

Art and the Museum: The Educational Partnership Between a Museum and a  
School

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## Abstract

### Art and the Museum: The Educational Partnership Between a Museum and a School

Laurie Kader

This thesis provides an inside look at the dynamics of museum/school partnerships. One of the more successful of these programs is Arrimage, a program which combines art and academic subject matter geared to enhance problem solving skills, cognitive development, and to sensitize children to art and its history. My research centers on the Arrimage partnership (musée d'art contemporain de Montreal), and examines the key components of positive, interactive relationships with art educators in museums and schools. I conducted three in-depth interviews with key, but diverse Arrimage participants, each conducted in their respective institutions; one museum school educator, one generalist school-teacher and one art specialist. The generalist school teacher and art specialist worked together in the same school. Each participant was strategically chosen for the purpose of gaining as much knowledge as possible about museum/school partnerships. The three interviews were transcribed and analyzed for a different and/or a similar working knowledge of the partnership. My research shows that when schools and museums partner their resources, students benefit from art education with increased artistic skills and self-awareness; learning through the arts can shape the future of education. A successful museum/school partnership is a comprehensive and creative way for students to have a hands-on and inspiring experience in art education.

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## Chapter 1

### *The Context of Research*

#### **Personal Orientation**

My own studies throughout primary and secondary school included little if any art education; I never once visited a museum or gallery; art in the classroom was thought of more as a craft with its main purpose to satisfy the customs of the holiday seasons. Yet, I had a passion to be a professional artist and so, I visited museums on my own time. For many years, I was enrolled in a variety of informal art classes where we studied drawing, clay, painting, and sculpture activities. Today, as a professional artist, the museum frames the way in which I have built my art practice, my Masters thesis in art education, and where I conduct my research and set my objectives for teaching community art.

In the final years of my secondary school, I pursued my art learning elsewhere as the school that I was enrolled in did not meet any of my needs. The teachers in my school did not have enough artistic knowledge to either teach art making techniques or art history. In hindsight, throughout secondary school, I witnessed non-collaborative relationship that existed at the time between the specialized field of art and the generalist schoolteacher. There did not seem to be any emphasis placed on using art to enhance the acuity and conceptual understanding in other core subject matters: science, math, literature, etc. Today, there exists a new opportunity to integrate the visual arts into school programs by using the educational resources provided by the museum.

As a result of my teaching experience in informal art programs, the inherent gaps in the school art programs became evident. I taught painting and drawing privately with Charity Tulak at the Dollard Centre for the Arts as part of a collaborative action-based child-study graduate project at university named 'Exploring the Self.' I often asked my students, ages five to fourteen, if art courses were offered in their schools as a curricular or extra-curricular activity. Moreover, I asked if schools now offer more visual arts courses in primary and secondary schools? And if so, are arts activities incorporated into other fields of study? "Exploring the Self," traced each student's ability to learn basic art

techniques and create artworks he or she thought to be relevant to their social and cultural environments. Furthermore, 'Exploring the Self' hoped to inspire students to appreciate their personal individuality by virtue of viewing and producing art.<sup>1</sup> Like any other subject matter in the school curriculum, students must first learn about the tools (paintbrushes, paint, and pencils etc.) in order to further their development and in turn become more specialized.<sup>2</sup> This program taught me that each student possessed unique knowledge born from his or her education, religious, cultural and social atmospheres. Moreover, I saw the interconnectivity of many groups of study come together. Education and its curriculum, art and its history, art learning techniques, and constructive critiquing, all taught one principle goal: cognitive development based on prior and new knowledge.

I taught five individual lesson plans that I co-wrote with Tulak. My colleagues from the Dollard art center observed that when the students compiled field notes, and dialogued with each other about class topics, they were better able to connect with their educators and the subject matter. Nancy Smith presents theories of art education in *Experience and Art: Teaching Children to Paint*. First she observes that through art, children better comprehend themselves and their surroundings; secondly children's artworks provide educators a glimpse into the students' cognitive development.<sup>3</sup> Smith notes that with knowledge of art practices, education can be a positive expression and an interactive experience for young children. Artistic expression for most of the students I worked with during the 'Exploring the Self' program helped with their day-to-day understanding of other core subject matters.<sup>4</sup> Smith believes that "the primary goal of art education is to help children develop their ability to create meaningful responses to visual imagery."<sup>5</sup> The collaborative action-based child study project at the Dollard art center, observed over the course of eight weeks, taught that learning has a past, present and future. 'Exploring the Self,' was an enriching exercise that not only broadened the students' relationships with one another but also illustrated why art education is essential for children's cognitive development. Children must have a foundation of knowledge from which to build their painting and drawing skills. I



have come to understand that the creative process is inseparable from the students' academic learning process.

Art museums are inspiring institutions for their collections of artifacts, visual media, visual arts, and scientific objects. Museums are strong visual learning reservoirs for young children to observe, wonder, examine and analyze. I suggest that by using museums to combine teaching artistic creativity, art making skills and techniques, and educational theory, children might enhance their learning abilities in all educational disciplines. According to George E. Hein "the educational function of museums is venerable; the last three decades have witnessed a shift in both the definition of education and its relative importance within the museum profession."<sup>6</sup> In order for a museum to hold a prominent position in society, it must become an educational site.

### **Educational Research**

Historically, museums are institutions whose mandate is to preserve and exhibit artifacts for its citizens, but they have in more recent times, become "active learning environments for people."<sup>7</sup> The museum is now an educational site. In their book, *Museums: Places of Learning*, George E. Hein and Mary Alexander, demonstrate the coalescence of "research and theory to substantiate the essential contribution museums make to the broad endeavor of learning for life."<sup>8</sup> Art historian, Dr. Donald Preziosi, states that:

Museums are among the most complex, powerful, and successful of modern sociopolitical institutions. Since their invention in late eighteenth-century Europe as one of the premier epistemological technologies of the Enlightenment, and of the social, political, and ethical education of the populations of modernizing nation-state, museums most commonly have been constru(ct)ed as evidentiary and documentary artifacts; as instruments of historiographic practice.<sup>9</sup>

Modernizing the state in the late eighteenth century, as Preziosi claims, meant giving the general public access to the nation's cultural and colonial wealth. This general mandate remains in place today; however, for approximately ten years now, the museum has refocused sections of its directive in order to

include teaching techniques of art production and art education within primary and secondary schools. The museum's connection with education and pedagogy has successfully shifted from displaying a nation's territorial and cultural wealth to educating about it. This modern approach illustrates the ways in which museums succeed in integrating into the society and culture they serve. Preziosi adds that "both museums and mysteries teach us how to solve things, how to think...and both teach us that things are not always as they seem at first glance."<sup>10</sup> As a researcher and artist, I now view the museum as an educational tool. It has often inspired me over the years to make connections and to understand what is generally left only for hindsight. Museum partnerships with primary and secondary schools validate hands-on learning techniques to be used not only in art education, but in other academic areas as well. During the last century, museums have become subjective interpersonal site for learning. Museums of all types now appeal to a wider audience, thus providing a means to explore widespread curiosity about science, art and art history. Its changing dynamic encourages the public to use museums to gain knowledge.

Generally speaking, museum education research is in its infancy. How has museum education been defined and why is there limited information on the role of a museum educator? Natalie Lemelin, 2002, writes in her dissertation titled, *An Inquiry into Participatory Action Research as a Tool for Curriculum and Professional Development in the Museum*:

Being a museum educator means different things in different contexts. To some, it may imply volunteering at a local museum in their spare time, while for others it is a full-time professional occupation...Educators thus need to focus on the needs of their institution and more specifically the needs of their practice in their respective institution...the educators at the [Musée d'art contemporain de Montreal] MACM (experts in visual arts, art history and related fields) I have found that by reflecting on their own practice and achieving their own institution-based community of practitioners contributed to widening their knowledge base about museum education practice and curriculum development.<sup>11</sup>

Unique at the MACM is its educational partnerships with the schools. The MACM underscores the meaning of contemporary art first by providing

biographical details about Canadian artists and their connections to society and second by developing its art education practice using contemporary art to broaden students' knowledge. The MACM expands its art education goals by its commitment to school curriculum development. The main role of a contemporary art educator within a museum setting is to transfer knowledge about contemporary art and make use of their collections in the museum to illustrate the role of culture in today's society. At a young age, children should be familiar with art, since familiarity allows them to incorporate it into other academic subject matters and to use it as a tool for developing creativity and self-awareness. Museums can offer children a unique opportunity for learning, which no other institution can duplicate: one that is based on visual perception and aesthetic interpretation.

### **Learning in the Museum**

Education no longer refers solely to in classroom theory and practice. Eilean Hooper-Greenhill, lecturer in museum studies, clearly states that the modern museum is now interdisciplinary and gives new meaning to the idea of an educational environment.<sup>12</sup> In addition, "museums and galleries throughout the world are at a point of renewal. New forms of museums, new ways of working with objects, new attitudes to exhibitions and above all, new ways of relating to museum publics are emerging."<sup>13</sup> Indeed, there are many classifications of museum programming geared for different types of audiences. Depending on the mandate of each museum and their education department, the museum educators' (i.e. the person responsible for overseeing the educational department) role will vary.

Based on my research and personal experience, especially in 'Exploring the Self,' children can benefit greatly from an art experience that extends beyond the classroom. By studying children's artworks, one can better understand a child's thinking process; the artworks reveal many overlapping layers of meaning. Edward Mattil and Ethel Marzan state that "good art teaching helps children move from where they are to higher levels of understanding, perception, skills, enjoyment, and sensitivity."<sup>14</sup> After visiting the art gallery and visualizing

different types of artworks and art mediums, the children begin to incorporate newly learned art techniques and embrace their own intuitive creative approaches to art-making. Based on Mattil and Marzan's discussions, students admitted that after viewing the artworks, and training their eye to see different techniques with various mediums in art, they felt ready to produce their own pieces. According to Arthur D. Efland, "key works of art might serve as cognitive landmarks to orient learners as they weave their maps of knowledge and understanding."<sup>15</sup> Art enhances cognitive development when a student artistically articulates his or her inner feelings. Art has a way of unfixing the child's learning patterns—patterns that develop as a result of fear or failure. For example, while teaching 'Exploring the Self' one of my students made vast strides in her artwork. But, at the first class, she was frustrated, uncooperative and did not want to work on the project at hand. Over the course of the eight-week session, her attitude changed. In working with her closely, I discovered that not being exposed to art and art history created inflexibility with the information she was willing to learn. She was unable to absorb information in any other way than previously known and had a great deal of trouble being creative. By the end of the eight week session, she flourished with new thoughts about her own work and other students' artwork as well. She saw her works as abstract representations of a larger more complex feeling she was trying to express. Shapes, colors and texture became the most important elements of her articulation.<sup>16</sup> After working with children in a community-based setting for approximately three years, I am now concentrating on examining the prolonged effects of educational partnerships.

Educational partnerships between schools and museums produce tangible results and measurable progress in students. However, the contemporary museum itself suffers from under-funding and a perception that its collection is unapproachable. Museums must maintain visibility so that they can survive in an economic landscape that values science and technology over art and art education. In order for museums to justify their funding requests, they must maintain their links with their community. According to theorist Beverly Sheppard, the advantage to schools comes from the fact that "the [generalist] teacher's

sensitivity to the needs of students, their learning styles, abilities, is an asset we cannot do without. The museum teacher's [museum educator] familiarity with the collections, the ideas inherent in them and the nature of object-based teaching is the other half of the equation for successful programming."<sup>17</sup> Through partnerships with schools and museums, students will be able to obtain the benefits of both sides of society: technology and art education. Museum school partnerships that address both academic knowledge and subjective awareness will increase the significance of art education.

My research approach to art education is action and field-based and is designed to study how museum educators collaborate with schools in order, not only to incorporate art into the education of young children, but to show that the presence of art is imperative for intellectual and emotional well-being. Museum education in partnership with school curriculums at primary levels of learning stimulates the absorption of information through the five senses: taste, touch, smell, sound and sight. Each sense plays an active role in cognitive development at every age. Simultaneous exposure to the arts in a museum and classroom settings, especially at a young age, will give children the opportunity to have a more hands-on learning experience. The distinctive benefits involved in the physicality of learning by doing are numerous. According to George E. Hein, (1998):

Children orient themselves, engage in fantasy play, carry out investigations, and generally interact with objects. They may not do what exhibit designers intended, but indulge interests of their own ranging from casual interactions to pursuing personal and social agendas. Their activities usually are at least triggered by the exhibition and often involve the objects and concepts displayed. Children seldom record information unless after strikingly long intervals – they have demonstrated this weeks or months after their visits through drawings, memories reported in interviews, or by teaching younger children. The social setting of a visit is important. Children act differently on school visits than they do during overnight camp-ins or when visiting museums as part of family groups<sup>18</sup>.

For decades, it has been noted that students educate themselves by being interested in “meaningful physical activity.”<sup>19</sup> As of this writing, almost all major

art museums have educational programs. Every program varies according to each museum's mandate. Without time or money, not all schools have art programs nor are they able to visit the museum or develop lasting relationships with museum educators.<sup>20</sup> Yet, allowing students to visit an art museum and make use of this experience in the classroom marks a new development in art education where art education encourages interdisciplinary learning.

Though museums have access to all the tools necessary for teaching art appreciation it is often difficult for museum educators to be involved with students and schools once a visit to the museum is over. Often, schools will only get the chance to take part in one or two museum visits per school year, and therefore, other educational services are also important such as museum websites, lectures for teachers and pamphlets about upcoming events. Lemelin, who collaborated with Marie-France Bérard, at the MACM, demonstrates the importance of action-based research in the museum. Lemelin states:

The remaining task, however, is for museum educators to move from mere implementation of programmes to reflection, collaboration, investigation and action. This is not easy given the diversity of opinions that usually exists amongst museum educators concerning content, pedagogy, and curricula. Diversity in educators' educational backgrounds and related work experiences may be an asset to a group of practitioners collaborating on curriculum development in a museum setting.<sup>21</sup>

Lemelin's gives insight into the difficulty of the diverse mandates of educational institutions, including the museum. One of the complexities is the limitation of the resources of generalist school teachers to explore new teaching methods. In addition, making conclusions about museum education is a difficult task because of the variety of opinions and expertise available. Lemelin's dissertation gives the reader insight into the effectiveness of Canadian museums as cultural resources. The Quebec partnership project, sponsored by the Québec's Ministry of Education (MEQ) is called Arrimage and is the basis for this thesis. It demonstrates the success of art education partnerships programs between schools and museums.

### **Definition of Terms**

The general focus of this thesis is to concentrate on educational partnerships as a means for teaching the arts. Such art partnerships, as they exist between art museums (as distinguished from science and historical museums) and grade schools increase children's awareness of art production and art history, but also potentially benefit other academic subjects taught by generalist teachers. The term 'museum-school partnership', refers to the direct educational exchanges imparted and received by the participants, the museum and the provincial primary and secondary schools.<sup>22</sup> The museum educator holds the primary responsibility for the successful educational mandate of a partnership program. Since most primary schools have only generalist teachers, the art specialist is a critical intermediary between the museum and the school system and is provided by either institution to ensure that the objectives of the provincial art education program are met. The diagram (Figure 1) illustrates the ways in which the art specialist, in particular, facilitates the partnership and brings together cultural and artistic knowledge. In the museum, three aspects of knowledge emerge: 1) technical knowledge, meaning artistic skill and technique, 2) academic knowledge, or the histories of art and society and 3) knowledge related to creativity, intuition and imagination. The art specialist brings these three aspects to the school whose educational emphasis is based on academic knowledge of all subject matter and experience-based learning. The art specialist then acts as a liaison who interrelates the students' cognitions about art and art history to their generalist teachers while also having the expertise to make programs such as Arrimage possible. The relationship between academic knowledge and experiential production is precisely the reason for which the Arrimage program is successful.

Arrimage's mandate is to ensure that art education is incorporated into school curriculums and makes a special impact on primary and secondary schools within the province of Quebec.<sup>23</sup> The program has one main objective: "to promote a progressive and continuous educational path suited to students' characteristics and needs and to ensure the educational success of its students."<sup>24</sup>

Arrimage is administrated by the Musée d'art contemporain de Montreal in partnership with a number of school boards in the Montreal district as well as other Montreal museums.

### **A Pilot Project**

In order to study the feasibility of this research idea, I conducted a pilot-project. In April of 2004, I worked with museum educator, Marie-France Bérard at the Musée d'art contemporain de Montreal, on a research pilot project to collect data to demonstrate the importance and benefits of museum school partnerships. The objective of this pilot project was to study the characteristics of successful interactive partnerships between museums and schools. I posed four questions that each addressed different aspects of partnerships that involved generalist school teachers, art specialists, museum educators, students, curators, and programmers.



