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**ETHNIC MINORITIES AND ART EDUCATION
IN NEW ZEALAND:
PERCEPTIONS OF INDIAN
AND CHINESE STUDENTS,
THEIR TEACHERS AND PARENTS**

A THESIS PRESENTED IN PARTIAL FULFILMENT
OF THE REQUIREMENTS
FOR THE DEGREE OF

MASTER OF EDUCATION

at

MASSEY UNIVERSITY

**AMRITHA MAHARAJ
1993**

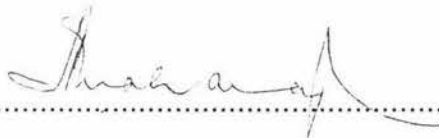
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I certify that the research paper entitled **ETHNIC MINORITIES AND ART EDUCATION IN NEW ZEALAND: PERCEPTIONS OF INDIAN AND CHINESE STUDENTS, THEIR TEACHERS AND PARENTS** and submitted for the degree Master of Education is the result of my own work, except where otherwise acknowledged and that this research paper (or any part of the same) has not been submitted for a higher degree to any other University or Institution.

Signature:

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20.12.1993

ABSTRACT

This thesis looks at art education for Indian and Chinese students in New Zealand secondary schools. Twenty secondary and tertiary students, including eight Indian, seven Chinese, one Anglo-New Zealand, one Maori, one Tongan and two students of mixed ethnicity were interviewed to learn about their perceptions of their art education. Eleven teachers, including six Anglo-New Zealand teachers, three Anglo-immigrant teachers, one Indian and one Chinese teacher were also interviewed for their perceptions of art education and Asian art students. Eight parents, four of whom were Indian and four Chinese, were interviewed to enquire about their perceptions of the art education their children were receiving. Four case studies of artists were also done. Results of these interviews were analysed and conclusions drawn. Recommendations for art education and suggestions for further research have been made.

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CHAPTER 1

INTRODUCTION

Behaviour is a mirror in which everyone shows his image.

Johann von Goethe

CHAPTER 1

INTRODUCTION

CULTURAL CONTEXT:

The last decade has been a time of ethnic awareness and revitalisation. Verma (1986:18) says that 'this ethnic revitalisation movement has asserted itself in most Western countries'. Ethnic minorities the world over are beginning to claim the recognition and respect that is rightfully theirs and the world is beginning to take note. Until recently, Western societies did not see the need to familiarise themselves with the philosophies, culture and art of the East, even though colonial exploits of the past had taken many Eastern peoples to the West. However, with large scale changes in the world community caused by recent mobility, technology and politics, it has become necessary for the West to learn about and understand the peoples and cultures of the East, as Easterners have long had to do of the West. The migration of large numbers of ethnic people to what were traditionally Western countries and vice versa, has made the world multicoloured, multicultural and exciting. This multiculturalism has led to 'an emerging awareness of the importance of culture in education' (Melton, 1990:29). There has been the realisation that education can no longer be ethnocentric, but must be multiethnic, providing for all ethnic groups within our diverse world.

THE NEW ZEALAND CONTEXT:

The nature of the New Zealand population, like the global population, has

begun to change rapidly over the last five years. Prior to that, New Zealand had been a relatively insular country, on account of its geographical isolation. Only recently did it become exposed to large numbers of ethnic peoples, especially Asians, i.e. Indians and Chinese. This sudden exposure found New Zealand totally unprepared to meet the educational needs of its multicultural population.

Consequently, all other ethnic minorities, apart from Maori and Pacific Islanders, have been overlooked in all areas of education. This situation should be of major concern to all, especially educators because as Shorish and Wirt (1993) point out, such inequities and 'maldistribution of resources and values' lead to ethnic conflict, prejudice and discrimination and heavy psychological and emotional costs for the majority and the minority ethnic groups.

INDIANS AND CHINESE IN NEW ZEALAND:

Indian and Chinese immigrants in New Zealand do not constitute an under-privileged minority group, as is usually the case with ethnic minorities in a foreign country. They are instead, a privileged minority. They are 'rich and powerful with a strong sense of ethnic identity' (Rothermund, 1986:3) and are relatively independent of the dominant culture. Most of these immigrants have come to New Zealand for educational reasons and bring with them a strong sense of ethnic and cultural pride, together with their professional expertise, services and investments.

Rothermund (1986:1) explains that when privileged ethnic minorities come into contact with 'supposedly underprivileged majorities' ethnic conflicts occur. This occurs because the majority may feel threatened by the minority and this could lead to explosive situations between these 'privileged minorities and underprivileged or supposedly underprivileged majorities'. She says,

In such cases the minority may adopt a militant position because of an acute sense of relative deprivation --- whereas the majority resorts to intimidation and official discrimination in order to retain what it considers to be its rightful place in the respective society.

The situation in New Zealand is not yet so critical, but if these inequities are not addressed, it could very well become more serious in the future.

ART EDUCATION AND THE CULTURAL CONTEXT:

Verma (1986:7) says that in a multicultural society,

Educational practice should aim to promote unity within the wider society while at the same time allowing for diversity among the various component groups. Such a policy would entail designing educational programmes to meet the perceived special needs and aspirations of ethnic minority pupils.

This does not appear to be the case in art education in New Zealand secondary schools. Art programmes appear to be ethnocentric and do not cater for the needs of ethnic minority students of Indian and Chinese origin.

Education in general and art education specifically can make a valuable

contribution in regard to unity within the wider society. Munro (1956) says,

The arts are a powerful means of developing a sense of respect and understanding towards persons of other groups [and] can and should be used as a means to international understanding and sympathy, hence to peace and active cultural co-operation. They can be used to reduce antagonism between racial, religious, social and political groups and to develop mutual tolerance and friendship. Many an occidental student has been led to understanding --- Chinese, Indian or Japanese people through first being attracted by their decorative arts ---.

In 1993 one can ask how far is art education advancing the understanding of ethnic minorities in New Zealand schools? It would appear that art programmes remain highly ethnocentric catering only for the Pakeha, Maori and Pacific Island populations. The arts of other ethnic minorities, particularly Indians and Chinese whose numbers are increasing steadily in schools, are being largely ignored.

Apart from its social significance, art education is equally important for personal development. Baker (1985) says that art contributes 'to the psychological well-being of the individual --- and can serve as expressions of group and individual identities ---'. As such, its therapeutic value to ethnic minority children cannot be over emphasised. As a form of cultural expression, it allows them to give visual expression to their inner feelings and gives them the opportunity to come to terms with their new environment. But

when freedom of cultural expression is stifled, personal development is inhibited and inner conflicts arise.

STATEMENT OF THE PROBLEM:

This study investigates the art experience of a sample of Indian and Chinese students and artists in New Zealand secondary and tertiary institutions and looks at their perceptions of their art and their experiences in the artroom. The study also investigates the perceptions of their teachers and their parents. It presents an analysis of the perceptions of these three different groups and attempts to describe major themes which surface from the interviews. Finally, implications of the data are considered and conclusions drawn.

SIGNIFICANCE OF THE STUDY:

This study will attempt to identify needs amongst the three groups of people interviewed, namely art students, art teachers and parents.

Students:

An attempt will be made to identify:

- i Some of the learning needs in art education expressed by Indian and Chinese students.
- ii The opportunities for cultural expression required by students.

Teachers:

An attempt will be made to identify:

- i Some of the shortcomings in the teaching of art to Asian students.
- ii The extent to which art teachers' attitudes affect the learning and

performance of Asian students in the artroom.

Parents:

The study will attempt to identify:

- i The views and aspirations of parents for the art education of their children.

A literature search has revealed that this is the first study of art education of Indian and Chinese students in New Zealand. Since no other research has been done on this topic, it is hoped that it will stimulate researchers to further investigate the problem of helping Asian students and other ethnic minority children toward more meaningful experiences within the education system.

DEFINITIONS AND TERMINOLOGY:

For the purposes of this study, the following terms have been defined as below:

Ethnic minority - this refers to all other ethnic minority groups excluding Maori and Pacific Islanders because adequate provision is made in the New Zealand education system.

Asian - this broad term has been used to describe people from South and East Asia, i.e. people of Indian and Chinese origin. However, it needs to be pointed out that Asia is a vast continent inhabited by peoples of distinctly different ethnic groups who cannot really be 'lumped' together as 'Asians'. Although they have many similarities and share common roots in philosophy, theory and religion, the various Indian and Chinese peoples of Asia have their distinct cultures and artforms which must be recognised individually.

Indians - refers to the various groups of people originally from the Indian sub-continent.

Chinese - refers to the various groups of people of Chinese origin from the different countries in South and East Asia.

Culture - refers to the pattern of behaviours, ideas and values shared by a group [McFee and Degge, 1977:272].

Art Education - refers to the formal study of the history and practice of the visual arts.

Perceptions - ways of intuitively seeing and recognising feelings and attitudes.

Attitude - a state of mind based on beliefs and feelings that influence behaviour.

CHAPTER 2

LITERATURE REVIEW

By nature men are nearly alike; by practice,
they get to be wide apart.

Confucius 17:2

CHAPTER 2

LITERATURE REVIEW

This study focuses on art education of Indian and Chinese ethnic minorities in New Zealand and on the perceptions and attitudes of these students, their art teachers and their parents. As such, two broad categories of literature have been reviewed, viz. art and art education and multi-ethnic or multicultural education.

ART AND ART EDUCATION:

A great deal of research on art education has been carried out over the last few years (Simonton (1988); Barron (1988); Taylor (1988); Hennessey and Amabile (1988); Csikszentmihalyi and Robinson (1986); Baker (1985); Bloom (1985); Sloane (1985); Csikszentmihalyi (1988) and Amabile (1990)). This research focused on artistic learning, philosophical and psychological aspects, and cultural and social issues.

ARTISTIC LEARNING:

Initially, most research focused on artistic learning and creative behaviour. Much work was done on aspects of artistic learning and its effects on students of art and their art work by researchers such as Torrance (1960); Beittel et al (1961); Keusler (1965); Salome (1965); McWhinnie (1966); Eisner (1966) and more recently, Barron (1972); Chetalat (1982); Bloom (1985); Clark and Zimmerman (1988) and Walberg (1988), amongst others. The research

conducted by Bloom (1985) and Clark and Zimmerman (1988) are the most relevant to this study of Indian and Chinese art students.

Bloom (1985) studied the development of talent in young children. His study provided evidence that children will not attain extreme levels of capability if there is no encouragement, nurturance, education and training. He concluded that any person can learn anything 'if provided with appropriate prior and current conditions of learning', [page 5] and that the development of talent in children 'is dependent on the extent to which there are opportunities and encouragement for individuals to find meaning and enjoyment' in what they are doing.

Clark and Zimmerman (1988) examined art students views of themselves, their schools and teachers, amongst others and found that students were aware of their ability, that emotional crises stimulated the creation of art although students did not indicate that they were using art for emotional release, that art-making was used as a means of self-expression. Amongst others, the importance of the teacher and of freedom of expression were illuminated.

PHILOSOPHICAL AND PSYCHOLOGICAL RESEARCH:

Research which investigated the relationship of art to education was done by a number of researchers including Munro, T (1956) and (1963); Gombrich (1965); Vygotsky (1971); Havell (1972) and Marshak (1973). Those which have bearing on this study are that of Vygotsky (1971) which claims that 'art

is always based upon subconscious and repressed impulses and desires' which must be allowed freedom of expression; and of Marshak (1973) in which the author concluded that education is addicted to 'manipulation, control and prediction in the service of social demands'. He suggests that,

We would be better to become cognisant of our own limited boundaries making provision by our attitudes rather than our methods for individuals to develop themselves and their creative possibilities.

Relatively few efforts have been made to understand the dynamics of classroom activity in art from the standpoint of teacher and student behaviour. Smith (1961) and Clements (1964) attempted to do this in their work, followed by Kaufman (1966) who researched the teaching of art, dealing with major philosophical concepts derived from contemporary living.

Research in the field of art therapy was also consulted for its relevance to the psychological aspect of Indian and Chinese art students for whom art also has therapeutic value. One such study by Kellogg and Volker (1993) describes a model of multifamily group therapy used as a crisis intervention with a non-diagnosed population of central American refugees recently arrived in the United States. It integrates art therapy and group therapy in a supportive environment for the purpose of processing and giving expression to the refugees journey.

The writings of authors such as Coomaraswamy (1956, 1957 and 1969);

Anand (1957); Goetz (1959); Havell (1972) and Gordon (1973), illuminated theories and philosophies of Oriental art, both Indian and Chinese. Coomaraswamy (ibid) discusses the modern view of art in which the artist and his/her individuality is more important than the work of art. He compares this with the Christian and Hindu philosophy of life in which art is primarily an intellectual act, every man an artist and everything made by man, a work of art. Attitudes toward the different types of art are also discussed.

Anand (1957) discussed the religio-philosophical and the aesthetic hypotheses, as well as the principles of artistic practice. He claims that if we are to understand the great creative periods of the past, we must look at them in terms of the ideas generated by the way of life.

Goetz (1959) discussed the natural background of Indian culture and art and Havell (1972) discussed art and philosophy, Western art teaching and Indian thought, the common basis in Indian art and religion and symbolism, amongst others.

Gordon (1973) discussed Indian and Chinese artistic theory and principles that guide art making amongst these people which need to be understood by Western teachers if they are to teach these students successfully.

These discussions are also pertinent to the understanding of Indian and Chinese students and their needs.

CULTURAL AND SOCIAL ISSUES:

The last two decades have seen an awareness of ethnic minority students and their culture in art research, with researchers including the cultural and ethnic component in their philosophical and psychological studies. Researchers include Foley and Templeton (1970); McFee (1969, 1971); Ianni (1973); Gordon (1973); Field and Newick (1973); Baker (1985); Csikszentmihalyi and Robinson (1986); McFee and Degge (1977); Layton (1978); Csikszentmihalyi (1988 and 1990); Amabile (1990) and Shorish and Wirt (1993).

Shorish and Wirt (1993) reviewed comparative education saying that only limited effort has been made to use ethnicity as a subject for comparative purposes and that there has been little study of ethnic causes and effects in nations' educational systems. They expressed the need for such study, especially relating to theory and method.

The present study attempts to present Indian and Chinese students' and parents' perceptions and needs as well as teacher perceptions and attitudes and their implications for art education in New Zealand.

Field and Newick (1973), like Gordon (1973), studied education and art from cultural, philosophical and psychological points of view. The question of art as symbol - as man's defence against isolation from his fellow men - is discussed from a psycho-cultural standpoint and the implications of this discussion for artmaking and response in the multicultural community are

examined. They point out, as the author of the present study attempts to, that education and art should present a cohesive whole and not be incompatible or work in contrary directions.

McFee (1969, 1971) researched the sociocultural context of art education and McFee and Degge (1977) discussed children from varied cultural backgrounds and teachers in culturally mixed classes. They see the cultural relevance of art as being important to the art teacher; and the need to equip ethnic children to cope in the mainstream of society without causing them to devalue their own cultural backgrounds. Some teachers interviewed by the current author also expressed a similar point of view.

Foley and Templeton's study (1970) is also relevant to the study described by the present author as it looks at the art teacher, analysing his/her role sociologically.

Other relevant studies include those of Anderson (1979) and Eisner (1979) who discussed methods of teaching ethnic art and problems with cross-cultural inquiries in the arts. Mann (1979) saw artistic taste as pluralistic, reflective of individual and social class sensibilities. Wilson and Wilson (1979) compared drawings by American and Egyptian children and stressed the central role that culture plays in artistic development. Ianni (1973) argued that immersion in a foreign culture robs a person of his/her past and that children should be allowed to develop a pride in their own culture. He speaks of the American

culture which offers art for the 'culturally disadvantaged' to those from other cultural groups.

