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Meanings Found by Participants Engaged in Museum
Educational Strategies : A Study of Four Situations in
Relation to Museum and Art Education Objectives:

Andrea Weltzl Fairchild

A Thesis
in
The Department
of
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Abstract

Meanings Found by Participants Engaged in Museum
Educational Strategies : A Study of Four Situations in
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Andrea Weltzl Fairchild

The changing attitude of art education towards teaching art appreciation and the changing educational role of the museum were surveyed. Four museum 'participatory' educational situations were observed and visitors were interviewed to discover what meanings were constituted by the participants. These meanings were analyzed to see whether these were consistent with the educational objectives and whether empathy with the work of art had developed. Visitors were often not aware of the educational objectives inherent in the activities. Awareness of the concerns of artists and knowledge of visual language were clarified through the interchange between the visitor and the animator/guide. This demonstrated the importance of the 'facilitator' in interacting with works of art.

I wish to thank my family for all the support and
forbearance they have shown while pursuing my studies.
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has shown me in all my endeavors.

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Chapter One

Introduction and Statement of Problem

Museums consider the following to be their prime objectives: conservation of art objects, scholarly research and exhibition of these objects and education about these. However at different times, the emphasis has not always been equally on all the objectives. At the outset,

"When American museums first emerged as public institutions, rather than private collections, the responsibility for stimulating an understanding and an appreciation of art objects was not of the museums." (Wolins, 1981, p.17)

Many museologists such as Benjamin Gilman and Sherman Lee have argued that "art museums are aesthetic institutions first and educational institutions second". (Wolins, 1981, p.18). They state that, by definition, an encounter with great works of art in any form is educational and pleasurable. Others such as Gombrich feel that the museum's "prime social function is to conserve." (Gombrich, 1968, p.57). It is up to the viewer to make the effort to see and understand.

The current opinion in art education and museum education is to recognize that the beholder's task is a substantial one for it is by no means easy to understand. This kind of

understanding can be learned. Theodore Low points out

"...that America has witnessed a transformation from the recognition that education is a function of the museum, to the realization that education has become the function of the museum." (Low, 1942, p.64)

There are many reasons for this shift in emphasis which are beyond the scope of this paper to analyze . There has been a general democratization of institutions which has also affected museums. Education is being seen as and defined as a worthwhile objective which is in keeping with the the public's expectations of the role that museums have in society. Another factor that affects the role of museums in education is the increase of public money being spent on museums to develop educational programs. This has lead to a concern for evaluating and assessing the results of educational programs .

Museums have responded over the years to the growing interest in education by developing many strategies : lectures, school tours, gallery talks , art workshops, film and media programs, creative art classes, & theater improvisations. Each museum developed these according to its needs, its clientele and budget. The interpretation that was placed on the word education paralleled -though a delayed parallel- the definition schools had of this word. Condit makes the connection between museum education and schools :

"There is a trend in primary and elementary education... today towards providing freer, less-structured educational environments and placing more emphasis on learning than on teaching." (Condit, 1973, p.80)

In the museum, some educators would like to preserve the joy of learning which young children exhibit while at the same time offering experiences with real objects in an unstructured setting.

Some other museum educators feel 'education' is too authoritarian a term and prefer to use the word 'interpretation'. This was defined by F.Tilden, a pioneer in the field of reconstruction of American Heritage open air-museums, to mean "... an educational activity which aims to reveal meanings and relationships through the use of original objects, by first hand experience and by illustrative media rather than to communicate information". (Alexander , 1979,p.195)

Whether it is called interpretation or education, the museum's role stems from the fact that it houses collections of real objects :some of these have high aesthetic quality, while others have more cultural or historical importance.

It is in the strategies, and their underlying philosophies, that museums differ greatly. Should the object be given labels or should there be descriptive

historical material available as handouts, or should there be the bare minimum of facts? Should there be a juxtaposition of works to teach the visitor some concept in visual form or historical development without further explanation? Should there be a concern for asking the beholder to express his feelings and opinions? Should the museum attempt to teach aesthetic response? Or does the work speak for itself?

Statement of the Problem

By documenting and analyzing different educational strategies and adult viewers' responses, I hope to gain some insight into the meanings that people make of their experiences. I have decided to concentrate on participatory experiences, as it is beyond the scope of this present paper to investigate all the different educational activities of museums. By participatory experiences are meant activities wherein the viewer is asked to engage in some activity beyond looking at works of art. Examples of participatory experiences could be manipulating materials, moving about in response to something, answering questions, or touching and making something with materials.

These different strategies initiated by the museums to

help the public respond to works of art will be examined for their results in two main categories.

1. Empathy - Do these strategies lead the viewer to an understanding of the artist's concerns? How does the viewer know what are these concerns? Did the viewer learn something new and/or interesting from participating?

2. Information about the work - Does the viewer acquire art historical information and/or knowledge of visual language as a result of having participated in the activity?

Empathy is a word that is used in aesthetics, philosophy and education to indicate a leap in imagination " When someone deliberately imagines himself to be having another's experience, he is said to empathetically identify with the other." (Wiseman, 1978, p. 107)

Empathy is defined as

" A word coined in 1912 to denote the power through which a person reacts to an experience especially of the aesthetic type, by a particularly close identification with the performer, the part or the role played. The observer 'feels himself into' what is being observed, assimilating the experience in a particularly direct way." (Blair, Jones, Simpson, 1954, as quoted by Collins Downes, Griffiths & Shaw, Eds. 1973)

I am interested in the ideas of empathy as an example of the "tuning-in relationship" which permits communication of a direct type to exist between an art object and the viewer. Schutz, (1964) a social theorist, uses the example of musicians playing music together or of the audience listening to that music as a paradigm of the interaction which makes possible "living together simultaneously in a specific dimension of time." (Schutz, 1964, p.162)

Is there a similar relationship that exists between the art object and the beholder, even though one of these is inanimate? Do the various educational activities of museums facilitate this "tuning -in relationship"? What meanings does the public gain from these experiences?

Chapter Two

Survey of Art Educators on Art Appreciation

Four different ideas about the aims and purposes of art education emerged in North America at the nineteenth century. By looking at them briefly, one can understand the development of the art curriculum in schools as well as the changing role of education in the museums. These ideas, as elaborated by Eisner (1966), were that the teaching of art would a) lead to the acquisition of useful skills such as drawing, b) allow the child (and the adult) to express his emotions and creativity, c) develop an appreciation of beauty in Nature and Art, d) lead to an understanding of cognition through a study of the structure of art and its principles.

The first of these ideas was a practical response to the need of an emerging industrial society for designers and draughtsmen. By 1864, drawing was a required subject in Boston's Public Schools. Many museums also had their beginnings in these early days for somewhat the same reason. The Art Institute of Chicago laid the groundwork for the establishment of the museum. Locally, the Montreal Museum of Fine Arts grew out of the Art Association of Montreal which offered educational lectures and courses in drawing.

The second goal that art education was concerned with, grew out of the psychology movement of the nineteenth century. The works of John Dewey and Sigmund Freud, as well as many others, influenced the development of the Child Study Movement. This movement had a profound and lasting effect on education in general. It was mainly concerned with the child and her development, both mental and physical. Instead of trying to impress on the child certain skills, it recognized that the child had something to express. The most vocal proponent in art education was Viktor Lowenfeld to whom I shall return.

The third goal of art educators, which was to appreciate beauty in Nature and Art, was achieved by a strategy called Picture Study. The pictures studied reflected the taste of the late Victorians especially that of Victorian school administrators. The emphasis was placed on the narrative content of the picture and its assumed ethical values. Its purpose was to teach the children to know the joy from looking at masterpieces and to be influenced by the high ideals found in them. Interestingly very little contemporary art was studied, rather the works of Renaissance painters and the genre painters of the Victorian era. Presumably these were safe in content and ideal.

The fourth goal of art education placed emphasis on

understanding the principles that made a successful work of art and the processes of making art which illuminated cognition. W. Sargent explained , " Drawing is a language , a mode of reproducing ideas and as such is a means of forming and developing ideas...Drawing becomes a tool with which we think." (Sargent, 1912)

Turning now to the twentieth century , I wish to examine the following art educators such as Lowenfeld, Read, Taylor Gaitskell & Hurwitz, Barkan, Chapman, Madeja, Feldman, Churchill and Lanier, for their educational philosophy especially as they embody the above goals . They were chosen because they were educational writers who were influential in the training and formation of art educators of North America. Thus their ideas found expression in many art rooms. I want to focus on their aims and orientation with regards to interaction with works of art ; this will not be an analysis in depth of all their ideas .

Lowenfeld's philosophy of art education is an example of idea that art would help the child express his creativity and emotions. As Lowenfeld was concerned with the fragmentation that he saw in society in the 40's , he felt that through art people would achieve 'wholeness'. His main goal was to help the child self-identification with what she is and what she does through a chosen medium. As Lansing (1969, p.16) explains:

" Viktor Lowenfeld measures the value of things by asking how much they contribute to the formation of a sensitive , co-operative and peaceful life. He maintains such a life is enjoyed only by the whole individual, the person who has developed his thinking , feeling and perceiving to an equal extent. Art in Lowenfeld's opinion produces the whole man. "

The art experience must focus on the creative act of the child not on the role of art in society, nor upon art as appreciation. In his writings and especially in his most widely read book Creative and Mental Growth , he never refers to famous art works nor to famous painters. Thus responding to works of art, or learning about the concerns of artists is not relevant to the teaching of art.

Another widely read and influential writer was Sir Herbert Read , an English poet and critic , who wrote extensively on art education . In his book , Education through Art , he proposes the aesthetic method in education. The aim of this type of education is to give "...the child the necessary confidence and skills to develop a new but quite natural medium of expression ." (Read, 1961, chp. 5)

Read's theories embody a couple of the objectives mentioned above. Art education would lead to self - expression through a visual medium and would also provide a way to understand the thinking processes of the child - " a

new window into the child's mind ." (Read,1961,chn.5)

But Read also wrote about the nature of the aesthetic experience showing his interest in responding to art as well as making art. Keel (1972), in his article on Read's aesthetic concepts, points out that Read moved in his writings

"...towards a definition of aesthetic sensibility as a kind or quality of psycho-physiological operation in the human nervous system which can be contrasted with a more limited and restricted kind of mental functioning which we call 'intellect'. (Keel,1972,p.5) "

This sensibility, which at times Read referred to as identification , empathy, or 'feeling -into ',allows "profound communication involving the feeling responses evoked by the forms of the perceived object by the individual ." (Keel, 1972,p.5). Throughout his long career as an educational philosopher,Read attempted to encourage this 'aesthetic faculty ' to be implemented in the teaching of art as a necessary component of a humanistic education.

However,even though Read pointed to other directions in the teaching of art, art education was dominated by the idea of art-making to develop the whole child. This lead to an emphasis on self-expression rather than learning about the content of art or responding to art. Yet even by the late 50's , art educators were beginning to take a long hard look at the results of all this emphasis on self-

expression. Joshua Taylor (1959) in his attack on the teaching of art in the schools, pointed out that, at best, the aims of aesthetic education were vague and unattainable. At worse, it taught children meager skills in art, but did not teach artistic sensitivity nor any appreciation of art.

"The fault has been that the obsessive 'doing' has crowded its way into areas in which it did not belong: it serves not only as an admirable therapeutic practice but as a substitute for art itself." (Taylor, 1959,)

By introducing art appreciation at the age when young adolescents begin to doubt their own abilities, "The impact of art need no longer be bound for him by the limits of his own dexterity but can extend itself over an infinite range, inviting new inquiry and explorations."

(Taylor, 1959)

Taylor strongly recommended linking studio work to the study of works of art, "... so that matters of composition and form do not separate themselves from artistic content."

(Taylor, 1959) He also emphasized that a student should learn to "look creatively" as well as to make creative art works. So, it can be seen that by this time a concern was beginning to be shown for responding to art. Not in the same way as it had been proposed in Picture Study with its emphasis on the narrative content but rather on making students aware of the aesthetic content of art.

Another book which was widely used in the formation of teachers was Gaitskell & Hurwitz's Children and their Art, which includes in the general art curriculum a section on teaching art appreciation. They suggest:

"Art appreciation as distinguished from sentimentality, seems to involve the whole personality. What a person is -emotionally, intellectually and socially, will determine his ability to appreciate art. This ability is not innate, but is built around and on the innate, so that some are able to acquire it more quickly than others. Art appreciation appears to be the result of prolonged education". (Gaitskell & Hurwitz, 1958, p.416)

By art appreciation, was not meant the "final act of criticism which would be too difficult philosophically and practically." (Gaitskell & Hurwitz, 1958, p.416) for a child. Instead the stages preceding judgment: description, analysis, and interpretation, which they felt can be taught to young children.

One method to teach art appreciation was to work from the expressive mode, (making something), to an appreciation of what others have achieved in the same medium. Another is for the teacher "...to be thoroughly acquainted with the components of art works and ...to be sensitive to the children's perceptual and linguistic capabilities."

(Gaitskell & Hurwitz, 1959, p.419) So, a knowledge of the nature of children and of the nature of art are an essential qualities to help children appreciate of art.

However, when one looks at the whole of the curriculum suggested by Gaitskell and Hurwitz, most of the emphasis was on studio activities and developing the whole child through their art.

In 1965, at a conference of art educators at Pennsylvania State University, Manuel Barkan made a strong plea to move away from the basic art education of studio-based activities. He, too, felt that too much of the content of the discipline had been lost for the therapeutic notion of developing the 'whole' person. He proposed the idea of 'aesthetic education' which would broaden the curriculum to include art criticism and art history.

While Barkan's ideas were not exactly brand new, having been around since the 30's, "...the theoretical base for aesthetic education was introduced in the late 1930's through the writings of Thomas Munro and later, Harry Broudy." (Madeja, 1971, p.17) they nonetheless had great impact on the art educators of the time such as Feldman, Chapman, McFee and Madeja. Obviously the time was right for these ideas to be received and implemented. The rationale for aesthetic education was stated as :

"The most sensitive making of art cannot lead to rich comprehension if it is not accompanied by observation of works of art and reflective thought about them. Neither can observation and reflection alone call for the nuances of feeling nor develop the commitment that can

result from personal involvement in the making of art . The reciprocal relationship between learning to make art and learning to recognize , attend to, and understand art should guide the planning of art instruction . " (Barkan & Chapman ,1967,p.7)

Madeja (1971) who had been influenced by Barkan's ideas, thought that it would be appropriate for young children to be exposed to a "... wide range of aesthetic phenomena" in interrelated arts so they can "...appreciate the intrinsic nature of the aesthetic experience ." (Madeja, 1971 p.19) Later, as they progress through the school system , they can specialize in those areas in which they are most interested and skilled . This view of aesthetic education functions much as does the teaching of science does in an elementary school - giving a broad overview of all the sciences to illustrate scientific principles. Thus aesthetic education would teach the general principles of art and how these operate in many art forms.