# Arrimage

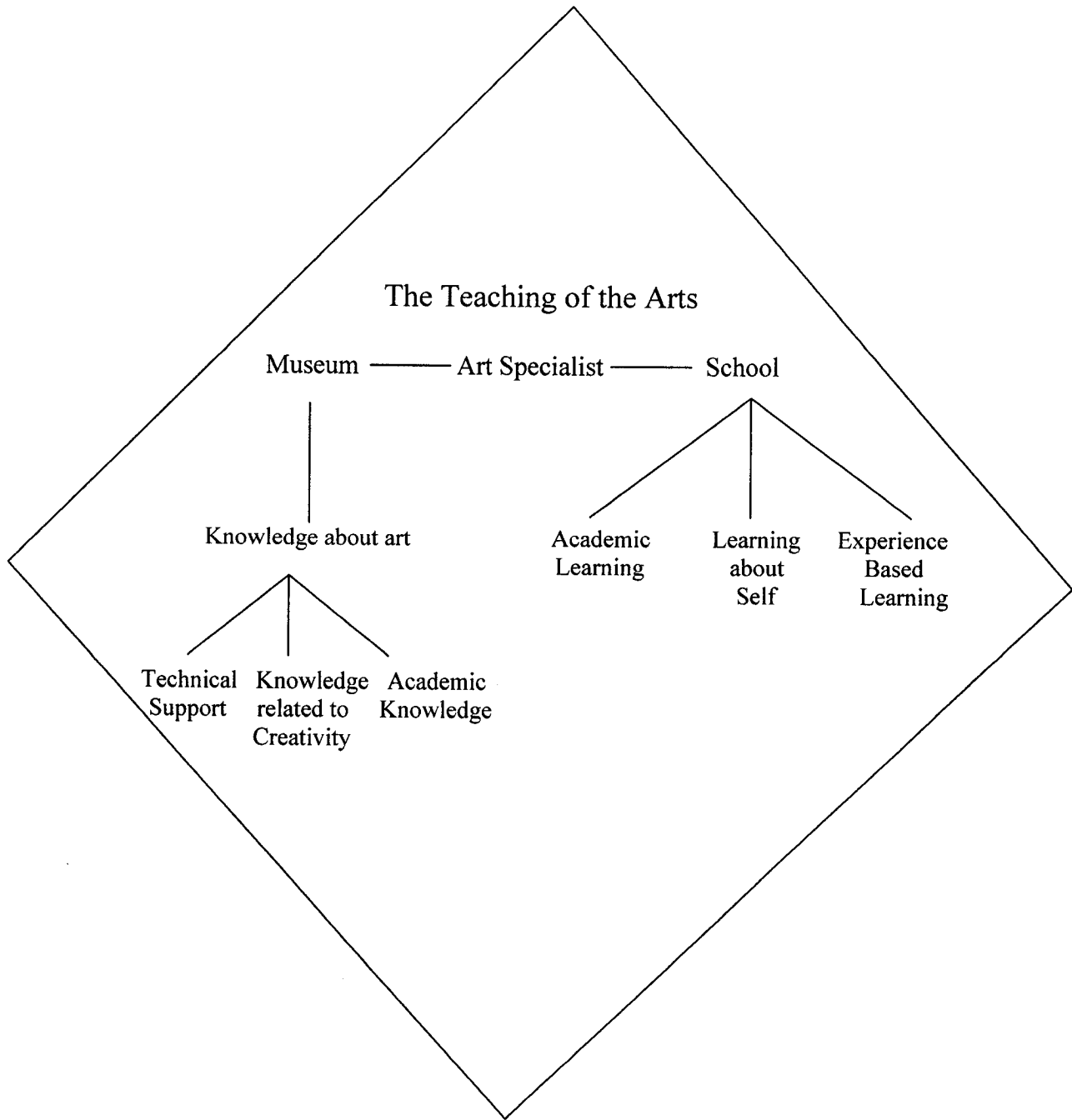


Figure 1

The research questions examined how co-operative partnerships enhance aesthetic experiences:

1. What makes a positive, interactive, collaboration between museum educator and schoolteacher?
2. In what way does the Quebec curriculum help in developing a positive museum art education experience?
3. In what way does the museum/school collaboration change the way the teachers teach art?
4. In what ways do museum experiences contribute to children's cognitive development?

The pilot project clearly and concretely illustrates that, through their participation in art, children can improve their sensory perceptions, interpersonal skills, techniques of art production, and knowledge of art history. Furthermore, the pilot project demonstrated that art education activities contribute to other areas of pedagogical study. I agree with Marie-France Bérard, who states that, “this type of collaboration is very much in tune with the new curriculum approach towards interdisciplinarity.”<sup>25</sup> Museums have several educational resources: workshops, art specialists, tours, that can further the art education that takes place in the classroom.<sup>26</sup> These partnerships establish a communicative relationship between museums and schools. Via this network, successful partnerships emerge on behalf of the students. Museum educators define a successful partnership as one that productively incorporates the relationship between museum educators, generalist school teachers, art specialists and students'. Partnerships allow informal and formal education to come together making education as a whole powerful and interesting.

### **Research Question**

My key research question is: What are the key components of positive, interactive partnership programs between art educators in museums and schools? At stake here is the primary idea that learning by doing and understanding by

seeing will contribute to a holistic interdisciplinary education through the arts. Art production blends together academic education, art education and visual arts and as a result, stimulates a student's communications with his/her educators. This thesis will examine the reasons why educational partnerships between museums and primary schools benefit a child's cognitive development. Museum/school partnerships can assist a child's creative development by extending art into the everyday context of the classroom. In order to expand the practice of museum-school partnerships more research of this nature must be conducted. It represents the current state of art production and education and provides a working model for the future life of art in institutions.

### **Supporting Montreal School Program**

The 'Supporting Montreal Schools Program' (SMSP) of Quebec, was founded in 1997 and is what makes programs like Arrimage possible. Supporting Montreal School Program is a unique project aiding schools within disadvantaged areas that lack proper funding. Based on research conducted by the Quebec Government, students from schools located in underprivileged areas have a higher risk of not graduating and lack the missing necessary components to succeed outside the institutional ramparts.<sup>27</sup> Data analysis revealed that: "poverty has been on the rise in the province [of Quebec] since the early 1990s and has grown particularly quickly on the island of Montreal, where slightly over one person in three lives below the low-income cutoff. Elsewhere in Quebec, only one person in five is in this situation."<sup>28</sup> Unfortunately, students who are schooled where there are funding shortages for off-site activities and/or learning resources within the classroom will most often drop out of school at a young age. Supporting Montreal School Program offers students an opportunity to explore their individual potentials. SMSP confirms that with aid, perseverance and collaboration the possibilities for learning are endless.

Given the support and funding of programs such as SMSP, underprivileged students have the opportunity to gain knowledge in any area of study to meet their personal needs. It is important to devote time in the school

routine to cover a variety of interests so that each student will be sure to be satisfied and engaged with at least one activity of interest.<sup>29</sup> Furthermore, “schools and school personnel in disadvantaged milieux believe in the learning capabilities of their students and have the desire and the will to adapt their practices to their students’ characteristics and needs and to collaborate with their families.”<sup>30</sup> Most importantly, educators will be able to work collaboratively and their students’ attention will be refocused by way of working on group projects, with guidance as needed, therefore becoming motivated and stimulated to ‘want’ to take part in education.<sup>31</sup>

Since SMSP’s inclusion in the educational reform, it has implemented seven distinct measures involving the English and French school boards, and museums; “[1] support for students at risk, [2] development of the reading competency, [3] a guidance-oriented approach, [4] professional development for school administrators and school teams, [5] success to cultural resources, [6] collaboration with the family, and [7] partnership networks.”<sup>32</sup> In theory, each of the above components though are separate; they are also seen as interdisciplinary as they interact to ensure the success of each student. In order for student’s development to be ongoing, the teacher must be sensitive to the student’s past knowledge base.<sup>33</sup> SMSP encourages students to stay in school by enticing them to the exciting learning possibilities that result from incorporating classroom studies with cultural and collaborative experiences.

The fifth SMSP measure titled ‘Access to cultural resources’ is at the center of the Arrimage program. SMSP as a whole has placed culture and the arts at the heart of its program. SMSP is an example of the educational benefits of culture. It also realizes the educational possibilities in other institutions besides the school. Learning therefore becomes an innovative collaborative process. The SMSP explains in its literature:

Artistic creation and cultural experience motivate students by encouraging them to use their inner resources and creativity. The Access to cultural resources measure is intended to instill in students a taste for the arts and sciences, promote visits to cultural institutions located on the Island of Montreal and give elementary and secondary level students an opportunity

to see shows, concerts, exhibitions appropriate for their age group. It is also designed to enrich education by creating ties between classroom teaching, cultural objects and people involved in the arts and sciences.<sup>34</sup>

SMSP brings light to the development in the arts and aspires to formulate lasting relationships with the arts and sciences. The professional team of the SMSP concur that “artistic creation and cultural experience motivate students by encouraging them to use their inner resources and creativity.”<sup>35</sup> Irrespective of a student's ambitions, SMSP brings forth the opportunity for art, art appreciation and culture in their dossier of knowledge.

### **Québec's Ministry of Education: The MEQ Curriculum**

*It is an age-old fact that from infancy on, children respond to an unconscious inner force that compels them to leave an imprint of their comprehension of reality, and this leads them to create images and ascribe meaning to them – Quebec curriculum (2003)*

In the Quebec curriculum, the term used to describe the growth of individual artistic abilities is “graphic development.” This development is understood to be a continuous cycle of learning that carries through to adolescence.<sup>36</sup> The Quebec curriculum attempts to foster children's creative graphic development by nurturing his or her abilities to express and communicate through art production. Visual arts should be reflective of individual expression of thought and the “materialization of a socio cultural reality.”<sup>37</sup> The new Quebec curriculum aims to be interdisciplinary, hoping to foster cultural tolerance. Implementing positive outreach programs, Quebec schools expand art education together with Quebec art institutions.

The Quebec (visual language) curriculum, implemented in 2003, is divided into three sections which all focus on different levels of competencies. Each level develops the visual arts within pedagogies. The curriculum concerns itself with giving children the opportunity to produce their own works of art. By using art to explore their inner selves' students have a better understanding of their distinctiveness.<sup>38</sup> Within this first competency students become aware of the different avenues they can take to incorporate art into other subject matter,

creating interdisciplinary knowledge.<sup>39</sup> By looking closely at media, they will create artworks based on their own realities. Media stimulated artwork allows students to develop their communication skills through imagery related to their cultural and social surroundings.<sup>40</sup> The second competency truly empowers students to delve into their imaginations and create, express, formulate concepts, work through ideas, and most importantly to make use of the technologies readily available to them such as the computer and mass media. Through engaging with creative inspiration, students will be better able to understand themselves and develop a process of self-actualization.<sup>41</sup> Lastly, the curriculum explores art and artifacts with an appreciation for the art as a subject matter in the final competency, which explores the notion of art appreciation and teamwork where the students focus on their own work and the work of their classmates in an effort to have a better understanding of their surroundings.<sup>42</sup> At the end of all three levels of competencies, children should have acquired the basic abilities to be able, if desired, to carry their artistic endeavors further.<sup>43</sup> In efforts to push forth art education within the curriculum, teachers who have become accustomed to working in a specific genre and students that have never been able to use so much art as a form of expression might question the validity of school art practice. Will this new curriculum be enough to keep children interested in art education? Can teachers change the way they teach art?

### **Arrimage**

*Culture and education feed each other; in a sense, one is nothing without the other. They are communicating vessels that allow individuals to emerge endowed with greater sensitivity and intellectual autonomy – Ariane Emond, 2004*

Christine Bernier (2001), a PhD student at the Université de Montreal explores how Arrimage first came about in her dissertation titled, *L'Art au musée. De la représentation des oeuvres a la représentation de l'institution*. Bernier poses these two important questions: “How do we approach the question of art education in the museum? How does the museum give the student, during his brief visit, an artistic context that has a lasting effect?”<sup>44</sup> Arrimage emerged in

and around 1996 when Francine Gagnon-Bourget initiated a project first coined “La matière.”<sup>45</sup> Four museums within the region of Montreal: la Musée d’art contemporain de Montreal, le Musée des beaux-arts de Montreal, le Centre Saidye Bronfman et Pointe-à-Callière, Musée d’archéologie et d’histoire de Montreal, in conjunction with the Ministry of Culture and Communications of Quebec marked the start the development of partnerships between school and museums.<sup>46</sup> In its first year at the MACM, “La matière” reached 1,500 young students between the ages of six to eighteen years with outstanding results.<sup>47</sup> La matière became Arrimage in 1997.

Arrimage, facilitated by the MACM, falls under the measure of access to cultural resources, in its section titled ‘innovative models’ in the Supporting Montreal Schools Program. This is a project of Québec’s Ministry of Education (MEQ) in collaboration with the Ministry of Culture and Communications. Real Dupont is responsible for Arrimage through the Ministry of Education and SMSP.<sup>48</sup> There are many other museums that participate in this program such as: Musée des beaux-arts de Montréal, Biodôme, and Musée des maîtres et artisans du Québec.<sup>49</sup> Essentially, the final product of Arrimage is a traveling exhibition, touring various museums, starting with the Centre des sciences de Montréal before going to the MACM. Changing continuously throughout the year, Arrimage exhibitions showcase artworks created by students of all ages. Each of the student’s artworks focus on visual components that are related to core subject matter in classroom environments. For example, shapes might explore mathematics; woven lines could be an exploration of the symbiotic relationships found in science; colors might express flows of language; scribbles may bring to mind the beginning stages of language acquisition. Each artwork reflects an educative equilibrium.

Firstly, Arrimage is designed to increase the ability of a student to learn through exposure to the arts; secondly it is a collaborative project where children, generalist teachers, art specialists and museum educators join collectively to investigate the arts. Though Arrimage is only part of a much larger project, it remains a vital component in students’ overall learning in the arts. While

Arrimage follows the same guidelines and criteria year after year, museum educators choose which schools will participate and the teachers decide which age group of students will participate. The program participants do not stay the same year after year. Moreover, the theme of Arrimage is modified to concentrate on different aspects of art, science and technology.

Prior to the students coming to the museum, there are a number of meetings that take place with the teachers to acquaint them with various aspects of the program (Appendix 1). The MACM provides each school with an art specialist, who will collaborate with the generalist teachers to implement the project once the students return to the classroom environment. The art specialist is the key link between the museum and the school. The art specialist has knowledge about art techniques and art history and is best able to guide the generalist teacher in the process of using art to facilitate learning in the classroom. The art specialist will also curate the final exhibition that will be presented at the museum at the completion of the school year. See Appendix 1 for an example of an Arrimage project outline.

In practical terms, the art specialist discusses specific thematic issues related to contemporary art with each school group. Each school group then goes back to their classrooms to produce artwork based on the theme, 'Dreaming in 3D' for instance. The focus of the artwork is always on the relationship between art and core subject matters. The students' create artworks filled with academic knowledge and subjective awareness. The exhibition of the students' work starts at the MACM and then travels to the Centre des sciences de Montréal.

Previous teachers who have worked on this project with Bérard observed that children experienced increased motivation, purpose and self-achievement in regard to learning through the arts.<sup>50</sup> In 2000, Arrimage received its first review in an art magazine titled 'Vie Des Arts'. Suzanne Lemerise writes: "In retrospect, if the student becomes interested in art and begins to create art as a result of museum visits, the student will learn to develop the capacity to see and create [art]."<sup>51</sup> The theme for Arrimage that year was *Art, Science et technologie*. Lemerise describes the exhibition's poetic ensemble of shapes and colors and the



importance of giving children access to museums.<sup>52</sup> Three art specialist teachers concurred that for most of the children visiting the MACM, it is their first encounter with contemporary art.<sup>53</sup>

With the revision of the Quebec reform and implementation of new competencies, art education has taken a larger role in the education of children. The Musée d'art contemporain de Montréal demonstrates that a positive interactive partnership between museum educator, art educator and school teachers can exist. The Arrimage program conducted at the MACM has made great strides in bringing museums closer to schoolteachers, thus impacting children's perceptions of art and art making. According to Marie-France Bérard "the Education Department is already so close to teachers and to art teachers. I am amazed with how it's changed the museum's attitude...which is wonderful. [Arrimage is] one little project in the Education Department. [Arrimage is] accepted in the whole museum."<sup>54</sup> Arrimage has set a high standard for partnerships between school and museums. It has provided evidence that positive interactive collaborations between schools and museums, teaches, educators, students and art specialists do work and are increasingly successful. The MACM as a contemporary institution has influenced the emergence of collaborative pedagogical practices.

Teachers can also benefit from a partnership with the museum, as it is a primary source of information about art history, methodology and contemporary artistic techniques. Specifically, Arrimage has had a lasting effect on teachers and art specialist alike. Bérard states: "When the [schools] come [to the MACM] with an art specialist for the Arrimage project, the teacher is always there, the generalist teacher is always there and you can tell that they work as a team. You can tell that there is "complicité."<sup>55</sup> There is a cooperative nature in Arrimage. Each and every school involved in Arrimage feels part of the project, including the generalist school teacher, curators and researchers. During the year when I interviewed Bérard, Goudreau and Desjardins for this thesis, I was invited to join in the meetings that took place prior to the launch of one of the Arrimage for that school year.

## **Practical Justification**

Since 1996, museums in Quebec are becoming more of a resource for implementing new art educational curriculums in primary and secondary schools. Generalist school teachers, in most cases, may have a hard time changing their approaches to teaching. Even though government policies outline strong goals and objectives for teachers to follow, this does not, in itself, mean the curriculum will succeed. I intend to demonstrate that when generalist teachers and museum educators combine resources and work collaboratively, positive learning outcomes are very likely. Art stimulates children, giving them a creative outlet to challenge their intellectual and problem solving skills.

The next chapter will outline theories of art education and museum school collaborations. The concepts and findings developed by art education researchers will demonstrate different aspects of museum education practice. Lastly, the findings of my personal research related to the development of young children in a museum setting will further expand the positive relationship that can exist between museums and art education.

## **Chapter 2**

### ***Literature Review***

#### **Introduction**

Museums have the resources to offer children a unique opportunity for learning about art history and art making—opportunities that no other institution can duplicate. Its success is based on encounters with the museum’s permanent and temporary art collections and requires visual and aesthetic interpretation by the students. Museum/school partnerships often enhance a child’s creative development by assisting the extension of artistic skills into the everyday context of the classroom. What incentive do schools have to bring their students to the museum in the first place? Can the museum provide a creative learning environment? The MACM has managed to create such an environment. The MACM flourishes in its already existing educational programs and museum school partnerships; it also demonstrates a high level of competency in communication, with its staff being well educated in art history, education, and curatorial work. Natalie Lemelin, in her PhD dissertation also points out that the MACM, as a site for museum education and the Arrimage project, benefits educators, teachers and students. The MACM owes the growth of its educational partnerships to Arrimage, as the program has ensured the continual growth of museum/school collaborations which ultimately benefit a child’s art education. For the past five years, Arrimage has been a driving force as it demonstrates the benefits of museum school partnerships and has allowed educators in all fields to learn from one another and be involved in other areas of museum activities. Teachers, students and museum staff patiently await Arrimage’s yearly arrival, as it is a main part of the MACM’s calendar of exhibitions, and encompasses many facets of the museum’s curatorial, programming, and educational collaborations.<sup>1</sup>

#### **Early Development of Museum School Collaboration**

After reading the works of various theorists within the fields of art education, education and physiology, it is clear that art is closely linked to the development of psychomotor, social and literacy skills. For students, art activities

are becoming a highly motivating method for learning inside and outside the classroom. It is as beneficial for the teacher, as it is for museum educators, to research newly found theory and practice in all fields of education and arts, and to continue to develop their artistic skills and historical knowledge. Educators must acquaint children with what they can expect to find in a museum so that when children do visit, they can appreciate the role of art in their everyday lives. Beverly Sheppard writes about collaboration through the arts in *Building Museum & School Partnerships*. She states that the museum visit “is an active process. Learning in a museum is a process that involves looking, questioning, examining, comparing, analyzing, hypothesizing, and evaluating. Museums are special for their contribution and emphasis on these type of perceptual skills – learning based on an encounter with objects.”<sup>2</sup> Museum experiences are a priceless form of hands on learning. Sheppard states that “there is nothing like the real thing”<sup>3</sup>—the vibrant and illuminated canvas hanging in front of you as opposed to looking at a reproduction in a textbook. Such experiences add to the knowledge gained through formal academic, textbooks, computers and videos. The objects and artworks displayed in a museum add to the structured framework of classroom learning. There is an unequivocal “magic” that occurs when learning takes place through visual perception.<sup>4</sup> When the students return to the classroom, student artwork is a basis upon which teachers can better understand the child's cognitive development. Art appreciation with its numerous pathways of learning, has grabbed the attention of both students and educators expanding subjects across the educational curriculum.