Csikszentmihalyi and Robinson (1986) and Csikszentmihalyi (1988) researched artists and the social and cultural contexts in which they operate. They found that culture plays an important part in creating art and that without 'a culturally defined domain of action' the artist cannot produce art. They concluded that talent consequently cannot be observed except against the background of well specified cultural expectations; and that creativity is not an attribute of individuals but of social systems making judgements about individuals which are based on criteria that cannot be separated from current values and norms.

This is apparent in the present study which demonstrates that the values by which teachers judge Indian and Chinese art students and their work are often in conflict with their own and thus stultifies and inhibits their creativity.

Amabile (1990) researched motivation in creativity. Like Csikszentmihalyi (1988), she found that the social and cultural contexts in which the artist operates is important as it affects creative production and concluded that creativity is only meaningful in a social context. This has implications for art teachers who need to provide a conducive social and cultural environment for their ethnic students.

The study by Layton (1978) is interesting for the attitude it presents. He

studied art and visual communication and contended that the arts of Africa and Aboriginal Australia and other such cultures cannot be considered as art, reflecting the narrow-mindedness of many Western critics of ethnic and Eastern art. However, he concedes concepts comparable to Western notions of art sometimes appear in them. When this occurs they affect the organisation and form that visual communication takes. This attitude is one that is clearly evident in responses of teachers interviewed in this study. He also suggests that non-Western cultures do not value rhythm, harmony and balance in their paintings.

ART AND CHINESE STUDENTS:

Two studies were found on drawing and Chinese children. Stratford and Au (1988) analysed drawings by Hong Kong, Chinese and English children in order to assess intellectual, social and emotional development. They found that, irrespective of race or culture, the drawings were symbolic and that similarities were more apparent than differences. Although the present study did not focus on comparisons, the author found Chinese drawings to be highly symbolic.

Winner (1989) discussed reasons for Chinese childrens' greater skills in drawing when compared with their Western counterparts. She described teaching methods and learning strategies found in China and noted the Chinese emphasis upon attainment of high skill levels and concentration until a task is complete. She criticised art education in the United States for its lack

of structure. These skills were evident in the drawings of the Chinese students studied by the present author. However, many Western teachers merely saw this as copying and recycling.

It is interesting to note that of all the art studies undertaken over the past few decades, cross-cultural studies have been proportionately low. Would this be a reflection of the relative unimportance attached to non-Western cultures and their art forms?

MULTICULTURAL AND MINORITY EDUCATION:

Multicultural education as an important educational concept emerged in the United States in the 1960's and expanded significantly in the 1970's when an awareness of different cultures grew. Prior to that, there was very little, if any, reference to multicultural education and assimilationist and ethnocentric philosophies concerning the education of ethnic minorities pervaded. Ethnic minority children had to be equipped to cope with life in the dominant white society in which they found themselves. The most that might have been done for them in some countries was teaching them the language of the dominant group such as English in Britain and Dutch in the Netherlands.

In New Zealand any provision at all has been limited to Maori and Polynesian children, apart from the very recent introduction of Chinese language in one or two schools. Japanese appears to have been studied more as an exotic language than as provision for the small Japanese population.

In recent years there has been much debate and activity on education for ethnic minorities which have become more openly acknowledged since 1981 (Modgil et al, 1986).

These debates have focused on the meaning and implications of multicultural education (Rothermund and Simon (1986); Samuda (1986); Triandis (1986); Bullivant (1986) and Winter (1988)); teacher education and curriculum development and education for diversity and cultural pluralism (Lindsay and Harris (1976); Werner (1979); Chavers (1979); Bennett (1979); Grant (1979); Hodgkin (1973); Craft (1984); Dufty (1986); Bullivant (1987); Tiedt and Tiedt (1990); Ahlquist (1991) and Au and Kawakami (1992)); cognitive styles, achievement, language and culture maintenance (Marjoribanks (1980); Bhatnagar (1982); Mallick and Verma (1982); Figueroa (1984); Verma (1986); Berry (1986) and Shade (1989)); self-esteem in ethnic children (Young and Bagley (1982); Verma and Bagley (1982); Bagley and Verma (1982); Bagley et al (1982) and Mallick and Verma (1982)); equality of educational opportunity and life-chances, needs and aspirations (Rex (1986); Modgil et al (1986); Bullivant (1987) and Johanni-Piahana (1988)); racist and prejudiced attitudes (Coles (1967); Modgil et al (1986); Cole (1986); Irwin (1988); Spoonley (1988); Studs and Terkel (1980, 1986, 1992); Eamonn (1991) and Berry (1992)).

TEACHER ATTITUDES AND EDUCATION:

Research on teacher attitudes has addressed the need to make maximal use of the learner's background and cultural context in the teacher/learner process

(Werner (1979); Mallick and Verma (1982); Thomas (1984) and Tiedt and Tiedt (1990)); the need for teachers of culturally diverse backgrounds who can reflect and address the particular concerns of various cultural groups (Gadd (1976); Chavers (1979) and Lindsay and Harris (1976)); and the need for all teachers to be aware of and sensitive to the cultural differences among learners (Kimball (1974); Bennett (1979); Grant (1979) and Lynch (1986)).

Tiedt and Tiedt (1990) presented a philosophy of teaching that is grounded in humanity and a sincere desire to make the world a better place in which to live. They presented ideas and applications for classroom instruction that integrate multicultural concepts into every subject of study, to lead students to understand themselves and others. Their belief, like Dewey's and like the belief expressed in this study, is that education can empower, but teachers are the enabling agents who can make it happen.

Au and Kawakami (1992) discuss possible solutions, drawn from work with students of native Hawaiian ancestry, to the problem of schools' widespread failure to meet minority students' needs. The article discusses the creation of hybrid cultures and the Vygotskian theory of learning that implies that teachers must have the vision of working collaboratively with students to shape the class into a community of learners. Such a vision appears to be lacking amongst many New Zealand teachers, as seen in this study.

Ahlquist (1992) examined the beliefs and attitudes of prospective teachers

concerning race, gender, social class and teaching and learning. A list of suggestions is offered for providing student teachers with an education that is empowering, anti-racist and problem-posing. Although concerned with African-American education, these suggestions would be applicable and useful to New Zealand teachers.

RACIST AND PREJUDICED ATTITUDES:

Research on racist and prejudiced attitudes that are relevant to the author's investigation, focused on ethnocentrism and closed-mindedness, racism amongst students and teachers and the changing of racist and prejudiced attitudes.

Eamonn (1991) and Rothermund and Simon (1986) talk about education as a vehicle for cultural monism; the closed-mindedness of members of the dominant culture; and the need for the 'sympathetic imagination' in future citizens, given the context of pluralism.

These are insights and suggestions of which all members of dominant groups, particularly teachers, need to take cognisance, in the light of information extracted from interviews with teachers in the present study.

Balenger et al (1992) examined the attitudes of white university students towards black students over a ten year period. They found that white students displayed negative attitudes towards blacks in the context of various

educational-vocational and personal-social situations. Attitudes were not significantly different in 1978 and 1988, the beginning and end of the study period.

Although student attitudes were not measured in the author's study, Asian students revealed an acute awareness of similar negative attitudes toward them from Anglo-New Zealand students as well as Maori and Polynesian students.

Berry (1992) researched multiculturalism and prejudice, amongst others, in Canada and empirical findings suggest that the probability of acculturative stress amongst ethnic minorities can be reduced if participation in the larger society and maintenance of one's heritage culture are welcomed by the policy and practice of the larger society.

This suggestion and need is also clear in responses of both students and parents interviewed for the present study.

Not all educators have been enthralled by the idea of multicultural or multi-ethnic education. Grant (1978) argued forcefully that education in a pluralistic society is necessarily multicultural and that it was not necessary to dwell on the term 'multicultural education'. Some teachers in the present study also reflected this attitude.

NEW ZEALAND REFERENCES:

New Zealand research includes work by authors such as Reid (1990) who focused on identifying the culturally different gifted in New Zealand; Greer (1990) who researched giftedness in Maori children; Jugnovich (1990); Wah (1988); Johanni-Piahana (1988); Mahuta and Ritchie (1988); Renwick (1988); Curtis (1983); Gadd (1978); Bray (1973) and the Department of Education (1971, 1978) who investigated Maori education and equality in New Zealand and Spoonley (1988); Hirsh (1988) and Winter (1988) who looked at racism in the New Zealand education system.

Since this study by the author on art education of Indian and Chinese students and the perceptions of these students, their parents and their teachers, appears to be the first in New Zealand, no relevant New Zealand references could be found.

CHAPTER 3

DESIGN AND METHOD OF THE STUDY

When we see men of worth, we should think of equalling them;
when we see men of a contrary character, we should turn
inwards and examine ourselves.

Confucius 4:17

CHAPTER 3

DESIGN AND METHOD OF THE STUDY

This is an illuminative study which describes the perceptions of art teachers toward South and South East Asian, i.e. Indian and Chinese art students, and the perceptions of these students and their parents of their art education.

In this survey data were collected through ethnographic interviews. The ethnographic mode was chosen because the study is primarily concerned with qualitative data based on interviews and the case study approach. However, some quantitative data has been provided to supplement qualitative data.

The interviews were taped and transcribed and common themes and results were analysed. Case studies were done on three artists and one art student. Photographs of students' work were taken and discussed by them.

THE RESEARCHER:

The researcher was a forty three year old Indian, female art teacher with twenty two years of teaching experience. This experience included teaching students from a variety of ethnic groups, viz. Indian, African, European, Chinese, Japanese, Maori, Samoan, Cook Islander and Tongan which facilitated relating to ethnic minority interviewees. While not formerly trained for interviewing, experience was gained from an undergraduate study undertaken previously and from experience during the pilot study.

SAMPLE:

A total of thirty nine subjects was interviewed. This included twenty students, eleven teachers and eight parents.

SAMPLE SELECTION:**Schools:**

Fifty five Secondary schools, two Polytechs, one University and one private art school in Auckland were contacted first by telephone and then by letter, requesting names and telephone numbers of art teachers and Indian and Chinese art students.

Thirty three Secondary schools, two Polytechs, the University and the private art school responded to this request. Twenty two Secondary schools did not respond.

Fourteen Secondary schools, two Polytechs and the University provided names and telephone numbers of thirty eight students who were willing to participate in the study.

Nineteen schools either did not have Asian students or they were unwilling to participate.

Twenty students who finally agreed to participate came from seven Secondary schools, two Polytechs and one University.

Table 1**SCHOOL SAMPLE: N = 10**

Institution	No. contacted	No. responded	No. of Schools with Asian students	No. participated
Secondary Schools	55	33	14	7
Technicons	2	2	2	2
University	1	1	1	1
Private art School	1	1	-	-
TOTAL	59	37	17	10

Teachers:

Forty one teachers, including three Indians and one Chinese, from eight South and East Auckland schools were contacted by telephone and their participation in the study requested. Eleven teachers agreed over the telephone to participate. Of these, nine were Anglo-New Zealanders, one was Indian and one was Chinese.

The teachers ranged in age from twenty five years to fifty years and from two years to twenty eight years in teaching experience.

Five teachers were interviewed at school and six at home.

All teachers were Secondary school art teachers from eight schools.

Table 2**TEACHER SAMPLE: N = 11**

Ethnic Group	No. asked	No. participated	Male	Female
Anglo-New Zealand	37	9	4	5
S Asian - Indian	3	1	1	-
SE Asian - Chinese	1	1	-	1
TOTAL	41	11	5	6

As only nine Anglo-New Zealand teachers participated, this would not necessarily be a representative sample. However, the nine teachers who did agree to participate would probably be representative of teachers who are more tolerant toward racial issues than the twenty eight who declined.

Table 3

Personal details of teachers.

Teacher No.	Country of Birth	Age	Years of Teaching Experience
1	New Zealand	32	8
2	New Zealand	44	19
3	New Zealand	40	12
4	New Zealand	50	28
5	New Zealand	50+	13
6	New Zealand	25	2
7	South Africa	50+	17
8	Canada	49	25
9	Britain	43	17
10	Indonesia	40+	2
11	South Africa	37	13

Students:

Subjects were selected from seven Secondary schools in the South and East Auckland areas and two Polytechs and one University in Central and West Auckland. Tertiary students, including artists, came from South, East and

North Auckland. This wide area provided a wide range of socio-economic groups and a diverse range of perceptions.

Since the target sample was students of Indian and Chinese origin, they formed the majority of the interviewees. Five other ethnic students, viz Tongan, Maori, Anglo-New Zealand, Indian/Maori and Indian/Anglo-New Zealand, were also selected to provide further insights and comparative perceptions and not for a detailed study of their perceptions.

Students interviewed were from the 4th form and higher so that art was not a compulsory core subject that they were 'forced' to do. Their ages ranged from fifteen to twenty two years with one adult student of forty three years. Fifteen students were interviewed at home and five at school. Students were Secondary school, Polytech and University art students.

Table 4

STUDENT SAMPLE: N = 20

Ethnic Group	No.	Male	Female	Sec. Sch.	Tech.	University
S Asian - Indian	8	7	1	4	2	2
SE Asian - Chinese	7	1	6	5	-	2
Tongan	1	-	1	1	-	-
Maori	1	1	-	1	-	-
Anglo-New Zealand	1	-	1	-	-	1
Indian/Maori	1	-	1	1	-	-
Indian/Anglo New Zealand	1	-	1	1	-	-
TOTAL	20	9	11	13	2	5

Table 5

Personal details of students.

Student No.	Country of Birth	Ethnic Group	Level of Study	Age	Years in NZ
1	New Zealand	Indian	Form 5	18	18
2	New Zealand	Indian/Anglo-NZ	Form 6	17	17
3	New Zealand	Indian/Maori	Form 6	18	18
4	Malaysia	Chinese	Form 5	16	1
5	India	Indian	Form 4	15	1
6	Tonga	Tongan	Form 4	14	11
7	India	Indian	Form 4	15	3
8	Hong Kong	Chinese	Form 4	14	1
9	New Zealand	Maori	Form 5	15	15
10	New Zealand	Chinese	Form 5	15	15
11	Taiwan	Chinese	Form 7	17	4
12	Malaysia	Chinese	Form 7	17	8
13	Taiwan	Chinese	2nd yr Uni	20	4
14	New Zealand	Indian	1st yr Uni	17	17
15	Fiji	Indian	2nd yr Tech	19	6
16	India	Indian	2nd yr Uni	19	5
17	India	Indian	2nd yr Tech	20	5
18	New Zealand	Anglo-NZ	4th yr Uni	22	22
19	Australia	Chinese	4th yr Uni	21	19
20	India	Indian	4th yr Uni	43	12

Parents:

Seven Indian and six Chinese parents were contacted either through their children or directly by the interviewer. Eight agreed to participate and five did not because they could not communicate in English. Their ages ranged from forty to fifty one years. All parents were interviewed in their homes and like all the other subjects, were volunteers for this investigation.

Table 6**PARENT SAMPLE: N = 8**

Ethnic Group	No. asked	No. participated	Male	Female
S Asian - Indian	7	4	2	2
SE Asian - Chinese	6	4	-	4
TOTAL	13	8	2	6

Table 7

Personal details of parents.