In his book Becoming Human Through Art , Feldman states his objective in teaching art, " ... aesthetic education has to be approached through concrete examples of human creativity rather than general principles that presumably underlie all types of creativity ." (Feldman ,1970, p.382.) In this he disagrees with Madeja who feels that the underlying principles of all the arts should be taught in a curriculum. For Feldman the source and inspiration for the teaching of an art curriculum is to be found in the works of artists.

He also devotes a considerable part of his book in describing how teachers should initiate approaches to looking at works of art with their students. This has become a model (with variations) for other writers on responding to art such as Mittler (1973) and Johansen (1982). The model includes the following steps: a) description b) analysis c) interpretation d) judgment..

In an art program for pre-adolescent Black and Puerto Rican children, Angiola Churchill used art appreciation and responding to art works with much success. In her book Art for Pre-Adolescents, she describes an integrated humanistic approach to help these underprivileged children.

"The art appreciation program was highly rewarding. The children touched, held, stroked and took temporary possession of the African sculpture; it was a warm emotional experience... There can be no doubt about the psychological, ego-building value for black youngsters of this contact with great works they recognized as coming out of their own cultural heritage." (Churchill, 1970, p.6)

She emphasizes the importance of using works of art as the basis of art curricula to have an understanding of the kinds of concerns artists have had and how these are resolved. Another important objective she had in the teaching of art history is to teach a child to "...decipher the messages of his culture." (Churchill, 1970, p.138) Churchill's goals reflect a concern for a therapeutic aspect of responding to art which was not case with Barkan and the other writers.

Laura Chapman , who with Barkan wrote the guidelines for the curriculum in aesthetic education, states in her book, Approaches to Art in Education (1978) , her main objectives in the teaching of art : a) personal fulfillment through art experience b) transmission of artistic heritage c) awareness of art in society .

She, too, points out that, by and large, art educators have shown greater interest in the making of art than in developing the faculty of appreciating and responding to art . In her curriculum, she emphasizes the necessity of keeping these three objectives developing side by side . She uses the broad categories of Formalism , Expressivism and Realism, which she feels would appeal and be understood by adolescents, as a model to initiate discussion . The works can be compared and concepts about them formulated. At all times, she makes the link between the world adolescents live in and the art work they produce and the works of artists.

The debate over how much emphasis to place on responding to art versus art-making only , has shifted by 1984. Lanier advocates a curriculum in the schools to teach aesthetic literacy, art criticism and art history instead of studio activities. Before, art history and art appreciation were seen as the smaller part of the curriculum. Lanier now suggests offering studio art only to a few students who show ability and interest . He feels it is much more

important to educate the larger group of students in the basics of aesthetic literacy. "Aesthetic literacy prescribes that the principal function of teaching in the school is to ensure that the pupil becomes a knowledgeable consumer of all the visual arts." (Lanier, 1984) The reason for the generally weak position of art in the schools ,he says, is that the content of art was lost in the scramble to promote all the positive effects that art could have on the child. In other words , art was taught for developmental reasons -enhancing the quality of life, intergrating the personality of the child, developing creativity in general ... instead of teaching what it really is. However ,Lanier points out that none of the claims that art educators have made for the teaching of art have been fulfilled . This has caused a certain disenchantment in the schools with the art programs. Lanier reiterates the arguments of other art educators on this point taking his argument to the extreme position.

In his latest book, The Arts We See: a Simplified Introduction to the Visual Arts (1982) he deals more positively with issues on responding to works of art. He suggests a system based on Efland's categories of Imitationalism , Formalism , and Expressiveness as a way to begin discussing works of art, as did Chapman. To these , he adds a fourth category which depends on meanings that can be found outside the work itself. It is probable that meanings found in an art work or importance which is attached to the

work may be very different from those of the maker or those of people who lived at the same time as the artist. Responding to art is a transaction between the viewer and the work of art. Sometimes there is effective communication "The feelings of the observer are likely to be close to those intended or felt by the artist ... in other instances... it is unlikely." (Lanier, 1982, p.34).

While Lanier represents an extreme position, nonetheless he makes certain points which are interesting. His concern for teaching visual literacy to the larger part of the population rather than trying to make artists of them bears some investigation. His ideas also open a way to investigate and integrate the 'fine arts' with the media arts of T.V. and cinema.

As can be seen from the above review of art education aims and practice, there has been a changing attitude toward the teaching of how to respond to works of art. This is due in part to the changes in the aims and avowed purposes of art education. Today art educators are no longer in the field of teaching art skills to fulfill the needs of society; nor is there much interest in studying pictures to learn about Ideals and Beauty. The model of teaching art for developmental and therapeutic reasons has also come in for some heavy criticism. This is shown in the dissatisfaction with the 'aesthetic model' proposed by Barkan, et al. Art educators may have to deal more with the content and

discipline of art. Aesthetic literacy may be the next goal it has to achieve.

If aesthetic literacy is to be an important goal for art educators, what better place to put it into practice than in museums? Where is there more abundance of real art objects with which to interact? How can schools use this alternate learning situation? What do museums do to facilitate aesthetics? How successful are they?

Chapter Three

Survey of the Role of Museums in Education

While most people accept that museums were founded on the principle that some education of the public is a desirable end, the subject of education in the museum elicits strongly held opinions as to how this is to be effected. The professional museum educator, being responsible for the development of the actual programs, is caught in the middle of a complex series of relationships. There is the relationship with the curators and exhibit designers who have direct responsibility for the aims and content of the exhibits. There is the relationship with the art community and the artists who also have direct input in the content of the shows. Then there is the link with the school systems and the children whom they bring to the museums. Last but not least, there is the general public with their expectations and concerns. These factors are not always compatible and often pull the museum educator in different directions.

While taking into consideration these different factors, there seems to be a twofold attitude towards museum education. Kaufman (1971) explains these two different positions as "Lonesome Looker or Less is More" and the "Communal Lollipop or More is More" position in education.

He says that the first position grows out of the more traditional view of the museum's role which is to preserve, display and study the collections. There is an understanding that the viewer is free to come and go according to her needs and perceptions. She is accorded the same respect as the object is ; educational endeavors only interfere with the direct relationship between the viewer and the work of art . This educational position favours the educated , perceptive and sensitive visitor . While it seems to have "elitist overtones , it is balanced by the democratic accessibility of the museum ." (Kaufman, 1971, p.12) Now , should the viewer not perceive nor understand , the fault lies with the education that the viewer has had (or not had) in the schools . According to this view , it is not the museum's role to educate the viewer in aesthetics, states Kaufman .

Kaufman traces the other position , "The Communal Lollipop " to a growing reform educational stance which recognizes that aesthetic understanding does not happen to most visitors. Being a public institution , supported in part by public monies , the museum is generally viewed as having a responsibility to educate the public . To do this, it is expected that the museum should reach out to the community in a more assertive way . All people should share in the benefits and pleasures that are perceived to be part of a museum's function .

However , Kaufman sees the danger with this approach to be

"...the manipulation of the individual in group situations , no matter how altruistic the goals , and a further diminution of self-realization ..." (Kaufman , 1971, p.12) He does not support either position exclusively , but feels that a museum should offer both types of activities and that " The connecting element is obviously art education ..." (Kaufman, 1971, p. 13)

An example of the 'Lonesome-Looker' approach is to be found in Gombrich's ideas dealing with the educational 'activity' to be found in museums . In his opinion , a museum's prime social function is to conserve . He deplores the modern tendency "... to change , to do something , to show initiative , to assail the public with fresh impressions..." (Gombrich , 1968 , p. 82) The museum is innately conservative , offering an example of the contemplative mode of experience .

The viewer can exercise her taste and preference by wandering about, comparing and studying the art objects that delight her. To Gombrich this is not a passive experience but rather " ...if a beholder is to see and understand ...he must make an effort ; not an intellectual effort necessarily, but an attempt to make contact which presupposes the contemplative , the reflective mode." (Gombrich, 1968, p.79) This attitude is clearly an example of Kaufman's 'Lonesome Looker', placing the responsibility

for learning to 'see' on the viewer .

In Gombrich's mind the educational responsibility of the museum is met by the quality and kinds of exhibits that the museum organizes. He prefers whole collections being available to the viewer so that one may study these and train one's 'eye' by comparing items, rather than curators choosing special items to be displayed.

Another art historian , Wohl ,who teaches at Yale university is very concerned with teaching people to 'see' which he feels is the purpose of both museums and schools. By seeing he means "... the ability to empathetically apprehend visual forms ." (Wohl, 1968, p31) He points out that there are usually three methods used to develop this ability . The first of these is 'seeing-by-doing', that is to have experience with the medium which does develop a kind of sensitivity not possible by any other means. But he is quite dubious about how this contributes to the complex business of seeing .

The second method used to teach seeing is based on the psychological theories of the Gestaltists , such as Arnheim, Albers and Gombrich . "The laws and habits of how we see - vision- is the key to understanding form." (Wohl, 1968,p.31) This he feels is useful in shedding light on how artists

manipulate the elements of art but it seems to cast doubt on the existence of the external object (the work of art)

" ... as if it were a creation of our minds ." (Wohl, 1968, p. 32.)

The third method and the one used by Wohl in organizing exhibits for the Yale art gallery , is to display works of art to show the development of themes and forms in art. In other words, the teaching was done by the organizing concept of the exhibit of the art works themselves. Learning occurred organically rather than didactically. Wohl agrees that museums should educate to see and that the responsibility for this rests with the designer of the shows. It is not through 'activities' but by contact with excellent examples of art juxtaposed in certain ways to teach people to see and understand the evolution of style.

Another consideration in the practice of museum education that is pointed out by Clark (1978) is the difference in the origins of art museums and art galleries which affects the educational work being done in them. Art galleries originated as the private collection of a king, or a nobleman or, today, a millionaire. The Gardner museum would be an example of the latter . There is a personal quality to these museums that " ...reveals a delight in excellence ." (Clark , 1978, p.2)

In contrast to galleries, Clark states that art museums on the other hand, are generally seen to have a responsibility to show the whole history of art, the high points as well as the developmental examples which may not be of such high caliber. Many art museums had their origins in private collections, but since then have expanded to include examples of historical pieces which do not necessarily show excellence. Education in an art museum has to deal with quite different realities than does an art gallery, while in both situations, it has to stay true to its goal of "... integrating intelligence and feeling." (Clark, 1978, p.4)

Keeping in mind the two different origins of museums, Clark mentions that the museum educator should also consider the age of the visitor. His suggestion for a program of education for a museum would be that young children should be given ample opportunity to go to museums and galleries in the company of a sensitive teacher. The teacher should, in the case of young children, relate the works of artists to the themes and images of the child's own work; for older children, information about the work of art as an exemplar of cultural history should be given as well as the above, to awaken a sense of history. The teacher should also vividly describe the subject of the art work (content) to develop a sense of wonder and delight. In this way, he feels that both aims of gallery and art museum are met: an understanding of historical development and a sense of delight. Clark (1960

p.15) describes his idea on looking at pictures :

" I believe one can learn to interrogate a picture in such a way as to intensify, and prolong the pleasure it gives one;...and if art must do something more than give pleasure', then 'knowing what one likes' will not get one very far .Art is not a lollipop , or even a glass of kummel, The meaning of a great work of art, or the little that we can understand , must be related to our own life in such a way as to increase our energy of spirit. Looking at pictures requires active participation and, in the early stages, a certain amount of discipline ."

So , according to Clark, it can be seen that looking at works of art is disciplined work which in the case of children needs an intermediary, such as a sensitive teacher. However, he does not feel shepherding adults through museums is a good idea. Enjoyment is an individual thing and that to a large extent what museums are for.

Another very interesting yet somewhat similar attitude is to be found in an article by Sahasrabudhe . He feels museums have a very important role to play in the education of children by bringing them into contact with real objects in a 'creative way' . By this he means for the world of objects to be 'refound' in a playful and personal way so they can be enjoyed . Today , he says that we teach children to look at objects in a very utilitarian way : "What does it do ?".

He feels that we have neglected in our culture the capacity "... to respond visually to the world of objects."

(Sahasrabudhe, 1968, p.52) . We are obsessed with words ,

feeling that the ability to name something is the equivalent to having grasped the objects's ineffable quality . But naming is essentially a quantifying , categorizing process of discovering the usefulness of things. But in the act of 'creative' perception' a personal relationship emerges with the object .Sahasrabudhe suggests that by examining, challenging ,and questioning the experience of objects in a free and playful manner, children develop a sense of being able to participate in the structuring of their world . How best to do this is the challenge of museums who must take an active role in this process.

The lack of clear and grounded theories of learning in a museum , is the issue that Kurylo, (1976) deplores. She too , feels that the chief value of museums is that it places the visitor in contact with large numbers of art objects and artefacts. Basing her ideas on the writings of Herbert Marcuse ,she points out that there is a conflict between the museum in its role of 'conveyor of culture' and the schools in their role of dealing with 'civilization' or the necessity of life. As individuals bring their stereotypes and 'ethnocentricity' to the museum visit, the confrontation of his world view with that of others that will be found in a museum", is the essence of the educational process. In this way the viewer transcends his own time and "...deepens his understanding of the human experience. " (Kurylo ,1976, p.22)

The learning that should take place in this encounter is the responsibility of the viewer not of the museum's. She suggests a 'learning contract' to be drawn up between the visitor (student) and the teacher, whereby the objectives to be reached, the strategies and the evidence of accomplishment are decided beforehand by the teacher and the student.

While Kurylo's ideas about the confrontation that occurs between the visitor and the collection of objects in a museum is interesting and important, it is clear that she believes that the museum's main role to be in collecting and preserving the art objects. Her suggestions about teaching by means of a 'learning contract' were not clearly explained nor was it clear as to which criteria and objectives would be included. There was no connection between her theory of learning and its practice in a museum.

The current view of the educational role of the museum has definitely shifted away from Kaufman's 'Lonesome Looker' position towards the 'Communal Lollipop' attitude. That is everyone is entitled to know and understand what all those connoisseurs and art historians are saying. After all, museums are public institutions often supported by public monies and are very much part of the social fibre of our society. As such, spending money to educate people about works of art is seen to be a very important part of

the function of the museum. However, by accepting money for the development of educational programs, museums have also seen the imposition of goals set by outside agencies. Wolins points out that it is very important for objectives and learning theories to be developed from within the museum. After all, museums are best suited to know their own collection and clientele. The issue has become not whether to educate but:

"...appropriateness: the institution's selection of the means of interpretation which reflects the ideas, concepts and human values associated with the objects in its collection." (Wolins, 1981, p. 19)

Wolins feels that the danger of relying on the well-known guided tour is that it somehow fails to transfer the responsibility of learning to the visitor, "fostering passive learning experiences". (Wolins, 1981, p. 19) Even switching to sophisticated machines or gadgets that impart facts to viewers, only replaces the guide by a machine; it doesn't alter the mode of learning in a fundamental way.