In the early stages of their intellectual development, children use their sensory perceptions in order to guide them through experiences. By virtue of curiosity, children ask questions and develop insightful ideas. Although children are able to interact with objects in a classroom, Arrimage emphasizes that, with hands on learning, children will be more adept at making use of all types of subjects. Moreover, by including the museum experience in school learning, children can find out ways to be critical in their thinking, learn to problem solve with multifaceted skills gained from theory in text books and from practice

through hands-on learning. To further demonstrate the positive outcome of museum school partnerships, Sheppard writes:

[The] job of museum educators is to facilitate the interaction between students and objects. We need to teach the visual and perceptual skills that engage students in sensory learning – encouraging them to look, examine, compare, contrast, collect data, analyze and evaluate. The visual approach to learning offers a distinct complementary experience to the classroom where the learning vocabulary is primarily verbal.<sup>5</sup>

Visual and hands-on learning gives children the opportunity to exercise all their cognitive, expressive and sensory aptitudes. Museums make a significant contribution to the facilitation of knowledge as they encourage inquisitiveness particularly in the study of the sciences, cultural artifacts, paintings and authentic documents.<sup>6</sup>

In researching the Arrimage program, it became evident that the key component in the process of museum school partnerships is solid communication between the museum staff and the generalist teacher. Sheppard notes that there is an unexplainable energy that takes place with museum school partnerships<sup>7</sup> as a result of fluid communication lines. Having a strong relationship with other institutions of learning provide possibilities for long or short term partnership programs. Kira S. King articulates it best in the *1998 Annual Meeting Paper: Museum Schools: Institutions Partnership and Museum Learning* with her term “museum schools,” A term that King defines as “projects in which a partnership between at least one museum and one school district is formed in order to create a curriculum that embeds the distinct mandate learning goals into long-term projects requiring students to create objects, exhibits or museums.”<sup>8</sup> The interaction described with King’s term ‘museum schools’ similar to that of Arrimage. Individually museum school partnership programs have many of the same outcomes that bring informal and formal education together. The project museum schools provide each museum “with opportunities to develop stronger commitments to education, to redefine their relationships with schools, to build diverse audiences, to increase community involvement, and to expand their resources.”<sup>9</sup> Once the lines of communication are open between teachers and

educators in varying educational fields', partnership programs become more beneficial. Cooperative learning provides the opportunity to gain knowledge and re-learning art education and general education as it is being taught today. Dialogue and discussion groups are imperative for the efficiency and effectiveness of collaborative projects such as Arrimage. However, it is the connection that a teacher has with his/her students that is most interesting. In order for teachers to learn from and with their students, they must understand their lifestyles and be familiar with their character. Understanding student's manner of living and attitudes will enable teachers to better understand their potential and methods of learning.<sup>10</sup> Museum school partnerships must create multilayered dialogue between teachers, educators and students so that sufficient communication can occur. Verbal correspondence ensures that the information learned before and after a museum visit will be retained and used to its fullest potential inside the classroom environment. Equally important are the printed materials such as brochures and informative web-sites that teachers can refer to as reference for the museum's exhibitions and permanent collections.<sup>11</sup> Working collaboratively with schools enhances the potential and vital contribution of the museum. Thus, such projects add weight to any art learning initiative.

My primary objective here is to demonstrate how museum learning has shifted to the forefront of teaching. Museums have become institutions of informal teaching—institutions that link classroom education and art education, giving rise to the lasting effects of academic learning within partnerships. Subsequent to working with Marie-France Bérard at the MACM and to studying the Arrimage project, I developed my research based on participatory action study methods that enriched my own understanding of the importance of links between museums and schools for art education.

A study conducted at the Buffalo Museum of Science in 1988, indicates cooperative programs between schools and museums have become an accepted practice across North America:

Scheduled museum visits by elementary school children have become during the past fifteen years an accepted phase of the educational programs of museums...It is now certain that all children who visit a

museum for the purpose of learning about a subject which is not necessarily integrated with their school studies of the moment profit materially from a specific preparation for the subject of the visit.<sup>12</sup>

The Buffalo Museum of Science made one of the earlier attempts to study museum/school collaboration, validating children's development through partnership programs. In 1988, it was an insightful and progressive shift in focus, since it has broadened its educative role within schools and its general public. This cooperative museum school program marks the start of what, I argue to be, the undeniable advantages of combining art with academics. Even though it was a project generated by the museum itself and limited the activities of tours, lectures and hands-on projects to the museum setting, it still provided a solid reference for later museum/school partnerships. The Buffalo Museum study is important to my research because it proves that even in its most basic stage, the synthesis of art and academics is successful. This study provides the context for the justification of an on going commitment to using museums in public education. Arrimage is not only a way for the Quebec Ministry of Education to incorporate art into its curriculum, but Arrimage also provides an outreach program for the MACM to broaden its exposure in the community as well. Based on the body of research available on museum school partnerships, The Buffalo Museum of Science study is the project that helped me to realize the enormous potential museum/school collaborations could have. Since learning about Arrimage, my dedication to art education via museum/school partnerships has developed into solid commitment.

### **Theories of museum education practice**

Arthur D. Efland, author of *Art and Cognition: Integrating the Visual Arts in the Curriculum* discusses a variety of theories concerning children and their cognitive development with art. Efland's personal standpoint on the ideas that encompass art and its learning are representative of the culturally embedded nature of art and the importance of making meaning surrounding student's artwork:

Works of art are also social conventions that are somewhat arbitrary in character. The dragon in Chinese art and culture will mean something quite different from the dragon in Western art, and these differences are not limited to differences in arrangements of formal elements. The work and what it means are not wholly evident in the form nor can they be found in the organization principles that guide visual perception. One grasps meaning in various ways, including the social context, often through verbal meditation-through teaching.<sup>13</sup>

If Efland's theory on "drawing as visual problem solving" is viable, each individual child has the ability to see the same object and represent it with different artistic ideas and from different points of view. Using this approach, each teacher can begin to understand the developmental processes of his/her students. By using art as a tool for better appreciating and valuing each curriculum component, students will be exposed to a holistic education. Each core subject matter can be learned through a meaningful understanding of artworks. By giving art education presence in a curriculum, school can become all the more significant in a child's life. A child's artistic production gives insight into his or her cognitive development: i.e. observing the way he or she problem solves or acquires new ideas and understand new concepts. Efland further emphasizes that by using art as a tool for academic exploration and knowledge, children can draw from a variety of artistic and academic learning styles.<sup>14</sup>

Efland disagrees with the idea of compartmentalizing art as a subject matter. In fact, he writes, that art should be integrated into all other subject matters such as: science, literature, and history.<sup>15</sup> Efland's question is excellent: "If the aim of education is to fully activate the cognitive potential of the learner, ways have to be found to integrate knowledge from many subjects to achieve a fuller understanding than would be provided by content treated in isolation."<sup>16</sup> He models his theories about curriculum and art education in Figure 2.



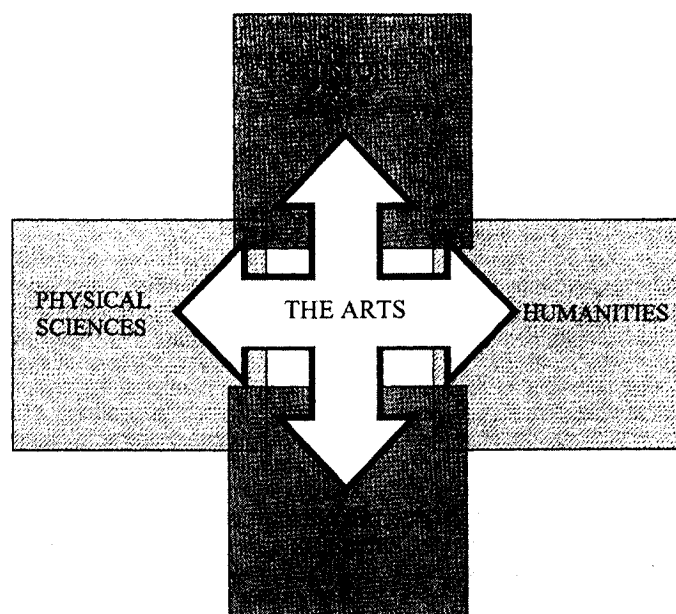


Figure 2: Efland's Integration of Knowledge through the Arts <sup>17</sup>

Efland's model combines the arts into every sector of a core school curriculum. His model for learning posits that art is an essential component to any educational practice. Art is the touchstone for learning and interdisciplinary ways of educating. He claims that "the arts are cognitively significant [as] they provide encounters that foster the capacity to construct interpretations. The interpretation of works of art not only enables one to construct understandings about them but enables individuals to interpret other situations where life's circumstances are uncertain or unclear."<sup>18</sup> Art among other things is a tool for communication that allows children and educators to formulate alternate perspectives.

Maria Xanthoudaki, a European museum theorist and educator, outlines the interactive relationships between schools and museums/galleries and "the contribution of museum and gallery visits to art education"<sup>19</sup> in her article titled, *'Is It Always worth the Trip? The Contribution of Museums and Gallery Educational Programmes to Classroom Art Education*. This study, conducted in the United Kingdom, examined the most recent educational mandates of one museum and two galleries. Eleven primary schools each visited the museum and galleries chosen for the study. The schools' visits were observed and documented

as part of an investigation concerning the partnership between art education in schools and museum and gallery trips. Primarily, “[this] study is meant to contribute to the understanding of the gap between arguments in the literature and practice, to cultivate the ground for further recommendations; to contribute to the improvement of the current interactive relationship between museums, galleries and schools.”<sup>20</sup> Xanthoudaki’s emphasis is on art education and its value to a school’s curriculum, taking into account information from both a literary and practical perspectives. This research suggests that “while literature stresses the educational role of the museums and galleries, [research also] acknowledges the importance of encounters with original art works and suggests ‘effective’ methodologies, it is important that these arguments are considered in the context of educational policy and provision at schools and institutions.”<sup>21</sup> To be useful, these theoretical concepts have to benefit pedagogical practice.<sup>22</sup> Xanthoudaki’s work deals with informal and formal learning, both in the museum and in the classroom. Her research contributes to the collaborative success of museums and schools by demonstrating that partnerships are positive stimulating experiences with lasting effects on student’s ability to learn through the arts.

Partnerships between museums and schools are continuously being developed, so much so that the museum has had to rethink its relationship with schools.<sup>23</sup> Below are the critical aspects of partnerships between schools and museums as Xanthoudaki defines them:

- a) [The] consideration of the [school] curriculum for the development of (at least some) museum and gallery school services;
- b) [The] extended use of museums and galleries by teachers for the [purposes] of art education and in support of their needs and curriculum requirements;
- c) [The] development of long-term relationships between museum and school staff (in the form of teachers’ [information packages], in-service training for teachers, direct contacts on the occasion of a school visit, etc.) which opens the museum to the teachers and makes them aware of the opportunities for support of their work. [This] also opens the school to the museum professionals to help them understand the world of schooling.<sup>24</sup>

Xanthoudaki's theories lead back to the concept of communication. Granted each institution will have its own mandate and educational programming, however any pre-existing educational program or school curriculum can be reformed to allow schools to make significant use of the museum. Everywhere, museum and school collaboration find that cross-curricular and interdisciplinary art education are both enriching and enlightening. Based on her studies in British and Greek museums, partnerships are considered an integral aspect of school curriculums.

In 1998, Xanthoudaki researched the practical success rates of three unique institutions in partnership: the first Gallery emphasized art production and long-term learning through cross-curricular fields: i.e. making art about mathematical or scientific problems.<sup>25</sup> The second Gallery taught art using temporary exhibitions through short-term programs. Lastly, a third institution focused on the historical aspects of art and taught it through cross-curricular approaches.<sup>26</sup> Generalist teacher participation at all three sites was critical to the measurement of the program's success on a practical level, since they need to be aware of the skills and techniques required for art production and simultaneously understand how to incorporate this knowledge into cross-curricular subjects. This study was based on a 'three-part-unit,' a term that defines the documenting of the museum/gallery visit by schoolchildren before, during and after.<sup>27</sup> Her research methods include: "observations of classroom sessions and visits to the institutions; interviews with participants before and after museum visits; and analysis of primary curriculum documents, reports and museum and gallery educational publications."<sup>28</sup> She concludes that each educational program as it is involved with different museums/galleries has a variety of strengths and weaknesses. However, of the three gallery/museum models, the first Gallery and the third institution proved to be the strongest, since each institution, within the scope of the National Curriculum Art, guided the teacher through the necessary training for practical application within the classroom setting. Like Arrimage, both of Xanthoudaki's successful partnership models are geared not only for the benefit of the students, but is developed to enhance the generalist teacher's skills in incorporating art as a subject unto itself as well as incorporating it into cross-

curricular subjects. The strongest elements of Xanthoudaki's research resemble directly the strengths of Arrimage; the success of Arrimage is a direct result of a reliable interface between the museum structure and the generalist teacher.

As I've observed in the Arrimage documentation, Xanthoudaki witnessed an increase of motivation of school children to learn a variety of subjects and witnessed an increase in the students' sense of personal identity.<sup>29</sup> Xanthoudaki further stresses that learning through museum objects concentrates the power of what the tangible object has to offer. Often, viewing objects on site allows students to relate past experiences, analyze the objects they are encountering and form new concepts about their surrounding world. This makes learning subjects such as math and science, more effective even in the classroom: "Such an emphasis on the particular characteristics of museum learning strengthens the need to use museum and gallery visits as complimentary and supporting, rather than as a substitute for teaching methods, especially where museums are in the position to offer substantial support to curriculum planning, classroom teaching and children's learning."<sup>30</sup> It goes far deeper providing an objective outlook on culture and social standings.<sup>31</sup> Being face-to-face with objects, artifacts and original artworks in a museum, students will develop a sense of artistic styles, historical context, and personal visual preferences which can be adapted to their own artworks and additional learning in areas of math, science and social studies.<sup>32</sup> Museum-school collaborations, as a means of exposing students to the arts, results in teacher/educator communication and support for school curriculums.

The work of Eilean Hooper-Greenhill, a prominent author and professor in museum studies at the University of Leicester, has dedicated her career to museum/gallery research. She discusses, in detail, how important it is for the museum to have follow-up programs to exhibitions so that audiences such as school groups and daily visitors can further understand what they've seen. Hooper-Greenhill is a primary source of information for my research because she addresses several main concerns such as: the museum as educator, why museum/school partnerships matter to the development of children's problem

solving skills, conceptualization and creative learning, as well as the differences between on-site and off-site cognitive development. Hooper-Greenhill claims that the educational role of a museum will vary depending on its mandate; museums have distinct methods for presenting knowledge, culture, and for increasing their appeal to museumgoers. She argues that the artwork exhibited in museums has the potential to reposition social points of view; artwork can make the mundane appear significant in a fresh, new ways. Through museum/school collaboration, children can view original and potentially inspiring artwork. Hooper-Greenhill writes:

What museums can do extremely effectively and perhaps in a unique way, is give people an experience of the real thing such that a desire to know ensues. Museums can be phenomenally successful in terms of increasing motivation to learn, in enabling people to discover and develop new passions, in making a previously mundane set of facts suddenly come alive and become meaningful.<sup>33</sup>

Hooper-Greenhill cites a majority of museums that currently offer large educational programs. She explains there are two types of educational programs, distance learning and face-to-face teaching. Distance learning is categorized by learning about exhibitions that take place in the museum in a classroom situation whereby teachers are equipped with museum packages containing information about exhibits, videos about artists or artwork, and handbooks and literature based on the current or permanent exhibitions. Face-to-face learning occurs straightforwardly in contact with one or more individuals. It is where teachers, educators and students work together to learn about art production, exhibits, and art education. Distance and/or face-to-face learning are versatile ways of educating, inside or outside the museum or classroom environments.<sup>34</sup> As a result of the artistic resources found in museums, children learn by active participation. Discovery of the museum and its artworks can develop new understandings about the creative learning process that will naturally influence a student's artwork, academic progress and cognitive development. Without museum/school

cooperative programs, children will be missing out on a potential opportunity for creative cognitive growth.

Museums have to stay close to their objectives and be flexible when adjustments need to be made. A museum's social role, present and future, is always in question.<sup>35</sup> Hooper-Greenhill points out that museums gain great insight from the interaction among museum workers of all sectors and educators.<sup>36</sup> She explains that "research carried out in Sweden, Canada, the USA, France, Germany, and Britain over the last fifteen to twenty years confirms that education and wealth are important variables in determining who will become a museum visitor. The more you have been exposed to higher levels of education and culture, the more likely you are to become a museum visitor."<sup>37</sup> Learning, developing and active participation in school activities are invaluable to the success of any school system. Museums similarly need their visitors—adults or students—to attend exhibitions, workshops and lectures in order to retain their value in the community. Reportedly in Britain, educational and curatorial staff in museums takes time out during the course of a year to discuss objectives and new techniques.<sup>38</sup> The power of partnership enriches learning for all museum visitors keeping alive the growing circle of enlightenment.