Parent No.	Country of Origin	Ethnic Group	Occupation	Years in NZ	Age
1	Taiwan	Chinese	Teacher	4	40
2	Malaysia	Chinese	Teacher	8	45
3	Hong Kong	Chinese	Housewife	1	45
4	Fiji	Indian	Teacher	6	46
5	India	Indian	Master Mariner	3	47
6	India	Indian	Civi Engineer	5	47
7	Hong Kong	Chinese	Secretary	20	43
8	India	Indian	Housewife	48	51

Six parents interviewed were professional people and two were not. This analysis demonstrates that their opinions are likely to be informed ones.

PROCEDURE:**DATA COLLECTION:****Interviews:**

Ethnographic interviews were used to collect data from students, teachers and parents. A general interview schedule was prepared and used for each group

of respondents. This guided the interviews, but allowed interviewees latitude to shape the content of the interview by focussing on areas of importance or interest to themselves. In most cases, particularly with parents and teachers, the interviewees determined the course and content of the interview.

Student Interviews:

Questions focused on students' and artists' attitudes, beliefs and perceptions of artistic talent and creativity, previous and present art education and its cultural content, personal preferences of style and content, artistic needs at school, perceptions of attitudes of teachers and students and their influence on their performance and personal attitude toward ethnic and other art.

Follow-up interviews were done with seven students to acquire further insights and information (see Appendix for interview schedule).

Teacher Interviews:

Questions focused on art teachers' perceptions of artistic talent and creativity, their perceptions of the artistic ability of Indian and Chinese art students, their perceptions of and attitude toward Indian and Chinese art, their views on the current art syllabus in relation to Indian and Chinese students, their ideas for the improvement of conditions in the artroom for Indian and Chinese students and ways in which they can be encouraged to develop their artistic ability at school (see Appendix for interview schedule).

Parent Interviews:

Questions focused on Indian and Chinese attitudes, beliefs and perceptions of art and its role in the lives of their children, their expectations of the school

and their aspirations for their children in relation to art education (see Appendix for interview schedule).

DISCUSSION OF ARTWORKS:

Students and artists were asked to look at and talk about works of art created by themselves. The discussion focused on content of paintings/drawings/sculptures, images, symbols and colours used, the significance of these and the reasons for creating these artworks.

CASE STUDIES:

Four case studies were done on three artists at University and Polytech and one art student at Secondary school. Each subject was interviewed three times and interviews were recorded and transcribed. Subjects were asked to discuss their artworks, the purpose of these works and their perceptions and preferences. Photographs were taken of these artworks.

Table 8

CASE STUDY SAMPLE: N = 4

Subject	Country of Birth	Ethnic Group	Age	Years in NZ	Level of Study
1 'Lotus Flower'	Australia	Chinese	21	19	4th yr BFA
2 'The Traveller'	India	Indian	43	12	4th yr BFA
3 'Alien'	India	Indian	20	5	3rd yr Industrial Design Diploma
4 'Ladybird'	Malaysia	Chinese	17	8	Form 7

ETHICAL ISSUES:

Only teachers, students and parents who were willing to participate in this research were invited to do so. Prior to interviews, verbal consent was solicited from respondents and their parents in the case of minor students, for their participation in this study.

Prior to publication of the thesis, written consent was obtained for the anonymous publication of comments. Again, where minors were concerned, written consent was obtained from their parents.

Respondents were assured of the highest ethical standards regarding confidentiality and anonymity with regard to research findings. They were also assured of the freedom to withdraw their participation at any time.

Students, teachers and parents were all accorded equal respect, dignity and gratitude for their partnership in this research.

Names of respondents and schools have not been published in order to preserve the anonymity of the participants.

CHAPTER 4

STUDENT PERCEPTIONS

Those who choose to recognise our strength and potential
above our faults - become our friends.

Daniel Eckhout
Living Thoughts, 1974

Table 9

STUDENT PERCEPTIONS

St. Number:	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	TOTAL
Ethnicity: *	I	I/NZ	I/Mi	C	I	Tg	I	C	Mi	C	C	C	C	I	I	I	I	NZ	C	I	
Country of Birth:	NZ	NZ	NZ	M	I	Tg	I	HK	NZ	NZ	T	M	T	NZ	F	I	I	NZ	A	I	
Age:	18	17	18	16	15	14	15	14	15	15	17	17	20	17	19	19	20	22	21	43	

SALIENT RESPONSES AND THEIR FREQUENCY:**POSITIVE FEATURES:**

1 Art of other cultures should be introduced at school for more variety and to encourage open-mindedness	x	x	x		x	x	x		x		x	x		x	x	x	x	x		x	15
2 If locals studied ethnic art they might understand ethnic children and their art and they would benefit from it	x	x		x	x		x				x	x		x	x	x	x	x	x	x	14
3 Ethnic students should use their own art		x	x			x	x		x		x	x	x	x	x	x	x	x	x	x	15
4 Would like to study own ethnic art					x		x					x		x		x	x		x	x	8
5 Would be happy to study art of other cultures	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	20
6 Feels more comfortable with own art					x	x	x		x			x	x		x		x		x	x	10
7 Pride and admiration for own art and ethnicity				x	x	x	x		x		x	x	x	x	x	x	x		x	x	14
8 Encouraged to do their own art by parents						x	x			x	x	x	x	x	x	x	x		x		11
9 Believe students should have freedom of expression	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	20
10 Prefers realist art - not abstract		x	x			x	x	x	x	x	x		x		x	x	x		x		13
11 Feels confident about doing own art						x			x		x	x					x		x	x	7
12 Teacher allows freedom of expression and is sensitive to needs				x	x	x	x		x					x		x				x	8
13 Need to know that your art is valued	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	20
14 Need to have background knowledge of ethnic artform to be able to pursue it			x		x		x			x	x	x	x	x	x	x	x	x	x	x	14

*** KEY:**

I = India and Indian
 C = Chinese
 Tg = Tonga and Tongan
 Mi = Maori
 NZ = New Zealand/er

HK = Hong Kong
 T = Taiwan
 F = Fiji
 M = Malaysia
 A = Australia

This table summarises student responses extracted from open-ended interviews. A discussion of items follows the table.

Table 9 (Continuation)

STUDENT PERCEPTIONS

	St. Number:	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	TOTAL
	Ethnicity: *	I	I/NZ	I/Mi	C	I	Tg	I	C	Mi	C	C	C	C	I	I	I	I	NZ	C	I	
	Country of Birth:	NZ	NZ	NZ	M	I	Tg	I	HK	NZ	NZ	T	M	T	NZ	F	I	I	NZ	A	I	
	Age:	18	17	18	16	15	14	15	14	15	15	17	17	20	17	19	19	20	22	21	43	
CONCERNS:																						
1	Concerned about lack of resources in ethnic art											x	x	x	x	x	x	x			x	8
2	Believes Pakehas will not accept art from other cultures	x				x		x			x	x	x	x	x	x	x	x			x	13
3	Teacher insensitive and unresponsive to needs										x	x	x					x	x			5
4	Do not do/show ethnic art because of negative response from local students who laugh and make derogatory remarks	x				x			x					x	x	x						7
5	Would do own ethnic art if attitude of local students was more positive	x				x								x	x	x						5
6	Never studied other ethnic art at school - never introduced by teachers	x	x	x	x	x		x	x		x	x	x	x	x	x	x	x	x	x	x	18
7	Teacher restricting - imposes own style on students		x	x				x					x	x				x				6
8	Not much contact with own art - Indian and Chinese	x	x	x	x						x					x				x		8
9	Feels rejected, alienated and nostalgic	x				x	x				x	x	x	x	x	x			x	x	x	13
10	Denies ethnicity - doesn't want to be seen as different		x		x	x			x		x			x								6
11	Embarrassed by own art/not keen to study it	x	x		x				x		x			x								6
12	Non-Indian/Chinese people would find Indian/Chinese art 'strange' because they don't understand it		x			x			x		x			x	x	x	x			x	x	11
13	Lack of confidence	x			x	x			x		x			x	x	x				x		10

*** KEY:**

I = India and Indian
 C = Chinese
 Tg = Tonga and Tongan
 Mi = Maori
 NZ = New Zealand/er

HK = Hong Kong
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This table summarises student responses extracted from open-ended interviews. A discussion of items follows the table.

CHAPTER 4

STUDENT PERCEPTIONS

INTERPRETATION AND DISCUSSION OF TABLE OF RESPONSES

SALIENT RESPONSES AND THEIR FREQUENCY: POSITIVE FEATURES:

(Refer to Table 9 for the corresponding items and their frequency).

1 INTRODUCTION OF ART FROM OTHER CULTURES:

Fifteen students, except five Chinese, agreed strongly that art of other cultures should be introduced at school for more variety and to encourage open-mindedness. The Chinese students who displayed uncertainty about this, were those who lacked confidence in themselves and their art. Three of them believed that Pakehas are racist and will not accept art from other cultures and two were young, recent immigrants, who wished to identify with their peers and not be seen as different.

Students generally believed that studying different cultures would produce 'a better, open-minded citizen when that student comes out of school --- They're more sensitive to other races'. One more mature and perceptive student said,

I think that's important. Especially for New Zealanders who seem to be very one-track-minded in education. If they're a bit more sensitive, I think **we** can be more

competitive in the world market.

Like all immigrants, he wishes to be accepted by New Zealanders as one of them and automatically uses the pronoun 'we' when talking about New Zealanders competing in the world market.

Despite some negative experiences with New Zealanders, all Asian immigrants wish to make their contribution towards the prosperity of their adopted home. They said they would like some appreciation from New Zealanders for the contributions they already make and plan to make in the future.

2 ART PROMOTES UNDERSTANDING:

Fourteen students felt that if locals studied other ethnic artforms they might understand ethnic students and their art. They also believed non-ethnic students would benefit from the study of other ethnic art as it would give them 'a wide view of art itself' and locals 'might understand -- and see it's different'. It would help them understand the art and the culture and not be so insensitive to what's going on.

One student mentioned a Pakeha student in her class who drew the Indian religious figure 'Radha', the consort of Lord Krishna, saying she got it 'from one of those books where you get these pictures of women running around from one corner to the other'. This upset this Indian student who said,

As soon as we look at it we know that person is Krishna -
 -- They don't know and that's what they see - people
 running around. And I thought, it's a bit stupid of you;
 you should have read what it said about it.

It is responses like these from non-ethnic students that strip ethnic students of confidence in themselves and their art. It belittles ethnic art and makes it appear inferior and engenders resentment in ethnic children.

3 **ETHNIC STUDENTS SHOULD USE THEIR OWN ART:**

Fifteen students felt that ethnic students should be allowed to use their artforms in class and that nobody should be denied this opportunity. A Tongan girl said,

--- like if you have Chinese people, it will be good if we
 had Chinese art so that they could get a turn at doing
 their own kind of art.

Another student expressed regret at not having been allowed to use her own ethnic patterns in her jewellery design course,

I thought we should have had our own choice. Like we
 could have picked our own ethnic [design]. At least we
 know more about it then.

A Maori student felt very strongly that not allowing ethnic art to other ethnic students 'would be like discriminating against someone'. By not including ethnic art in their programmes, teachers are implicitly

devaluing it.

Of the five students who did not feel students should use their own art, three were Chinese and two were Indian. They had a strong need to identify with their peers and a desire not to draw attention to themselves. They lacked maturity and the concomitant confidence to assert themselves and do what they believed was good for them. Two Indian students and a Chinese were also extremely unhappy about local attitudes toward them, which made them insecure.

4 WOULD LIKE TO STUDY OWN ETHNIC ART:

Only eight students indicated a desire to study art from their own cultures. These were generally older and more mature students with more confidence. The two younger ones were recent Indian immigrants with a strong cultural background and an awareness of the value of their culture which they wanted recognised. They felt if they were allowed to do their own art they would 'feel better'. 'It makes you feel better in some way. You feel important'. An older student indicated that she would have loved to have studied Indian art and artist models which would have helped her art and given her more confidence to pursue an Indian theme that she attempted and abandoned. She said,

I didn't know that they [contemporary Indian artists] existed --- It would have been good if I had actually seen his work when I was doing sculpture.

1 Maori Banner



2 Tongan Banner



Children achieve well when working with themes with which they identify. They also work better because it makes them 'feel better'.

Another less confident student felt the introduction of Indian art into the school programme would certainly affect his work,

because it would be more acceptable to me to use Indian art, because it would be what the teacher has taught, rather than my own decision.

This is important to him because,

the teacher would be more accepting to me doing Indian art rather than if it had been my own decision - he would have been more hesitant about it --- you see, I mean, because it would [be] what we were doing rather than my own separate branch.

He avoided introducing Indian art into his work of his own accord because 'the teacher might not have approved --- [and] he would not have had much knowledge about Indian art'. We have here a verbalisation of that strong need for approval evident in all immigrant children. Having their teachers teach their kind of art would amount to an approval of who and what they are, which is so important to the adolescent and his self-esteem.

Those who did not want to study their own art were those who either lacked confidence or those who were made to believe that their art was not good enough.

5 STUDY OF ART OF OTHER CULTURES:

All twenty students said they would be quite happy to study art from other cultures. They felt it would be different and would provide a change from studying just Western and Polynesian art and believed that schools should include all types of art in their programmes. 'Every culture has its own art and should be shared with everyone else'. It must, however, be remembered that this attitude has been expressed by ethnic minority students and one Anglo-New Zealand student with an ethnic bias. It is not necessarily the attitude of other Anglo-New Zealand students as revealed by teachers themselves.

6 MORE COMFORTABLE WORKING WITH OWN ART:

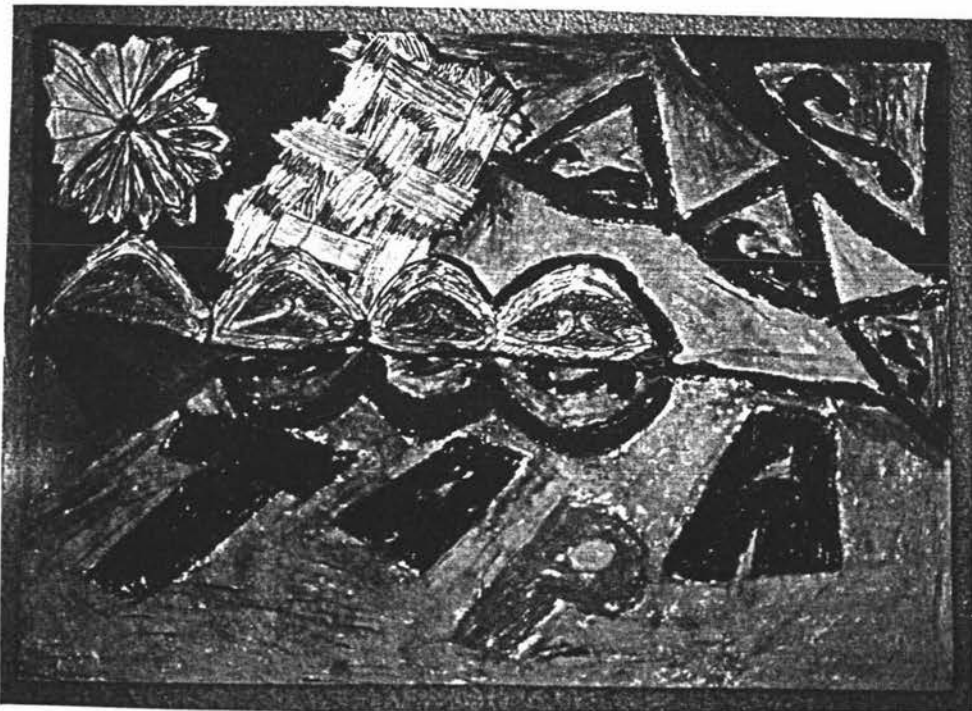
Ten students felt that they would be a lot happier working with their own ethnic artforms 'because that is something [they] can identify with'. Because they could relate to it they found it easier to work with. It also comes naturally to them and anything that is natural and not forced will be expressed and interpreted well.