There must be a recognition of the fact that the museum experience is extremely complex and many factors affect the educational outcome, she points out. More pertinently, museum educators must accept the fact that learning doesn't occur necessarily as a result of being taught. "A variety of learning opportunity both selected and unselected

experiences , exists in museums. " (Wolins, 1981,p.20)

Wolins suggest that museum educators must make a real effort to move into the community and not be content with the school tours. Museum educators should be on art committees, deal with the media and help all kinds of groups to use the museum's educational resources. In this way , the public will be more aware of the resources available to them . The museum then can act as support to groups who wish to use their facilities, and develop programs for their use;.

Another indication that museum education has moved into the 'active' mode , is the monumental survey of the educational programs of most American museums ,by Newsom and Silver (1978). The backbone of this survey was a series of 103 intensively researched case studies which provide an inside view of some long standing ,varied and interesting educational programs. These, as well as other shorter studies, were observed to examine the various ways in which the museum fulfills its educational role vis-a-vis, the general public, the young and their teachers, the university students and professional audience .

The one area which this book did not include, was the evaluation of these educational programs because "...no museum staffs encountered in this project seem ever to have

conducted research of their own to determine whether programs for children had succeeded, over time, in developing either lovers or practitioners of art. " (Newsom & Silver, 1978, p.7)

Finally, in an address at a conference of Canadian art educators in 1983, Greenspan discusses the problems faced by museum educators and art teachers alike. She traces the current malaise to the undue emphasis placed on studio activities as a means of developing the 'whole child'. The concentration on the 'therapeutic release area' to the exclusion of other parts of the discipline of art has "...boxed art teachers into a trap." (Greenspan, 1983, p.44) It should be realized that most people have neither the skill nor the desires to be art makers, yet art educators lose the opportunity to reach those same people who will be 'consumers' of art. Feeling good about yourself is not the exclusive province of art making, she says. It could be the goal of many other disciplines. What is exclusive to art is its subject content; teaching this should be the goal of both art teacher and museum educator alike.

Greenspan sees her role as a museum art educator, as dealing with the classroom teachers by providing teaching kits, workshops and guidance in curriculum development in visual literacy. "More and more as a gallery educator, I feel it

is my job to work more closely with teachers rather than students - teachers who share these common goals and concerns (to develop visual literacy)." (Greenspan, 1983,p.46)

This review of the way in which education has been perceived by different writers , be they art historian or museum educator, shows a shift from viewing visual education as a responsibility of the visitor to seeing it as the main area of development in museum work today.

There are many and exciting programs being practiced accross Canada and the United States. The question that remains still to be answered is: " What is the effect of these programs and how do these, in turn, inform art educators so they can formulate a comprehensive theory of learning in a museum ? "

Chapter Four

Review of Literature on Evaluating Learning in A Museum

As the role of the museum has broadened to place much greater emphasis on the educational function, there is a recognition of the need to evaluate these exhibits and educational strategies used. This was pointed out in the previous chapter, when Newsom and Silver found that there was practically no self-evaluation practiced by the museums. This lack is also seen and mentioned in bibliographies on museum education. (Dockstader, 1979. & Screven, 1979). The literature is to be found mostly in the evaluation of science museum exhibits ; though some specific art museum programs were evaluated.

Some researchers, such as Cameron (1968), suggest applying communication theory to evaluate exhibits ; the idea being that education is a communicative process. The four elements of a typical example of one-way communication and their museum counterpart are as follows: 1) transmitter (curator) 2) message (intent or concept) 3) medium of transmission (exhibit) 4) receptor (visitor) . The problem with museum education is that it is in effect a one-way communication because there is no message received back from the visitor , except in terms of attendance figures or the like . Evaluation provides the

'communication loop' by eliciting 'feedback' from the visitor to see if indeed the 'message' has been received. Cameron strongly urges that evaluation be built into every exhibit to find out if communication has occurred. The model he proposes is to build into the exhibit some kind of pre-test/expose/post-test situation which could be a simple paper and pencil test. I feel that while this raises some interesting ideas on viewing the process of learning in a museum, only the "intended message of the curator" (Cameron, 1968, p. 43) is in fact measured, provided it can even be measured! He does not take any interest in any side issues, pleasures or learning that is not directly tied to the stated exhibit goals. "Visitor preferences, likes and dislikes, and visitor opinions on exhibit techniques are interesting, but are not measures of communication effectiveness." (Cameron, 1968, p. 43)

Other researchers such as Boggs (1977), Eason & Linn (1976) and Screven (1975) also measured exhibit effectiveness from the aspect of the knowledge of facts the visitor learned as a result of the exhibit. These experiments took place in science museums and the kind of knowledge they investigated were of quantifiable and measurable nature. "How big is this compared to that?"... "How was this made as compared to that?" All these researchers were in agreement that it was of utmost importance to build into exhibits, evaluative measures to have some idea of the effectiveness of the

educational strategies ,as Cameron mentioned above. In the research that Screven carried out , he found that the format of the testing (usually questions to be answered) was an important consideration. If the format of the testing did not match the format of the exhibit, the visitor got confused and often lost interest in participating in the questions .

Interestingly, even in the literature of evaluation of science museum exhibits , there is a feeling that this type of evaluation is perhaps not appropriate. In an other article by Linn (1976), she makes the point that measuring what the visitor has learned is not the most important question to ask , even in a science museum. "But it is clear that visitors do not come only to learn...visitors frequently report enjoyment, interest and a desire to return. " (Linn,1976,p.298) The question might be better phrased by the researcher as: " What will bring the visitor back ? " (Linn, 1976,p.299) The emphasis should be on finding out what the public wants from the experience, rather than the curator and exhibit designer deciding what they must learn. Linn suggests using a variety of methods to discover what it is that visitors want. Methods such as observation of actual museum situations as they are , and interviewing the visitor to gain insight into more subtle and complex responses.

Screven proposes another evaluative model based on programmed instruction. While museums are seen as alternate learning systems "...little is known about what happens in terms of education to museum visitors. " (Screven ,1969, p.8) He identifies four areas to be investigated : " specifying exhibit objectives, monitoring visitor performance, responsive exhibits and motivation. " (Screven ,1969,p.8) By "responsive exhibits " , he means exhibits that ask the visitor "...to respond to and interact with , in a way that is relevant to the intended objectives." (Screven,1969,p.9)

Curators must be made responsible for clearly stating objectives of the exhibits and shows that are set up ; then testing can be done by using game-like machines which would offer rewards to the participant in the form of some token or fee reduction or sticker suggests Screven.

There seems to be some problems with this approach unless one took it solely in the spirit of fun . The first objection as I see it , is that it is very manipulative of the public's behavior training them to respond for rewards as do rats in a maze . The other objection I see with this is to define suitable or relevant objectives which elicit a measurable response in a machine , which are suitable to an art museum .

Another evaluative method was used by Mayer (1978), who analyzed three distinctly different museum tour techniques used at the University of Texas Art Museum . A team of art educators, museum consultants, docents , teachers and schoolchildren investigated a) the traditional lecture tour , where the emphasis was on cultural data and information b) a participation tour where emotional responses were sought through body movements c) and self-motivating 'games' where the students were asked to perform specific tasks such as keeping a logbook of drawings, earning points by finding correct answers to questions, and solving aesthetic problems. The conclusion of this research showed that the approach of self-motivating games was judged by all to be the most successful . There were no drop-outs from this program although the tasks became progressively more difficult; the students expressed a high degree of satisfaction of being able to work by themselves and were sorry when the experience was over ; and they learned more specific information than with the other two methods .

The other two educational tours were considered to be equal to each other in terms of student preference though much lower than the games approach .An interesting factor which affected the performance of all the three strategies was the attitude of the classroom teacher. If enthusiasm was shown by the teacher and thus the students were well prepared for the visit, a much higher score was achieved

regardless of which tour they were on. This was pinpointed as an area of further research in museum education as the classroom teacher was seen to be the vital link in the interaction of the schools and the museum.

Atlanta's High Museum of Art was evaluated by Humm, who was a docent in their educational programs. She analyzed a participatory program aimed at 4th grade inner-city children, who met weekly for seven weeks. Different participatory experiences were planned for each week and a different theme was introduced. By these experiences, it was felt that these children would learn to recognize the common art elements that underlie all the arts.

In a pre-test/expose/post-test type of research experiment, Humm was able to show that children "...nearly doubled their scores after having been exposed to this program."

(Humm, 1976, p.20) When children were asked to answer the question "What do you see?" the experimental group was able to verbalize a much larger number of art elements than a control group. This type of research shows that learning does take place within museum educational programs.

However it did not deal much with the meanings that this would have had for the children or whether this would in any way affect their behavior in another museum visit.

There seemed to be a lot of unanswered questions in this experiment.

The Smithsonian museum developed a series of tours called 'improvisational tours' based on improvisational theater techniques. They were designed by Susan Sollins, of the educational department of the museum, who wanted to develop empathy for the work of art through body movement and self-expression. These improvisational tours have become quite popular and are being used, with variations, in other museums.

In 1970, Sobol tested the children who participated in these tours to see whether the objective of the program was indeed achieved. She was able to show that "... improvisational tours are aiding significant numbers of children to empathize with art and to trust their own perceptions. " (Sobol, 1970, p.65) Thus the program was felt to be very successful by the researcher. However, she also noted that children responded positively to the experience if " ... the painting or sculpture has easily visible shape, color, structure, and movement. " (Sobol, 1970, p.60) In other words, it was not a technique which could be transferred to other situations unless a suitable group of art works were chosen which met the above definitions. Sobol also pointed out that these tours were not effective in teaching children how to go about empathizing with art objects in other situations ; ie modelling of behavior . She did not explain how she arrived at this conclusion.

In this review of evaluation of the effectiveness of museum education, it is obvious that it is a field that is by and large in its infancy. Several models for evaluation have been suggested and tried . The results obtained are bound by the type of research design that is chosen and illuminate the concerns of the researcher more often than the realities of the situation . It is also difficult to transfer the kinds of research which are being done in a science museum to the art museum , although this has been tried.

All these research papers seem to start with the assumption that the museum should decide what the visitor should learn from the exhibit . Little information is available on what it is that the visitor wants and what meanings are derived from the experiences.

Chapter Five

Research Methodology: Educational Criticism

The research method was chosen after an educational project was documented at the Montreal Museum of Fine Arts. This pilot project was initiated in the winter of 1983 to ascertain what would be the most useful method for carrying out research on museum educational strategies. During the month of February, a game situation called the 'Landscape Game' was observed. This game had been developed by the museum's educational department in co-operation with the art education students at Concordia University. It was a participatory experience wherein people were asked to recreate (or to improvise on) certain landscape paintings by manipulating two or three dimensional forms.

People's reactions to these games, their comments, their body posture, their involvement in terms of concentration and time, and their satisfaction were observed. A few people were interviewed as well.

As a result of these observations, the methodology to be used in this study, was clarified. The interviews proved to be very useful in discovering the meanings people attached to the experience but better questions needed to be formulated to get the participants to express clearly what they had experienced. Thus the pilot project was very useful in

testing the method of documentation and it demonstrated the need to focus more tightly on the questions to be answered in this research .

Educational Criticism is the methodology chosen for this research. This is a form of qualitative research which has its foundations in phenomenology. Historically, evaluation of human endeavor and an understanding of the natural world, have always been based on the observation of phenomena .

Theories of all kinds have evolved from these personal observations. It is with the advent of sophisticated measuring tools and techniques and a change in the value that people placed on how data was collected , that saw the rise of quantitative research. This ascendancy contributed to the decline of qualitative research as being too personal and subjective ,and not general enough .

Qualitative research in education as a valuable tool of evaluation was pointed out by John S. Mann (1968), who wrote an essay on " Curriculum Criticism ". In this, he compared curriculum criticism to literary or aesthetic criticism ,both of which have had a time honored tradition. The difference lies in the object of criticism being a curriculum rather than a literary text or a work of art .

The purpose of criticism is "...to disclose meanings inherent in the design of the object , particularly

meanings inherent in the choices made by the creator of the work. " (Willis, 1978, p.10). An active spokesman for this type of research has been E.Eisner , " ... who has urged the development of qualitative forms of educational criticism as an alternative to quantitative evaluation. " (Willis, 1978,p.10)

Because of the nature of quantitative evaluation , which looks for easily observed characteristics of a general kind, which makes statistical correlations between one set of generalized qualities and another set of generalized qualities, the specific and personal meanings that an individual has in an experience are not reported. In contrast , Educational Criticism "...has developed...by appropriately applying to educational situations forms of criticism similar principally to literary and aesthetic criticism , but also other forms of critical understanding of how meaning is constituted." (my emphasis) (Willis,1978, p.10)

To practice educational criticism one must be a connoisseur, ie. "...to know how to look , to see and to appreciate. " (Eisner,1979,p.193) Again , the connoisseur must be able to "...distinguish what is significant about one set of practices from another. " (Eisner ,1979,p.193) .The connoisseur must not only have a great deal of experience in the field but must also be able to separate the trivial

from the significant. Then these must be related to a set of ideas or theories which can be compared and analyzed. The connoisseur 'appreciates'; the educational critic makes known what has been perceived.

In using this methodology, one is not interested in statistically quantifiable data from which one could generalize. Rather, by concentrating on the specifics of a few situations an understanding of the complexity and the richness of the situations observed can be reported so that the reader can relive the situation.

A museum education situation is a specialized form of education; it is an alternate learning setting of a rather different kind. There are no coercive forces, no grades and tests, nor is there regular attendance. On the positive side people come to museums because they like museums and their collections. The visitors also show exploratory and investigative behavior that would be the envy of a classroom teacher.

Thus to do research in museums, one has to accept the nature of the situation: the transience of the visitors, the change of the guides/animations, the variable ability of the visitor to express ideas verbally. In many ways it was a fluid situation. The anchors were the works of art, the educational practices and the observer. A series of simple

questions were asked from the participants to elicit their responses to the educational activities. These were :

A. Information about the Art Work

1. What did you do in this activity ?
2. What did that tell you about the work of art?
3. Did you learn something that was new to you ?

B. Empathy

1. After participating in this activity and from what you knew before, what do you think the artist was most concerned with ?
2. How did you know that this was what the artist was most concerned with ?
3. Did you experience something that was important to you ?

The answers to these were analyzed to understand what sort of meanings these activities have for the participants from three aspects :

- a) personal , or how the individual responds to his perception of the

experience .

b) aesthetic , or the integrity of the form and the meaning found therein .

c) political , or how do the meanings which are intended in the experience are put to use.