Hooper-Greenhill further discusses the new role of collaboration in the past decade in her book, *Museum and their Visitors*. Apart from the organizational responsibilities of museum staff, the visitor has become central to the idea of partnerships. Museum visitors of all ages are essential to the ongoing success of all the arts; modern, renaissance, contemporary, historical. Programs such as Arrimage bring a large number of visitors (teachers, students and families) to the MACM. In the museum environment, the visitor has the opportunity to exercise all their senses.<sup>39</sup> A photograph or painting might trigger sense memories of smell, a soft smooth sculpture might recall a sense of touch and the sounds from a video or audio presentation could remind the visitor of music or everyday noises. In the museum environment, learning difficulties become seemingly less important as each student is encouraged to develop the ability to persevere and excel.<sup>40</sup> The museum is an establishment that challenges

visitors and educators to learn with a greater sense of acumen than is required in some educational institution,<sup>41</sup>

Education is not mono-dimensional: it is complex and multi-layered. An educational achievement may be as small as the observation of a blade of grass, or as large as the understanding of the Roman Empire. Education may happen in a haphazard and unplanned way, as well as within specifically designed structures. Equally, social and leisure-based activities may give rise to educational moments.<sup>42</sup>

Learning can sometimes take place on an unconscious level. Today, museums are modern spaces, places for reflection containing art that is often challenging. Education can take place both within formal and informal structures. Hooper-Greenhill believes that there are “two main types of communicative methods, mass communication and interpersonal communication” which can take place inside and outside the museum where visitors, students and teachers can benefit from museum education.<sup>43</sup> Either of these two techniques can be used by way of “distance-learning and face-to-face teaching.”<sup>44</sup>

### **A Relationship between Art Education and Creative Development**

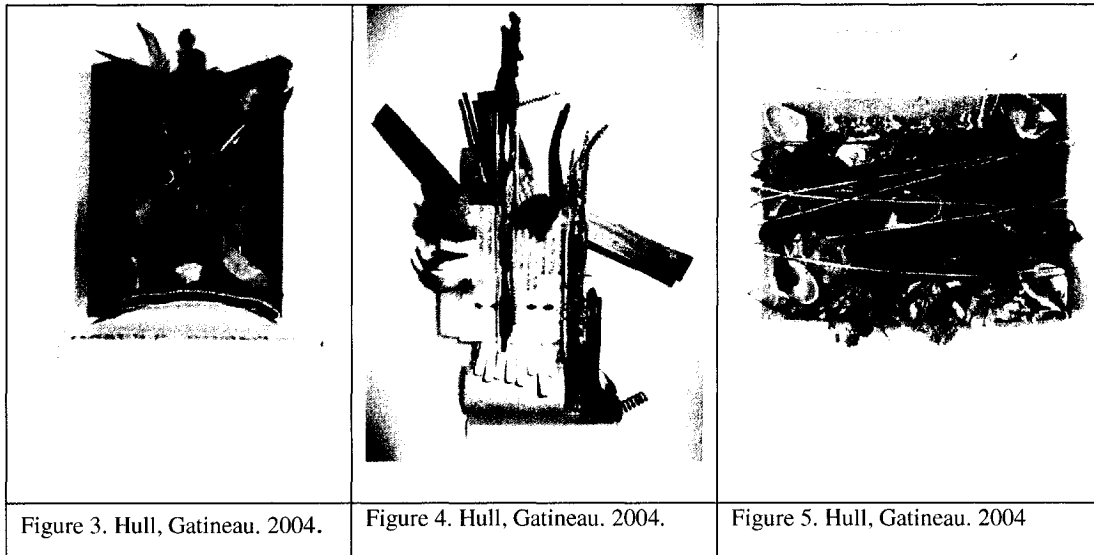
While Arrimage is a highly structured program whose major objective is to assist in the teaching of academic subjects with art making and art history, there are several other programs within Quebec that link art and academics. Many of these programs are free flowing and spontaneous, but just as valuable to my research. For instance, in the summer of 2004, I worked as an ‘Artist in Residence’ for the Canadian Children’s Museum (CCM) located directly within the Canadian Museum of Civilization (CMC). While there, I worked in a studio space devoted to the creation of artworks for children in and in the offices with members of the museum’s senior management team, educators, programmers and daily staff. At the CCM, I implemented a summer pilot project designed to re-orient the production of art from one that is often stereotypical—a heart on Valentine’s Day or a Santa for Christmas—to one geared toward a more creative process. The children were asked to conceive an original object and the staff

helped him/her overcome any obstacles in the process of making it. The only requirement was that the children produce art centered on particular themes such as: patterns, collage, construction, abstraction and sculptures etc. Each theme had its own objective and specific resource of materials to work with. Not providing finished models ensured that each artwork would have similar materialistic qualities but would all have unique characteristics. This pilot program was highly educative because each child had to work out physical dynamics of their artistic vision; engineering elements of weight, structure, geometrics, and form must be employed in order for the piece of art or sculpture to be successful. I witnessed the symbiosis of artistic ambitions and academic application. This action-based research experience supports my thesis statement by illustrating the positive elements of art education in museums and schools. There is a direct relationship between the creative process and academic understanding.

The creative process began with the studio space as it contained a wide range of supplies: construction tools, workbenches, construction gloves, sand paper, metal file, c-clamps, handsaws and bites for hand drills, baking materials, reference art books, craft supplies, sewing supplies, and a variety of papers and paints. The tables were painted different colors and resembled puzzle pieces that at times fit together. The room was bright, open and fresh. The art studio was a large component of the museum space where children and families made impromptu visits and participated in the studio's scheduled activities. There was no pre-registration or sign-up for studio activities. With the museum's theme being 'The Great Adventure,' a theme exploring cultural diversity, the children were invited to make artwork that expressed their museum visit. Drawing off of past knowledge and experience helped them create their artworks, but the reverse was true as well—the artworks helped the children put to use their academic knowledge. For example, the theme for the artworks in Figures 3-5 was collage. Made by children of approximately the same age, they demonstrate the method of art making and the sequential thought process of each individual. My directive was "I paint with shapes."<sup>45</sup> I instructed them to build natural, free form sculptures with materials such as: blue foam insulation, cardboard, wire, plastic



tubes, feathers, wood pieces, beads, string, miscellaneous foam shapes, sea shells and a variety of scissors and adhesives. With the array of materials and minimal guidance, each child was forced to use what knowledge he/she had to solve any math or physics problem in order to get the piece to stand or balance or compositionally reflect their original ideas.



The results of the pilot project show the important relationship between art education and creative development. With this experience, I have gained an in-depth understanding of the necessity of artistic learning at a young age. Though the young children were not coming into the museum environment with a school, my work with the Canadian Children's Museum has shown the benefits of museum education outreach programs and serves as a rich resource for my current work.

The researchers that I have discussed, Arthur D. Efland, Maria Xanthoudaki and Eileen Hooper-Greenhill, along with my hands-on experience at the Canadian Children's Museum has demonstrated the positive artistic relationships that are taking currently taking place enhancing art education. The

next chapter will outline the methodology I used to explore the benefits of museum school partnerships in regards to Arrimage.

## Chapter 3

### *Research Design*

#### Introduction

*Multicultural education underpins all education work, including museum education. Symbolic, iconic and enactive learning modes are described, with museums being identified as rich with iconic and enactive learning opportunities. Through their objects museums can provide the knowledge and stimulate the thinking skills, social and academic skills, and values and attitudes that can help achieve society's goal for multicultural living<sup>1</sup>*

Throughout my early studies, my primary goal was to study those programs which combined generalist education and art education—programs that could inspire creativity and imagination and that had the potential to use art as part of the teaching process. Museums are the perfect place to ensure that students get a blend of hands-on learning and historical context. In researching museum-school partnerships, the Musée d'art contemporain de Montreal's (MACM) program, Arrimage stood out as having the largest impact. As an example, Arrimage provides an answer to my research questions: what are the key components of positive, interactive partnership programs between art educators in museums and generalist teachers in schools? Would the program pave the way for other museum-school partnerships? Knowing the meaningful and creative outlet art has been for me, I knew that art could take children beyond the usual learning boundaries. As Arthur Efland so aptly states:

The arts are places where metaphoric leaps of imagination are prized for their power and aesthetic excellence. Moreover, it is in the arts where the experience, nature, and structure of metaphor becomes the principal object of study. This happens in activities where individuals create works of art, but it comes into play in the interpretation of works of art as well. Deepening the wellspring of the imagination and the role it can play in the creation of personal meaning, and in the transmission of culture, becomes the point and purpose for having the arts in education.<sup>2</sup>

To create, to imagine, to inspire, to enjoy learning are fundamental qualities that art brings to a student's academic endeavors. In preparation for this thesis, I've

come to realize that art not only has a strong influence on students in the classroom, but in fact art is an important link to culture and social identity. In every aspect of museum and school collaboration, art production can be a productive dialogue between generalist student, and art specialist. Each student's artwork is precious as a means for discovering the basis for his or her ability to relate to the present-day urban circumstances. By using art as a communication tool, students can develop their own voices, allowing their artwork to provide insight into their lives. For any artist, beginner or advanced, social issues, language, subject matter can become the driving force behind the artwork. For example, transforming a white sheet of paper into a meaningful statement about science or biology promotes both intellectual and creative vision. The successful team effort that Arrimage has implemented throughout the years explains the positive impact it has on children's communication skills, artistic ability, and educative capacity.

As an artist and art teacher, I am continuously striving to inspire my students through the balance of art and life, always trying to encouraging them to express their lives in their art. I have always structured my teaching by balancing two essential concepts: skill and practice. In Kate Walker's 2004 thesis, she demonstrates a way in which art education is taught effectively. Walker articulates that "art education should focus on the things that are teachable, such as technical skills; by giving students the technical mastery, a high sense of craft and a sense of autonomy, the teacher can build confidence."<sup>3</sup> Despite the fact that Walker's thesis addresses teaching university art, the methods explored apply to all levels and aspects of art education. It is essential that "students should not immediately be given free reign to create but should first be taught the 'rules', the techniques, methods and materials that are available so that they may successfully communicate their ideas."<sup>4</sup> Once students have an understanding for the materials and methods of art production, they can then incorporate their own creativity. In viewing various Arrimage exhibitions at the MACM, it was clear to me that the teachers involved in the project successfully use art education for teaching traditional academic subjects. From observing the artworks created from students

involved in Arrimage I can recall similar patterns of child development in my own art teaching experiences. Within each piece of art, I can identify the individuality of its creator. The power to change and the power to make a difference in one student's life is what makes being an art educator so challenging and meaningful.

### **Overview**

During my research process I had the opportunity to have met several individuals that contribute to making Arrimage a successful project year after year. Once deciding that Arrimage would be my main focus for research I followed these procedures in order to obtain the necessary data. The selections of participants were chosen with the help of Marie-France Bérard, museum educator at the MACM. Each participant was strategically chosen for the purpose of gaining as much knowledge as possible about partnership programs and the strengths and weaknesses for each educator involved. Subsequently, three participants were chosen for this research project. I conducted interviews with each of them in their respective institutions. All interviews were then transcribed and analyzed. The analyzed data was scanned for any differences and similarities between each educator. In the following sections I will discuss each procedure in-depth.

### **Selection of Participants**

After meeting Marie-France Bérard at the MACM during my pilot project in 2004, it became evident that her extensive knowledge and experience about museum-school partnerships would be an asset to this thesis. She was my primary resource for selecting appropriate participants to interview and for gathering further information about the intricate aspects of Arrimage. The MACM is an institution dedicated to the contemporary artistic cultures of Quebec, Canada and the international art community. Lemelin notes that "the museum stands next to Place des Arts, making it Canada's only cultural complex devoted to both the performing and visual arts. This was one of the important reasons for

choosing the MACM as my primary collaborator, but equally important was the support of its Education and Documentation department—a department that hosts several educational activities designed to familiarize the general public with contemporary art.”<sup>5</sup> With Berard’s input, I chose to include two participants that were already engaged in a collaborative relationship as part of the Arrimage program: a museum educator and an art specialist. After finishing my first two interviews with them, I realized that I needed to round out my perspective, thus I added the generalist school teacher into the interview process. It was important that the generalist school teacher worked in the same school as the art specialist to take full advantage of the everyday collaboration between student, generalist teacher and art specialist. The three individuals I have chosen for this study best depict the benefits of a well working school/museum partnership. They demonstrate positive teamwork, professionalism, as they all work toward keeping art education alive.

### **The Three Participants**

#### **Marie-France Bérard**

Marie-France Berard’s contributions to museum education research has been countless. Lemelin discusses the powerful presence Bérard has had at the MACM:

Marie-France is a dynamic leader for her team of educators. As an art historian, responsible for education, she has attended conferences, such as *Museums and the Web*, CAGE (Canadian Art gallery/Art Museum Educators) and *The Learned*s (Annual Meeting of several Canadian associations devoted to research in the Social Studies including the Canadian Society of Studies in Education). She has read extensively about museum education and has kept up with American, British and Canadian literature on the subject.<sup>6</sup>

Marie-France Bérard first studied art history at the University of Montreal (1992) and worked as a guide during the summer of 1993 at the MACM. The MACM extended her contract and since 1995 she has been *Responsable des visites* at the

museum. To date she has completed her masters degree in Art History at the University of Montreal and is currently a full-time educator at the Musée d'art contemporain de Montreal. Bérard has taken part in a variety of educational research endeavors in order to expand the MACM's contribution to museum education.

### **Céline Goudreau**

Céline received a fine arts degree from Concordia University (1984), later completing a Master in Fine Arts from UQAM (1988). Soon after, she obtained a teaching certificate and art education certificate from the University of Montreal. For the last ten years, she has been an art specialist teacher at Saint Jean Baptist primary school. École St-Jean-Baptist-de-la-Salle is affiliated with Supporting Montreal Schools Program. In the 1999-2000 school year, Céline became one of the many teachers involved in Arrimage. She has worked closely with Bérard and as an art specialist working in a school environment. She is able to openly share feedback and interpretations about the effects art has on primary school students.

### **Josée Desjardins**

Josée is a generalist teacher at the primary level at École St-Jean-Baptist-de-la-Salle. She has had the opportunity to work alongside Goudreau for more than one Arrimage project. Josée appreciated working with an art specialist during the Arrimage project as she has no prior art experience. The feedback she has received from her students year after year inspires her to keep working on the Arrimage project. Josée has learned a lot about art and art education since her involvement in Arrimage. She enjoys the result she has seen in her students' work.

### **Description of partnerships**

Bérard, Goudreau and Desjardins have each contributed to essential aspects of the program Arrimage. Their contribution to the project came from their individual artistic, academic and personal skills. Each of them has been

active in making art and educational subject matter come together for the students in a classroom environment. Since there are many schools within the *Supporting Montreal Schools Program* that participate in Arrimage each year, a meeting is held with all the collaborators at the beginning of each session. At this point in time the Arrimage partnership between museum educator; generalist school teacher and art specialist (see Appendix 1 for further detail) commences. During the Arrimage season, Bérard is continuously available to communicate with teachers by phone, for supporting any of their needs (artistic or other) and for providing technical support for the equipment they use or for installing the artworks in the exhibition space. Though she is not providing hands-on support at the schools, she is integral to Arrimage's overall success. Once the preliminary visits to the MACM are finished and students have been introduced to the theme selected for the Arrimage project, they then start work in the classroom with Goudreau and Desjardins. The students anticipate the start of Arrimage during the school year and are enthusiastic about creating artwork. The student's interest in Arrimage is another aspect that makes it such a large success.

In different yet complementary courses of action, Bérard, Goudreau and Desjardins all work together to create an atmosphere where learning through the arts is possible. Within the Arrimage program, each of the participants is dedicated to contributing her individual skill sets so that the objectives will be met year after year. For instance, with Goudreau's expertise as an art specialist in the classroom environment the generalist school teacher learns methods for decoding meanings and intricacies in a child's artwork. This effective partnership—a partnership comprised of people from varying disciplines, sets a precedent for the design of other collaborative projects.

### **Pre-interview Dialogue**

Prior to meeting the participants involved in this research project, I conducted semi-formal telephone conversations with each of them. The conversations were to ensure that Bérard, Goudreau and Desjardins were willing to take part in my research, where the objective was to develop further data



collection about museum/school partnerships. In preparation for each meeting I forwarded, via electronic mail, all the interview questions to each of the participants. For obtaining all the necessary information about Arrimage and its contributions to art education in early childhood, I asked all participants to provide articles on Arrimage or images of artworks from the exhibition. The pre-interviewing process helped me to evaluate the appropriateness of my research questions. If there were any concerns about the structure or the focus of the thesis questions, I had an opportunity to make any necessary changes. All participants were very forthcoming with insights about their partnership experiences, the benefits for art education and with student responses about Arrimage. The next chapter will discuss the research findings based on the data collected from the three interviews described here.

### **Interview Process**

Each interview took place at the participant's respective institution in a one-on-one setting. In interviewing each participant, I felt it necessary to ensure a comfortable atmosphere and an enjoyable, open conversation. Bérard's interview took place in the Médiathèque at the MACM where we were able to sit to discuss Arrimage and its impact on museum/school partnerships. Once my interview session was completed, Bérard gave me additional information for researching museum/school partnership programs such as suggested reading materials. On several occasions, I have taken a personal tour of the MACM to familiarize myself with the museum environment and the exhibitions space where Arrimage was to be held. Next, I went to a school classroom to see the artwork being created; this was stimulating. Both Goudreau and Desjardins teach at the same primary school. In conducting their interviews I met each one separately in their classrooms. The school as a whole was full of impressive pieces of art produced during the Arrimage project. In Goudreau and Desjardin's classrooms also hung artwork from Arrimage. Being immersed in Bérard's, Goudreau's and Desjardin's daily environments, I achieved a respectful, professional, yet friendly relationship with them.

The interviews revealed the components of successful teaching; to inspire, to communicate, to enrich. The purpose of my interview questionnaire was to seek valuable information about museum-school partnerships and the active role that art education plays in primary schools. A few of the most pertinent questions were: What is museum education? And how has it helped to further art education within school curriculums? In an effort to elicit the most effective, and positive responses, I chose to use active interviewing as my methodology. This method falls under the category of qualitative descriptive research. Qualitative interviewing technique uses a very general approach that focuses more on the simplicity of the question in order to achieve your main goal in terms of information seeking. "In qualitative interviews, flexibility to accommodate questioning to what you are learning and to what the interviewees know keeps the results fresh and interesting."<sup>7</sup> Within active interviewing, I used the creative format described by Holstein and Gubrium:

Creative interviewing is a set of techniques for moving past the mere words and sentences exchanged in the interview process. To achieve this, the interviewer must establish a climate for *mutual* disclosure. The interview should be an occasion that displays the interviewer's willingness to share his or her own feeling and deepest thoughts<sup>8</sup>

Active interviewing provided me with the structure to make connections between Bérard, Goudreau and Desjardins' points of view. After having preliminary conversations with each participant, it was evident that their contribution to this research project would identify various important in-depth ideas about their personal and professional contributions to Arrimage and to art education in general. The method used for conducting the interview process was based on Jaber f. Gubrium and James A. Holstein's book titled *Handbook of Interview Research: Context and Method*, in which they describe in-depth interviewing as both objective and professional. The method is based on mutual respect and empathy with the participant. The interviewer must always keep in mind that the data so acquired will be used for the purposes of research and analysis. The main objective of this form of interviewing technique is that it

strives to obtain deep information avoiding yes or no answers to interview questions and knowledge about lived experiences and personal matters. I wanted to get more than simple answers about the ways in which Arrimage is structured. I really wanted to understand what makes the program work well, what are the relationships each participant has to one another. Do there relationships cross over to other partnership programs? How has Arrimage benefited their professional careers? Looking at *Qualitative Interviewing and Grounded Theory Analysis* by Kathy Charmaz, I formulated my research questions keeping in mind that: “A constructivist would emphasize the participant’s definitions of terms, situations, and events and try to tap the participant’s assumptions, implicit meanings, and tacit rules. An objectivist would be concerned with obtaining accurate information about chronology, events, settings, and behaviors.”<sup>9</sup> I wished to create an interview process that was similarly motivating for me and to encourage the participants to talk about their experiences with museum/school partnerships. Interviewing has to encompass a balance of structure and originality. Hopefully dedication and perseverance for achieving positive results from programs like Arrimage and sharing its research findings will further inspire museum school partnerships.

