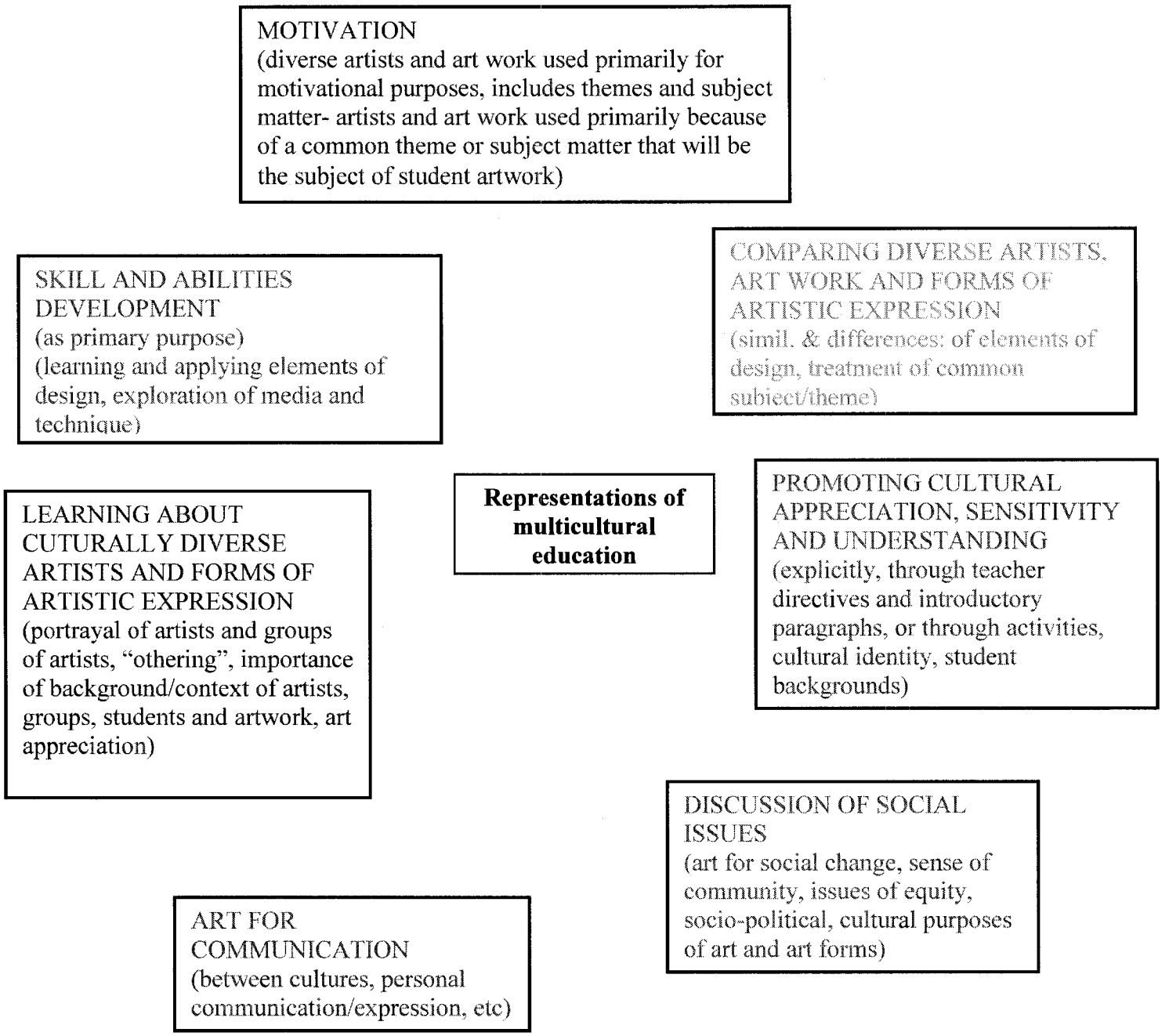
APPENDIX 1: Document Analysis Protocol for Preliminary Review

Objectives What are stated and/or implicit objectives of the resource? (i.e. personal enrichment, exploration of media, skill development, enhancement of understanding, motivate social action, etc.) How are these communicated? (i.e. written in the introduction, through titles, listed "goals" , etc.)	
Artworks & Artists What artwork is included/mentioned in the resource? What types of artwork are present? (i.e. traditional folk art, western styles, artifacts, informal art, etc.) What purposes does the artwork serve? (i.e. examples of design concepts, of themes, etc.) Which artists are included in the resource? (i.e. western artists, first nations artists, youth, etc.) How are they included/mentioned? (i.e. names only, in-depth background info., quoted, reference to a particular group, etc.)	
Context How is the context related to artworks and artists presented? (i.e. religious functions and meanings, cultural background, connections drawn between artists and artwork, social concerns, etc.)	
Orientation What type of orientation is presented in the resource? (i.e. personal fulfillment, cognitive process, anthropological, revisionist, etc.) How is this orientation communicated?	
Activities What types of activities are presented? What form do these activities take? (i.e. making of replicas, exploration of new materials, learning and applying design concepts, learning about other cultures, examining issues, etc.)	

APPENDIX 2: Document Analysis Protocol for In-Depth Review

1. Objectives and Orientation What are stated objectives of the resource? (i.e. personal enrichment, exploration of media, skill development, enhancement of understanding, motivate social action, etc.) How are these communicated? (i.e. written in the introduction, through titles, listed "goals" , etc.) What type of orientation is presented in the resource? (i.e. personal fulfillment, cognitive process, anthropological, revisionist, etc.) How is this orientation communicated? **Explicit Objectives** (citations) **Implicit Objectives** (how are they communicated?)	
2.Artists Which artists are included in the resource? (i.e. "western" artists, first nations artists, youth, etc.) How are they included/mentioned? (i.e. names only, in-depth background info., quoted, reference to a particular group, etc.) **Context:** How is the context related to artists presented? (i.e. religious functions and meanings, cultural background, connections drawn between artists and artwork, social concerns, etc.)	
3. Artwork and Art forms (visual + textual) (references to artwork and art forms of diverse cultures) What artwork is included/mentioned in the resource? What types of artwork are present? (i.e. traditional folk art, western styles, artifacts, informal art, etc.) **What purposes does the artwork serve?** (i.e. examples of design concepts, of themes, etc.) **Context:** How is the context related to artworks presented? (i.e. religious functions and meanings, cultural background, connections drawn between artists and artwork, social concerns, etc.)	
4. Student Activities What types of activities are presented? What form do these activities take? (i.e. making of replicas, exploration of new materials, learning and applying design concepts, learning about other cultures, examining issues, etc.)	
5. Discipline-Based Art Education (DBAE) Does the resource adopt a DBAE approach? If so, how is it expressed, is it implicitly or explicitly stated? What suggests that this is the approach being used? What parts of DBAE are used? How?	
6. Other Other relevant information that may not fit into the categories above.	

APPENDIX 3: Working Themes Model



APPENDIX 4: Final Themes

Motivation for Art-Making

Learning About Diverse Artists and Forms of Artistic Expression

Promoting Cultural Appreciation, Awareness, Sensitivity and Understanding

Discussing Social Issues

Personal Skill and Abilities Development- DBAE