(These categories are from Willis, 1978, p.13-16)

The final aspect to be mentioned in this kind of research deals with the meanings that it has for the researcher. This methodology is a 'self-reflexive' form of evaluation where the values and concerns of the researcher are scrutinized as much as the situations observed. As Willis puts it : "... one in which the participants develop not only personal implications for themselves and others, but political and moral implications as well ." (Willis, 1978, p.17)

I undertook this research from a very personal point of view . Having taken many groups of children and adolescents to museums for enrichment of their art curriculum, I was aware that often not much learning was happening on these visits ; the enjoyment often came from missing an afternoon of school rather than an enjoyment of art . Even when the

students were handed worksheets to fill out, they became more knowledgeable about labels rather than the art works. Guided tours seemed no better.

Later, I had an opportunity to develop a series of museum experiences for children that combined a museum visit on 'seeing' art with a studio experience. The theoretical basis for the gallery activity was based on Bruner's dictum " Games go a long way towards getting children to participate actively in the process of learning - as players rather than spectators." (Bruner 1968, p.95) These ' Gallery Games ' were successful and fun ; they also showed that children could respond to works of art , at their own level , in a meaningful way .

This research developed from these experiences and a growing interest in how these participatory experiences affected people. I assumed that being actively involved in an experience was infinitely better for young children than a guided tour. I also assumed that this would apply to adults as well ; and that participating in an active fashion would help people to 'see' an art work more empathetically. In effect, they would have shared , vicariously , some of the concerns of the artist .

I also felt that having had an experience which allowed them to 'tune-in ' with some of the concerns of the artist,

would awaken a sense of curiosity about the conventions surrounding the work of art, the social context of the work and artist, concepts in art, the role of art... Thus, empathy would lead to knowledge too.

The situations documented in this research were educational situations as they occurred in the various museums; there was no interference with the on-going dynamics of the lessons or the games. While adults were chosen to observe and interview because of the nature of the questions to be asked, at times the action centered around children or the interaction of adults and children. Adults were interviewed because I felt their ability to verbalize and discuss abstract ideas would be more developed than children's. They would also be more comfortable in speaking about their ideas and the meanings they attached to their experiences. Children's notion of time and their ability to empathize has a developmental aspect, which would have necessitated doing some testing to find children at the same level of ability. As much as possible, I wished to observe on-going situations in the museums, without interjecting change or control on my part.

Chapter Six

Documentation of Museum Education Strategies

A. Education Gallery in the Montreal Museum of Fine Arts (MMFA).

Description.

There were a great many people on this day- presumably because of the Alex Colville retrospective. This resulted in a mob scene in the educational gallery, where there are a series of participatory games planned on the theme of 'Still-life'. There are people with babies, others with young children and some adults by themselves. Even people without children are busy watching them play with the games. "We just love to see the little ones!" Two infants were busy chewing the plastic grapes that were part of one educational game...Generally there was an atmosphere of gaiety and excitement.

The gallery, a large room, was divided by a moveable wall and there were stands on which the activities were arranged. On the walls were hung some representative examples of still-life. The following paintings were chosen to illustrate different notions about still-life painting.

1. A. Derain Still Life (1947)

2. F. Bonvin's Still Life with Apples (1870)

3. B. Nicholson's Still Life with Horse (1930)

4. Sir M. Smith's Still Life Arrangement #3
(1938-40)

The Games.

There were five games on-going in this gallery which were related to the painting named above. These were :

1. Shape of Space Game. There were white plywood cutout shapes similar to the shapes in the painting which could be used to reconstruct the space in the picture or used to invent variations. A variation of this game used three-dimensional objects such as plastic fruit, a jug, a plate etc.... which could also be used to reconstruct the space of the paintings. The two pictures used for this game were the Derain and the Bonvin.

2. Color. The same two canvases had two other games them. These games consisted of felt boards and felt pieces which matched the color and the shapes in the paintings. The objective was to reconstruct the painting through color and shape. A variation of this game allowed the participant to change the colors of the shapes in the painting in order to see the result of transposing a color scheme.

3. Transparency Game . The Nicholson painting which dealt with transparencies of shape and line, was decomposed into its constituent parts. Then these parts could be re-assembled by projecting acetates on an overhead projector. A selection of other transparencies with shapes, lines and color on them were also available to invent new compositions.

4. Black and White Puzzles. Two large black and white puzzles were made of the Nicholson and the Smith paintings. The shapes of the painting were translated into line drawings. The pieces were cut into squares much as ceramic tiles.

Observation in Education Gallery in the MMFA . Feb. 12, 1984. Present: Four Concordia students acting as animators public, A. Fairchild (observer).

The first game observed was the Transparency Game.

Three young children were playing this game. A mother sat with them talking to her son, " Would you like to try ? "

He went over to the overhead projector and the student showed him what he could do with the pieces (that is to reconstruct the painting). The other children watched ...

With the animator's help he finished. She then took off the acetate sheet and helped him to get started on a new

picture. The boy did this one by himself while the animator watched him. This game was very attractive to children because of the brilliance of the colors and the machine that projects the image. Yet it was quite difficult for them to reconstruct the painting because of the need to put all the shapes on backwards and upside-down.

The Shape of Space Game. A couple of children and their father were doing this game. The student animator helped them with suggestions. She touched the children's hands to direct their attention to the problems of space. The father looked on and followed the interchange. The little girl went on to another game and pulled her father away. He helped her with this game. She stood up and went to look closely at the painting. Her father helped by moving the plywood shapes around. Then, they worked together. He went to look at the painting with her. Then they worked at the game until both were satisfied they had matched the picture adequately. This game was also challenging because the two-dimensional forms are distortions of the three-dimensional objects. There is a tendency to recognize the object (a plate, for example) and to try to find a similar shape which is round and even in the picture.

Another person tried her hand at this game. She moved all the pieces around, examining them carefully. Then, she moved them at random without referring to the painting.

She, then, looked up at the painting and said, " Do I have to use all these pieces ? " The animator explained to her the purpose of the game and how the game worked. The woman stood up to examine the painting. While she was doing that another person came and took over her game. What a pity - she never resolved her frustrations!

Puzzle Game. Several children were making the puzzle helped by their fathers. They kept giving their children instructions such as, " Look for a whole series of dashes! Put it there. Can you find some more matching shapes? Oh, I love doing puzzles!" It was really more the fathers doing this game as the children were very young. No one looked at the painting during this time. This game seems to set up an unusual dynamic.

Next time I come I will have to focus on one situation as this hopping around was too hectic. I felt that I was not getting enough information on any situation.

Observation in the Education Gallery in the MMFA. Feb. 19, 1984 Present: Four Concordia students acting as animators, an animator from the education department, public, A. Fairchild (observer).

It was less busy today even though the line-ups continue for the Colville show. There were still a lot of people in here, mostly those with children. Many adults walked through but did not participate. They watched the children who have claimed many of the games for themselves. Some parents coached their children but did not participate in these activities themselves.

I chose to concentrate on the Shape of Space game but it didn't seem to draw a lot of attention. To encourage the people to try their hand at this game, the animator had set up the plywood cutouts in the position that matched the game. She then began to dialogue with some of the children and got them to move the pieces around and to look at the painting. They left after a little while.

A mother and son came by. They looked at the painting and moved a few pieces around, but the child was restless. They moved away.

A father and his son came to the game purposefully. The father took his coat off, pulled up his sleeves and settled down to doing the game. He stepped back and asked me what was the purpose of the game. I explained briefly. He went back to the game. "Look, Francis, see this piece goes there! Very good." "Oh, I like doing this," said the boy. He turned a piece over and over trying to get it to fit it.

in. The father reached over and helped, "How are you going to put that plate in?" The child put the piece of plywood flat on the plinth (perpendicular to the painting and the other pieces); he then piled some of the other pieces on top of this shape, like fruit on a plate. The father didn't correct him but let him finish. They moved on to another game. This was a very interesting event! The child understood the space implied in the painting conceptually. He couldn't set this aside in his reconstruction- the plate is 'flat on the table' and the fruit 'sits on the plate' even though the painting is flat.

A woman came with her daughter to play several games. She watched the child for a while and said to me, "She's finding this hard." She went to coach her child. "Do all these forms sit on the same level? Do you see them all the same way?" The child looked at the painting, made a few adjustments then they both left. Another mother and child came by. They were engaged in a conversation by the animator. They began to look at the paintings, started to move the game pieces around. The mother questioned the child, "Where do you think this piece goes? There! Let's have a look for more pieces." They moved the forms around until it more or less matched the picture.

A father began to talk to his children about the game getting them to move the shapes around. "Look at the

painting ! It's not right. Do you see this pear ? Look again." " Where is it supposed to go?" asked the boy. They walked over and examined the painting carefully. The father pointed out the there were shapes behind one another.

"Where does that apple go? I think it goes a little further off to the back." They finished the game.

It was interesting that a dialogue was necessary in many of these situations to get the people going. Sometimes the parent would initiate this to help the child. Sometimes it was the animator who helped the visitor. Even I was seen as a resource person who can help !

Observation at MMFA ,Feb. 26, 1984. Present : general public four Concordia students as animators, a museum educator ,
Andrea Fairchild (observer)

2:30 I decided to observe the other game to see how it works and what people make of it. Today, I'll be watching the puzzles in black and white that go with the Nicholson painting and the Sir Matthew Smith work.

2:40 A group of two women and a boy started to do the puzzle. It seemed to occupy them , and they referred quite a bit to the painting. They kept looking at the painting to find the lines in it which would help them to get the pieces together. They discussed whether the pieces went together

following outlines or color or...? Then they tried to find matching pieces by following the organization of the painting. "I'm going to put this right here ! It looks right even though I don't know where it fits into the picture", said one of them. She continued to direct , " Put this piece here... " They were following a line. "No, there's a corner missing . " said the boy. They all started to look for the missing piece .Then they looked at the painting again.

The animator came over to give them a hand as she seemed to know it was a difficult puzzle to do. It began to look more finished, they only had a few pieces left to go. There was much checking with the painting . Finally it was done. Much cheering and rejoicing when it was over.

3:10 A father and daughter started to do the puzzle. The father was keen but not the child. He had all the pieces on the box and was trying to follow the lines to make shapes. The child has wandered off. The father took his jacket off and rolled up his sleeves. She was looking around while he struggled with the puzzle. He didn't seem to look at the painting to do the game , though occasionally he glanced up. He looked at me and grinned so I explained what I was doing. His daughter wanted to leave but he said, "I must do this, can't leave ." He finished and they quickly left.

A lot of people were standing around the overhead projector where there was the Transparency Game. It seemed the most popular of all of the activities. But only young children actually manipulated the acetates. Other people left because of the line-ups.

Analysis of the documentation at MMFA

In analyzing the results from the documentation from the Montreal Museum of Fine Arts (MMFA), it should be pointed out that only two of the games were in fact observed regularly. This was because of the need to focus on one activity at a time and to be able to interview several people doing the same game. The other factor limiting the choice of games to be observed, was that some of the games were monopolized exclusively by very young children, whose parents were delighted in having an area where there were some actual hands-on activities for them to play with. In actual fact I never saw an adult being able to participate in two of the games: Transparency and Color. The games that were observed were the Shape of Space and Puzzles.

The objective of the Shape of Space game was stated to be to make people aware of the difference in pictorial space in the still life paintings of Derain and Bonvin.

Most people interviewed when asked what they had done, understood that the activity was to reconstruct the painting in some way. One woman saw her experience as being allowed to freely play with the forms in the painting to create something new.

There was also a lot of agreement in the kind of knowledge they felt they had learned about the work. It was noticed that Derain had used muted colors in a limited range; a couple of people mentioned that he was not interested in the sensuous quality of the colors. They learned that the shapes were shown as flat and interconnected rather than rounded and discrete as in the Bonvin painting. They also agreed that the pictorial space in the Derain was flattened as opposed to the Bonvin. Yet both paintings were seen as being still basically 19th century Still-life's .

The concerns of the artist were seen for the Derain, (which is the painting all talked about), as an interest in the interaction of the shapes; a flattening of pictorial space; expressing himself through the painting ; an intellectual use of color rather than dealing with 'appetizing' colors; varying a simple shape to give interest to the composition. There was a consensus of opinion on these ideas from all the people interviewed.

Of course ,when asked what they had learned that was new to them, there was a variety of answers. One said that he had learned that an artist's vision was original; another that it was interesting and new to go from a two-dimensional work to playing with the shapes in three-dimension; another said that she realized how hard it was to create the illusion of three-dimension on a canvas; and the last one said he was

agreeably surprised that a 'game' could demonstrate so well something as complex as the illusion of space in a painting.

The importance or enjoyment they attached to the experience ranged from stating that it was interesting to have one's ideas confirmed about art and how artists interpret perspective; to expressing enjoyment to be able to manipulate the forms so she could create something new; another was happy to have played a game that taught him something about the problems in art; and the last at seeing an artist use such a limited range of colors to such effect.

It must be said that the responses to this game were happy and positive. The objective of the activity was met by all those participants that were interviewed. They showed insight into the artistic problems of the artist and the different resolutions each artist had found. They also demonstrated empathy about the artist's concerns and how each viewed the still-life as an art form.

There was also a high degree of consensus in the answers given to the Puzzle activity, but the kind of answers were a lot less insightful. The stated objective for these games was to make the participant aware of the composition of the paintings by reconstructing through a puzzle.

When asked what they had done in this activity, all the

participants agreed that they had reproduced a painting by means of a puzzle , though one person did not mention recreating a painting; she had done a puzzle .

As to the knowledge of what they had learned from the activity one person said he recognized that the Nicholson painting was a conventional still-life , even though it was quite modern. The others did not feel they had learned much except it was hard to do a puzzle in black and white if the painting was in color.

Most felt they had learned nothing new to them except one person who learned that he had had to look at the details of the painting carefully to be able to do the puzzle.

The concerns of the painters were not seen or empathized with by most of the participants ; one thought that Nicholson was interested in shapes and reducing them to simple geometric forms.

In the final question ,when asked what importance or enjoyment they had attached to the experience , the answers were depressingly similar : they liked doing puzzles.

I think the last answer gives a clue to what was happening in this situation : a lot of people like doing puzzles and the kind of people who are attracted to this kind of

activity participated because it was a puzzle. One man actually said ;" I like doing puzzles . Generally puzzles reproduce famous paintings. " (Appendix A p. 15) So it could be said that those adults who were drawn to this game were hardly aware that they were interacting with a work of art. Some expressed surprise when it was suggested that they had in fact looked at a painting for some time .In their minds they had been simply doing the puzzles.

Another aspect to note was that this game was not very well thought out nor well executed. The line drawing was not as accurate as it could have been; also it is very difficult to 'see' a highly colored and modelled composition as a line drawing in black and white. The objective of the game was not met because the process of doing a puzzle was not related in any way to the concept.