The same feeling was expressed toward art history which could quite easily include an Indian and a Chinese component that could be of interest not only to Asian students, but also to all other students. Those students who did not express this feeling were usually those who did not have or believed they did not have too much contact with their own art.

3 Indian Banner



4 Tapa



This Indian student of average ability was able to produce an interesting piece of work when using an Indian theme. Work of a lesser quality was produced when working with a theme with which he did not identify.

7 PRIDE AND ADMIRATION FOR OWN ART AND ETHNICITY:

Fourteen students expressed considerable pride and admiration for art from their own culture and for their culture and ethnicity. Although they might not have used or shown their art, they confessed to feeling that it was much more superior to other forms and satisfied their emotional and psychological needs. One Chinese student said,

[Art is] something very unique, it's very different in its own way because it's incorporating something written and something drawn into like a message --- It's very serene - -- The words in itself are art --- Chinese characters are almost symbolic and I think that's really very different'.

An Indian student said of his Indian art,

It appeals to my liking of mystical things and has a good sense of colour --- and Indian artists seem to like to show beauty rather than ugliness.

These words demonstrate the sensitivity and perceptiveness of these students who know their art and understand and appreciate it; something that most of their teachers do not appear to be aware of and do not give them credit for. They prefer to believe that ethnic students know nothing about their own art and therefore, do not have a need for it.

The six students who did not respond in this way included the one Anglo-New Zealand student who preferred Indian art to Western. Of the

other five, one was of mixed ethnicity and although she liked both Indian and Maori art, she did not feel too strongly about either. The others appeared to be extremely insecure and felt discriminated against and were highly influenced by negative comments from local students about their own art which led to a loss of confidence and pride in it.

8 ENCOURAGEMENT FROM PARENTS:

Parents of eleven students encouraged them to pursue their own ethnic art. These parents were also those who took the time off to be interviewed. All these students, except for one fifteen year old who displayed an acute awareness of racial prejudice and was trying extremely hard to overcome it, demonstrated much pride in the art of their cultures. The encouragement and support from their parents obviously promoted a sense of security which generated confidence and pride in their ethnicity and culture.

These parents also appreciated the value of studying art in general, not only their own ethnic art, recognised 'talents' in their children and encouraged them to pursue their talents, which led to a general appreciation of art and good performance in their children. They also provided facilities at home and resources in ethnic art where possible.

Many students recognised their parents as a positive force behind them,

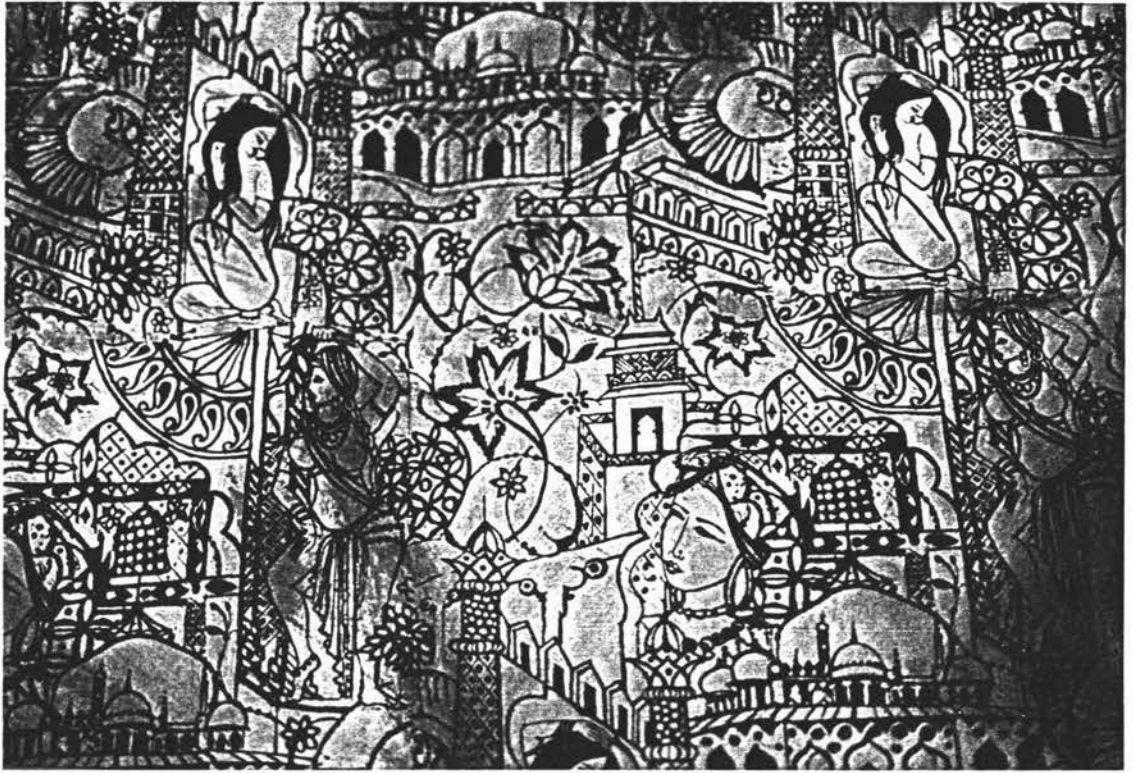
I think Dad was the main 'push' behind this all. And also, Dad realised our drawing skills and my grandfather was good at art too, so Dad realised I've got the talent, so why don't I use it.

I used to have this pad and I used to scribble around on it. Dad quite liked my drawings. He wanted me to join this special art school.

My Mum's always telling me that my art's good and all that. She helped me with my self-portrait ---.

9/10 FREEDOM OF EXPRESSION/PERSONAL PREFERENCES:

There was unqualified agreement amongst all students that they should be allowed freedom of expression in the art class. Students expressed particular personal preferences in styles, with thirteen preferring realist art to abstract art and felt that they should be allowed to express themselves in ways with which they were comfortable. They felt that if they preferred to express themselves using their own cultural artforms, rather than those that were foreign to them, there should be no restrictions placed on that. If they were allowed freedom of expression, there would be 'a lot more feeling coming into it' because it would be 'really your style'.



Cultural expression is a natural tendency. If not stifled it produces excellent work.

Apart from feeling comfortable herself, one student felt the need for expressing herself her way so that her art could be understood the way she wanted it to be,

I was thinking about my audience as well. The majority of them would not be art critics. You're aiming for the community who have no actual knowledge of art, so you try to get them to grasp what your painting is all about.

These students also felt a natural tendency to use cultural images and symbols which often occurred subconsciously and which needed to be expressed freely,

That's an automatic drawing --- I feel it comes from the unconscious. It's very interesting because when I draw, I don't really think about what I'm drawing. I draw intuitively.

Art is self-expression which is culturally influenced. Ethnic minority students need to express themselves in ways that are culturally familiar. This is a natural tendency which cannot and must not be stifled. Stifling this tendency will kill the love for art and the urge to make art. It will cause frustration, disillusionment and psychological damage.

11 **CONFIDENT ABOUT DOING OWN ART:**

Only seven students felt confident about doing their own art. This included the Tongan and the Maori students whose art is studied and valued at school. Of the five Asian students, two were Indian and three

Chinese. They were all older students who had the support and encouragement of their parents, felt a great deal of pride in their ethnicity and culture and a need to do something positive for their people and their culture. They were generally very strong-willed people and were not afraid to display their ethnicity.

Comments such as the following displayed the confidence of Indian and Chinese students in their art,

[Eastern art] is so deep and rich, you know. It's just that Western artists were more celebrated and the Eastern artists were not celebrated at all.

There is such a deep, such a huge culture to be absorbed.

Chinese characters themselves are art. [They] are almost symbolic and I think that's really very different.

Indian art has had bad press and it hasn't been allowed to take its rightful place amongst the art of the great cultures of the world. I just feel it has been neglected. It is absolutely brilliant - its architecture, sculpture - the mind boggles --- I feel absolutely positive about it --- I feel no hesitation.

12 SENSITIVITY OF ART TEACHER:

Only eight students felt that their art teacher was sensitive to their needs and allowed them freedom of expression. Six of these students had teachers who were ethnic minorities themselves and therefore, understood and appreciated the plight of these ethnic students. As such they were much more sensitive to their needs and allowed and encouraged them to express themselves in ways that were culturally familiar to them. They recognised the important role of art in the development of ethnic children and their identities and provided them with opportunities to explore themselves and their cultures through their art.

One student found his art teacher to be an 'inspiration' saying '--- come art class time, I felt free and once you get going in art, you can do something you want to'. Another said his teacher,

gave us the opportunity to do what we felt we wanted to,
rather than what he wanted us to do --- 'cause he wanted
us to expand on our ability.

Only two Anglo-New Zealand art teachers amongst this group of students were found to be understanding and sensitive by their ethnic students. This is a concern for the growing numbers of visible ethnic minority students, particularly Asians, in New Zealand art classes.

13 THE NEED TO KNOW YOUR ART IS VALUED:

All students stressed the importance of knowing that the art from your culture is valued and appreciated by those around you. There was no hesitation on the part of any student about this. They felt that knowing that their teachers and peers placed value on their art would make them feel good about it and about doing it in class - a feeling that only a small number experienced. They would then automatically perform well and produce good work,

If I'm feeling really good about what I'm trying to express and know that there's value in what I'm getting across, then the technical stuff, I've got the energy for and really care about it. But if they're only really just interested in the technical stuff - then I really feel rebellious. I don't want to do anything that's technically good.

Art teachers represented here are either unaware of this need or uninterested in it, because they do not appear to be doing anything to enhance the value of Indian and Chinese art. Instead they appear to be implicitly devaluing it by ignoring it. They also appear to be unaware of the perceptiveness and sensitivity of ethnic minority students who, they seem to believe, do not notice their attitude.

14 THE NEED FOR BACKGROUND KNOWLEDGE OF ETHNIC ART:

Fourteen students recognised the need to have background knowledge of ethnic artforms to be able to pursue it. In other words, they cannot

be expected to do art from their own cultures without being taught anything about it. This is what most senior students experience at 6th and 7th form level where they are expected to acquire background knowledge of artforms entirely on their own. Although teachers sometimes guide them with their research, they feel a greater input from their teachers in the form of class discussions would be more helpful. Ethnic students are happy to learn about art from other cultures and would, therefore, appreciate background knowledge about other artforms. They also felt that knowing something about the background of art from other cultures would help them understand that artform. 'To understand Indian art you also have to know a bit about the background'. Non-Indians would not appreciate or understand Indian art without studying its background. Just as Western children need to be given background knowledge of Western art, so too do ethnic children need background knowledge of ethnic art.

However, it would appear that most teachers do not appreciate this. The only attempts to do any work in this area appear to have been made by ethnic art teachers.

CONCERNS:

(Refer to Table 9 (continuation) for the corresponding items and their frequency).

1 LACK OF RESOURCES IN ETHNIC ART:

Eight students expressed a concern about the lack of resources in Indian and Chinese art. They were all senior students who regarded their art more seriously. These students found it rather difficult to pursue themes from their own cultures as there were no books available on them.

One art student at a tertiary institution said,

I tried doing Indian art, but it wasn't very successful, because there are next to nothing resources here --- [and I] wasn't knowledgeable enough to take up Indian art.

The lack of resources together with the lack of help from her teacher, deprived her of the opportunity to work with art from her own culture. Another student felt that as a result of the lack of resources on Indian art, people '--- don't understand the story behind it, which is sad'. Chinese students also felt restrained by the lack of books on Chinese art. Not only secondary schools, but also tertiary institutions appeared to be deficient in this area. This is obviously a reflection of the importance attached to art from these Asian cultures.

2 **Attitudes of Anglo-New Zealanders:**

Thirteen students believed that Anglo-New Zealanders would not accept art from other cultures because they are racist. All of these students reported some sort of negative encounter with their peers and even teachers that led to this belief. One student felt that if Pakehas,

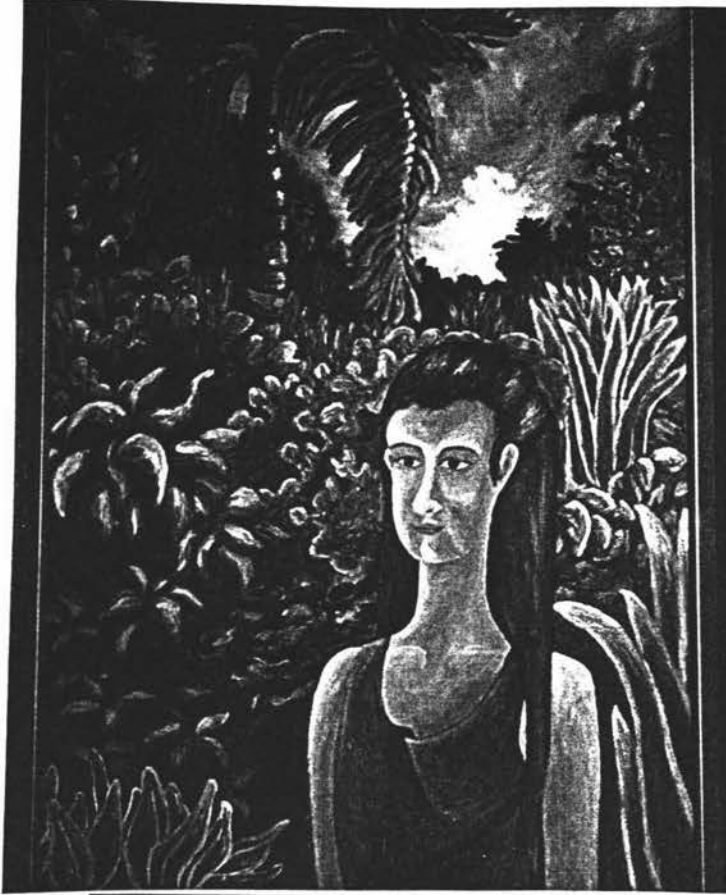
took time to study it [Indian art] --- they would appreciate it, because art is a universal thing --- [Then] their views would be different.

Another felt rather strongly about the fact that Anglo-New Zealanders don't care to take the time off to get to know the other cultures that surround them, saying 'how can they feel [about Indian art] if they don't know anything about it?' They need to be more accepting of the arts of other cultures which are equally good and not in any way inferior. Although this might not be said directly, this is the implicit message that ethnic children receive from Anglo-New Zealanders.

3 **INSENSITIVITY AND UNRESPONSIVENESS:**

Only five students felt that their teachers were insensitive and unresponsive to their needs. In each case the teacher was an Anglo-New Zealander and the student was older, more mature and perceptive and more culturally aware. As such, their cultural needs were stronger and the satisfaction of these needs more important. They noticed teacher insensitivity and unresponsiveness more than younger students for whom acceptance by peers was a more important issue.

6 Portrait 1



7 Portrait 2



This Chinese student changed from her natural Apollonian style which was 'too neat' (portrait 1) to a Dionysian style which was more 'expressive' and acceptable to her teacher (portrait 2).

These older students were upset by these negative attitudes of their teachers which often had an adverse effect on their work and their progress.