In obtaining adequate knowledge about the current issues in museum/school partnerships, the interview process should also seek truthful representation of the facts. According to John M. Johnson’s model of in-depth interviewing, “[it] commonly involve[s] one-on-one, face-to-face interaction between an interviewer and an informant, and seek[s] to build the kind of intimacy that is common for mutual self-disclosure.”<sup>10</sup> It is also important to be aware of the ethical considerations. Interviewees might disclose more information than originally intended and in turn, information might get misinterpreted. The importance of keeping the interview on a friendly basis is vital to gaining the participants’ trust. In-depth interviewing also acts as a social form different “from the kinds of interactions one usually finds in sales pitches, public lectures, job interviews, counseling sessions...To be effective and useful, in-depth interviews develop and build intimacy; in this respect they resemble the

forms of talking one finds among close friends.”<sup>11</sup> The ideal goal for obtaining the utmost collection of effective research data is to create a collaborative partnership with the participant to allow for an exploration of the research topic. Moreover, in reflecting upon the interview questions and the purpose of this research project, I too have become a collaborator in the field of museum-school partnership. It is a great opportunity to have the ability to take part in passing along the valuable information I have collected on Arrimage. Generating more museum school partnerships depends on providing information about its success to the art education community. The process of partnership is an on going process that is gaining more and more respect in the field of education.

In-depth interviewing looks for detailed information in the hope of identifying exactly what the participant intends to say. It is always important to truly listen and to hear what the participant is communicating.<sup>12</sup> John M. Johnson provides the following insight: “To gain clarity on the goals for conducting in-depth interviews, the researcher must achieve clarity on the research question. An important issue is the researcher’s relationship to member knowledge and lived experience.”<sup>13</sup> A knowledge base about what you are researching and the impact you would like to make with your found research are important to consider before actively commencing studies. Prior to learning about Arrimage and its accomplishments, I gained professional experience in museums, school and community teaching environments to not only enhance my ongoing interest and involvement in partnerships but mostly to have a good knowledge based about the subject at hand. My personal research has lead me to agree that: “The best informants are those who have been thoroughly enculturated in the setting or community, have recent membership participation, have some provisional interest in assisting the interviewer, and have adequate time and resources to take part in the interviews.”<sup>14</sup> Bérard, Goudreau and Desjardins have all helped me gain a larger knowledge base about the meaning of partnerships and their own commitments. With the combination of my experience and from what I learned with Bérard since first working with her, I have learned much about museum studies and the research process. Another key component of in-depth

interviewing is the interviewer themselves must have a good idea of who they are and what they want to accomplish from the interview and interview questions.<sup>15</sup> The overall enthusiasm and positive energy I received from Bérard upon first speaking about Arrimage and its educational implications made easy the decision to make it my primary research project.

Studying Arrimage's impact by conducting interviews with key players in an Arrimage partnership re-enforced for me the importance of school-museum partnerships. Each interview was transcribed from an audio-tape recording. On completion, I sent all three participants a fully transcribed copy of her individual interview. In doing so they each had a chance to review the text and make any corrections. Once I received all of the approved interviews, I began the process of analyzing, comparing and contrasting the data. However the interviews did not give me a hands-on insight as to what happens in the classroom while working on Arrimage or in the museum when the school first visits and is introduced to the year's theme. I was unable to observe these activities. Each interview was informative and I was able to see the end result of Arrimage as a whole project. Equally, I was able to see the year end exhibition with the students' work from all the participating schools. Working with Bérard, Goudreau and Desjardins has helped me understand collaboration from an individual standpoint and the essence of working with a team. They have shared planning information and pictures of past artworks. They have invited me to take part in the first meeting that launches the next year's project. They have gladly given any additional information I requested on Supporting Montreal School Program.

### **Method of data interpretation**

Once all this information has been compiled and transcribed, ethics becomes an important part of the equation. Have the participants stated any information that could potentially harm their career or institution? Have they divulged personal information that should not be repeated? What information has the most validity? These are all questions the interviewer should think of as the data is collected. Furthermore, I did not begin the analysis process until all

participants had returned their final copy of their transcribed interviews with comments. In the following chapter I will talk about the data collected and the encouraging results about museum school partnerships.

The data analysis within a qualitative research approach does not simply occur at the end stages of data gathering. It is essential to pave the way in steps so that the information is easily translated while in the process of writing. In order to understand each perspective of all three research participants, I used the following method of data analysis. In this process, the interviewer can track changes in the direction of the interview or respond to valuable information, thus change the pre-set questions. This process of 'steps' is titled "coding data". The coding happens in two steps: 1) initial and 2) selective coding. These two steps permit the researcher to examine the data while the interview is going on. Since the researcher has a set way in which he/she foresees the information the concepts become "sensitized".<sup>16</sup> During the coding process, a researcher should be objective when he/she "conducts inquiry without prior views or values [and who] assume they *discover* what is happening in the data."<sup>17</sup> Sensitized researchers can use this to their advantage to sift out any unwanted information or can come to a new realization about the already collected data. Based on the methods of data analysis I hope to discover varying and or similar perspectives about museum school partnership and its value to art education at the primary school level.

### **Field notes**

During the course of my interviews, I also made field notes to document observations of the museum and school settings in conjunction with learning more about art education and its current role inside and outside the classroom. I observed and critiqued two Arrimage exhibitions at the MACM. In viewing the exhibition, I was able to better understand and appreciate the final results of Arrimage. In the following chapter certain images will be discussed in more detail.

In traveling to each participants work site, I could see the impact each aspect of Arrimage has on its students. While touring the primary school with

Goudreau, I was encouraged by the works of art fabricated by her students for Arrimage in previous years. Many of the projects were too large to keep on display in the school hallways, although the passion and intellectual strength gained from the year's chosen theme was visible in the artwork hanging in the walls. Goudreau's classroom was filled with the smell of art materials. The walls were covered with art historic painting and drawings as well as works done by students during the course of the school year. Desjardins classroom was filled with tools for learning: books, display charts enriched with learning methods, and inspirational teachers' notes. At the MACM's Médiathèque, there was a wide range of research and books on all museum subjects. Furthermore, the Médiathèque has an extensive literature collection on contemporary art. I visited the museum on several occasions both before and after my interview with Bérard. During one of my visits, I went to the exhibition space that was showing Arrimage artwork and was in awe of the artwork and set up of the exhibition. By looking at each artwork, I could see the passion and drive the student's had while making them. The colors, themes, and variety of materials used to make each piece spoke volumes about the knowledge gained from participation in Arrimage. Viewing the artworks on display at the MACM I was able to connect each piece with the theme at hand. I was not only looking at artworks that communicated an artistic language but also a cross-curricular link to core subject matter.

The MACM has been an inspiring force behind varying types of partnership. Please see Appendix 2 for the research questions that I presented to Bérard, Goudreau and Desjardins.

Recognizing the possibility for negative feedback about museum school partnerships, each of the research questions was designed to focus on both the intrinsic strengths and weakness of collaborative relationships. In search for the answers to my research it is important to understanding pre-existing relationships between museum education and primary schools. Having a broader sense of the museum school partnerships that are currently taking place will put Arrimage in perspective and demonstrate how valuable the program is. The answers to these questions inform the cultural and educational potential for partnership programs.

The objectives of Arrimage support the capacity of learning through the arts. Arrimage has aided the growth of art education by pushing the boundaries of education and institutional partnerships. In the next chapter, the results for each interview will be discussed in detail, thereby describing the development of a museum school partnership. I will also include images and descriptions of the artwork developed for Arrimage.



## Chapter 4

### *Findings of the research project*

#### Introduction

*Education in the museum can also provide an appropriate context for examination of artistic practice as a subject in its own right, for which the role of the artist as teacher is not only fundamental, but irreplaceable.<sup>1</sup>*

Through my research on museum school partnerships I hoped to find positive results for museum school partnerships and its contribution inside and outside the classroom environment. There exists a community of educators who have combined their knowledge of visual arts, art history, museum studies and general education in order to create a successful cross-curricular art program. Veronica Sekules, who “established and runs the art education department at the Sainsbury Centre for Visual Arts, University of East Anglia, Norwich, UK”, writes about the implications for each member of museum school partnership in her article titled *The Celebrity Performer and the Creative Facilitator: the artist, the school and the art museum*:

The artist has a particular contribution to make, and many would argue that this should be exclusively reserved for a specialist role as producer of art, exhibitor, a visual thinker able to express profound philosophical ideas. Understanding artistic creation is also a professional matter, but mainly for the teacher who needs to be trained to respond creatively. But where should boundaries lie? Should artists venture out of the studio to engage in formal education or not? Do schoolteachers need to acquire additional skills in order to respond to the work of the artist and should they reserve the exclusive right to their own profession to teach art? And where is the museum situated in this debate? In employing artists to teach practical workshops, are museums confusing their roles and shifting the cultural boundaries?<sup>2</sup>

In the section that follows I describe the research findings in three parts, generalist school teacher, art specialist and museum educator, each pertaining to their role and contributions to Arrimage. From their three perspectives overall, I have discovered that art education and general learning needs to be well rounded. Each educator does have an individual specialization but when cultural boundaries are

crossed and knowledge is gained, the development for learning is endless. I have asked myself the question many times before: can any teacher outside the field of fine arts or art education, such as a generalist or math teacher respond productively to students' artwork? My answer is yes. Given the opportunity to learn new concepts and fields of study, an interdisciplinary exchange of information is positive. In a partnership like Arrimage each area of specialization of teaching, museum education, general curriculum and art education can work together cohesively. But where do the boundaries that lie for a generalist school teacher's abilities to teach art? Does the generalist teacher need to be trained to know as much as an art specialist? And if so, then why would an art specialist be necessary? The art specialist, more often than not, has his/her own art practice, aside from teaching. The fearless amount of creative energy an art specialist brings to a classroom is an important aspect of learning. Museum/school partnership programs are open pathways to creative learning and to the experience of the benefits of cross-curricular teaching. The following sections will demonstrate the importance of learning through the arts and how art can shape the future of education.

### **Findings for each participant**

#### ***Generalist School teacher – Josée Desjardins***

Josée Desjardins, generalist school teacher, has been working on Arrimage for the past three years with students in grades five and six. Communication is one of the most important aspects of Arrimage for Desjardins. At the beginning of each year's Arrimage project, a meeting with the museum educator at the museum is essential to organize the project. For Desjardins it is important to understand the tasks at hand and the quality of artwork that is expected from her students so that she can talk about the project with her class and reflect upon ideas and concepts the students might have. After the discussion between her and her student's has ended, Desjardins and the students can start to work with the art specialist. The objective of the discussion is to link together the art project with what the student's are studying in the classroom. Arrimage is not about what the

teacher is learning. Fortunately Saint Jean Baptiste School has an art specialist. Not all schools that participate in Arrimage have an art specialist. Since Desjardins has not studied in the field of arts, working with an art specialist is helpful to a project the size of Arrimage. Without the assistance of an art specialist, Arrimage would not work. If the respective school does not have an art specialist in house then the MACM provides the school with an art teacher specifically for the duration of the Arrimage project. So it becomes a necessity, for Desjardins as a generalist school teacher, to have an art specialist guide her through the Arrimage project. Since Arrimage is a large project that takes place year after year, sometimes the generalist teachers' involvement varies. Consistently for the past several years, Desjardins has been working with the art specialist teacher, Céline Goudreau. Depending on the project and the classroom environment, the participating primary school might change the grade and teachers each year so that different students get to take part in Arrimage. Desjardins was approached to work on Arrimage with students at a specific grade level who were chosen that year for the project. Since her induction into Arrimage, she has wanted to work on it year after year. It has become an educational experience for her gaining new perspectives on art education. She welcomes all art projects in the classroom and feels that the students benefit developmentally and as a group while making artwork. Certain students, who potentially might have more trouble with academics and problem solving, have had great success overcoming these obstacles through the process of combining art with core subject matters. Overall, during the course of the year, Desjardins has a very good relationship with art specialist Céline Goudreau, and is open to any artistic ideas or project Goudreau may want to embark on. The good relationship that Desjardins has formed with Goudreau has increased her learning about art education and showed her the benefits of art partnerships for young children. Desjardins has found Arrimage a successful partnership program, illuminating the arts and working closely with genres of educators.

Desjardins role in Arrimage has become one of a motivator. She is continuously motivating and inspiring her students on a daily basis in the

classroom while Arrimage is under way. Though the students love to take part in Arrimage and art making, it is important that the students don't lose sight of the fact that their work will be exhibited at the MACM and that it has to be of good artistic quality. The organized visits to MACM, that student's and teacher's attend each year, in the context of Arrimage, are a wonderful opportunity for the generalist teacher, student art specialist and museum educator to communicate about the significance of art. The museum visit also demonstrates to the students the importance of artwork and its presentation in a museum exhibition space. Desjardins has noted the positive impact the museum visits have on students. She also comments that one of the nicest aspects of Arrimage is that the public has a chance to view the students' artworks in a museum environment. A key element for students' interest in the project is Desjardins being content and satisfied with what the project plans are for example, if the theme of Arrimage does not excite her or she finds it difficult to get her students involved. Furthermore if the students are not interested in the project, it makes it all the more difficult to ensure the success of their artwork. Students work to the best of the abilities when the subject at hand creates excitement and interest. Since Desjardins has been working on Arrimage, all of her students have been motivated by the theme of the projects. She remarks that "when she sees them [her students] work on the project, the glimmer in their eyes shine. Often they ask when they can continue to work on their projects."<sup>3</sup> For the students, the most rewarding aspect of Arrimage is the idea that the project is larger than simply the students within their classroom or even their school. Arrimage involves several schools. Desjardins has seen the results of each student's dedication and passion for Arrimage and their vibrant artworks.

Working on a project as large as Arrimage means that each student can find a way to enjoy art making. In certain instances, Desjardins observes that students are not interested in art or the theme of Arrimage. In that situation, guidance from Desjardins and the art specialist helps the student to find their own niche. Desjardins was very encouraged about the fact that, as seen through her students' artwork, Arrimage has benefited their overall education. Art has

permitted each student to express themselves in many ways. In addition, she notes that the students with behavioral problems have gained a sense of self-confidence and responsibility. Desjardins remarks that her students need art in order to do their best in the other core subject matters in the curriculum. Furthermore she believes in the importance of integrating core curricular subject matter, such as math and science, with art in the context of partnership programs. Desjardins is unaware of the long term impact of art on the students. Once the student's begin secondary school, Desjardins cannot closely watch the influence art is having on each one of them. Furthermore she asks, is art education a large part of a secondary school curriculum and are there other projects such as Arrimage that allow student's to experience other educational venues? The one thing that she does know for sure is that students that have not been able to participate in Arrimage look forward to getting the chance the next year. The student's enthusiasm is amazing and helps them learn artistic skills.

#### ***Art Specialist – Céline Goudreau***

Céline Goudreau, art specialist at École St-Jean-Baptiste-de-la-Salle primary school delighted in giving me a tour of her art room prior to the interview. Her art room is fairly large and full of artworks by students and established artists in all mediums and genres. Once we started talking about Arrimage and its meaning to the school and students, I immediately saw the impact of the art room as the space used for the project. In this instance, when art history and techniques are being learned on their own, art really becomes a focus, as its own subject matter separate from every other core subject matter in the curriculum. Goudreau devotes two and a half days of school time as an art specialist for the Arrimage classes and the rest of the week, she is a cultural animator for the entire school. Luckily the teachers at École St-Jean-Baptiste-de-la-Salle took advantage of the opportunity provided by Arrimage. Arrimage is a large project which combines two aspects of Goudreau's passion, art and culture.

For Goudreau, being an art specialist has allowed her to take part in Arrimage as a primary art activity in a school environment. She had often wanted

to participate with museums or educational projects either offered by the museum or initiated by her in collaboration with the museum. In order for field trips to occur with museums she would have to see students for more than one hour a day. Being an art specialist means you do not see only one specific class all the time. Therefore, she was unable to take part in many art related field trips without involving the generalist home-room teacher. The time allocated for art in primary schools is on average one hour per week.<sup>4</sup> This is insufficient time to start and complete a project such as Arrimage. Smaller projects aside from Arrimage have taken place at the school. For example, authors or other artists have presented a small scale project to the school as a whole. The guest artist works with students in the classroom for a short time period of the school day. One specific year, École St-Jean-Baptiste-de-la-salle brought in a writer named Jeanne Painchaud to create Haikus.<sup>5</sup> The students were able to learn the significance of poetry and then tie it into an art project. The art project was interdisciplinary as students made their own paper on which to write their poems. The students gathered knowledge about the history of the Haiku and used this project to practice their English writing skills.

First and foremost, Goudreau explains that Arrimage's objective is to help underprivileged schools who have the least amount of funding within the Montreal Schools Program. Arrimage has brought these students the chance to participate in cultural programs. According to Goudreau, the MACM is a dynamic institution for two reasons: (1) museum staff have always been able to provide expertise and knowledge about art and art teaching methods, opening the possibility for art ideas; (2) the museum staff have the capability to teach contemporary art to students and make it simple and easy to understand. Since there are so many schools taking part in Arrimage, the museum educator is unable to see the students working on the project in the classroom. Therefore, the role of art specialist becomes essential once the museum visit is over. Goudreau expresses that the museum visits are truly fantastic and positive all around.

The relationship is good between Goudreau and the MACM's museum educator. There is a very clear understanding of the project's goals with constant

communication. She further explains that, at times, it is difficult to see the larger picture and to be confident that it will all get finished on time. Goudreau recalls a conversation where Marie-France Bérard, museum educator at the MACM, assured her that “anything is possible, you just ask and we’ll find a solution.”<sup>6</sup> Bérard has been a great support for Goudreau, always encouraging her and giving her the extra confidence needed to make the project as positive and exciting as possible. Despite Goudreau’s apprehension at the thought of having enough time to finish the project by the deadline, she reports that she gets plenty of information about the project and the museum visit with their students. Once the first preliminary meeting takes place at the museum in the fall for all art specialists and generalist teachers, the teachers make the decision whether or not to participate in Arrimage that year. For the teachers who do chose to participant in Arrimage, the first information session is not the last. Goudreau explains that there are usually sessions in December and January. In total, the students and teachers have between three and four months to complete the project. Arrimage is then on display during the months of April and May each year. The teachers also visit the galleries to see the exhibition from which the students’ will gain inspiration. When the students arrive at the museum they are shown artwork as a starting point or point of departure for their Arrimage project. The exhibition gives them the extra drive they need to be able to pay more attention to the content that the main art theme focuses on.