B. Documentation from Discovery Gallery at the Royal Ontario Museum (ROM).

Description of the Gallery.

The Discovery Gallery is a large room about 30 * 50 feet, filled with interesting objects which people are encouraged to touch and manipulate. Questions and instructions are given with each theme or object to stimulate investigation or to direct attention to various points of interest. Given the nature of the ROM's collections which range from ethnography, to natural sciences, to archeology, to Chinese art, to antique furniture ..., the objects in this gallery also cover a wide range. There are stuffed birds, rocks and fossils, porcelain collections, medieval armour, antique furniture, prints, skeletons and butterflies.... A lot of interesting items for both adults and children alike! Only children over twelve are allowed in; those under twelve must be accompanied by an adult.

There are work stations that have lighted magnifying glasses to allow a close look at the collections housed in the drawers below the station, even microscopes where needed. Aside from the nine work stations, there are shelves containing Discovery Boxes which are organized thematically. Some of the themes are: Feathers, Color, Tree rings, Nests, Cuneiform writing, Islamic design... I shall observe

those boxes and work stations which have an art content: the printmaking station, Islamic design, rubbings, color.

As the visitor enters this gallery, a guide greets them and briefly explains how the gallery works. She will point out different areas of interest and that all the activities are self-explanatory and self-motivating. Then the visitor is on his own.

Observation in the Discovery Room, Royal Ontario Museum,
Feb. 23, 1984. Present: Mrs. F. MacArthur, (director of the gallery), two volunteer guides, Andrea Fairchild (observer), public.

A couple stopped to look at the printmaking station. They tentatively touched the book of instructions, looked at the prints and then she wandered off. He followed her shortly.

An older man stopped to look at the two etchings on the wall and he examined them closely. Maybe he can be interviewed.

A woman stopped by to flip through the book which explains the different techniques of printmaking. The gentleman looked at the woodcut to see if there is a print of it. There wasn't. He moved away and so did the woman. They lost interest after five minutes. No one spoke to them.

A group of mentally handicapped young adults arrived in the room. It made it very difficult to do any observation .

I decided to continue observing later. (2:10)

Discovery Room, ROM. Feb. 24 , 1984 . Observation . Present :
Mrs. MacArthur, two guides , observer Andrea Fairchild
public . (12:15)

I decided to have another go at this place. Maybe today there will be some action . At that moment , there were about eight adolescents fooling around with bones and rocks. They were getting a kick out of the monkey skeleton...

Things were pretty quiet... a couple of young men stopped at the printmaking station for about two minutes. After glancing at the plates with the magnifying glass , they left . (12:50)

2:00 A few parents with children have arrived. The children were about 8 - 10 years old , with their fathers. They all seemed ready to settle in and do some work . One father and daughter seemed to have done quite a few boxes . At that moment they were doing the box with the rubbing and having a lovely time ...there are patterns and shells and a woodcut to use. Now they've moved on to the cuneiform writing box. Will they try the printmaking station ? Will they do the

Islamic box? ...No, things didn't get better. I left. (2:30)

Observation at Discovery Room .Present: three guides ,
Andrea Fairchild (observer), public .Feb. 25 ,1984 (1:00)

I tried once again ! There were only 10 people there . The
guides said that very few people ever get involved with the
printmaking station; this was the usual case. Nor was
there much interest in the archeology or porcelain exhibits

People came in and dashed through....

Finally a young woman sat down at the printmaking station .
She began to look at the prints on the wall . She opened the
drawers expecting to find something there to do . They were
empty. She left. Another couple glanced at the prints
briefly and sauntered off.

I left too. (2:30)

Interview with Mrs. MacArthur , Director of Discovery
Gallery. Feb 23, 1984

I asked Mrs. MacArthur which of the exhibits were the most popular . She said the most popular were the bones , the fossils and the armour. " By and large , the art and archeology ones are not very popular . People want to come and look at the dramatic stuff . Yet when someone does show interest in the art they will spend much longer studying those than most people will the other exhibits. Sometimes they will spend an hour or more. "

She explained that she designs the exhibits and the activities herself in conjunction with the curatorial staff. She has the original idea for the activity , then checks for information , accuracy and interpretation with the curators.

I asked if she had considered of using another approach to the art and archeology exhibits as I had noticed these were the only non hands-on activities. Almost all the other activities involve some sort of manipulation and participation. She pointed out that using media was out of the question in the gallery . I suggested perceptual games or manipulation of pre-made forms which would not be messy. This was an approach that seemed new and surprising to her.

Analysis of the Documentation from the Discovery Gallery

When one sees the nature of this museum and its polyglot collections one understands that it is very hard to be an expert in many fields. The director is aware of visitors' lack of interest in the area of art and archeology. From observing the excitement and interested behavior of most of the people who come to play with, explore and handle the objects in certain sections of this gallery it, is very true that the art and archeology sections are poorly served.

I think that a lot of the pleasure that people feel when they come to the Discovery Gallery, and most do, comes from two main factors. The first is the actual touching of an artefact, which in a museum is almost unheard of: generally the museum's posture is not to allow the visitor touch anything; this is reinforced by signs, guards and admonishments. To be actually invited to feel and touch things, to explore, as a means of learning is a very thrilling experience.

The other positive aspect is to be able to study these objects by following open-ended and stimulating guidelines having suitable equipment to do so. Here, I think the visitor is encouraged to behave as if she were a biologist, a gemologist, an archeologist, a physicist... This is an aspect which is not considered in the art section. The

visitor can neither be an art-maker ,nor an art critic ;the possibilities are simply not suggested nor available .

In an exploring gallery , there is no pleasure in reading about printmaking ,even if the book is clearly and extensively descriptive . In an activity room where everything else has a doing part,by contrast the printmaking was very much a reading station. This reading could be just as easily done in a library . Though there were examples of the different printing plates , some of these had no example of an actual print . This was not well thought out.

Connections between the activity box " Rubbings " and the printmaking unit were not made either . It would have been a good opportunity to demonstrate ,in some small way, the principle of taking an impression ,whether it is from a shell or a printing plate .

The underlying assumption being made in the activities (or lack of these) is that 'hard knowledge' is what is important . All the guidelines and suggestions for investigation were of a scientific and quantitative nature: What does this weigh compared to this ? why is there a difference ? This is how an etching is made ;this is a woodcut ,this is a picture of a printing press...

The other modes of experience, the sensuous or the aesthetic are not dealt with even though much of the joy in this gallery comes from touching and doing things. The tactile element is very strong and the message of learning by doing is quite clear. Unfortunately, there is a contradiction of aims and practice that may account for the lack of success that the areas of art and archeology enjoy.

C. Documentation of participation tour on the show Mystic North at the Art Gallery of Ontario (AGO).

Observation at Art Gallery of Ontario (AGO). Feb. 22, 1984.
present: David Wistow, (museum educator), Andrea Fairchild.
(observer), general public.

Before the tour started, David stated that his objectives in this lecture was to teach art concepts and information about the show Mystic North and to also to teach visual literacy, by which he meant recognizing the 'language' of the artist and how expression occurs through the connection of content to form.

A fairly large group of adults (28) settled on their stools in front of E. Munch's MELANCHOLIA (1891-92). There is an air of excitement and many people seem to know each other. They have been on these tours before.

He asked: "What are the basic ingredients you must confront in a landscape?" The answers come easily - water, sky, land light, foliage, perspective... David added, when they seemed to have run out of ideas, vantage point, forms, light and shade, movement, space, texture, weather, time of day, seasons, and mood. "The artist has to make choices.. which of the above does he include or rather which does he omit?"

He then talked about the connection there existed between the Scandinavian and Canadian landscape artists. The audience answered appropriately to questions asked. They were enraptured and listening intently. Many had pens poised to take notes. Others nodded as important points were raised.

David reviewed the Impressionist and Symbolist art movements. He raised the question of imitation of nature vs. idea/symbol to represent nature. A person challenged him on his use of the term "art works are not definitive". David stated the idea that artists wanted to "communicate".

He then asked his audience to blurt out any adjectives they felt appropriate to the picture they were sitting in front of. "somber, reflective, gloomy...." This had the effect of loosening them up. David then related a brief story about the picture (The oarsman is rowing a couple out to the island so they can make love. The other man in the foreground is terribly upset; he loved the woman too.) The group began to complain: how did he know that from the picture? With much bantering, David admitted that this anecdote was stuck to the back of the painting. But he went on to say that the important fact was that emotion was tied to the landscape. The main issue was that formal properties were used to give feelings and emotions.

"What can you see in this picture that Munch has done that

gives us these feelings?" A few people mentioned that things looked strange...a little distorted...David pointed that there was a lack of access to the picture; that certain shapes were distorted and repeated; that rocks did not sit solidly on the ground...The group was very interested in these ideas and how you could discover them in a painting.

Everyone moved over to look at Hodler's SOIR D'AUTOMNE (1892) large open landscape, with a road leading the eye towards a sunset. David made a little joke about the similarity with the advertising brochure of the Toronto-Dominion Bank for planning for one's retirement- the same walking into a golden sunset. He explained that this artist was a Romantic landscape artist who used the symbol of the sunset as a creator of mood. There is a wide, open road which draws the viewer into the picture. Originally there had been a figure on the road, but it had been painted out. Hodler felt that it acted more as an obstacle; Without a figure on the road the access to the transcendental state was easier for the viewer.

The group marched over to a very large painting by Gallen-Kalla Waterfall at Mantykoski (1892-94).

This painting has an intricate painted border and five vertical golden lines painted across the middle of the picture. David asked if they found anything strange about this picture. Everyone commented on these five lines and the

painted frame. He explained that originally there had been two figures in this space, a woman playing a lyre and a boy singing, who were to symbolize music. Later, the artist removed them as he felt they acted as a barrier to entering the picture, and that the landscape by itself could carry the ideas of symbolism. All that remained of this intricate symbolism were the five golden lines.

He then asked them about vantage point about which most people had only a hazy idea about...he talked about frontality to the picture plane and how close the scene was to this picture plane. The landscape seemed to loom.

As a final example on this tour the group examined Thomson's Northern River (1915) as an example of a Canadian artist who had much the same concerns as the Scandinavian artists. David pointed out that a couple of the Group of Seven artists had seen a show of Symbolist Northern artists, and that they had at their disposal magazines that showed reproductions of their work. He then asked for a few examples from the group of things they found similar between the Canadian and Scandinavian painters. Someone mentioned that there was a feeling of flattened space, a screen of trees through which one looked like the five golden lines of the Gallen-Kalla. Another mentioned that the colors were different.

Analysis of the Documentation from the Tour at AGO

At the end of this tour I spoke to one participant who was very enthusiastic about this type of gallery tour. She said she came quite often, had heard a lot of very interesting ideas and was surprised about how much there was to know. She felt that unfortunately she often forgot what was said at these talks but she really enjoyed them.

I noticed that this was a fairly sophisticated and poised group of people who obviously come fairly often on these lecture tours. Many knew the museum educator from before and felt very comfortable with him. They responded eagerly to his questions when they felt they knew the answers, which was quite a lot of the time. Yet, I felt that by telling the story of the Munch picture, the educator defeated his own aim of teaching people that meaning could be read in how the artist manipulated the art language: obviously after feeding them this anecdote, they would be suggestible to finding examples of how this was shown in the painting.

Moreover, as the tour wore on, after looking at the Munch, the type of questions seemed too difficult for most people to answer; the group was able to handle only fairly basic types of questions.

By the time the group had moved away from the Hoedler, there

were much fewer questions being asked. The tour changed to a curatorial lecture , with snippets of information being given out. There could be many reasons for this: a feeling that the next painting (Gallen-Kalla) was too difficult for the group, a press for time, and a realization of the fatigue that the group might have felt. Unfortunately the 'participation' of the group diminished drastically after the first two paintings.

This was an interesting , informative and lively lecture. It is hard to say that it was 'participatory' in any way that is more than when a student participates in answering a teacher's questions . Although , the audience was very eager and willing to be involved , they really did not seem to empathize with the works from within themselves. They were told what to see and what to remember. Only on one occasion were they asked what they thought.

D. Documentation of an Adult Drawing Class at Royal Ontario Museum.

Description and observation of a class.

This group was meeting ten times during the winter for a drawing course based on looking at artefacts and art works in the museum's collection. They are now about half-way into their program. The instructor explained to me that the focus of this course is to get people to perceive more about the art object by prolonged contact with it by means of drawing instruction.

I arrived as the lesson was being explained. The group was in a natural history gallery observing dioramas of stuffed beasts in their natural habitats. The goal for this class was to study how a designer handles the various materials available to him to create depth and the illusion of space.

The teacher was explaining that basically the diorama was a shallow stage. He pointed out that he had brought them variety of materials and made suggestions about ways they could be used. Shiny paper for water, construction paper for leaves and figures...there were crayons and plasticine for modeling forms. John (teacher) reminded them about the Javanese puppets they had studied last week as a form that could be animated. The group is working towards making a

short video using the techniques of 'pixilation'.

They listened quite carefully and then split into working groups. There were quite a few teenagers but the majority of the group were adults. Some people had already come fairly well prepared as to what they wanted to do, having brought a script and a little stage for their animation. A small group, a man and two ladies, were working on an epic of dinosaur life.

Another group worked in front of the lions in the savannah diorama. This looked quite popular. Two ladies were discussing the space - concepts like foreground, middle ground and the painted background ... One lady was drawing the animals, the other was making a shadow puppet of monkeys and lions.

There were few scissors which made it difficult to do certain operations-but they were challenged to find solutions which would not ordinarily be the case. As a result, a woman was making a tree with torn paper leaves...her friend was cutting directly into construction paper to make her lion. Then she tried to find some ways to make it move ... By now they have a well developed stage -there was a lion, an ostrich, plane trees, grass to creep through. Many of these were going to be animated as shadow puppets which they had observed last week.

These people were really enjoying this activity. They were absorbed and relaxed. A lot of fine work was being done, as they joked while they were planning their scripts... "Not enough sex and violence" was the complaint about the dinosaur script .

John went around giving encouragement . "I love your tree!" and he gave help with the technical bits. He made

suggestions about materials. He was a very supportive and helpful teacher. They gained a lot of confidence from him.

The diorama was used as a source of inspiration for form and content. But the change to another medium (puppets and video) made them invent new forms. A construction paper lion is very different from a stuffed lion !

In an interview with the teacher, he explained his aims a little better. This was a drawing course which has as its basic aim to bring people in contact with works of art. He didn't want to overwhelm the group by teaching a lot of technical skills. They started by doing quick sketches of art objects; then they tore shapes which they drew afterwards. Then they moved on to drawing dinosaurs and portrait busts. After, they got into real space with the diorama; then a film (illusion of space and movement); then the drawing of space again. Briefly, he wanted to teach them how to deal with three- dimensional space on a two-dimensional surface.