One Chinese student with limited English, complained about her teacher's insensitivity and unresponsiveness toward her [an admission that he himself surprisingly made]. He was not prepared to go out of his way to communicate with her [an attitude espoused by many of his colleagues] and did not try to work with her. This provoked her to say,

I like the course, but I [am not] satisfied with the teacher's teaching --- because I feel they don't really know much about it --- that's how I feel --- I did the folio by myself --- I didn't really get any idea from the teacher.

Most Anglo-New Zealand teachers involved in this study also usually responded negatively to the Apollonian styles of Asian students, making them believe that their work was not good enough, often stripping them of confidence. This particular student believed that her natural style was inferior and tried hard to change it because her teacher said her work was not very expressive. She soon began to believe that 'Chinese art [is] too neat --- [and] Western art [is] better' - an attitude projected onto her by her teacher.

4 **NEGATIVE RESPONSE TO ETHNIC ART FROM LOCAL STUDENTS:**

Six students expressed a fear of doing or showing art from their

cultures because of negative responses from local Anglo-New Zealand and Polynesian students who laughed and made derogatory remarks about it. There were other students who did not experience this themselves but who were aware of its occurrence and consequently shied away from doing their own ethnic art.

One Indian student avoided showing Indian religious art to his friends because,

they'd be frightened or get smart about it [or] they might think it's funny or something --- Some of my friends have seen pictures of Indian art and they say things --- you know --- like funny things.

This has affected his attitude towards Indian art and he now 'just keeps [his] mind off it'.

Another student was given the opportunity by his teacher to talk about his culture and art and to bring his ethnic symbols into his work, but he did not because the students in his class would 'laugh' if he used his 'funny words'. He understood that they did this because they did not understand, but explained 'when I [say] something and they laugh, it certainly makes me ashamed'. When he was reminded that he had the support of his ethnic teacher, he reminded her that she was only in one class to support him and that there were seven other subjects and intervals and lunch breaks to contend with, during which time students

would deride him.

The adult student interviewed found that although he initially felt this way, with maturity he was able to overcome this fear. However, younger students are often unable to cope with this and are consequently at risk socially and psychologically.

5 WOULD DO ETHNIC ART IF LOCAL ATTITUDES WERE MORE POSITIVE:

Five of the six students who expressed concern about the attitude of local students toward ethnic art, said that they would be happy to do their own ethnic art if the attitudes of these students were more positive. They did not want to be ridiculed, therefore, they avoided showing their culture which they knew was not appreciated. However, if it were accorded the respect it deserves, they would proudly share it, but they would do it only 'if other people liked to study it, not only me'. This student did not wish to study ethnic art if it was going to aggravate the present negative attitude.

6 STUDYING OTHER ETHNIC ART:

No student, apart from the Maori and Pacific Island students, had ever studied other ethnic art i.e. Indian, Island art, at school. It had never been introduced to them by their teachers. One student said, 'the only art of any other ethnic origin that's been introduced is Maori or Polynesian'.

7 TEACHER ATTITUDE:

Six students found their teachers to be restricting because they imposed their ideas and styles on them, not allowing any individuality in their art. One Indian sixth former said,

She influenced my work a lot because she didn't like our way. We couldn't do it our way. She was probably right because what we were --- what I was doing was probably wrong. I sort of think --- she had one way of doing things and I had another.

Her way was, 'I don't like much modern art --- but I like formal art'.

This led to confusion and disillusionment,

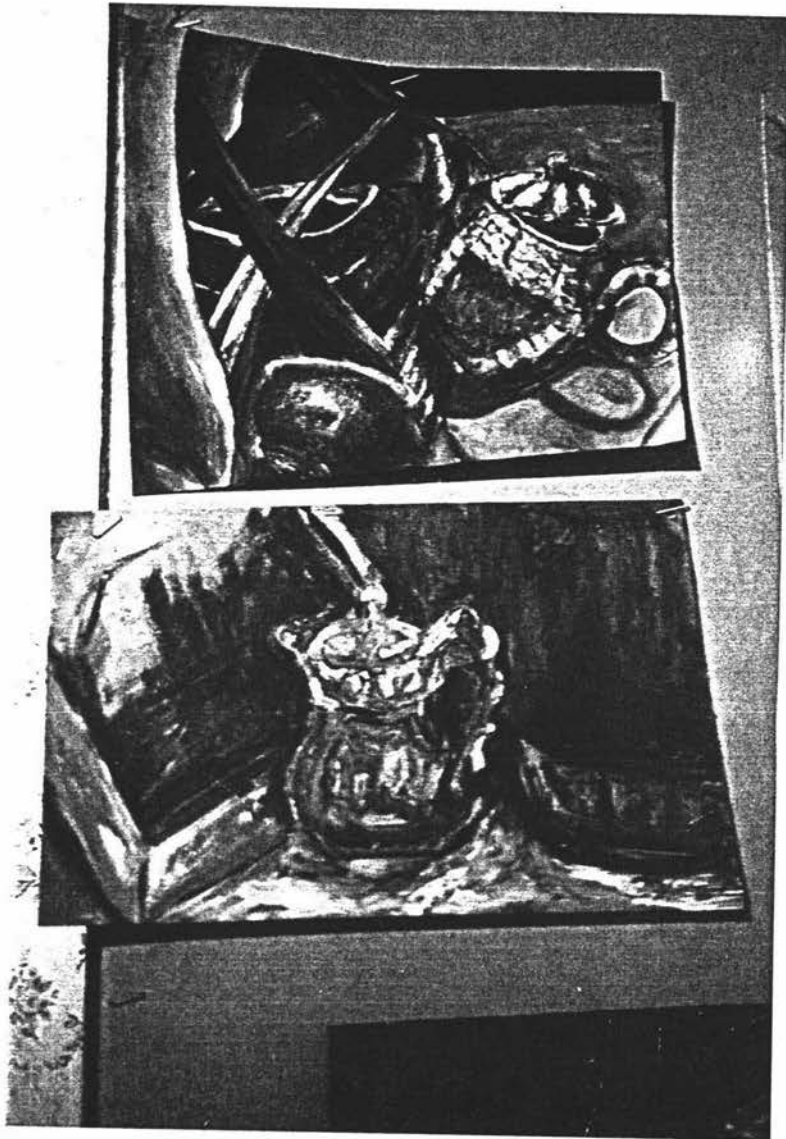
I feel like I've wasted a year really --- because I didn't get into it as much as I wanted. My teacher --- if she didn't like something, she didn't like it and I had to draw it again.

That's what got to me.

Another student reported that she,

--- felt this distance between me and my art teacher. I always felt I was conforming to what she wanted --- I always felt that I had to do something that would please her.

She felt alienated from her teacher who did not understand her style and needs. She wanted to express herself in a Chinese way, but found that difficult to do using Maori symbols, which was what she was expected to do. This led to a conflict within her.



This Chinese student has attempted to make her still-life with chopsticks and Chinese crockery more 'expressive' by using distortion to please her Western teacher.

Although she finally did Chinese art, she did not quite resolve this conflict because she was not sure that it was well received. She finally felt, 'It's just not worth being so uncomfortable about it' and dropped art.

Another student who had just arrived from Africa preferred not to work with artist models at 7th form level because he could not relate to New Zealand artists. His work thus 'tended to show things that are completely opposite to what everyone else was doing'. He felt restricted and needed to be able to explore his own style and do 'something that was more relevant' to him. But his tutor 'had his own style and he tried to mould us into his style'. He 'felt a need for independence'. His disillusionment with the painting course and the propensity for abstract art in New Zealand, influenced him to opt for a design course at tertiary level. He said,

It's a shame that from 5th form level we have been made to just aim at the Bursary or School Certificate art and nothing else. It wasn't developing ourselves.

8 CONTACT WITH ETHNIC ART:

Eight students expressed concern about not having much contact with art from their own cultures. These were mainly older students while most fourteen and fifteen year olds did not appear to be too concerned about this. The only contact that these students had with their own art

was in the form of religious photographs, ornaments and clothing and they did not see this as art per se. They felt it necessary to have some education in their own art just as Westerners and Polynesians do in theirs. One student expressed regret at not having been able to do this, saying,

It's really sad to say that I wasn't really educated about my own art --- They never really taught us our own culture art ---.

She felt had she been taught about art from her culture when she was younger, she would have benefitted from it greatly.

I think in a way it's a disappointment really. We, as children, tend to grasp many things when you're young - you tend to be more receptive, you know --- more positive about the things that they teach you. When you're older and something new comes along, you tend to be a little more dubious, you know, you're not so responsive as you would be to something you're taught since you're young.

9 REJECTION, ALIENATION AND NOSTALGIA:

Thirteen students felt rejected and alienated by local attitudes toward them and consequently became nostalgic for their country and people that would accept them unquestioningly. Chinese students, particularly, felt rejected by the 'anti-social racism going on at the moment'. This 'hurts' as one Chinese girl born in New Zealand said,

I'm still Chinese no matter what I might think or whatever anyone else thinks. Because when someone looks at me, the first thing they realise is I'm Chinese. And so, that's part of me and I accept it --- but I still sort of feel I'm a New Zealander as well, so it does hurt when someone jokes about it - 'Oh, did you hear about those Asian imports coming in?' I mean, I hurt for the Chinese side of it, but I still feel alienated because I'm just a Kiwi-Chinese.

Another student misses 'the good times' in her home country where 'everything is good' and 'different from New Zealand' because 'you know everybody --- and it's easier to get along'.

10 DENIAL OF ETHNICITY:

Six students appeared to be either consciously or subconsciously denying their ethnicity. They did not want to be seen to be different because of their need for acceptance by their peers and teachers and therefore, rejected their ethnicity.

Apart from one twenty year old, these students were between the ages of fourteen and seventeen. They tried desperately to blend in rather than draw attention to themselves.

11 NOT KEEN TO STUDY ETHNIC ART:

Six students confessed to being embarrassed by their own artforms and

not wanting to study it. Five of these students were also those who denied their ethnicity. They were made to feel, either directly or indirectly, that their art was not good enough and unquestioningly accepted this in their eagerness for acceptance by their peers and teachers.

One student believed her classmates did not like her art 'because they don't like art like that. If you do something very realistic, it's not art'. She was 'quite sad about that,' and although she was at first unhappy about it, she told herself, 'I have to change'. She did not want her teacher to discuss Chinese art in the class 'because at the moment, for myself, I don't quite like it --- because now I can see what they mean about the too realistic style'. She has been made to feel that Chinese art is 'not good' and is embarrassed by it.

Another student said she would feel 'embarrassed' for other students if they were asked to study Chinese art because they would not 'relate to it' and would not want to study it.

12 LACK OF UNDERSTANDING OF ASIAN ART:

Eleven students felt that non-Indian and non-Chinese people would find Indian and Chinese art 'strange' because they don't understand it. One student believed that an understanding of ethnic art would contribute toward peaceful and harmonious living because 'knowing about another

culture is just one step in that very long process of getting there'.

A Chinese student felt 'awkward doing Chinese art amongst those who do not really comprehend what I'm doing'. She did some Chinese art which included script at 6th form level and got a very poor response from people who did not understand or recognise it as art. 'They just thought it was scribbles'. She was disappointed, but understood 'that most Westerners are very limited in their perception of other ethnic cultures'. She felt this is because,

--- they don't really integrate it into the school or the children's minds at an early age --- [So] they aren't able to accept the influx of Asians and the influx of Indians and maybe this leads to racism.

13 LACK OF CONFIDENCE:

Ten students appeared to suffer from a lack of confidence in themselves and their art and culture because of local attitudes toward them.

This resulted in an apparent lowering of self-esteem and development of inner conflict in these students. Students lacking in self confidence ranged from fourteen to twenty two years of age. The problem appeared to diminish with maturity.

One Indian student who was unable to pursue an Indian theme at secondary school due to uncertainty and lack of confidence about local attitudes toward her subject, found that she was able to return to this theme at tertiary level with more success. She said,

I tried once and I failed badly. It was such a disaster. In the middle of the year I thought I'll stop doing this --- I wasn't gonna do it --- I just thought, no --- because I was scared --- I just wasn't ready to start something like that.

She found it daunting to have to break away from the ordinary and do something so different in an environment where only Western and Polynesian art appeared to be valued. Two students felt that Chinese and Indian art should not be introduced into the art syllabus because 'it's a bit early' for that and New Zealanders are not ready for it. They feared that such a move would antagonise them and aggravate present attitudes.

CHAPTER 5

TEACHER PERCEPTIONS

'The teacher who walks in the shadow of the temple,
among his followers, gives not of his wisdom but rather
of his faith and his lovingness'.

Kahlil Gibran
The Prophet, 1923

Table 10

TEACHER PERCEPTIONS

Items on this table were extracted from open-ended interviews with art teachers

Number:	1	2	3	4	5	6	7	8	9	10	11	TOTAL
Ethnicity: *	NZ	NZ	NZ	NZ	NZ	NZ	E	Ca	J	C	I	
Country of Birth:	NZ	NZ	NZ	NZ	NZ	NZ	SA	Ca	B	In	SA	
Teaching Experience:	8	19	12	28	13	2	17	25	17	2	13	
Age:	32	44	40	50	50+	25	50+	49	43	40+	37	

SALIENT RESPONSES AND THEIR FREQUENCY:POSITIVE FEATURES:

1 Recognition of the value of culture				x	x	x	x	x	x	x	x	8
2 Recognition of the importance of self-esteem in development of children	x				x	x	x	x	x	x	x	8
3 Importance of having art of ethnic minorities included and valued	x	x	x		x	x	x	x	x	x	x	10
4 Importance of teacher to ethnic minority child	x									x	x	3
5 Awareness of psychological needs of Asian students				x	x		x	x	x	x	x	7
6 Understanding and sensitive to needs of Asian students							x	x	x	x	x	5
7 Awareness of natural tendency to draw from one's background		x	x					x	x	x	x	6
8 Encouragement of Asian students to use own images (mostly at senior level)						x		x	x	x	x	5
9 Awareness of need for self-expression in ethnic children				x	x			x	x	x	x	6
10 Perception of ethnic differences and their consequences							x	x	x	x	x	5
11 The study of art of ethnic minorities would be beneficial to all students	x	x				x	x	x	x	x	x	8
12 Acknowledgement of changing nature of New Zealand population					x		x	x	x	x	x	6
13 Need for upgrading and refreshing of teachers and prescription				x	x		x	x	x	x	x	7
14 Art programme is ethnocentric and needs divergence	x						x	x	x	x	x	6
15 Prescription is flexible and open to interpretation	x			x	x		x	x		x	x	7
16 Awareness of shortcomings and attempt to redress situation							x	x	x	x	x	5
17 Willingness to learn about and teach Asian art							x			x	x	3

* KEY:

E = European

Ca = Canada/ian

B = Britain

In = Indonesia

NZ = New Zealand/er

SA = South Africa

J = Jewish

C = Chinese

I = Indian

Table 10 (Continuation)

TEACHER PERCEPTIONS

Items on this table were extracted from open-ended interviews with art teachers

CONCERNS:

	Number:	1	2	3	4	5	6	7	8	9	10	11	TOTAL
	Ethnicity: *	NZ	NZ	NZ	NZ	NZ	NZ	E	Ca	J	C	I	
	Country of Birth:	NZ	NZ	NZ	NZ	NZ	NZ	SA	Ca	B	In	SA	
	Teaching Experience:	8	19	12	28	13	2	17	25	17	2	13	
	Age:	32	44	40	50	50+	25	50+	49	43	40+	37	
1 Generalising, labelling and stereotyping of Asian students		x	x	x	x	x	x	x	x			x	9
2 Preconceived ideas about Asians and Asian art		x	x	x	x	x	x	x	x			x	9
3 Misconceptions about Asian students, culture and art		x	x	x	x	x	x	x	x	x		x	10
4 Asian students have limited artistic ability		x	x		x	x			x				5
5 Asian students do not know their culture and art, therefore, do not need it at school		x		x	x	x							4
6 Asian students do not value their own art		x	x			x	x						4
7 Asian students do not want to use their own images in their art			x			x	x	x					4
8 Neglect of Asian art is not harming Asian students		x	x	x		x							4
9 Suggestion that Asian art is inferior			x	x	x	x							4
10 Cannot teach Asian art because of lack of knowledge and time		x	x	x		x	x	x	x	x			8
11 Not responsibility of teacher to teach about and maintain culture		x	x		x	x	x	x		x			7
12 Lack of resources to teach Asian art				x			x		x	x			4
13 Difficult to assess work from another culture			x			x	x						3
14 Prescription does not lend itself to the teaching of Asian art		x	x		x	x	x			x			6
15 Asians born here have lost their culture							x	x	x			x	4
16 No difference in perceptions or needs between Pakeha and Asian children			x			x		x		x			4
17 Lack of understanding of and insensitive to needs of Asian children		x	x	x	x	x	x						6
18 Discontent with Asian students and their art		x	x	x	x	x	x						6
19 Difficulty accepting success of Asian students		x	x		x								3
20 Immigrants must adapt to New Zealand culture because they chose to come here		x	x		x	x	x						5
21 Awareness of prejudice amongst Pakeha students toward Asian students				x	x	x	x	x		x	x	x	8

*** KEY:**

NZ = New Zealand/er

E = European

SA = South Africa

Ca = Canada/ian

J = Jewish

B = Britain

C = Chinese

In = Indonesia

I = Indian

CHAPTER 5

TEACHER PERCEPTIONS

INTERPRETATION AND DISCUSSION OF TABLE OF RESPONSES

Forty one teachers from the Auckland area were approached to participate in this study. Eleven teachers appeared to participate and thirty declined.