Museum-school partnerships have altered the way in which Goudreau constructs her regular art classes in the classroom on a daily basis. She has begun to take a more art historical approach for the teaching art. Goudreau realizes that learning about art and creating art has to bring together more than one aspect, where students are learning about art historical facts just as they would in a general history class. Often concentrating on teaching contemporary art, all the Arrimage projects address a balance of skill, the nature of contemporary art, the artist’s working style, and his/her practice of art making. After working on Arrimage and gaining insight on the benefits of long term art projects, Goudreau rarely works on short term art projects. Once engaged in an art project for longer

than a four week period, Goudreau can really get a feel for the student's development so that she can work with them on new ideas and push concepts to their full potential. In Goudreau's own university career, there were various courses that were cross-curricular in nature. This idea of marrying two fields of knowledge, art education and core subject matter, leads to a better result, thus assuring the right conditions for art to grow and flourish in the future. She believes art learning to be an investment, one that teaching students about perseverance and patience.

Goudreau believes students have learned a great deal more from Arrimage. They appreciate the project and understand that it is special. Since Goudreau has worked with grades two, three and six, she can see the importance of the museum outing and how much it means to each student. Depending on the structure of each class from year to year, a specific grade is chosen for participating in Arrimage. Goudreau notices that, at times, some classes are more difficult to handle, but all are very creative. The integration of art might be a good way to keep them working together as a team but art also helps them quietly working as individuals. Goudreau expresses that the students love art class, they enjoy learning and being creative. Depending on the grade level of the students, the project can be more challenging for Goudreau as a teacher. Since she brainstorms ideas in class with her students, thus challenging their thinking and creativity, it is more difficult for the grade two's and three's to maintain their concentration. They sometimes get restless working on one project for a lengthy period of time. Through the creative process, passion, and drive for the project does not change from grade to grade, the students in grade two do not have the same thinking and reflection skills as students in grade six. Students in grade six are more methodological with their work, and are better able to take direction. Although the attention span of the students depends on their age, the quality of artwork never wavers.

Irrespective of the grade level of the students, Goudreau notes that Arrimage makes a difference in students' creative boundaries and imagination by insuring that their artwork is pushed to its utmost limits. Often, in an art class,



students believe that working on a drawing for five minutes means it is finished. This is, in fact, a myth that she would like to eliminate. Goudreau always pushes students to explore colour, line, texture and concept. Art, just as any other subject matter, takes practice in order to learn about its techniques. The constant reminder that their artwork will be presented for a large audience in the museum makes each student realize that, in the end, their hard work is more than worth it. Goudreau says that as a teacher she is committed to being tough and demanding. Goudreau sees that the student's appreciate and value their hard work realizing that in the end it is to help them push their work in art or core subject matters as far as it can go. In the classroom they are not simply learning how to make art. Depending on the concentration of the theme and what materials will be used, Goudreau presents demonstrations in which she shows the students how to use artistic materials, such as acrylic paint. Since the Arrimage theme changes every year, each group of students gets to learn something new with each project and never repeats what fellow schoolmates worked on the previous year. Once the students are told what materials are available to use, in certain instances they are able to be freer with their materials making up their own techniques as they go. Goudreau wants to see their personal intuition on the particular theme shine through in the art work. Also, students are freer because there are not many boundaries to respect, aside from the theme. They can adapt the materials in any way and develop their own ideas by making preliminary maquettes or drawings. If an idea doesn't work, then they learn to change their original plans always growing with the same concept. Goudreau however is always on hand to encourage new approaches and give any assistance or guidance. The rest is decided with Goudreau and her students in the classroom. This enables them to work as a team. In the end when the project is completed the smile on each student's face is a testimonial to their success. The resulting self-confidence is irreplaceable.

Since Arrimage's inception at the school in 2001, one piece of artwork from the project titled *Dreaming in 3D* hangs in the school. Goudreau states that "now they know it's [art] concrete. They know that it is a big project, and that it's

[art] beautiful. They're very interested, it's okay if we make mistakes, if we change ideas, because they know it's [their artwork is] going to be a nice project and it's going to be good. So they have a reference of the past years and that's very important I find to have it is the school permanently."<sup>7</sup> For *Dreaming in 3D* the students wanted to create pillows. The overall concept took time to develop as the students have so many different ideas. Once the students had finalized their maquettes, they changed their minds again about the concept they wanted to work with. The students had to work as a team to make all their ideas fit together and to make an artwork that could stand on its own for the exhibition at the MACM. First, the students were asked to work on the idea of pillows as clouds, their next task was to write about it and finally they had to create small scale models of what their projects would look like. Each step took approximately a week to two to work out. The project became a process for each student to accept change and invite challenges. Goudreau supported the students' decisions as their projects came together. Since Arrimage began at École St-Jean-Baptiste-de-la-Salle it has been a constant reminder of the positive outcome of a museum-school partnership.

Goudreau believes that art has relevance in early childhood education. Based on her teaching experience with primary school students she is confident that art stimulates each student's communications skills and contributes to a holistic interdisciplinary education through the arts. Art making is an interesting learning process for students, where they are able to express themselves without knowing before hand the immediate results. The imagination each student has truly shines through when doing art. Sometimes Goudreau describes that it is not an exterior change that you can see but more something from within. Art has expanded and improved their skills and individual development, making students enthusiastic about the learning process. The side effects of their artistic accomplishments are visible outside the classroom as well. Seeing their artwork hang on display at the MACM has augmented students' self-esteem and confidence. Students have often come back to the classroom after a visit to see Arrimage on exhibition and express that "they don't compare [each others work

rather] they say “well we’re at the same level, we’re not inferior, we’re not superior, but we’re [just] as good.”<sup>8</sup> Art through Arrimage has brought culture to each student’s life outside the normal educational system. Some students might have never visited a museum if it weren’t for the project. In Goudreau’s experience a variety of her students have gone on to concentrate in the field of arts in secondary school. She has also received many visits from former students who reminisce about Arrimage. Experiencing the museum environment is not something that many of Goudreau’s student’s families do. She is happy to see that as a result of this project more people are starting to incorporate aspects of culture into their lifestyles.

Art has sincerely touched each one of Goudreau’s students helping them to develop their individual learning styles, gain knowledge of other subject matter, improve their learning skills and discover museums, artistic skills and art history. The most interesting aspect for Goudreau as a teacher is that art does not come with a recipe book. Each year of Arrimage has its own uniqueness, style and learning process. Furthermore each student is supplied with enough knowledge about art to make it stand out from all over subject matters in the school curriculum to make it its own focus.

### ***Museum Educator – Marie-France Bérard***

Marie-France Bérard, museum educator at the MACM, has been supporting museum school partnership programs and developing links with schools and teachers for approximately the past seven years. She believes that learning is a holistic experience and, on an overall level, Arrimage has brought together all sectors of education and educators. For the MACM it is also important that the teacher have a lasting experience during the project to ensure that they will hopefully want to take part in other educational school museum programs and continue working on Arrimage year after year. When the teachers see how involved the students are with the project and watch their development grow, it only further proves to them the effects of art making. Teachers are an important aspect of programs such as Arrimage. Without their support for

partnerships, students would not be able to further their knowledge in art education or have the ability to learn other subjects through the arts. The MACM works closely with many teachers to ensure their involvement in museum events and other educational interests such as: artistic teaching methods, museum tours and using the MACM's website for educational purposes.

For the children, Arrimage is important because it allows them to explore a new environment and learn about different cultural venues. The holistic experience of museum school partnerships gives students the opportunity to integrate art into other subject matter. As Bérard describes: “[looking at] contemporary art [allows students] to develop [their] own thinking process.”<sup>9</sup> Contemporary art is really about looking and thinking. It is a way for students to grasp a better understanding of self-expression through artworks that are process oriented. Since the concepts and issues that contemporary artists deal with are current in today's culture, an educator can choose from a variety of social or cultural issues to create multidisciplinary project for students to work on in the school environment. Bérard is however more involved with the teacher than the student. She does interact with the students at the beginning of the project and sees them on the opening day of the exhibition. It is then that she has the opportunity to speak with them about the project and their specific artworks. Bérard has an objective perspective of each school as she sees the beginning and end results. In her opinion art has a significant amount of relevance in early childhood: “Art is about making tough choices, about self-expression, which is a very important developmental [stage for] a child...You also learn about making choices, about certain processes, [and] critical thinking. [Art] integrates so many various aspects human learning.”<sup>10</sup> The students are always proud of their work and happy to be showcasing it at the MACM. At times they are unable to express how they feel in words but it is seen through each one of their artworks.

For Bérard the idea of partnership involves many factors. The number one ingredient is collaboration. It takes a variety of people to ensure that a project as large as Arrimage works effectively. The MACM is a proud partner in the project though in reality it is the teachers who have the largest job of all making the

artwork come alive in the classroom. The MACM is continuously there to facilitate the project and ensure that the partnership has a positive outcome for everyone. Bérard further express that another main aspect of partnership is that there is a bond between museum educator, teacher and school that is formed—a friendship takes place between educators and the development of the partnership strengthens over time. There further becomes a familiarity with the MACM and teachers are pleased to continually participate year after year. Bérard has built a comfortable relationship with the teachers and knows many of their working qualities. Each teacher is enthusiastic about commencing the project. As a result of the professional relationship Bérard has with each school, she is able to keep the positive partnership Arrimage alive. The MACM's educational department is always getting stronger with each lasting relationship with educational institutions. The MACM's commitment has not only furthered art education for young children but has built a community for learning through the arts. Bérard states that overall Arrimage has "changed the museum's attitude, which is wonderful. [Arrimage] is one little project in the education department [at the MACM and] it's accepted in the whole museum."<sup>11</sup> Partnership not only furthered the possibilities for outside educational programs but has also challenged in-house working environments bringing all departments together at the MACM. As Arrimage has been a continual program at the MACM for the past five or so years, each department of the museum has helped in developing its presence. The curatorial staff helps put the exhibition together, photographers have documented the exhibitions and Arrimage has been placed in the yearly calendar of upcoming shows. The hope for Arrimage is that it is more frequently publicized in journal or magazines. It is important to exhibit the contemporary artworks that students have created. Students finished pieces are featured in a calendar that circulates in the museum and schools each year. The calendars are large and have bold strong representations of a variety of their works. The more people that are able to see the calendar or view the exhibition and read about it in an art magazine will only inspire many other people across the educational spectrum.

## Images

The images below are works done for Arrimage under two themes *Dreaming in 3-D*, and *Habitation et présentoir*, and were both exhibited at the MACM. The images remain anonymous and cannot be attributed to any one artist, since each class collaboratively produced a single artwork that best represented its collective understanding of the given theme. These artworks illustrate that the goals of Arrimage are achievable and, in concrete terms, show the cognitive imagination and interpretive force of the participating students. Though every student is different and contributes at his/her own level, the MACM exhibits the finished art as collective result based on numerous hours of class discussion, museum visits, material adaptation and guidance.

When presented with the task to produce an artwork that represented *Dreaming in 3-D* each class chose a different aspect of the dream: for one class the dream was a positive, self-reflexive experience. Another class defined the dream using confrontational, nightmarish imagery. Yet, for another class, the dream had futuristic connotations. Cognitively, they represent various levels of understanding and development. I view these artworks critically, and apply the same standards as I would to professional artists. Is there evidence of cohesive thought? Is the execution of the idea complete? Is the quality of construction and use of materials solid? However, since the artworks were done within the Arrimage museum/school partnership, I am also hoping to also see the inclusion of academic core subjects beyond that of art history.

Figure 6 was hung from the ceiling at the entrance of the Arrimage exhibition at the MACM. It is a wall sized quilt approximately 6 feet long by 3.5 feet high. From a distance, the piece is a giant eye comprised of an ocean of dreamy colors and geometric shapes, but upon closer inspection, the eye is a collaboration of individual drawings and reminds the viewer that dreams are about private and personal memories. The colors graduate from lighter shades along the outer perimeters to powerful, deeply saturated colors toward the center. Around the outside edge are fringes that suggest eye lashes.

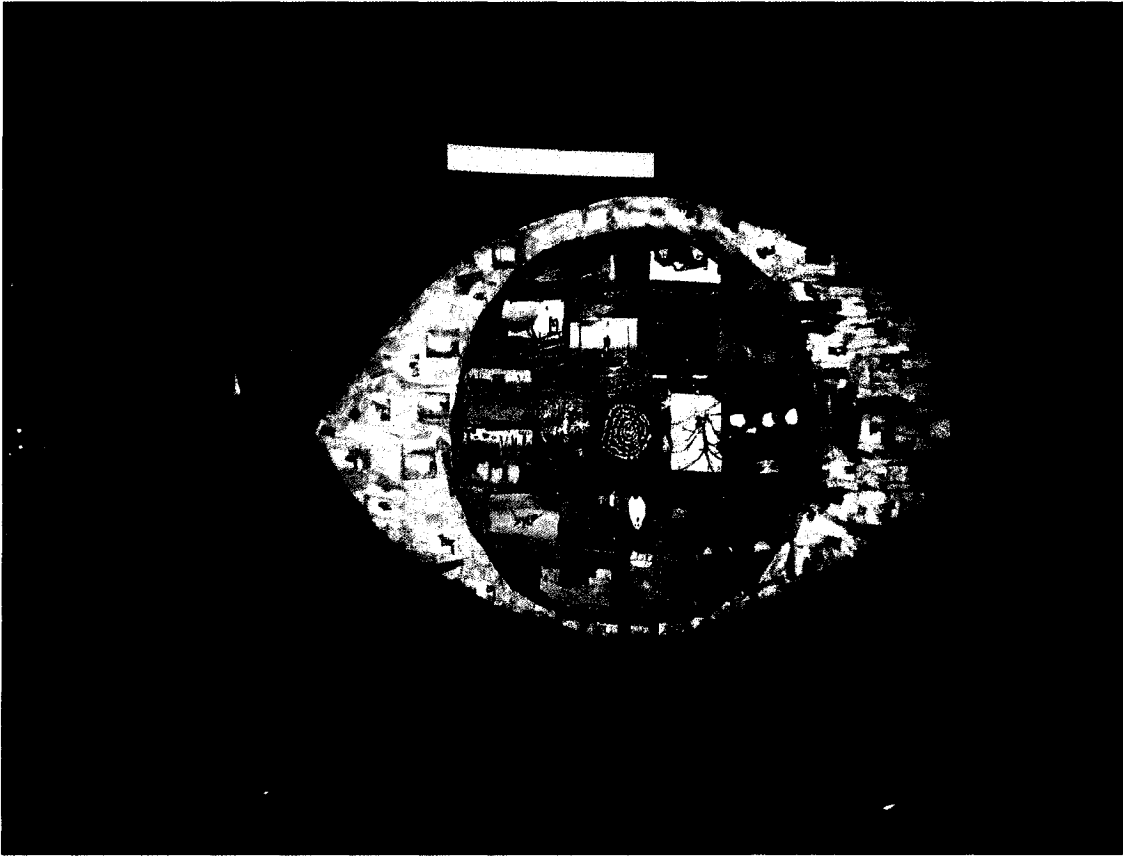


Figure 6 Anonymous. *Untitled* Montreal Museum of Contemporary Art. Mixed media. Undated

This artwork touches on feathery and dreamy human sensations and is at the same time very tactile. It takes its inspiration from literature and poetry and aptly illustrates the knowledge that the eye is a metaphor for the window of the soul—a soul that is essentially peaceful and connected to other living things.

Figure 7 also recalls the dream as a collage of personal imagery. It is a larger than life size human figure, produced with mixed media. The body hangs from the ceiling so that the two pairs of feet alight on a cloud. The feet seem to have been made of papier maché. Wrapped around the outer edge of the corporeal structure are pillows with photo-montaged photographs of the twenty-one student artists. Inside the core of the body is an auto-biographical narrative of the thoughts that comprise dreams. This artwork has very realistic qualities of everyday life, yet appears very surreal and whimsical. The symmetrical body shape and color scheme completes the idea that dreaming is essential to a happy, healthy individual. Every element of this artwork demonstrates the cognitive awareness of the dream state is purposeful to wellness.

For some students the dream is a positive experience, but for others, the state signals darker experiences. Figure 8 exemplifies an alternate understanding of the dream, because it is conceptually organized around monsters children find under the bed and nightmares. Like the other pieces, it hangs from the ceiling and is done in mixed media. It consists of more than three translucent panels, which creates the effect of layering. When the viewer moves amongst them, he/she can observe the mythical creatures in three dimensions. Walking around the artwork, the images overpower you as if you were inside a ghoulish theatre set. The choice to limit the color pallet to shades of black, white and red created effective drama and a sense of confrontation. This very contemporary artwork is rebellious of social standards and interdisciplinary at the same time because it recalls theatre, children's literature, film and mythology.

While Figure 8 invokes a media orientation of the dream, Figure 9 interprets the dream as something futuristic. It is an installation piece with fragments mounted on the wall, suspended in the air and positioned on the floor. There are four different environments at play: outer space, a floating urban city,



the ocean, and the forest, all of which are connected and circular. The colors are bright, vivid, and glossy in an assemblage of mixed media. A human figure is being transported to outer space, possibly the desirable destination point. This work is a hopeful, optimistic and magical depiction of a dream like world. The multi media was used to create textures, patterns and shapes,



Figure 7 Anonymous. *Untitled* Montreal Museum of Contemporary Art. Mixed media. Undated.



Figure 8 Anonymous. *Untitled* Montreal Museum of Contemporary Art. Mixed media. Undated.