Analysis of Documentation from the Adult Drawing Class ROM

As explained by the teacher, the objectives of this ten week class was to bring people in contact with works of art as well as teach them drawing skills. By spending time drawing the object, they would empathize and perceive more about the work of art as well. In other words, empathy would develop through learning drawing skills.

While these were the stated objectives, when they were asked what they had done, all the people interviewed saw the experience as a course on learning to draw. They expressed pleasure at having mastered the skills of rendering a three dimensional object on paper so it looked real. They talked about learning to draw realistically, about using highlights and shadows to show depth, and about the importance of background. One person related how he overcame his lack of skill in drawing, by modelling the marble bust that he was trying to draw in plasticine first; that seemed to have freed him up to deal with the drawing. Another expressed her delight at touching the marble head before drawing it so that she could really feel the concavities which caused the lights and darks. The teacher had communicated to them all a feeling that they too were 'creators' and could express something visually. However, none mentioned the works of art, as such, without being asked.

When asked what they had learned that was new to them, all answered that it had been in the realm of learning drawing skills. Another feeling, though not as strongly perceived, was that of the physicality of the work of art - its size, its weight, and its surface.

When asked questions regarding knowledge about the work of art, most of them understood that the Roman portrait busts were realistic. They mentioned that they were in the presence of an art object that depicted people that had once lived. Descriptions such as 'life-like', 'Marcelle - waved', 'real person', 'bags under her eyes', 'unique physiognomy' and 'homely' were used.

When it came to an understanding of what might be some of the artists' concerns, there was less agreement of opinion. There was a division between those that felt that these works showed people as they really were, hence the artist was concerned with imitating life as closely as possible in the very difficult medium of marble. Others saw the portraitist depicting the sitter as he would wish to be portrayed to the world. Hence the artist was concerned with idealizing nature or aggrandizing the sitter. The man who had drawn the bust of Tiberius, because of his prior knowledge of history, clearly understood the role that imperial artist had: to enhance the image of this hated emperor. So depending on which portrait they had

decided to draw , all of the adults understood the function of the art object and the role of the artist in Imperial Rome.

There was no mention ,however, of other kinds of artistic concerns such as design elements , or formal and plastic qualities of the work of art. From the class I observed , this did not seem to be part of the discussion of the class. Most of the dialogue had centered around the techniques that would be used in the artmaking. Neither were such terms nor such expressions part of the experience of the people who took this course.

In conclusion, the two objectives ,that the teacher articulated to me, were met by the people in his class. The adults who had enrolled in a drawing class felt they had learned to draw . When they were interviewed and questioned about the art work they also became aware of the artist's role as portraitist of the Roman period. The museum educator's goals of teaching them to be more aware and tuned-in to the work of art, as well as learning to draw , were met to some extent . In the actual practice of the classes, the focus seemed to be placed on the art skill to be learned. Empathy with the art object was a by-product and not actively dealt with .It did not seem to be an issue that was raised in any of their classes. One could say it was a hidden agenda which should have been addressed in a

more direct way , if the participants were to gain some
insights into the concerns of the artists.

Chapter 7

Summary and Conclusions

This study is concerned with understanding the meanings that visitors constitute for themselves after participating in museum educational strategies - especially after experiencing 'participatory' activities. The four museums documented offered very different kinds of educational activity to their public.

Yet the underlying purpose or goal of all of these activities, was to help the visitor understand works of art. This goal was approached in different ways: there was an adult drawing class, a series of hands-on games, a participatory lecture and an exploring gallery where the visitor was encouraged to manipulate objects.

The activities observed and the interviews collected, suggest that, on the whole, people found positive and agreeable meanings in museum participatory experiences. Those at the Royal Ontario Museum, felt proud of the drawing skills they had learned. The visitors at the Art Gallery of Ontario enjoyed the exchange with the animator and the information that he gave them. At the Montreal Museum of Fine Arts, the game-players learned about the concerns of artists, discovered the visual language of paintings and had fun. It seems to me that all these

positive feelings flowed from an understanding that they had 'achieved' something by participating in an activity; that they had been active agents rather than passive bystanders. This feeling of achievement had humanized the museum encounter and had encouraged the visitor to feel involved. In a sense, personal meaning and satisfaction had emerged from participating in an activity.

Another aspect that emerged from the observations, was the need for contact with the teacher, or the guide, or the animator, to humanize the museum encounter. Often the visitor did not know what to do, or what was permitted to do, in these situations. Through a dialogue with the museum person, they gained confidence and involvement in the activity. Perhaps these situations were different from the usual museum visit and people were uncertain as to what was expected of them. Yet from the positive aspects of the contact with a guide or animator, (such as John, the teacher in the drawing class) or the negative results from lack of contact (the Discovery Gallery), it suggests that, by and large, people visiting a museum or a gallery, look for a guide or animator to facilitate the encounter with an art object. The interviewer was also seen as a museum agent and thus was also seen as a 'facilitator'.

The interviews showed that there was also some understanding of the concerns of the artist by the

participants. They had learned about Roman portrait busts or 19th century still-life, in an indirect way. Although the activities of the ROM and the MMFA did not deal with art history as such, yet in the playing of the games or the rendering of the drawings, there had been an interaction with the work of art which was educational.

The participants were made aware of different dimensions of the activities they had experienced through the process of interviewing. The questions dealing with artistic concerns of intent, form or expression, demonstrated that there were issues beyond the moving around of shapes or drawing a portrait. The visitors were surprised at the type of questions that they could answer almost beyond their expectations. When they were pressed for answers to questions many seemed not to have considered, they showed that they were aware and able to empathize with the art object. Their attention seemed generally to be focussed on the overt objective of the activity - learning to draw, playing a game, reconstructing a painting... This suggests that again it was through the dialogue with the interviewer that these ideas emerged. The knowledge was there but it needed a facilitator to make it known.

Looking at the 'aesthetic meanings' to be found in the experience or how well did the form of the activities support the meanings which were intended, it seemed that

the design of the activities and the context in which they were placed needs to be carefully considered . For instance the Puzzle Game at the MMFA did not achieve its purpose because the over-riding meaning that people found in the activity did not relate to the paintings . Puzzle enthusiasts could participate in the game without 'seeing' the paintings. It would seem best to avoid an activity which is so loaded with meaning from other contexts .

Similarly , the art and archeology section of the Discovery Gallery , failed to reach its objectives because the educational strategies were at variance with the message of the whole gallery. In a room where the basic message is to learn in a 'hands-on' manner, there was no incentive for people to get involved with non-participatory activities. A lack of knowledge about art education methods prevented the design of activities which would have been more suitable.

The participatory activity of the AGO , which was happily received by its audience, should be renamed the "Curatorial lecture" that it really was. The format of the questions did not encourage the audience to search for personal meanings nor did it model behavior which would teach the visitor ways of analyzing a painting . The museum educator encouraged his audience to guess at the correct answers which he had researched. What was interesting to note was

that both parties to this exchange , audience and lecturer, were most comfortable with their accepted and understood roles. The only times when there was a feeling of anxiety , were when the visitors were asked for their opinions . These opinions were reluctantly given .These visitors had come to get information about the current show not to have their feelings and perceptions about art displayed. It is difficult to see how this type of lecture helps people to empathize with works of art.

The drawing class at the ROM , which had generated such positive feelings in the participants, did not really address itself to its secondary objective of helping people to empathize with works of art. All the emphasis was on learning drawing skills. It was in the process of interacting with the interviewer that other meanings emerged. If these meanings are considered important and the museum wants to foster them , then this goal needs to be dealt with in a more direct fashion.

It was in the other game at the MMFA , the Shape of Space Game, that the activity effectively engaged people in looking actively at works of art and empathizing with the artist's concerns. . The nature of the activity made the visitors look for the answers to the questions that were central to the art work. Upon discussion with the interviewer or the guides, meanings emerged which came

from the visitors' awareness of the art problems. These ideas did not seem to surprise the visitors nor did they feel tentative about expressing them. However, it would be difficult to say whether this activities helped people to transfer these skills to other situations. There would have to be re-inforcement of establish the learning pattern.

It would seem that activities that involve the viewer in searching for clues in, or referring to, or just looking intently at, works of art are helpful to get the public to learn about art in a non-directive way. All these activities extend the time spent viewing a work of art and reacting to it. Yet for learning to be actualized, there needs a dialogue with an interested party.

An unexpected outcome of this research emerged from the extended role of the interviewer. I was seen as an agent of the museum and the public reacted favorably to the questions I asked. In the process of interviewing, meanings were discovered by the participants which had not been apparent to them before. Thus the dialogue around the art object, actualized learning and I acted as 'facilitator' in the situation.

In as much as the interviews helped the participants to reflect on their experiences, the type of research chosen helped me to reflect on the dynamics of these situations.

Appendix A

Transcript of Interviews :
Montreal Museum of Fine Arts

Transcript of interviews from Feb.12,1984.MMFA

Interview with a man

Q. What did you do in this workshop?

A. I tried to help my daughter, to guide her to see the relationship between the shapes so that she can have the same point of view as the artist. To reassemble them in space.

Q. You concentrated on the artist's point of view?

A. Yes, that's it- to reproduce what the artist was doing.

Q. Since you were concentrating on the point of view, what do you think the artist was doing?

A. I don't know...(laugh) a kind of assemblage...I don't know what he was doing! what I was trying to do was to get the same point of view, to get the space.

Q. What did you learn that was new to you that you didn't know before?

A. I don't know... to see contours maybe...

Q. Did you search for contours and forms?

A. In searching for contours, you can see the forms more easily in the beginning-and in relation to each other.

Q. That was how you went about doing the game- by looking for contours and forms...

A. Not at the beginning but later I understood.

Q. (to little girl) did you help look for contours too?

A. (father) Yes, she helped too. She understood well. In the

beginning she asked to see the painting. The understanding came from moving the pieces around. It was in the manipulation of the pieces that the relationship of the forms was understood.

Q. After doing this game, did you understand what were the artist's concerns? either formal or interests?

A. I don't know...maybe how he saw the shapes...It seems to me that it is all in the contours. There isn't much perspective. In the other painting (Bonvin) one sees more perspective, there is a play of colors while this one is all the same colors which gives it less perspective, like all the colors were stuck together. We can see more depth in the other one.

Q. So, would you say that this was the artist's greatest pictorial problem?

A. Yes, I think so. He wanted to interpret the interaction of things. The colors are almost the same not much play of light...the background is dark, the forms are (pushed) together and lighter. The whole is much more important than each part.

Q. It helps to have these two paintings together; to formulate ideas. When one sees them together it's clear the differences.

A. Oh, yes. In that one (Bonvin) the objects are all separated , independent and detached. Whereas , this one you can't separate them. They are together, non-detachable.

Q. After doing this game did you learn something new to you

about painting?

A. Yes. The artist wants to show how he sees things, he wants to be original . No use being an artist if you can't be different.

Q. Did this game give you some idea or help you to talk with your child?

A.No, I already do painting and drawing.

Q. So you were familiar with these problems of contour and representation...

A.Yes, but it confirmed some of my ideas and it made it clear about perspective and contours.

Q. Thank you very much.

Interview with a woman doing the SHAPE OF SPACE Game

Q.What did you do in this activity?

A.I was arranging the shapes to get a very good perspective for me.The light falls onto the different sculptural pieces here, and combining those pieces with the shadows gave me a very beautiful composition. This is what I was trying to do.

Q.So you were trying to do a free re-interpretation of these forms.

A. Correct.

Q.What did doing this game tell you about the artist and the painting?

A. Obviously, he loves to do still life, the arrangement of his material, he loves the muted colors. He is not into bright colors, he used the muted colors to give effect.

Q. Was he doing the same kind of thing as you were doing?

s. No! what I was doing was just the reverse. The effect of the lighting was giving me these sculptural effects and shadows.

Q. Did you learn something new to you from doing this game?

A. Yes, I learned that you could take all these shapes and move them around and get new effects. Working in three dimension instead of just two dimension.

Q. What I'd like to ask you after having participated in this game and from what you knew before, was the artist concerned with something specific from an artistic point of view?

A. He was most concerned with the fruit- the overlapping of the object. What I like was the simplicity. He took just two simple fruit. He showed the full view of one, then he cut it into two, part view of one and a quarter view of another.

Q. Variations on a shape? How did you know that's what the artist was concerned about?

A. By looking at it! I observe that there is not much variation of fruit, that he really wanted to get close observation of one particular fruit...to really do a study of one fruit.

Q. After playing this game, did you experience something new to you?

A.To look at something two-dimensional and then transfer it to three-dimension.It gave me an opportunity to engage in something new.

Interview with a man and his son. The Puzzle Game.

Q. What did you do exactly in this game?

A. We reproduced the painting. Dominic (the boy) started with the horse ,then we looked for the pitcher...

Q. After doing this puzzle did you feel you had learned something new about this painting?

A. It took a long time!(boy) It made us observe the painting a great deal...all the details of course.

Q. There was a constant referring to the painting?

A. Yes...I have already done painting and drawing so I did not learn something new from the composition point of view. After all, this is a fairly classic work.All the elements of a still life touch each other ...there is continuity .I didn't see something new to me! I knew these elements already.

Q. The artist worked within a convention?

A. Yes, he works conventionally. The composition is a classic still life.

Q.What interested Nicholson the most within this convention?

A.He liked horses.(boy) He is attracted to the forms, the colors are not interesting.This painting is not

color. Finally I would say, like a photographer who works in black and white, he is attracted to the geometry of the forms. He plays with circles and triangles. (father)

Interview at MMFA with woman and daughter. Feb. 19. Shape of Space game.

Q. I'm doing some research on this situation and I'd like to ask you some questions about this game that you've just played. What did you do?

A. Well, she's a little young, she's never done this before, she's only four, so we did it together. We took the shapes off and I said to look at the picture and figure out where things go. She started to put them up and I helped and we finished it off together. Is that what you wanted to know?

Q. Yes. When you helped her, what did you do?

A. ... (inaudible) Amy, right? we looked at the painting? We noticed some things were not quite right.

Q. How did you decide when things were right or not quite right?

A. How did we decide whether things were right or not right Amy? Was it when we were looking at the paintings? We looked at the paintings, right Amy?

Q. You looked a lot at the painting. Did you learn something that you didn't know before, from doing this game?

A. No. Not really because I paint. I've often had this

experience .Huum , what did I learn?...It's very hard to re-create with two-dimensional shapes a thre-dimensional feeling. It doesn't work very well.

Q. You found it hard to do this game?

A. Yeah, the plate doesn't work . That plate has to go some where but it goes under.

Q. But isn't it still a flat shape on the canvas?

A. Hummm... a flat shape on the canvas...

Q. You don't sound convinced...

A. I know but it goes under the pear! That's the problem! It won't do that!

Q. Yes it is a little hard to do that .

A. So it looks like a lone grund.(sic)

Q. What do you think the artist was doing in that painting?

A. Oh, I think he was mainly concerned with colors but a limited range of colors, with very few colors and few distinctions between these colors. That's what's powerful about it not the shapes. I like the shades. I admire people who can work with a few colors and do a good job.