SAMPLE:

Eleven teachers participated in this study. Of these, six were Anglo-New Zealanders, three were Anglo-immigrants and two were visible ethnic minority immigrants. Of the three immigrants, one came here from Britain as a young child and has lived here over thirty years and the other two immigrated from Canada and South Africa as young adults and have lived here over thirty years as well. Of the ethnic teachers, one is an Indian South African living in New Zealand for five years and the other is a Chinese Indonesian living here for twenty three years.

The Anglo-New Zealand teachers ranged from the early twenties to the late fifties in age and from two to twenty eight years in teaching experience. The ethnic teachers were in the thirties and forties with two to five years of New Zealand teaching experience. Only two other ethnic art teachers were located in Auckland at the time. They were unwilling to participate, however, in this study.

An analysis of the interviews with these teachers revealed the following salient features. These responses correspond with the items in Table 11.

POSITIVE RESPONSES:

Many Anglo-New Zealand teachers displayed some very positive attitudes toward ethnic minority students i.e. Indians and Chinese, and their art in the following areas (refer to Table 10 for the corresponding items and their frequency):

1 VALUE OF CULTURE:

Eight teachers recognised the value of culture for all people, particularly ethnic minorities; and the need for retention and maintenance of culture at all costs. One teacher declared that if you don't retain your culture 'you lose your soul and your spirit --- It's a very important part of yourself and self-esteem'. It is uncertain, however, whether he was referring to his own Anglo-New Zealand culture when he made this statement or to another ethnic culture.

2 IMPORTANCE OF SELF-ESTEEM:

Eight teachers recognised the importance of 'self-worth' and 'self-esteem' in the development of all children, particularly visible ethnic minority immigrants. They believed self-esteem could be raised in the artroom by allowing ethnic minority students to study and use their own art because,

[This] would probably help to develop a feeling of self-

worth. And self-worth is important in art, because if they don't have this feeling of self-worth, then the images that they put onto paper, whatever, are going to look bad for them all the time.

3 THE IMPORTANCE OF INCLUDING AND VALUING THE ART OF ETHNIC MINORITIES:

Ten teachers stressed the importance of including the art of ethnic minorities in the art programme. Teachers stated that it is 'really important actually, to bring it in, because it works in the Maori sense, [so] it must work in the other sense as well'. Most teachers agreed that it would 'have a positive effect on their own individual work --- [and] they'd probably feel more comfortable with their own way of expressing and portraying things'.

It was also agreed that 'you can't separate art and art expression from the culture that it finds itself in'. One teacher emphasised the need for teachers to be aware of this and said, 'I think that the fact that you're working with a certain culture means that you've got to recognise the other forces that are coming from the culture that you're working with'. This is necessary because children get 'a lot more out of it [their own art] than some other kind of imposed study'.

These teachers also realised that it was not enough to just do ethnic

art, but also to place value on it. This is important to ethnic children because,

They will have that as an empowering experience. They will find that something from their culture has become valid and pointed out to them. Anything that's discussed within a group immediately becomes something that is worth something, because everyone starts to know about it.

4 IMPORTANCE OF THE TEACHER:

Only three teachers recognised the importance of the teacher in placing value on ethnic art and developing self-worth in the visible ethnic minority child. The teacher's role was seen as 'having to build up that inner confidence within the student by providing that cultural diversity to the course'. This would 'enrich their experience and probably add to their self-esteem'. 'The underlying premise of all artmaking' was seen as 'get[ting] self-esteem and feeling good about who you are'.

5 AWARENESS OF PSYCHOLOGICAL NEEDS OF ASIAN STUDENTS:

Seven teachers displayed an awareness of these needs. One concerned and perceptive teacher recognised the so-called lack of expression in Chinese students as 'an emotional restraint. The expression comes through in the design and the colour, rather than in the use of paint and drawing'. He found Indian students to be 'very

much more expressive' as other teachers also found, but perceived that 'their creativity was impaired by their own internal conflicts'. He did not 'see them as being free to express themselves'. He consequently concluded that it is necessary for children to learn about their own cultural art because 'if they're really going to become immersed in art and understand themselves more freely - for complete, whole people --- that's essential'.

He also expressed the belief that 'this is an area that could be a problem in years to come [because] if they don't feel a sense of identification, they [could] feel an isolation'. He saw art as 'a release' for many visible ethnic minority students who develop psychological problems on account of the 'internal conflicts' caused by racist attitudes. He recognised these problems in two of his Indian students in whose work he saw 'a little bit of Indian culture coming in'. He suspected that this wasn't pronounced because they didn't have 'an enriched cultural environment both at home and at school. So, therefore, there was no real identification with their cultural background'.

6 UNDERSTANDING AND SENSITIVITY TO NEEDS OF ASIAN CHILDREN:

Five teachers displayed understanding and sensitivity with their Asian students. These concerned teachers did not appear to find language a barrier when dealing with Asian children. They felt all it required was the correct attitude and a bit of time to get them to understand. One

teacher said, 'some of them didn't seem to know --- but we talked about it and now they do understand'. To encourage Asian students further and help boost their self-esteem, these teachers did things like displaying their work with their images and titles about their culture, in the library for all to see.

7 NATURAL TENDENCY TO DRAW FROM ONE'S BACKGROUND:

Six teachers displayed an awareness of the natural tendency of people to draw from their background. One teacher saw this tendency in one of his Asian students who 'just naturally went back to his background and drew from that' after they had discussed the decorative art of Gustav Klimt. This was also seen in Polynesian students who sometimes asked to do their own patterns and showed great surprise when they were told they could do it. One teacher said, 'when they know they can do it, they just take off'. This was also seen by another teacher in an Indonesian girl whose work had 'a very strong, intricate, lace-like quality - like Indonesian art'.

8 ENCOURAGEMENT TO USE OWN IMAGES:

Five teachers encouraged their Asian students at both junior and particularly, senior level to use their own images in their art and helped them to find information on it, even though they themselves knew nothing about these artforms. They also agreed that children should be allowed to develop their individual styles and values at all levels,

whatever these styles were and from whatever cultures they came. They felt this was for their benefit as well as for the other children in the class because,

--- if you do it with honesty and the right intent, I don't think you can do it any harm --- By our attitude we can prompt children to look for themselves or prompt the library to get in resources or whatever.

9 AWARENESS OF NEED FOR SELF-EXPRESSION:

Six teachers realised that when visible ethnic minority students do not perform well, it is often because 'they just don't relate to' the art being done, therefore, 'any culture, any group [should] be catered for within the prescription. Art should be something where [people are] expressing themselves, not just working to a model'. One teacher suggested teaching 'basic design or art principles' and allowing students 'to apply those principles in their different ways'.

10 PRECEPTION OF ETHNIC DIFFERENCES:

Five teachers perceived differences in style as ethnic differences rather than an inability or lack of expression, as some teachers described it. They found the work of Asian students to be 'stylistically different in that they're very much more detail conscious and painstaking about the way they do it'. They 'produce elaborate detailed work which really shocks the Polynesians'. They found ethnic minority students performed better

when they did work with which they identified, of which 'Chinese students are really good examples'.

11 ART OF ETHNIC MINORITIES BENEFICIAL TO ALL STUDENTS:

Eight teachers generally believed that introducing the study of the art of other ethnic minorities into the art programme would be beneficial to all. It would 'broaden one's outlook --- [and] make you more culturally aware'. This would be good for local Anglo-New Zealand children who need to 'open their minds --- [and] see a broad range of things.

One teacher who had been trying to redress the imbalance of culture in her art programmes and make them less ethnocentric, found that including a wide range of artists from different cultures in her classroom discussions was beneficial to the students and 'more beneficial to me'.

12 CHANGING NATURE OF NEW ZEALAND POPULATION:

Six teachers acknowledged the changing nature of the New Zealand population and the consequent need for changes in curriculum. Because 'there are so many of them [Asians]' they felt they needed to be catered for. They also realised that whether there were large or small numbers, they still needed to be catered for because 'the occasional Chinese student may feel even more isolated.

13 UPGRADING AND REFRESHING OF TEACHERS AND PRESCRIPTION:

Seven teachers saw the need for upgrading and refreshing in the teaching profession, in the light of the changes taking place within the New Zealand society and the lack of knowledge amongst teachers of their new clientele. They felt,

There's a constant need for flexibility and upgrading and refreshing in the teaching profession as a whole and certainly in art --- People who live further away can get quite isolated in their thinking and social trends ---

These teachers also expressed a need for 'more and more acceptance and building up of students from an ethnic minority who need just to find their own place in the world --- certainly a need for recognition of the Chinese students'.

14 ART PROGRAMME IS ETHNOCENTRIC:

Six teachers realised that the present art programme is ethnocentric and saw the need to bring in,

more divergence so that the whole course is almost about opening kids' minds to the whole variance that's out there and not just having the European tradition down their throat. That does tend to be the way.

They felt this ethnocentricity makes visible ethnic minority students 'feel embarrassed about bringing in those images [from their culture] and [about] who they are'. They believed students needed, instead, 'to feel

comfortable about their art and who they are'.

15 PRESCRIPTION OPEN TO INTERPRETATION:

Seven teachers felt that the art prescription was flexible and open to interpretation and that teachers were free to include Asian or other ethnic art in their programmes if they wanted. One teacher said,

It is open to interpretation according to the needs of the local school --- Actually it's here - the opportunity to do that. It doesn't need anything further.

16 AWARENESS OF SHORTCOMINGS:

Five teachers were aware of their shortcomings and admitted that visible ethnic minority students and their art have been neglected. They were making an effort to redress this situation and said,

I think we're going to try to do that more and more, almost regardless of whether we've got students of that nationality in the room. I think it's quite important to show them a range of religions ---

They were also trying to cater for them by introducing art from their cultures into their programmes and by providing more resources. They felt this had 'really begun to pay off now, especially in the 5th form'. One teacher saw this as being 'on the threshold of that sort of thing. They're beginning to produce work that is very colourfully related to culture, whether it's their own or one that they've decided to

pictorialize'.

17 WILLINGNESS TO LEARN ABOUT AND TEACH ASIAN ART:

Only three Anglo-New Zealand teachers demonstrated a sensitivity and open-mindedness in their dealings with their visible ethnic minority students. They were quite prepared to accommodate their Asian students and were willing to learn about and teach their art. One teacher said,

I don't think one must have a closed mind and I do think if one gets students from elsewhere, that one should be aware of what they're doing or where they come from and actually give them a little bit of a bolster in their work.

CONCERNS:

(Refer to Table 10 (continuation) for the corresponding items and their frequency).

1 GENERALISING, LABELLING AND STEREOTYPING OF ASIAN STUDENTS:

Nine teachers appeared to be quite happy to accept white stereotypes and labels of Asian students without questioning them at all,

I understand --- Chinese students --- do a lot of copying work back in their home country. I immediately think of the image so fondly espoused by the Chinese students of the wide-eyed, doll-like figure --- That's a commercial advertising figure.

One teacher found Asian boys to be 'very linear in their thinking --- very determined'. He said they usually do well in mathematics and science but not in art, whereas 'normally a European boy that's good at those things and is taking art, is more able in art than an Asian boy'.

Another teacher claimed that Chinese students generally produced 'flat, calligraphic sort of line figure drawing[s] --- very Chinesy looking'.

2 PRECONCEIVED IDEAS ABOUT ASIANS:

Apart from not having any creative ability, nine teachers also felt that Asian students could not relate to European art at all and that they 'switch off' to Western artist models,

The concepts, things like abstraction, things like spirituality dealing with --- Christian sort of spirituality, they couldn't relate to it in any way at all --- They didn't have the broad understanding of our culture --- and they unfortunately failed in that area.

These teachers also believed that Asian students lack 'depth' and do not have the 'ability to refer back to artist models' or 'to tap into that wealth of what's gone on before;' their work is 'very superficial - they're not able to develop their own values' and 'they're still in the rendering phase;' and they 'have great difficulty' in getting 'personally involved beyond the rendering'. Whilst teachers do concede that 'they're good at making images,' they feel 'their images are very shallow,' because

'they can't really explore and get involved'.

3 MISCONCEPTIONS ABOUT ASIAN STUDENTS, CULTURE AND ART:

The lack of knowledge and understanding of other ethnic minorities, particularly Indians and Chinese, has led to a number of misconceptions amongst ten Anglo-New Zealand art teachers about their Asian students and their art. Some of these teachers saw Asian art as primitive and fitting under the label of 'primitivism'. This is because when Westerners think of Asian art, they usually think in terms of ancient, traditional art and not contemporary art. They are very often unaware of the fact that such art exists in Eastern cultures. And if they are aware of it, they assume it's just copied from Western models and is not Eastern in it's own right. One teacher suggested that '--- those modern movements are essentially Western in their nature. They are not modern Indian necessarily ---'.