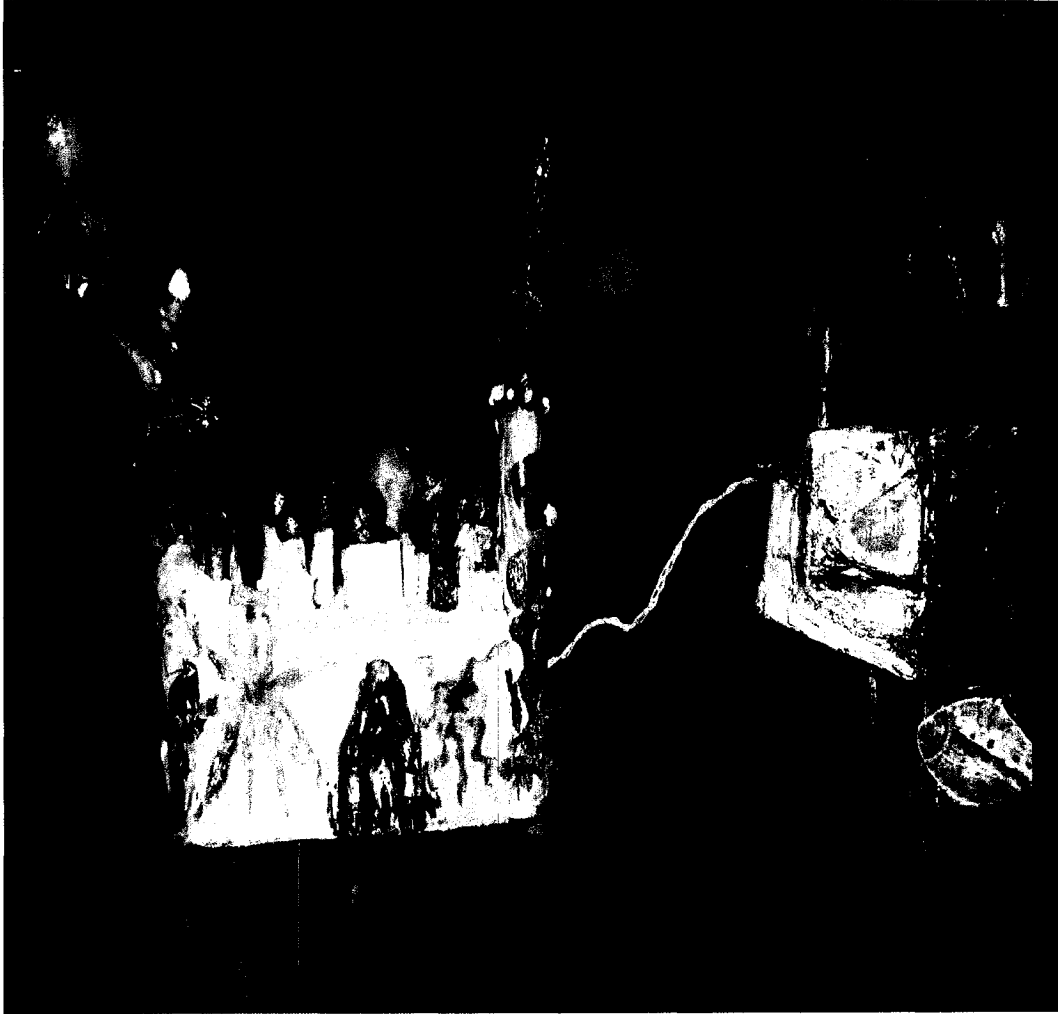


Figure 9 Anonymous. *Untitled* Montreal Museum of Contemporary Art. Mixed media. Undated.

easily differentiated when up close. Moreover, there are interesting contrasts of scale in this piece. The students would have used their mathematical and geometry skill sets to envision and assemble this piece. The mixture of small and large forms creates balance and inspired me to dream of future travel.

Figures 10 and 11 were taken from a 1999 Arrimage exhibition with the theme *Habitation et présentoir*. The theme explored modern and historic living environments. In Figure 10, the deep colors give off a feeling of importance and concern, while the metallic media that cover the finials is meant to suggest precious metal and wealth. The variety of textures are appealing to the eye as the viewer surveys the artwork. The installation resembles a castle guarded primarily by 4-legged animals. Lying on the grass, a lion and possibly a dog secure the ground level, while a human figure with an aggressive posture guards the intermediate gate and a happy, upright lion guards the tower above—the lion being symbolic of power and protection. This artwork would suggest that the children are sensitive to the conflicts of class and economies, illustrated by signs of wealth, power and protection.

Figure 11 was also completed under the thematic: exploration of different living environments. It is a huge piece of sculpture, produced with an assortment of mixed materials such as: clay, cellophane paper, paint and cardboard. It is comprised of multiple shapes such as: cylinders and triangles all in three-dimensional form. This piece has a forest like feel with details that indicate it is a tree house. Below sits a beaver, the traditional symbol of Canadian history. There are many dimensions of art here; not only is this a piece of sculpture, the drawings inside are non-representational line drawings that resemble aboriginal art patterns that follow the traditions of contour drawing. It is evident that as part of the process of creating this artwork, the students were challenged to combine historical knowledge and artistic skills.

These artworks have in common a definite desire to communicate a single, unified understanding of complex themes. What is most interesting is that the students took chances in very personal and unique ways.

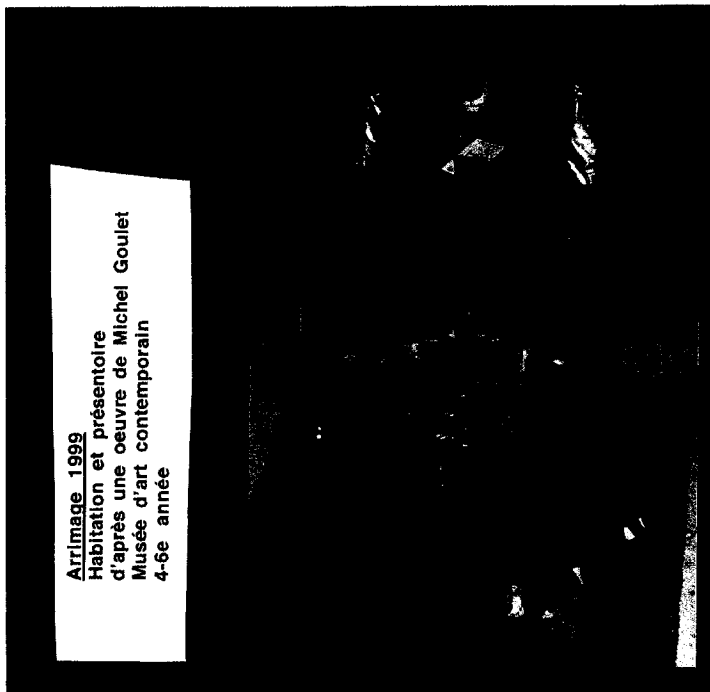


Figure 10 Anonymous. *Untitled* Montreal Museum of Contemporary Art. Mixed media. Undated.

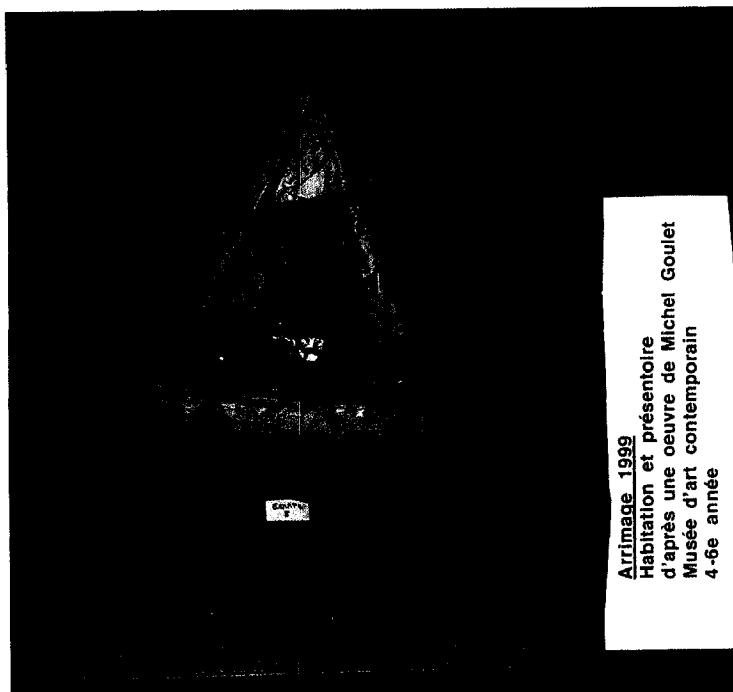


Figure 11 Anonymous. *Untitled* Montreal Museum of Contemporary Art. Mixed media. Undated

In *Dreaming in 3-D* for example, one class refused to adhere to the most common understanding of the dream as happy, peaceful and self-reflexive. Evidently, the students discussed a variety of potential significances of the dream and applied their knowledge to build a piece of art that explored how dreams impact them positively, negatively, personally and/or materially. Making art helps the students work out their thoughts and teaches them how to assemble knowledge externally. The artwork from the exhibitions is articulate and focused, thereby demonstrating that what Arrimage hopes to achieve, is possible. These artworks show the positive outcomes of a museum school partnership. Arrimage stretches the student's imaginative spectrum and encourages them to engage intellectually and artistically.

## **Chapter 5**

### ***Conclusion***

#### **Personal outlook on the findings of a museum school partnership**

Reconsidering the research question I posed: What are the key components of positive, interactive partnership programs between art educators in museums and schools? In the paragraph that follows I discuss the answers to this question. Upon viewing the Arrimage exhibition presented at the MCAM, it was clear that the students involved in the project had found a viable relationship between art and core academic subjects. Arrimage students were encouraged to apply a broad range of hands-on art techniques that in all likelihood, improved artistic development. Arrimage uses art as language—a language that all the students can relate to no matter their age. Art is an ideal learning tool that naturally becomes part of the educational experience. Visual imagery is a powerful tool for representing interior emotions, concrete and abstract thoughts. Participants in Arrimage saw first hand that problem solving skills increase when students are required to translate linear academic thinking into three-dimensional visual concept. For instance, a student might need to use mathematical skills to figure out proportion or scale or perhaps he/she might need to include a second academic subject to illustrate the ideas succinctly. This process forces each student to take the time to realize their goals and effectively communicate them in their finished artworks. Students, who have participated in Arrimage, walk away with a strong sense of satisfaction knowing that they can always choose to express themselves through various forms of interdisciplinary arts. Likewise, for generalist school teachers, Arrimage expands the range of knowledge about art and culture and their interrelations with the sciences. In fact, all three of the participants in this research study are confident that if more programs like Arrimage were available, it is likely that cross-curricular education would expand, thus art as a subject matter would play a more prominent role in primary schools.

**Evaluation of the strengths and weakness:*****Arrimage***

Arrimage is not just about making art for art's sake; it is about transforming art into an agent for learning general academic subject matter. To Arrimage's credit, the children are fully aware of the program's goals and are encouraged to participate. The students involved in Arrimage understand from the beginning of the project that the methods of making art will be considered as a teaching tool and will be a part of their academic development. The students visually display their understanding of astronomy, for example, by making pictures of scientific concepts. Arrimage is faithful to the MEQ's curriculum, but also employs alternative teaching techniques to improve the intellectual acuity of participating students. The exercise of incorporating art into the teaching of core subject matter broadens the student's capacities in a multitude of ways; students learn several aspects of art history, art production and technique, and the critical relationships of learning about art as subject matter and art as creative outlet. Each student's artistic style is different therefore each student uncovers his or her unique path to better understanding of core curricular subject matter and self expression. While viewing artwork, students make connections between the knowledge they previously learned in school with the art exhibited at the museum. Art is a springboard to challenge the processes of learning and understanding academic subjects as well as themselves.

Arrimage has focused the scope of art, with all its histories, genres, styles and politics so that it can be successfully transformed into a tool for learning. In part, Arrimage's success is because it is organized from a contemporary art perspective. It is kindred in spirit and in style to the art of children. The abstract quality of contemporary art is easily understood and accepted into children's perspective; they understand the basic meaning of line, color, texture and form, basic artistic techniques and language. Contemporary art is very accepting of new ideas, theoretical approaches, and mixed media. Contemporary art encompasses the most current flows of thought with fewer rules of form, color theory and composition—rules that would have limitations in the finer art genres. Children's



art fits perfectly within the schema of contemporary art, since children are instinctual and spontaneous by nature. Students at the primary level participating in Arrimage, for example, were able to see contemporary artwork at the MACM and interpret it using basic art theories of color and shape.

The partnership between contemporary art and the contemporary museum contributes to Arrimage's ongoing success. When the Arrimage students visit the contemporary art museum, they see and experience artwork similar to images they have created or seen in textbooks—contemporary artwork that has been accepted and validated by the MACM, an official art institution. The students are in the same room as the real canvas or sculptures; they can inspect the hues of color, the paint textures, the affects of multimedia, and possibly even observe the construction methods used in creating the artworks in front of them. More importantly, they can respond to the artworks emotionally and intellectually. They might recognize attitudes, feelings and thoughts similar to their own. The experience of visiting art, at the museum, is far more visually stimulating than the experience of looking at a reproduction in a textbook. Granted, the museum space is a highly structured environment with particular rules of conduct as well as a security guard standing in every doorway, but the exchange between viewer, artist and artwork is virtually unmediated and is a far more personal experience in the museum setting than in the classroom. Afterward, the student's recall their experiences in the classroom in discussions with the generalist teacher. Based on the feedback from my three interview sessions, the students truly benefited from visiting another educational venue, the museum. The visit inspired and motivated them to learn more about art and its relationship to their immediate surroundings. The museum visit and subsequent classroom discussion further taught the students the importance of team work inside and outside the classroom and critical thinking about ideas, art and academia. The subjective museum experience therefore becomes a tool for each student to individually think about artistic concepts and as a group the museum helps them to express their artistic/academic knowledge.

Though Arrimage is a successful program in operation for over four years, there are opportunities for modification and improvement. While Arrimage concentrates on using art as a tool for cross-curricular education, it does not teach art as its own subject. The subject of art itself and all of its social, economic, and political histories are taught within other contexts. The specificity of the art field has been sidelined in favor of science and math subjects. This situation does not deny Arrimage's success: that Arrimage continues to receive funding, expand its influence with verifiable educational gains is proof of the power of art in the context of this program. Even when art is used as only as a means to an end, it remains a vital element of the human cognitive experience. Still, incorporating art in its full historical and contemporary scope as well as using it in a supportive role in other subject matters can improve the value of the museum and school partnerships. Yes, the museum is a house for artifacts and artwork but it is an innovative resource for learning. The more programs such as Arrimage are created the more future generations of learners will be exposed to art. Museums are not simply holding tanks for examples of the evolution of art but they are also institutions that provide a testimony of art education in action.

As of today, Arrimage combines two academic subjects (math and science for example) with the processes of art making. Even within these interdisciplinary subjects, the museum/school partnership has enormous potential to change the nature of the education system. If Arrimage broadened its scope to include three or more core subject matter (math, science and history or language, for example), this could maximize art education and academic learning in primary schools students. Furthermore, if Arrimage was to have two teams of generalist and specialist teachers in each school then more students would be able to participate in the project.

Similarly, the students would benefit from two or more visits to the art museum, since today participating students only visit once. Repeated exposure to professional art could help the student understand the connections between art and learning. Second and third visits could include a guided tour with sketchbook in hand for making small, fast drawings about the artwork they see. This can also

help them collect more information for the work they do back in the classroom with the generalist and art specialist teachers. Lastly, their sketches can also be a form of evaluative documentation that would give the generalist teacher additional insight to the student's progress. More visits to the museum would inspire students to think more critically and have an artistically comprehensive experience.

Another reality is that Arrimage as a program is limited to the Supporting Montreal Schools Program and the schools that are a part of its jurisdiction does not include every primary school in Montreal. It is also unfortunate that each school that participates in Arrimage only has one participating generalist school teacher. But even more unfortunate is the rarity of generalist school teachers who realize the potential that art has on children's creative development particularly at the primary level. In order to improve a teacher's ability to teach the basic art skills or basic art history they must have training in teaching methodologies, for art, the museum experience and the functions of an art specialist. Arrimage is the perfect venue for such training.

### **The perspective of the study participants**

All of the participants for this research, Marie-France Bérard, Céline Goudreau and Josée Desjardins, have different perspectives on art education, since each works in different institutional settings. Josée Desjardin, generalist primary school teacher, understands the dynamics of the existing museum-school partnership and its daily experiences, and can testify to the positive elements of art education in the academic setting. Josée's participation in Arrimage transformed her understanding of art education from a theoretical perspective to a more concrete, hands-on one convincing her that art is a powerful educational tool.

Desjardin must work closely with Céline Goudreau, the art specialist to ensure the objectives for the Arrimage program are met. As an art specialist, Goudreau maps the course for blending academic subjects with art. With an art specialist in the school environment, students learn the language of art, its

analysis, and are taught to use a variety of materials in atypical, but relevant ways to other subjects. The knowledge that she brings to the school environment is invaluable to all generalist teachers and students that she works with. Being an artist herself, Goudreau has experience in art production and can identify with the inescapable challenges related to visual expression. Her role in Arrimage illustrates the broadest range of hands-on learning. On behalf of the students, she marries the two institutions: museum and school to create a working model of successful art education in partnership.

Marie France Bérard stewards the overall vision of Arrimage. As a museum educator, she uses the visual element as a means for discussion about art and the artist and looks for points of departure for the partnership of art and academia. She recognized in my research question a strong connection for museum education, art education and the Quebec curricula; Arrimage was the perfect program to study the strengths and weakness of art cooperative programs. With a degree in art history and her knowledge of art education, her participation breaks new ground for museum educators and is slowly changing the relationships that museums have with their public.

Bérard, Goudreau and Desjardins found that in collaboration they were able to create a successful partnership program with Arrimage. Arrimage has given Bérard the chance to make important connections with schools and develop the educational program at the MACM to its fullest potential. Aside from the fact that Arrimage partnerships are very well received by MACM staff and supporters, there are many smaller programs in session throughout the year. The links that Bérard has made with the schools has been equally important to art specialist such as Goudreau. Goudreau can now introduce more substantial art projects to her school and be confident that she and her students will have the support necessary to see the project to a successful conclusion.

### **Conclusion: Possibilities for future research**

For future research, I would like to explore the artistic skill sets of generalist teachers with a concentration on the artistic development of children. In

discussions with generalist teachers, there is clear evidence that they become more confident in their teaching skills the more they work with art in the classroom. They see the benefits of alternative teaching methodologies; namely, integrating art and academic subject matter. Museums are a new resource for generalist teachers to educate their students and re-familiarize themselves with art techniques; today's museums are not simply institutions for storing art artifacts, but institutions for learning.

Future research could include a follow up of partnership programs with secondary schools students. Up to this point, Arrimage has concentrated only on primary school children, however future development might include the participation of students at higher levels of education. A project like Arrimage, re-designed to fit the needs of higher school level children, would continue to promote art education and the acquired skill sets developed at earlier ages. Arrimage for secondary school students can lead to the development of stronger artists, better problem solvers with a good overall sense of the meaning of art.

Moreover, it would be useful to conduct interviews with Arrimage students. The perspectives of students would provide a balanced view of the overall affects that museum/school partnerships have on education. Students would naturally bring different issues to the table and offer new ideas for improvement.

With a working and successful Arrimage program, current educational programs are adapted to interdisciplinary schemas; museum/school partnerships are crucial tools in art educational programs. Art is a general motivator for learning and Arrimage has created a forum for students to have fun with education. Furthermore while engaging in art projects, students develop self-confidence, good team work ethics, and learn to think critically about social and cultural issues. The student's artwork from Arrimage is a true testimony to the fact that the project is successful, since it demonstrates the ability for art to teach and inspire. Their artwork describes stories, ignited emotion, and exhibits the sobering strength for the development of social structure. But most of all, the artwork expresses the unique learning style of each student.