Q. So you feel he has done a good job then with the colors.

A. Yes, well he has! I don't know ... it's a dull painting...I don't like it a lot. It doesn't appeal to me but I can appreciate.

Q. Do you think that color was what he was the most concerned with?

A. No, I don't think he did it for the color, no...He would have done more with it. But I appreciate the subtlety of the

color.

Q. Then what was he concerned with?

A. I don't know. I guess I'm not crazy about the picture...it's a dull subject...a very dull subject...I suppose it's good to teach something. But I don't feel it is an exciting painting in any way. It's a very bland composition. It doesn't make you think of anything. It doesn't make the fruit tasty in any way.

Q. Comparing it to the painting next to it, do you think Bonvin (the artist) was interested in the same sort of things?

A. No. That painting works with highlights, a certain feeling with the candle etc....no, not at all. Are you going to ask me why now?

Q. Well, no... I was interested in this game and what the game made you experience. Also about the artist's concerns and whether this was new to you...

A. Well, I've had the same concerns. There is more risk taking over there (pointing to the Bonvin).

Q. In the Bonvin?

A. ... (inaudible) it's a good composition, everything is in its place, light, order and color. It's quite conservative...

Q. Thank you.

Interview with a man with several children. Shape of Space
Game. MMFA

Q. I would like to ask you what you did in this game?

A. Oh, I didn't do much! Actually I tried to tell them to be interested...not to be satisfied with a first glance. I wasn't happy with the first attempt they made, so I made them try again.

Q. Having done this game, did it tell you something about the painting that you didn't know before?

A. Well, I have studied perspective...

Q. Oh, you study perspective?

A. Well, not right now but in the past I have studied it. There were exercises we did in perspective. It's very important. It's extremely difficult for someone who doesn't know what it means perspective.

Q. Did this game help you to understand perspective better?

A. Yes...this game looks very simple but actually it's very difficult to line up the forms exactly. Especially as the wooden shapes are in plan view, not three dimension, thus you must deal with perspective right away to get the right shadows, the right arrangement of forms.

Q. Would you say you have to be able to "read" the painting to be able to do this game?

A. No...not necessarily. There are people who understand perspective naturally. Actually if you look at artists, some have more talent than others. Certainly there are things he

(Derain) can understand better..mathematical things...

Q. But artists are not better than one another because of perspective?

A. No, not only because of perspective but for doing still lifes; objects a la Colville. Now he's a guy who is a champ in perspective.

Q. Yes, and in a very interesting fashion. After doing this game, did you learn something new to you that you didn't know before?

A. I think it is a very good way to learn something very difficult...to reproduce something in Art...it is very hard to reproduce something to look like it is in three-dimension but is really flat.

Q. Do you think that perspective was this artist's main concern or something else?

A. That I wouldn't say what interested him...perhaps in this painting, light and dark, a 19th century technique. He started with a tool, like perspective, and he was able to express his soul (sortir son ame). Maybe not specifically in this painting, There's not only perspective but a choice of paintbrushes, of colors which help to show the emotions that he wanted...

Q. Perspective is only a tool like the others...

A. Yes but an essential one. Like a carpenter with a hammer. He must be able to wield a hammer, a saw, otherwise he won't be a carpenter. An artist must have manual dexterity too.

but above all he must have the ability to see things in perspective... to be able to show a three-dimensional object on two-dimension.

Q. The painting on the left (Derain) has in it the same sort of shapes as the other (Bonvin). Do you think Derain was as interested as Bonvin in perspective?

A. oh...that's a difficult question, I don't have enough knowledge of art! I'm not an art critic! But I think in the Derain the importance of the shadows is less pronounced. He has placed emphasis on the colors...I would say the appetite of the colors. Do you know what I mean? If we look at the Bonvin, it is appetizing. The other is not interested in the things themselves but in the shadows. Whereas the first was really interested in the fruit.

Q. Thank you very much !

Interview with two middle-aged ladies at MMFA . Feb. 26, 1984
black & white puzzle

Q. Could you tell me what you did in this activity?

A. What I was trying to do was to reproduce the painting that I had seen. But I found one had to have a lot patience. After all one had to have a good eye to really do it. I found it was difficult to do, but I found as many pieces as possible.

Q. In doing this puzzle, did you learn something about this

work of art?

A. Yes, to say I enjoy coming here. I used to take painting courses, my sister is interested too. Well, we come to see this, to keep looking, to learn to look.

Q. Yes, but the game you just played, this puzzle, did it help you to see something in this painting?

A. Well, I would find it difficult to say... But the lines do not really reproduce the painting, exactly...

Q. So it was a little difficult?

A. Well ...it took patience!

Q. Did you learn something that was new to you? Something you did not know before?

A. I couldn't say... we didn't have time to do everything...

Q. Just this puzzle, this game, did it help you to know something you didn't know before?

A. No..not especially...

Q. The idea of these games is to help people to look at paintings, to facilitate their looking. I am interested in asking you about the work of art. What do you think concerned this artist?

A. What concerned him the most? I've looked at this painting but I couldn't say what interested him. Maybe shapes- he could have worked more on the color too. It depends...

Q. Color too? Did the puzzle help you there?

A. No! We tried but we should have looked more at the painting. We became more involved with the puzzle..doing it. We were just trying to do the puzzle so it would look like

the painting but it wasn't exactly like the painting. The crayon lines were not the same.

Q. You know you did spend 20 minutes looking and working at this puzzle?

A. Yes, we did ... Really? (other sister)

Q. Yes and you looked a lot at the painting !

A. I was trying to find points of similarity but I couldn't. So I transposed the shapes to complete the puzzle because I couldn't do it otherwise. But basically the painting didn't help.

Q. Thank you.

Interview with woman and boy at MMFA , Feb. 26, 1984. Black and white puzzle.

Q. Could you tell me what you did in this game?

A. We put a puzzle together.

Q. Did it refer to a specific painting in this room?

A. Yes it did . To the one over there. (B. Nicholson's Still life with horse,)

Q. While you were doing this puzzle did it tell you something about the painting?

A. It was a picture with three mugs and a horse on one of them.

Q. You recognized shapes and objects in this painting. Did

you learn something you hadn't known before?

A. No, I don't think so.

Q. No ...? One of the reasons these games were designed was to get people to spend more time looking at the paintings than they would otherwise in a gallery. What did you think the artist was trying to do?

A. Are you asking me that? I'm not too good at knowing what artists are doing.

Q. Well, everyone can have an opinion...

A. I guess he's trying to put everything in the place in the center of the picture. Do you mean what the picture means?

Q. Well what was he doing? Was he painting something he saw everyday? Or was he trying to give a message...

A. I don't think he was painting what he saw every day. I guess a few buddies were getting together to have a beer--there's foam on one of the mugs or something.

Q. What do you think he was the most interested in?

A. You are asking someone who knows nothing about art!

Q. That's OK. Go ahead!

A. But I would say what appeals, what I like the best, is the mug with the horse on it.

Q. You like the cup with the horse on it. Do you think Nicholson liked it too?

A. I don't know.

Q. Did you do something you liked? Would you like to do it again?

A. Well, it was fun for the kids. We do a lot of puzzles at

home.

Q. Thank you very much.

Interview with a man with couple of children at MMFA .Feb.26
1984. Black and white puzzle.

Q. What did you do in this activity ?

A. It's a reproduction of a painting.

Q. How did you reproduce this painting ?

A. Like in ceramic tiles.

Q. A puzzle made of square pieces like ceramic tiles...

A. Yes.

Q. In doing this puzzle, did you learn something about the painting ?

A. Yes.

Q. What ?

A. (pause) That color is very important in a painting. If the puzzle had been in color, it would have been easier.

Given the fact it was in black and white, it was very difficult to place the shapes in the puzzle.

Q. Did you do something that interested you ? Do you like puzzles ? Do you like to look at paintings ?

A. Yes, I do like puzzles. Generally puzzles reproduce famous paintings.

Q. Ah yes... you are used to doing a lot of puzzles. in

doing this one, you spent quite a lot of time looking at the painting. Do you think the artist was interested in something special ?

A. (long pause) In what sense ?

Q. In the sense of painting. Was he interested in light ? or in giving messages or something else...

A. It's difficult to say....

Q. Did you do something you liked ? would you like to do this again ?

A. Oh yes.

Q. Have you ever done this kind of thing before ?

A. I have come to the museum before to visit galleries, but I have never come to any workshops before.

Q. Thank you very much.

Appendix B

Transcripts of Interviews:

Royal Ontario Museum

Interviews at the ROM ,Feb . 25 , 1984 . Adult drawing class

Q. Pearl, could you tell what you did in that particular activity?

A. We were drawing heads from Rome -Roman heads actually and trying to get the idea of something more three-dimensional than what we had started with. We have improved as we went on . John, our teacher, asked us to get up and actually walk around so that we could see that there was something behind the facade. I really enjoyed that part very much indeed ! I like the idea of being in a gallery because you have the people coming by, but that doesn't bother me, it adds to it. I think they enjoy it too.

Q. What did that drawing activity tell you about the Roman heads ?

A. I think their proportions were perfect but I wondered about that. But they were human beings...So they were not going to be the perfect classic forms, I think they engineered a lot of their work. Of course my favorite was the lady with what we used to call a "Marcelle wave" , tremendous waves, that's what fascinated me. That's what I wanted to draw.

Q. Now, I would like to ask you what you learned that was new to you from doing this activity ?

A. I think it was the fact that in some way it was possible to make a drawing look life like. Whereas it was rather dismaying thought that one could ever get that down on

paper. But John always said that we are all creators and we were re-creating , all these years later, what the original sculptor had ... some of his ideas.

Q. What do you really think the Roman sculptor was really concerned with ?

A. I think he was mainly concerned with was giving a good image , presenting people in the very best way.

Q. Maybe not showing exactly how they looked but in showing them to good advantage ?

A. Yes, I think so . I doubt very much that they were so beautiful as they looked in their statue .

Q. Thank you, Pearl .

ROM Interview with Barbara, Feb. 25, 1984

Q. Did you do the same activity as Pearl ?

A. Yes, I think the most useful thing John suggested , as far as I was concerned, was to show that there was a background. That the head was not just in limbo. This helped us to get the three-dimensional effect that he was urging us to do.

Q. What did you learn from that first encounter with the Roman head ?

A. To pay attention to the background! Don't just draw a line around what you can see of the head and then put in the features. But rather, put in a background of grey that

comes up to the form. To me that was the most successful measure that I had ever tried.

Q. You learned a lot about drawing and how to go about it; how you can achieve a certain feeling of depth and three-dimension. Did you have the same feeling, as Pearl did, when looking at the Roman head, that the sculptor was trying to please?

A. Oh certainly! everybody was sculpted to look so impressive. Couple of the heads that I dealt with were larger than life size to begin with. Oh, yes, they were bought and paid for by the subject. However, one of our classmates who is very skilled in drawing, made hers look like the man (subject of the sculpture) and that was very interesting.

Q. So you felt that the actual sculpture did not look like the man...but a rather grandiose version of him?

A. Oh, yes, I was very conscious of drawing a piece of stone.

Q. I see...

A. Especially as the one I drew had been hacked off with an axe.

Q. You had a sense of the physical material...

A. As Pearl said we had been urged to walk around the sculpture.

Q. What do you think were the main concerns of the Roman sculptor, artistically speaking?

A. Well, as Pearl said, they were commissioned to turn out

something that the person of the family would be proud of-
to make the subject terribly dignified or powerful. That's
what it looked like to me.

Q. Tell me , did it look like a real person to you , did the
artist succeed ?

A. Yes , underneath there was a real person - one of our
class mates got him! But I was just trying to draw the
stone, I'm afraid.

Q. That seems like a very legitimate aim to pursue.

A. Just like drawing the dinosaur skull, John suggested we
zero in on just one piece of the skeleton, so we didn't go
crazy. Well it was very much the same thing: one was trying
to draw a three-dimensional shape on a flat piece of paper.

Q. Learning that is quite something to do. It takes a
certain kind of looking and certain drawing skills. Thank
you very much.

Interview with Alan , Barbara's husband. ROM on Feb. 25,
1984. Adult drawing class.

Q. Alan, I'm going to ask you the same old questions, I'm
afraid . Did you do the same Roman heads as the others ?

A. Yes, I was fascinated by the head of Tiberius. His head
was a bit flat compared to the others and had a narrow
forehead- a unique physiognomy. But before that I was quite
frustrated. I hadn't drawn for forty years. There was this

head from 500 AD -this Buddha-like head that we had to draw at first. I found it very difficult and the challenge was frustrating ! I tried a piece of bas-relief, the second time, but that was frustrating too. It wasn't until we came to the Roman heads, that I got some satisfaction of drawing Tiberius. But I got most fun out of modeling his head in plasticine . I found myself looking much more closely at the head and going around and looking at the back, being conscious of the whole shape of it. My fingers worked perpetually, shaping and shaping. Finally, I got a small head , that I got some satisfaction out of. I took my pencil point , did the eyes and nostrils. But I just used my finger nails to do the hair. I found this much more satisfying than the drawing .

Q. What did you learn that was new to you from this experience ?

A. Well, something that John stressed. To press harder with a pencil where there were darker shadows and to press lighter in the light areas. Of course I had done this forty years ago, but not since then. I got pleasure in going back and emphasizing the dark shadows and leaving the paper alone where there was a bright light, where it was clear.

Q. You know some people express themselves better in three-dimension than in drawing. There is no reason drawing has to be your thing.

A. I got a little bolder when we got to the dinosaur skeleton. You know most people had great success with the

dinosaur head. They got magnificent heads with great cavities that you could practically stick your fingers through. But I stuck to the thigh bones and got almost cartoon bones. I had some success with these :

Q. You got a lot of pleasure from these activities ...

A. Except the first two days.

Q. But you went back to doing some of these things after 40 years , it might take some time ...To get back to the bust of Tiberius , what do you think the Roman sculptor was doing what were his concerns ?

A. He was idealizing the man... Tiberius was a horrible creature . Disgusting ! He ruled during the reign of Christ (sic). He was the most miserable , degenerate figure.

Now, in this bust , he looks quite innocent. A young business man, a pleasant fellow, you wouldn't mind meeting him . So there is terrific hypocrisy.

Q. That's idealization of the figure... sculpture being used for something ?

A. Yes, hypocrisy in stone . You would never guess the depth he sank to ! Well, they didn't have airbrushes but they sure had other things.