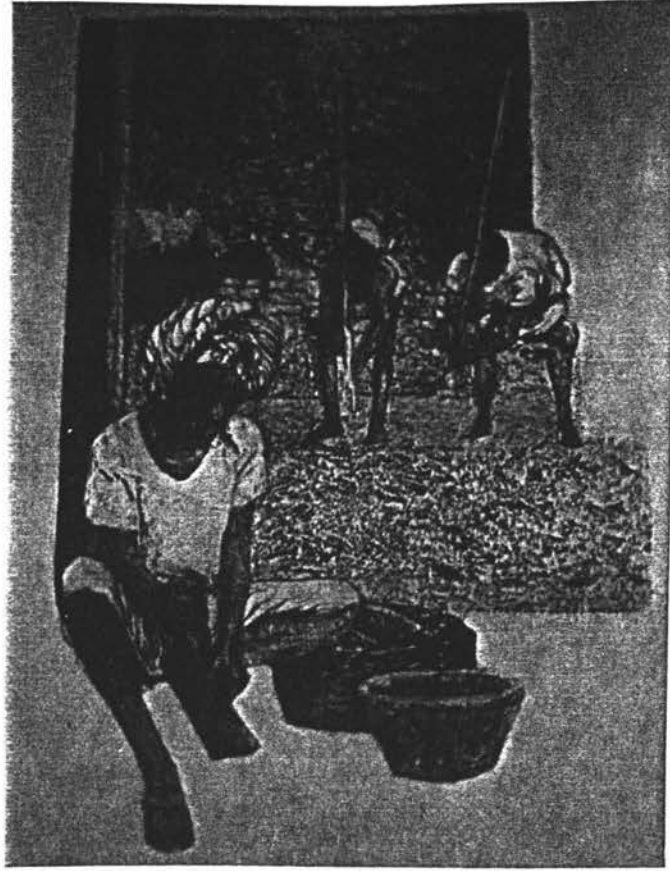
They do not appear to understand and accept that as European art has evolved from the traditional to the modern, so too has Eastern art. They find it difficult to break away from the misconception that Eastern cultures are primitive and unprogressive and that their art is merely a 'recycling' of traditional forms in order to keep it alive. If at all, teachers would rather not deal with contemporary Eastern art as that creates 'a whole new problem,' because 'it's much harder to get the resources,' and 'very often the fascination is with traditional art'. It is, therefore,

easier and perhaps more convenient to the Westerner to think of Eastern art as 'primitive'.

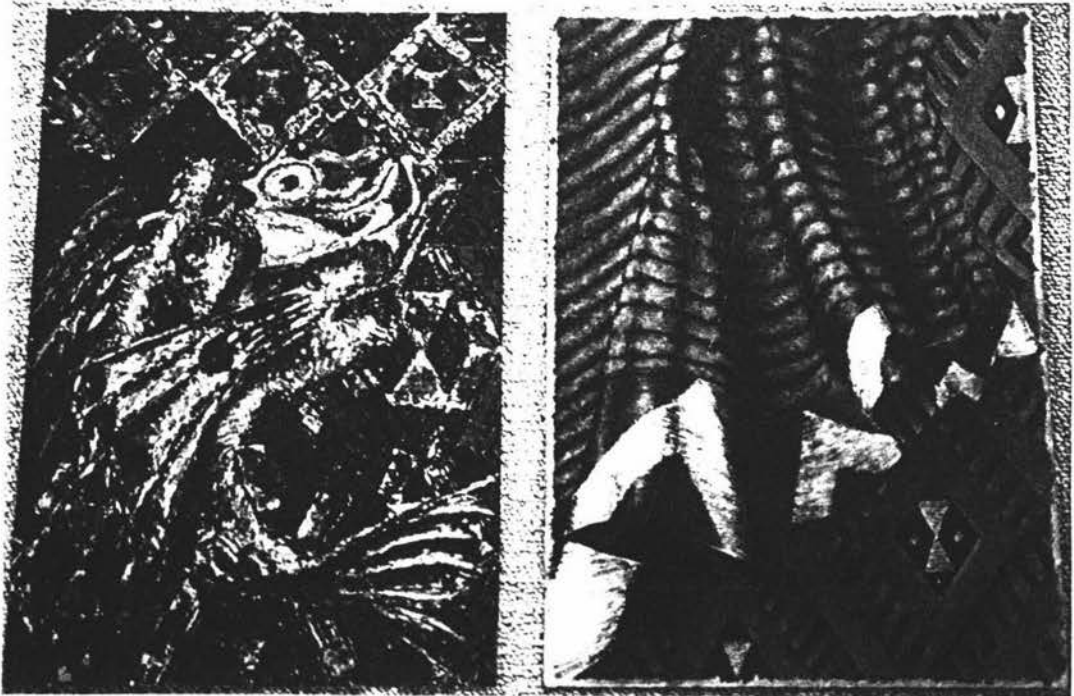
Some of these teachers have the misconception that Asian students do not wish to be identified as Indian and Chinese and that they lose their identity by choice because 'they want to become unidentified'. This is highly impossible with visible ethnic minorities like Indians and Chinese who have no way of physically concealing their identities as other invisible ethnic minorities may. Most of these children are also usually raised in a highly cultural environment which makes them aware and proud of their culture and ethnicity, which they in no way see as inferior or certainly do not wish to lose it. This is an attitude projected by some Westerners and sometimes even forced upon them.

A significant misconception held by some teachers is the view that ethnic minorities would be best off in 'a nice melting pot' with people doing each other's art, because they do not 'really want to be living in a country and be held apart and kept different and separate'. It would be 'better for them --- to merge --- If we all think the same, but enrich our interests and heritage with some information, music, art, whatever, from the other cultures'. Although there is obviously good intent here, a melting pot suggests a loss of individual identity which is not what ethnic minorities are aiming for, but rather, a retention of individual identity and culture while sharing and learning.

9 'Copyist' art



10 'Inexpressive'



Asian art is found to ^{be} 'copyist' and 'inexpressive' by many Western teachers who see it as 'recycling'.

Another example of a misconception arising from lack of knowledge, is one teacher's confusion about Chinese students looking at 'things that aren't really Chinese, but Japanese, like kimono designs'. This teacher is unaware that the kimono originated in China, so it is probably not foreign to a Chinese child, or at least, it's design would in some way be familiar.

4 **ASIAN STUDENTS HAVE LIMITED ARTISTIC ABILITY:**

Five teachers appeared to believe that Asian students have limited artistic ability. One teacher confidently announced that they are 'all quite limited' and that they acquire whatever they have from their teachers. Another espoused a similar view, saying that they are,

very good technically, but their images tend to be fairly lifeless, [and] --- they don't appear to be very creative --- As time passes I think that they are starting to realize what art requires of them --- and they are turning their hand to a more Western approach and doing quite well --- They seem to be able to be a bit more creative with composition as we teach them --- Their art is not very expressive. Their paint application and all those sorts of things - their basic skills are not there.

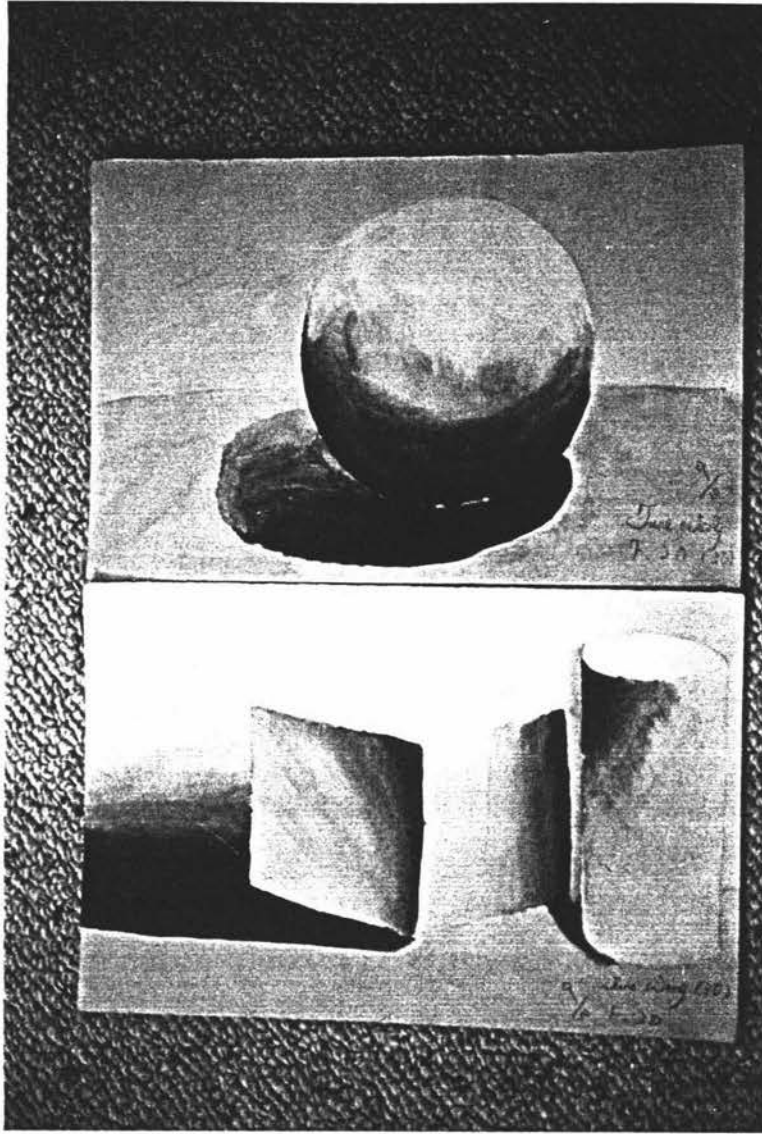
Indian students have a good colour sense, but their drawing is 'weak'. Some teachers believed Asians are 'copyist more than creative' and thought 'it's part of their background', consequently it was,

the hardest job in the world to bring them round --- to European thinking, because the way that it's taught, the way that the programmes are structured, it's basically that you're European in that structure. And one of the most difficult things is to stop these youngsters from going into a copyist mode. They're forever copying things - anything to do with violence, anything to do with comic strip characters --- They don't go to the prime source -they would far sooner draw a figure from somebody else's drawing or from a photograph than look at a figure. Their drawing skills are minimised when it comes to drawing from a primary source.

They have 'drawing skills of eight, nine year olds', and 'creativity goes out the door as --- I perceive it as a European'.

5 ASIAN STUDENTS DO NOT KNOW THEIR CULTURE AND ART:

Four teachers believed that Asian children do not know anything about their culture and art, or if they do, they do not want to share it with non-ethnic people. One said, 'I don't think some of them are familiar with it' [their culture]. 'I'm not sure --- what the student knew about their artform and whether they were prepared to actually discuss that in front of other students'.



A popular misconception amongst Anglo-New Zealand teachers is that Asian students only do 'copying' in their countries and no observation drawings. These observation paintings from still-life investigating light and shadow were done by a Chinese student in Hong Kong.

6 ASIAN STUDENTS DO NOT VALUE THEIR OWN ART:

Four teachers suggested that Asians lacked cultural pride and did not value their own art. Asian children were compared to Maori and Polynesian children who 'don't have particular Polynesian pride and Maori pride and don't promote a Polynesian or Maori viewpoint'. A similar attitude was suggested in Indians by saying that they 'tend to subvert their own cultural background'. It is possible that these teachers have not considered the lack of promotion of these ethnic artforms by teachers as the possible cause of this so-called lack of pride in ethnic minority children. One teacher suggested that ethnic students do not value their own art because they 'didn't really see it as being art per se,' but 'saw it as just being something around home'.

7 ASIAN STUDENTS DO NOT WANT TO USE THEIR OWN IMAGES:

Four teachers claimed that it is not important to teach ethnic art to visible ethnic minority students because these students themselves do not know their culture and their art, and even if they did know something about their art, they did not want to show it. One teacher said, 'I do find that the Chinese students who have come recently from overseas, there is a great reluctance to express themselves at all'. The explanation offered for this was that 'they want to do what is expected rather than wanting to express themselves'.

Another teacher believed that they do not want to use their own images

because even when given the opportunity to do so, 'so that they can bring things in, they haven't tended to'. Another teacher said that ethnic children have to be steered towards their own art as they won't do it on their own. He said, 'that sort of thing doesn't come out of their own accord'.

8 NEGLECT OF ASIAN ART:

Four teachers believed that neglecting ethnic art at school is not harming Asian children in any way, but that 'it's just not opening up an avenue that could be opened up to them'. This view was shared by another teacher who believed ethnic children were not familiar with their own art, therefore, a neglect of it at school could not have any adverse effects on them. She did not think that art 'really makes an impact until they get to the 6th form. That's when they start to draw on the other things, anyway'. One teacher said, 'I don't think it is neglected. I think it's one of the things that a good art teacher tries to get them to notice and to use'. However, this teacher later admitted it's neglect by saying, 'I think the neglect of it certainly tends to increase the difference of the students in their own eyes and makes them feel that they have to sit in or be lost as it were'.

9 ASIAN ART IS INFERIOR:

Four teachers appeared to suggest that Asian art is inferior to European art. One teacher said,

A lot of the arts of Asia tend to be just recycling --- There are some movements that would be called modern in these cultures, but those modern movements are essentially Western in their nature. They are not modern Indian necessarily, they are modern international styles as opposed to the regional styles.

This suggests that Asian students have nothing to gain from their own art because it is simply a reflection of modern international styles. These teachers found the 'precise, exact sort of work' produced by most Indians and Chinese unacceptable because 'contemporary art is looking at new ways of expressing, new symbolism and certainly we're encouraged as art teachers to teach contemporary trends'. Asian styles are thus seen as deficient, which poses art teachers with a problem,

It's to get them to a level --- It's perhaps the ignorance of people like myself, as to how to bring people from a different culture into our way of thinking.

This teacher does, however, add 'that's difficult and probably insulting for a culture to have them bent into thinking like we do,' however, it does need to be pursued.

The belief that Asian art is not of equal value to Western art, appears to cause some difficulties amongst these teachers in adapting Asian images to New Zealand techniques and styles.

12 Self-Portrait 1



13 Self-Portrait 2



This Anglo-New Zealand student is able to adapt an Indian theme of 'Kali' to a Western technique to express her inner conflicts.

These art teachers appear to be unaware of the influence of Eastern art on modern European art. One teacher dismissed this influence by saying, 'certainly, many of the modern movements in Europe were out of *curiosity* about Asian arts,' suggesting that Eastern art has not been significant in the development of modern European art.

Some Western teachers find it difficult to accept that Eastern art has any such value and prefer to believe that Eastern artists emulate Western artists. This is demonstrated in one teacher's discovery of a Taiwanese impressionist artist whose work she found to be very much like Monet's,

The Asian students appreciated it and it made some of the European students aware that there are other painters using the same vibrant colours and mixing and brushstrokes, which was interesting.

Because some teachers attach no value to Eastern art, they ignore it in the classroom, thereby implicitly devaluing it in the eyes of both Eastern and Western students. These teachers are fully aware of this fact as revealed in the statement that ethnic students 'feel that their art is not as worthy as the art we do'. One teacher commented on a piece of Indian art which reminded him of a saree saying, 'it didn't have many positive qualities,' and 'from a European point of view there were aspects of it that were terrible'. It also had 'a tremendous emphasis on ornamental qualities'. This teacher believed that he had 'seen

reasonable amounts of Indian art [and is] familiar enough with aspects of it that [he's] got a reasonable idea of characteristics and stuff' to be able to make this comment.

10 LACK OF KNOWLEDGE AND TIME TO TEACH ASIAN ART:

All Anglo-New Zealand teachers interviewed, except one, appeared to be extremely reluctant to teach Indian or Chinese art. A number were quite prepared to allow individual students, particularly at senior level, to work with their own artforms, but they were not prepared to teach it. Although most did not say so directly and when asked, even said they would be happy to teach it, their reluctance was expressed in a variety of ways. Some teachers used the limited English language of Chinese students as a reason for their reluctance to communicate with these students. One teacher said, 'I think that the time you have to take to get them to understand --- is sometimes way above and beyond your class time --- And I found that very difficult'. However, this factor was not regarded as a barrier by ethnic minority teachers nor by one Anglo-New Zealand teacher.

The tendency amongst Asian children to group together was seen as detrimental to English language acquisition and unhelpful to the classroom situation. Eight teachers felt that the language barrier created problems with 'following instructions and understanding concepts'.