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## Appendix 1

### ARRIMAGE 2004 Project Outline

#### *RÊVER EN 3D*

Exposition au Musée d'art contemporain de Montréal et au Centre des sciences de Montréal

#### FICHE TECHNIQUE

##### 1. THÈME : Rêver en 3D

Comment peut-on transposer les rêves, *ses* rêves en 3D ? Depuis le début du 19<sup>e</sup> siècle, les artistes explorent différentes approches et techniques afin d'aborder plastiquement le langage du rêve. Il s'agit dans le projet de transposer, d'utiliser la matière d'une manière évocatrice afin de parler des symboles – souvent universels - et des motifs oniriques. Tous ces rêves, parfois agréables, parfois cauchemardesques qui nous troublent, nous interrogent, nous perturbent, nous surprennent....

##### 2. Nombre de projets

Un seul projet par professeur d'arts plastiques.

Un seul projet par stagiaire ou par équipe de deux stagiaires dans une même école.

##### 3. Supports didactiques en lien avec le thème

Visite commentée au Musée d'art contemporain de Montréal

Pour s'inscrire : Marie-France Bérard, 847-6245

Visite de l'exposition *Le Sommeil de A À Zzz* et synthèse de recherche sur le rêve remise par le Centre des sciences de Montréal.

Personne-ressource : Brigitte Belleville

##### 4. Proposition d'un projet

Les participantes et les participants font parvenir une description générale de leur projet en remplissant la fiche de présentation du projet (Annexe 1). Il est nécessaire de faire parvenir ce formulaire à Marie-France Bérard, responsable de l'exposition au Musée d'art contemporain de Montréal, par télécopieur au 847-6293, pour le 20 janvier 2004. Cette fiche servira d'inscription officielle. Vous recevrez une confirmation de réception de votre envoi.

Tous les projets sont acceptés sauf que : la salle doit contenir des projets 2D et 3D et certaines dimensions sont à respecter. Les retardataires pourraient être invités à modifier le format de l'œuvre ou son mode de présentation.

### **5. Demande d'allocation**

Les participantes et les participants dûment inscrits remplissent le *Formulaire de demande d'allocation* (Annexe 2) et le font parvenir à M. André Bourassa le plus tôt possible, par télécopieur au 596-6356.

Le budget relatif à la visite, au transport et au matériel de consommation sera transféré dans le budget de votre école (directement à l'école pour les établissements de la Commission scolaire de Montréal et à la commission scolaire pour les autres écoles.

### **6. Visite de l'exposition ou des expositions**

La réservation de la visite au MACM se fera auprès de Marie-France Bérard (847-6245). De janvier à mi-mars 2004.

Tarif pour la guide commentée : 2\$ par élève, gratuit pour les enseignants et accompagnateurs. Le musée facturera le coût d'entrée des élèves à l'école.

Pour le Centre des sciences : il faut d'abord s'inscrire au service des Ventes Groupes au (514) 496-2281, entre le 10 décembre 2003 et le 30 janvier 2004. Veuillez spécifier que vous participez au projet **Rêver en 3D**.

Les visites se déroulent du 12 janvier à la mi-mars 2004.

Tarif : 5,50\$ par personne, 1 gratuité offerte à toutes les 11 personnes inscrites.

*Ce forfait comprend les expositions permanentes Eurêka! et Technoitié, l'exposition Le Sommeil de A à Zzz et le ciné-jeu Immersion Requins.*

L'enseignante ou l'enseignant pourra réserver l'autobus en utilisant un des formulaires de réservation d'autobus.

### **7. Visite d'un artiste à votre école**

La visite ou l'accompagnement d'un artiste à votre école est exceptionnel et est en lien avec une demande à votre commission scolaire dans le cadre du programme Culture/éducation ou toutes autres subventions.

### **8. Nombre et dimension des œuvres**

Les dimensions des œuvres sont laissées à la discrétion du professeur d'arts plastiques, selon les projets proposés aux élèves, en tenant compte des dimensions de la salle Beverley Webster Rolph et selon l'entente intervenue avec Marie-France Bérard.

### **9. Fiche d'identification et de présentation des projets**

Remplir la Fiche de présentation de projet (ANNEXE 3) et la faire parvenir à Marie-France Bérard, par télécopieur au 847-6293, LE 5 AVRIL 2004.  
L'identification et le texte fourni servira pour le cartel de votre projet.

### **10. Cueillette des réalisations**

Tous les projets devront être terminés le 21 avril 2004. Le transport des réalisations s'effectuera les 22 et 23 avril 2004. Il est très important que les réalisations soient près du secrétariat pour faciliter et accélérer le transport. Il est de votre responsabilité de voir à ce que le transporteur puisse cueillir l'œuvre le plus rapidement possible. Aucun retard ne sera accepté.

Les projets devront être bien identifiés avec la mention du nombre de boîtes.

### **11. Montage de l'exposition**

Le montage de l'exposition au Musée d'art contemporain de Montréal s'effectuera sous la direction de Marie-France Bérard, **du 26 au 29 avril 2004**. Lorsque le projet le nécessite, les enseignantes et les enseignants peuvent participer au montage.

### **12. Durée de l'exposition**

L'exposition au Musée d'art contemporain a lieu du **1er au 19 mai 2004** et est accessible gratuitement durant les heures d'ouverture du musée, soit du mardi au dimanche de 11 h à 18h.

### **13. Vernissage**

Au Musée d'art contemporain de Montréal : le lundi 10 ou 17 mai en avant-midi.

Au Centre des sciences de Montréal : à confirmer

### **14. Budget – Écoles primaires seulement**

Tous les coûts liés à votre participation (autobus, visite dans les institutions, matériel, vernissage, suppléance) seront assumés dans le cadre du modèle *L'élève artiste (arts plastiques)*.

[Les écoles secondaires doivent rencontrer leurs directions et le budget viendra du programme *Agir autrement*.]

### **15. Démontage de l'exposition**

Le démontage au Musée d'art contemporain de Montréal s'effectuera les 20 et 21 mai 2004.

### **16. Exposition au Centre des sciences**

L'exposition est ouverte au public du 28 mai au 13 septembre 2004.

Les œuvres seront installées dans les espaces publics et gratuits, le long des déambulateurs, sur les deux étages du Centre des sciences de Montréal.

**17. Retour des œuvres**

Le retour des réalisations du Centre des sciences de Montréal aux écoles s'effectuera du 27 septembre au 1<sup>er</sup> octobre 2004.

**Appendix 2*****Outlined Thesis Interview Questions - MACM/SCHOOLS***

1. How does the 'Arrimage' project benefit schoolchildren inside the classroom?
2. How has the Arrimage project aided your student's developmental growth?
3. How has Arrimage benefited teacher's outlooks on museum/school partnerships?
4. Have there been significant changes in your students as a result of the partnership experience?
5. How do museums manage educational programs?
6. How has the MMAC benefited from Arrimage?
7. What does a partnership mean?
8. What relevance does art have in early childhood?
9. As a direct result of using artistic techniques, have children's learning skills improved?
10. In what ways do children experience their own artwork when their work is presented in a museum setting?
11. How does the artwork of their classmates affect them?
12. Does the visual experience help children learn?
13. What makes a positive, interactive, partnership between museum educator and teacher successful?
14. What makes a positive, interactive, partnership for the teacher, who brings the class to the museum?
15. Have you changed the way you teach art due to museum/school partnerships? How does the relationship help you?
16. How did partnerships between schools and museums start?

17. When did you notice, if at all, the benefits of collaborative projects for children?

**For more information**

For further information on school museum partnerships see Francine Gagnon-Bourget's video titled *Promouvoir la matérialité de l'image en contexte scolaire et muséal*.

MACM <http://www.macm.org/en/index.html>

MACM education department <http://edu.macm.org/projets%20accueil.htm>

MEL website <http://www.mels.gouv.qc.ca>

## Endnotes

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### Chapter 1

- <sup>1</sup> Laurie Kader and Charity Tulak, "Child Study Report" (Unpublished report, 2003) 1-26.
- <sup>2</sup> Nancy R Smith, *Experience and Art: Teaching Children to Paint* (New York: Teachers College, Columbia University, 1983) 4-5.
- <sup>3</sup> *Ibid.*, 3-11.
- <sup>4</sup> Laurie Kader and Charity Tulak, "Child Study Report" (Unpublished report, 2003) 1-26.
- <sup>5</sup> Nancy R Smith, *Experience and Art: Teaching Children to Paint* (New York: Teachers College, Columbia University, 1983) 1.
- <sup>6</sup> George E Hein, *Learning in the Museum* (London & New York: Routledge, 1998) 6.
- <sup>7</sup> Eilean Hooper-Greenhill, *Museums and their Visitors* (London: Routledge, 1994) 1.
- <sup>8</sup> George E. Hein and Mary Alexander, *Museums: Places of Learning* (Washington D.C.: American Association of Museums, 1998) 46.
- <sup>9</sup> Donald Preziosi, "Museology and Museography" *Art Bulletin* (March 1995) 13.
- <sup>10</sup> *Ibid.*, 14.
- <sup>11</sup> Natalie Lemelin, "An Inquiry into Participatory Action Research as a Tool for Curriculum and Professional Development in the Museum" (Diss. University of Toronto, 2002) 102-104.
- <sup>12</sup> Eilean Hooper-Greenhill, *Museums and their Visitors* (London: Routledge, 1994) 1-3.
- <sup>13</sup> *Ibid.*, 6.
- <sup>14</sup> Edward L Mattil and Betty Marzan, *Meaning in Children's Art: Projects for Teachers* (Englewood Cliffs, New Jersey: Prentice-Hall, Inc. 1981) 12.
- <sup>15</sup> Arthur D. Efland, *Art and Cognition: Integrating the Visual Arts in the Curriculum* (New York: Teachers College Press; Reston, VA: National Art Education Association, 2002) 164.
- <sup>16</sup> Laurie Kader and Charity Tulak, "Child Study Report" (Unpublished report, 2003) 8.
- <sup>17</sup> Beverly Sheppard, "The Perfect Mix: Museums and Schools," *Building Museum & School Partnerships*, 1993, ed. Beverly Sheppard (Washington, D.C.: American Association of Museums, 1995) 4.
- <sup>18</sup> George E Hein, *Learning in the Museum* (London & New York: Routledge, 1998) 142-143.
- <sup>19</sup> *Ibid.*, 144.
- <sup>20</sup> *Ibid.*, 135.
- <sup>21</sup> Natalie Lemelin, "An Inquiry into Participatory Action Research as a Tool for Curriculum and Professional Development in the Museum," Diss. University of Toronto, 2002, 9.
- <sup>22</sup> The term "education" is defined as "the act or process of imparting knowledge, esp. at a school, college, or university," and "learning" is defined as "knowledge gained by study; instruction or scholarship," in the *Collins Canadian English Dictionary and Thesaurus*, 1<sup>st</sup> ed, 2004.
- <sup>23</sup> Commission scolaire de Montréal, "The Supporting Montréal Schools Program: 2002-2003" (Montréal: Ministère de l'Éducation, 2002) 1.
- <sup>24</sup> *Ibid.*, 1.
- <sup>25</sup> Marie-France Berard, Personal interview, February 28, 2004.
- <sup>26</sup> *Ibid.*
- <sup>27</sup> Commission scolaire de Montréal, "The Supporting Montréal Schools Program: 2002-2003" (Montréal: Ministère de l'Éducation, 2002) 1.
- <sup>28</sup> *Ibid.*, 3.
- <sup>29</sup> *Ibid.*, 5.
- <sup>30</sup> *Ibid.*, 4.
- <sup>31</sup> *Ibid.*, 4-19.
- <sup>32</sup> *Ibid.*, 1.
- <sup>33</sup> *Ibid.*, 5.
- <sup>34</sup> *Ibid.*, 26.
- <sup>35</sup> *Ibid.*, 26.
- <sup>36</sup> "Québec Education Program Approved Version: Preschool Education Elementary Education" (Québec: Gouvernement de Québec Ministère de l'Éducation, 2003) 226.
- <sup>37</sup> *Ibid.*, 226.



- <sup>38</sup> Ibid., 228.
- <sup>39</sup> Ibid., 228.
- <sup>40</sup> Ibid., 230.
- <sup>41</sup> Ibid., 230.
- <sup>42</sup> Ibid., 232.
- <sup>43</sup> Ibid., 225-235.
- <sup>44</sup> “comment pouvons-nous aborder la question de l’éducation par l’art au musée ? Comment le musée d’art peut-il fournir à l’élève, lors d’un bref passage, un contexte d’apprentissage dont les effets seront durables? From Christine Bernier, “L’Art au Musée. De la representation des oeuvres à la representation de l’institution,” diss., Université de Montréal, 2001, 112.
- <sup>45</sup> Ibid., 112.
- <sup>46</sup> Ibid., 112.
- <sup>47</sup> Ibid., 113.
- <sup>48</sup> Suzanne Lemerise, “L’art de l’école au musée,” *Vie des Arts* 180 (Automne 2000): 20.
- <sup>49</sup> Commission scolaire de Montréal, “The Supporting Montréal Schools Program: 2002-2003” (Montréal: Ministère de l’Éducation, 2002) 1.
- <sup>50</sup> Marie-France Berard, Personal interview, February 28, 2004.
- <sup>51</sup> “En définitive, si élève, par les visites, apprend à s’intéresser à l’art, par la création, il apprend à développer ses capacités de voir et de créer.” In Suzanne Lemerise, “L’art de l’école au musée,” *Vie des Arts* 180 (Automne 2000): 24.
- <sup>52</sup> Ibid., 18.
- <sup>53</sup> Ibid., 22.
- <sup>54</sup> Marie-France Berard, Personal interview, February 28, 2004.
- <sup>55</sup> Ibid.

## Chapter 2

- <sup>1</sup> Natalie Lemelin, “An Inquiry into Participatory Action Research as a Tool for Curriculum and Professional Development in the Museum,” Diss. University of Toronto, 2002, 114.
- <sup>2</sup> Beverly Sheppard, “Aspects of a Successful Field Trip,” *Building Museum & School Partnerships*, 1993, ed. Beverly Sheppard (Washington, D.C.: American Association of Museums, 1995) 47.
- <sup>3</sup> Beverly Sheppard, “The Perfect Mix: Museums and Schools,” *Building Museum & School Partnerships*, 1993, ed. Beverly Sheppard (Washington, D.C.: American Association of Museums, 1995) 2.
- <sup>4</sup> Ibid., 2.
- <sup>5</sup> Ibid., 3.
- <sup>6</sup> Ibid., 4.
- <sup>7</sup> Ibid., 4.
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- <sup>15</sup> Ibid., 99.
- <sup>16</sup> Ibid., 103.
- <sup>17</sup> Ibid., 165.
- <sup>18</sup> Ibid., 161.
- <sup>19</sup> Maria Xanthoudaki, "Is it Always Worth the Trip? The Contribution of Museum and Gallery Educational Programmes to Classroom Art Education," *Cambridge Journal of Education* 28 (June 1998) 181.
- <sup>20</sup> Ibid., 182.
- <sup>21</sup> Ibid., 182.
- <sup>22</sup> Ibid., 184.
- <sup>23</sup> Maria Xanthoudaki, "Museums, Galleries and Art Education in Primary Schools: Researching Experiences in England and Greece," *Researching Visual Arts Education in Museums and Galleries: An International Reader*, ed. Maria Xanthoudaki, et al (Dordrecht: Kluwer Academic Publishers, 2003) 105.
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- <sup>37</sup> Ibid., 218.
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- <sup>41</sup> Ibid., 152.
- <sup>42</sup> Ibid., 142.
- <sup>43</sup> Ibid., 142.
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### Chapter 3

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- <sup>2</sup> Arthur D. Efland, *Art and Cognition: Integrating the Visual Arts in the Curriculum* (New York: Teachers College Press; Reston, VA: National Art Education Association, 2002) 153.

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- <sup>4</sup> Ibid., 15.
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- <sup>6</sup> Ibid., 70-71.
- <sup>7</sup> Herbert J. Rubin, and Irene S. Rubin, *Qualitative Interviewing: The Art of Hearing Data* (Thousand Oaks, California: Sage Publications, 1995) 45.
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- <sup>9</sup> Kathy Charmaz, "Qualitative Interviewing and Grounded Theory Analysis," *Handbook of Interview Research: Context and Methods*, eds., Gubrium and Holstein (Thousand Oaks, California: Sage Publications, 2002) 681.
- <sup>10</sup> John M. Johnson, "In-Depth Interviewing," *Handbook of Interview Research: Context and Methods*, eds., Gubrium and Holstein (Thousand Oaks, California: Sage Publications, 2002) 103.
- <sup>11</sup> Ibid., 104.
- <sup>12</sup> Ibid., 105-106.
- <sup>13</sup> Ibid., 107.
- <sup>14</sup> Ibid., 110-111.
- <sup>15</sup> Ibid., 109.
- <sup>16</sup> Kathy Charmaz, "Qualitative Interviewing and Grounded Theory Analysis," *Handbook of Interview Research: Context and Methods*, eds., Gubrium and Holstein (Thousand Oaks, California: Sage Publications, 2002) 683.
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#### Chapter 4

- <sup>1</sup> Veronica Sekules, "The Celebrity Performer and the Creative Facilitator: The Artist, the School and the Art Museum," *Researching Visual Arts Education in Museums and Galleries: An International Reader*, eds., Maria Xanthoudake, Les Tickle and Veronica Sekules (Dordrecht; Boston: Kluwer Academic Publishers, 2003) 140.
- <sup>2</sup> Ibid., 136.
- <sup>3</sup> Josée Desjardins, Personal interview, January 30, 2005, "Quand je les vois, quand ils travaillent dans leur project, les yeux qui pétillent et qu'ils m'en parlent souvent et ils demandent quand est-ce-qu'ils contunent," 3.
- <sup>4</sup> In 2006 the number of hours devoted to art education in the classroom has increased. "90 minutes per week more for learning in elementary school," *www.mels.gouv.qc.ca*, (2006) Gouvernement du Québec, 12 September 2006 <[http://www.mels.gouv.qc.ca/rentree2006/sections/en/texte\\_minute.asp](http://www.mels.gouv.qc.ca/rentree2006/sections/en/texte_minute.asp)>.
- <sup>5</sup> Haiku is an epigrammatic Japanese verse form in 17 syllables. From "Haiku," *Collins Canadian English Dictionary & Thesaurus*, 1<sup>st</sup>. ed., 2004.
- <sup>6</sup> Céline Goudreau, Personal interview, January 9, 2005, 3.
- <sup>7</sup> Ibid., 7.
- <sup>8</sup> Ibid., 11.
- <sup>9</sup> Marie-France Berard, Personal interview, February 28, 2004, 1.
- <sup>10</sup> Ibid., 8.
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