Q. I don't know what these figures looked like actually. I have to pull from you what they looked like artistically .. What were the artistic concerns that the sculptor might have had ? Tell me about the work .

A. He had a fine forehead , he had delightful curly hair, lovely bang curling down over his narrow forehead. A

classy head in anybody's book . He was distinctly different from the other busts.

Q. Thank you so much.

Interview with Audrey at the ROM , Feb. 25, 1984. Adult drawing class.

Q. Audrey, maybe you could tell me what you did in the curator's gallery, when you were looking at art works.

A. Oh, we did some charcoal drawings on white paper - of the shadows mostly. The head in charcoal , to learn about shadows, perception of light and dark ... and to try to express this .

Q. Did you learn something new to you that you didn't know before ?

A. Oh, well I had this before but I'm still trying .It's not an easy thing , some people are very good at it. Others, like myself are very new at it-just very fundamental .

Q. Did looking for the shadows, the darks and lights , tell you something about the work of art ?

A. Well you can tell about the weight of it- can't you ? Whether it is heavy . You can tell the size of it- whether it is stone ...

Q. You got a sense of the physical qualities of the work of art. Concentrating on the art work, what was the artist

trying to do ? What did you observe when you drew it ?

A . I think the second time was more interesting . That time we did the masks and the whatnot... We were shown the pattern . We were made aware of the way the artist used pattern and shape to express things . We did the urns and the bowls... We were learning about the shapes around us. And we were made aware of the religious connotation of some of the artefacts we were looking at. It covered a wide range of time, since we went from Egyptians, Romans, tribal kinds of things, Mexican and showed how each different people expressed themselves by their drawing , their decorations and their art. We looked at Russian Icons.

Q. Maybe we could talk about one of these so I can ask you some specific questions. Are the Russian icons fresh in your mind ? or the masks ?

A. Oh yes, I enjoyed that . I was unaware of a lot of things.

Q. Did you draw the icon and look for lights and darks ?

A. Oh no, that was not one of the things that we drew. During the last few weeks we drew anything we wanted, so people drew different things.

Q. What did you pick ?

A. I picked a helmet.

Q. Each of you picked a different thing to draw. You picked a helmet. In drawing it, what did you learn about that work of art ? What was the artist trying to do ?

A. What I was trying to do was to show was the metallic

surface. I didn't succeed too well. I was trying to show that to me it had very bright highlights. I was trying to show that on paper.

Q. What about the shape of the helmet ?

A. Yes that was very interesting as well. It was a smooth material - very very smooth with bright, bright highlights. I wanted to see if I could get this on paper.

Q. The artist / artisan who made this , what was he concerned with ?

A. Well it was a functional object. It was used for protection. So he wasn't interested in ... (inaudible) but the museum put it in a box , lighted it and shown it to advantage. Actually it was a functional thing that to us has become a work of art . Probably because no-one would do that type of thing today it has become very rare.

Q. Did it look functional to you ? Would it have really protected someone ?

A. Oh yes ! There were a few dents in it even . Somebody used it , was hit on the back of the head or something. I think the main thing about it was that it was functional.

Q. Were there any decorations on it ?

A. No it was extremely simple. It was made of lovely material and it was valuable to us.

Interview with Katherine at ROM Feb. 25 , 1984. Adult drawing class.

Q. Can I ask you what you chose to draw that day ?

A. Well I stated to draw the marble head in the Roman gallery.

Q. What were you looking for when you drew the Roman head ?

A. Well what the teacher had asked us was to find the lights and darks . To grasp the texture of this head , so that it would look like marble when we finished it. Not necessarily to show line but to show the light and dark against each other.

Q. When you finished this exercise , what had you learned that was new to you ?

A. Well, I found that it was a thing that I did not grasp before and it was very interesting to grasp this because it was the third dimension.

Q. You grasped a way to show three dimension on paper ?

A. Yes. Also the background was very important. The shade that the head itself cast on its neck.

Q. Do you remember the head you drew, is it fresh in your mind ? Can you think about some of the things the artist was interested in ?

A. (pause) I think he'd be interested in stonework - to do it to perfection. To make it as lifelike as possible.

Q. Was it the head of somebody ?

A. Oh yes , it was beautifully done.

Q. Do you think it really looked like some person ?

A. Yes, I think it did .

Q. Do you remember the name of the bust ?

A. I didn't pay much attention to the name. I was more interested in how I was going to do it, so it put a sort of fear about attacking this piece. I think we worked on them for several days because he (John) definitely wanted us to get the feel of it. We even had to go up and feel the mask, feel the face.

Q. How did you know that the Roman sculptor, who made this head, was interested in making it lifelike?

A. It was close to life. Well to me it would be a mask. I would go no further than that. It was beautifully preserved too. Most of those pieces were unfortunately damaged during different wars, one of the first things they do is knock off the nose...

A. (Audrey) That was the lady who had the bags and all under her eyes ! She obviously had no pretensions at being a beauty. She was a homely woman and it was all expressed in stone.

A. Oh yes ! (Katherine)

Q. Did you think the artist was showing people the way they were or a slightly more idealized (improved upon) version ?

A. I think that he did show exactly what people looked like.

Q. You were really impressed by the realism of these sculptures.

A. Oh yes ! It was like he was a Rembrandt a top artist in oil, they were top artists in stone.

Q. Thank you both very much .

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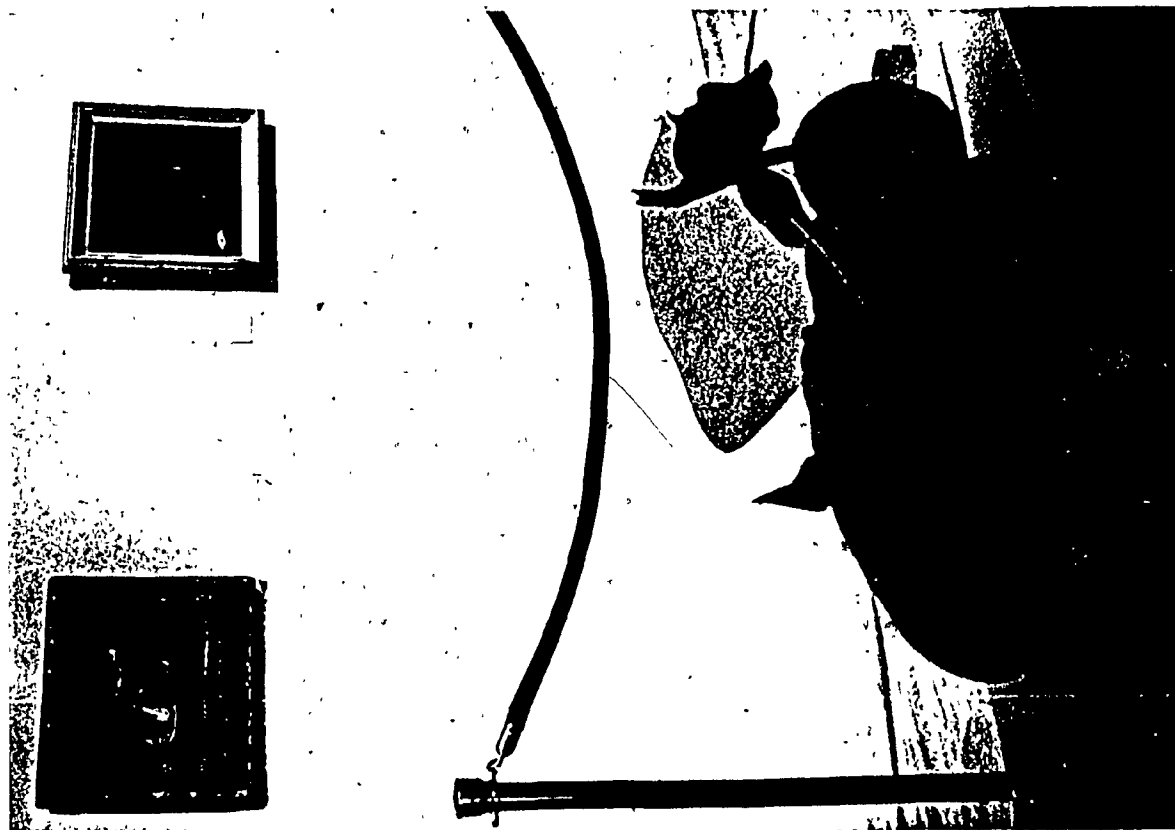
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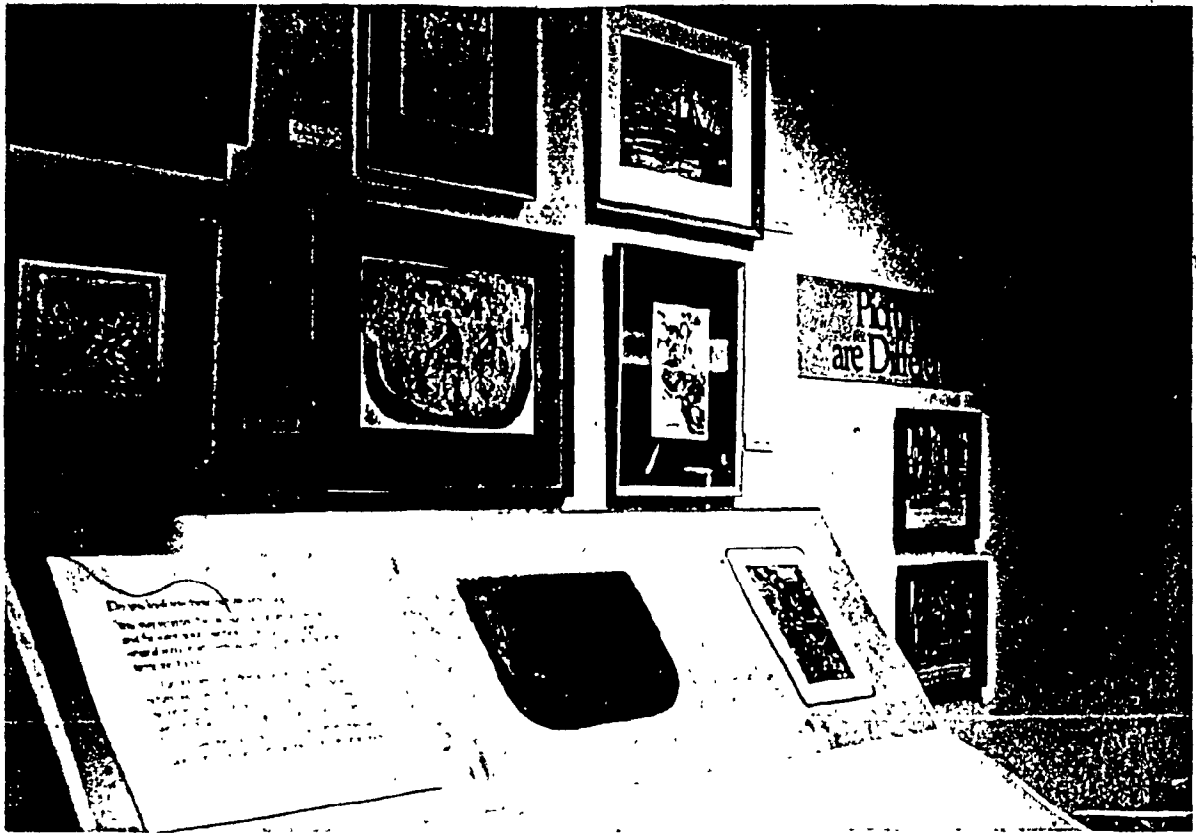
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Montreal Museum of Fine Arts: Puzzle Game

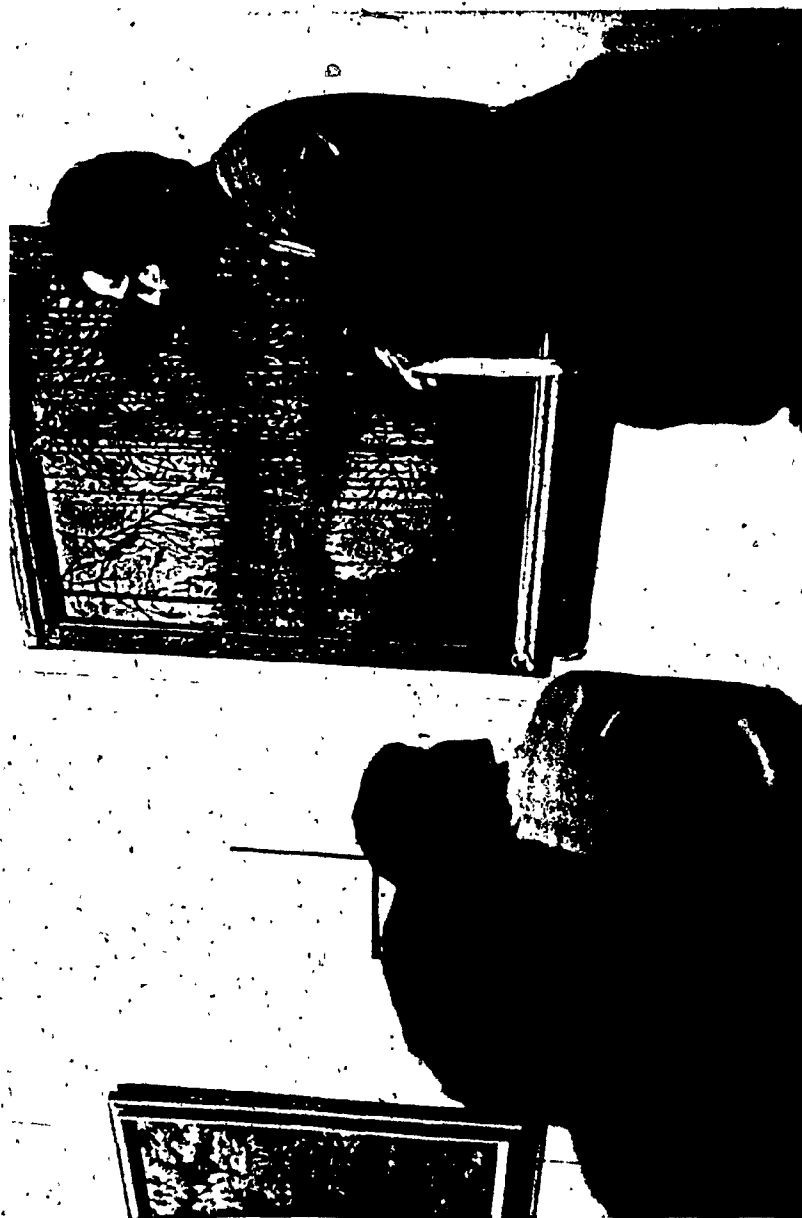


Shape of Space Game



Discovery Gallery- Royal Ontario Museum





Art Gallery of Ontario - Participation Tour



Royal Ontario Museum - Adult Drawing Class