All Anglo-New Zealand teachers interviewed admitted to not teaching other ethnic art and used a lack of time and knowledge of Asian art as the reason for not teaching it, often making a point of saying that they would like to teach it, but qualifying that instantly by saying they 'would have to do a lot more research --- to feel confident to do it'. When asked how they would feel about teaching other ethnic art, one teacher replied, 'well, I'd need to know more about it myself;' and when asked how he would feel about trying to get to know more, he said, 'If I had time --- whether I'd do a big study on it --- I don't know'.

Although another teacher has ventured into art from other ethnic cultures by showing books and pictures as cues, he does not actually teach it because he does not 'know a whole lot ---'. He thought, 'Maybe I should, I don't know --- I certainly haven't got the time'.

Another teacher felt that although it would be 'interesting' to study Asian art as 'it's such an ancient civilisation,' and would be 'intriguing, --- it doesn't initially have an appeal' for her. She would, therefore, not be too keen on studying it herself. She also said, 'it's usually the time factor, I don't see that I have to go necessarily and do a massive amount of study and make it a major part of my teaching'. In relation to teaching Asian art, one teacher said,

But I guess what you need to realise with the Asian kids
is that they come from different countries and they all

have their different artforms --- If you want to bring those artforms into a study, do you make it general or do you make it specific to them? If you make it general, does it mean anything to them?

Another reason given for not teaching Asian art is its relevance. One teacher felt,

But it depends on what level you're looking at. It has to be relevant --- You can do it quite easily in junior art where the focus --- seems to be broader.

There was constant referral to the national exam for which students have to be prepared,

In which case it could be confusing to them to be encouraged in their own sort of art - their ethnic art - and then be asked to perform in a Western type of art as well.

One teacher believed ethnic art was 'not part of the syllabus really anywhere outside the 5th form.

The reluctance to teach Asian art was further emphasized by the inconsistencies and contradictions in the arguments of some teachers. It was first suggested by one teacher that the junior level was 'the appropriate place' to introduce other ethnic artforms, but later declared that 'it's quite hard at junior level where there's such a diversion of range'.

Another apparent contradiction lay in the statement that 'there's no problem' doing other ethnic art with the 5th form, followed by the qualification, 'but 5th form level is a problem in terms of the prescription'.

Another teacher at first did not think that the prescription is a problem, saying, 'we could probably fit and accommodate them [Asians] within those prescriptions now', but then went on to say, 'any culture, any ethnic group could be catered for within the prescription if the prescription wasn't as caste in stone as it seems to be'. These apparent contradictions suggest some reluctance to get involved in the teaching of Asian art.

This reluctance is strengthened further in yet another teacher's initial unqualified agreement for the suggestion that all people should be allowed to express themselves in their own way, saying, 'that's the only form of expression' but then adding that he is not too happy about allowing Asian students freedom of choice where theme is concerned because 'they will produce very tight little drawings [which are] --- just so different from the techniques that the European boys are used to'.

11 TEACHING ABOUT AND MAINTAINING CULTURE:

Five teachers felt strongly that as much as it would be good for ethnic minority children to retain their culture, it was not the responsibility of

the art teacher to do that for them. One teacher said,

But I don't know whether that's the job of the art teacher, you know. I think of what hours I've got in a day --- I don't feel that I should be the resource for it completely either'.

It was generally felt that it was the duty of the parent to do this.

12 LACK OF RESOURCES TO TEACH ASIAN ART:

Four teachers complained about a lack of resources for teaching other ethnic art. They said that they did not feel equipped to teach it because of a 'lack of knowledge' which was aggravated by a 'lack of resources'. One concerned teacher who talked about the lack of resources for Chinese and Indian art in the school library, suggested that 'we're going to have to start looking at the library - having resources for the whole range' and not just for Western art.

13 DIFFICULT TO ASSESS WORK FROM ANOTHER CULTURE:

Three teachers felt it would be difficult to assess work from a culture with which they are not familiar. One teacher expressed what she believed was a concern of all teachers,

We have a great deal of difficulty coming to terms with [Asian art] in the West anyway, because of --- the way it's based on rules - on ways of doing things which, I think, are very foreign to Western artistic methods --- We've got

no training whatsoever, of course, in Eastern art, either Indian or Chinese. So, I feel that it would be presumptuous really to teach something --- on the basis of a lack of understanding.

14 PRESCRIPTION NOT FLEXIBLE:

Six teachers felt that Asian artforms could not be included in the 5th form programme, because 'the option really isn't open to do that. These teachers felt that it is not possible for ethnic minority students to present work of an ethnic nature for School Certificate,

Because they're not living in India or anywhere else. They're in a European school with European means and I don't see that it would be possible anyway --- That certainly wouldn't comply with the sort of thing that would be expected in the New Zealand exam system.

These teachers said the prescription did not lend itself to teaching other ethnic art. One such teacher said it could not be done because 'the general sort of thrust of [the] programme is sort of leading them towards School Certificate art,' and School Certificate art would 'tend not to cater for art from other cultures'. They claimed they were also 'trying to sort of - in a very short span of time, get the class towards a national prescription which doesn't really cater for that sort of thing'.

On the other hand there were seven teachers who didn't see the

prescription as a problem at all, admitting that 'it is open to interpretation according to the needs of the local school'. However, these six teachers did add 'whether or not we do [teach it] often boils down to time available and the priorities of the exam system'.

15 **LOSS OF CULTURE:**

Four teachers assumed that ethnic minorities who have been in New Zealand for a longer period, or who were born here, have lost their culture completely. They claimed they,

Just feel that they are New Zealanders and they actually respond exactly like New Zealanders. There is no difference. They have got no other - apart from slight looks - they don't know anything else other than being a Kiwi. You wouldn't know the difference.

One teacher commented this was, 'presumably because their English is so good'. It appears, then, in these cases, Indian students are treated as New Zealanders without a distinct culture. These perceptions lead to the belief that 'Kiwi-born' Indians have no ethnic culture or needs.

16 **ASIAN STUDENTS ARE NOT DIFFERENT:**

Four teachers didn't perceive any difference between Pakehas and Asian students and their response to their teaching or their needs. One

teacher said that she does not treat Asian kids or any other ethnic minorities 'any differently from the others' and that she does not 'really think about them in those terms --- I just look at the class and see kids'.

Another teacher's response was, 'well, I can't see them performing any differently from anybody else --- I don't notice any perceptible differences in the way that they take to the teaching that they get'. Legitimate cultural differences are ignored and students are all seen as the same. However, this approach can lead to neglect of their basic cultural needs.

17 **UNDERSTANDING AND SENSITIVITY TO NEEDS OF ASIAN STUDENTS:**

Six teachers appeared to be insensitive to the differences of Asian students and their consequent needs. They, therefore, did not give these students the opportunity to express themselves in ways that were culturally familiar to them. This was only allowed at senior level because the prescription dictates it. Even when this was done, impositions and restrictions were placed on it. One teacher said she made 'a policy of --- taking the positive things that [she saw] them doing that are actually culturally based', and she wanted them 'to be able to express --- their cultural background, but they have to understand that they have to open up to a more expressive means of doing that'.

Ethnic art was not promoted at other levels on the assumption that ethnic students would not be 'prepared to actually discuss [their art] in front of other students. The lack of encouragement for ethnic students to use their own images leads to a lack of confidence in these students who abandon their own art for something that they think is more acceptable to the teacher, which are Western images. One teacher talked about an Asian student who abandoned her Malaysian images and retained only 'some batik kind of techniques' which were obviously familiar to her and with which she felt comfortable. The teacher admitted, 'I think she tried to find a theme which was more acceptable to me'.

One teacher believed that his top Indian student abandoned working with Indian images because she 'just didn't seem to get anything out of it'. He didn't appear to have enquired why she was getting nothing out of it and dismissed it believing Asian students have nothing to gain from doing their own art. It did not appear to have been important enough to investigate. When discussing the response of this student, it was clearly evident that this teacher knew that the student 'felt self-conscious about it' [Indian art]. However, he appeared to be insensitive to the seriousness of the situation and casually labelled these feelings 'hang-ups'. These teachers appeared to be fully aware of the attitudes espoused by themselves, as confessed by one teacher who said, 'whether or not teachers in those communities [Asian] are sensitive to

the needs of that particular community, again is another question'.

18 DISCONTENT WITH ASIAN STUDENTS AND THEIR ART:

Discontent with Asian students was expressed by six teachers who felt inflicted by them and the language problems they brought with them.

One teacher said,

I don't treat them any differently from the others.

So far as I'm concerned, I'm a classroom teacher and if they come to me for help, then I'll give it to them, otherwise they sink or swim, you know.

Because basically you just don't have the time or the expertise.

19 SUCCESS OF ASIAN STUDENTS:

Three teachers appeared to have difficulty in accepting the success of Asian students. One said it was 'interesting to see' that an Indian girl is the top student in a class of predominantly Anglo-New Zealanders. Her excellent work was ascribed merely to 'the effort' that she puts into it, rather than any natural ability. Another teacher found it difficult to accept that a recent Chinese immigrant produced the top bursary design portfolio in the country. He attributed her success to 'teacher direction' and not to her own ability and said,

There was a great deal of teacher direction there, not belittling what she did, but she was directed and achieved

very good marks and the variations on the theme obviously had been teacher guided ---.

Her teacher, however, admitted to minimal input on his part. These teachers became intolerant and would not accept that culturally based art has a positive effect on ethnic children and their work. They ascribed good performance to 'an understanding of what was required that was beneath the cultural thing' and not to the fact that the student was able to relate to the subject because it was culturally familiar, and consequently succeed.

20 IMMIGRANTS MUST ADAPT TO NEW ZEALAND CULTURE:

Five teachers felt that since Asians had chosen to come to New Zealand, they must adapt to New Zealand culture. Such attitudes manifested themselves when talking about Asians being allowed to use their images in the classroom. One teacher said,

It's important that we --- actually identify the fact that there is a New Zealand art first --- because of the fact that so many students don't realise that art is active and strong in New Zealand and that we're all living in this country ---.

These feelings of racism led to aggressive positions being taken during an interview with the interviewee asking,

I wonder how leading the question was that you asked them? Do they [Asians] own New Zealand art? --- I know that their culture is under there, but they're part of New

Zealand society now ---.

The general attitude of these teachers was that,

The New Zealand thing is important. Because that's where they [Asians] are and they're walking around and living in the New Zealand environment. [They] choose to join our system, therefore, they must work within the system. You know, that's the bottom line.

The same attitude was held for Asian refugees who are different from the wealthy immigrants of recent times. One teacher responded with 'well, there again - I'm cold-hearted - they need to integrate to survive'. This succinctly summed up the attitude of these teachers toward Asians.

Another teacher's response to accommodating other ethnic cultures in the syllabus, was,

I think, you know, we do have our own culture here and we're trying to sort of get to grips with the Maori culture - --, so I don't really know that we could bring in [other cultures].

The comment 'when in Rome do as the Romans do' summed up the attitude of another teacher toward visible ethnic minorities. Another felt that if they wish 'to be successful in the art scene here' they must adapt

to what is going on here and not expect New Zealanders to adapt to them.

21 PREJUDICE AMONGST STUDENTS:

Eight teachers recognised racist attitudes amongst Anglo-New Zealand students. One teacher does not promote ethnic art because she believes that 'Pakeha students in the classroom probably would not be open-minded to that kind of artform'. She says she adopts this attitude

because I know from my students' reactions occasionally to art from other cultures. There's always moaning and complaining and carrying on when we start, but the kids always get good work from it and the complaining shuts up very, very quickly.

Another teacher admitted that European children have a 'more negative than positive' attitude towards other ethnic minority students and their art, saying, 'I think it's like inverted snobbism, you know. They know that the systems on their side. The system doesn't accommodate them [Asians]'

One concerned teacher believed that a lot of prejudice exists amongst Anglo-New Zealand students against visible ethnic minorities. She said,

There are some students reflecting what their families feel, that have closed minds. Prejudice comes mostly from a

closed mind and a lack of knowledge. Because of that probably they should be exposed to it [the art of ethnic minorities]. I think New Zealand is very insular.

Consequently she believes that non-ethnic children 'might respond negatively' to ethnic art, because, 'when one first mentions it they respond negatively, but if what is done in the programme is interesting, then they forget about their prejudices'. She also cited an Indian boy in her class who 'felt that the other students are racist towards him'. From her experience and observation she felt that, due to this racism, 'you have to be a little bit stronger if you are different'. She observed that immigrant children 'get a little isolated'. She believed racist attitudes create two types of Indian and Chinese immigrant children, 'they either very quietly get on with their work --- or they're inclined to be with the more rowdy ones to hide their differences'.

Another concerned teacher in a predominantly Polynesian school felt that racism might be the cause of some psychological problems in some visible ethnic minority children and cited the example of an Indian boy in one of his classes. He said,

Being an Indian in a Polynesian community is difficult, more so than in a European one because Polynesians are more blatantly --- more open about their racism, whereas Europeans are much more reserved about what they tend to say --- But there is certainly a degree of antagonism

and racism that goes on through the dominant group, which is Polynesian, towards other groups.

One ethnic minority teacher found Anglo-New Zealand students to be intolerant of art from other cultures. He reported that students complained about 'getting fed-up with this Maori and Island stuff' and to be 'pretty amused' by Indian art which they found to be 'funny'. This teacher claimed that 'they feel that da Vinci and Michaelangelo is art, nothing else. It comes down to what's been bred into them - at home, primary school and so on'. He believed their attitudes can change,

If we very steadily break the ground - very slowly, without upsetting any apple-carts, introduce it to them, bits at a time'.

His concern about 'upsetting any apple-carts' comes from his knowledge of European racist attitudes toward non-Europeans, having lived all his life in South Africa.

As an ethnic minority himself, he is more aware of 'racial tension' and believed that 'one of the ways of getting to understand people would definitely be through art'. He is convinced that it is a lack of knowledge that leads to negative, racist attitudes. Once people are informed they believe differently. This was seen in his students' reaction to Indian dance offered at his school. They initially laughed at it,

But once you made them aware and make them

understand that lots of forms of Western dance and aerobics have come from Indian dance which has been around for centuries, --- and when they're taught about the meaning and symbolism of the movements, they begin to look seriously and appreciate it.

Racist attitudes generate bias amongst some Anglo-New Zealand teachers who fail to see racist tendencies in Anglo-New Zealand students. One teacher believed that 'European boys and girls are probably more open to receiving' art from other cultures. Yet he observed in his 'fairly white community at school --- [that] sort of 'oh, no!' response and all the bigotry and racism that might go with it'.

Racism also gives rise to tokenism where such teachers feel that they 'should make a space for that [ethnic art] somewhere', as 'it might be sort of user friendly' and 'it might make them [ethnic minorities] feel comfortable'.

Some teachers were found to evade racial issues during the interviews avoiding answering questions related to the topic. One teacher constantly talked about 'the problem' but avoided naming it, and indirectly referred to 'what you're talking about'.

A few teachers alluded to the situation here in New Zealand where

Maori and Polynesian art is valued and accepted, but not any other cultural artform. It was suggested that Polynesian children perform well in art because their art is 'accepted in the School Certificate art world and seen as desirable --- I think it's a political thing more than anything else'. One teacher talked about the 'great deal of value placed on Polynesian forms in exams in New Zealand', while another talked about Indian culture not being 'a main-stream, recognised culture in New Zealand as other minority cultures are'.

ETHNIC MINORITY TEACHERS:

Together with the positive attributes described earlier, ethnic minority teachers (N = 2) also exhibited extreme open-mindedness, sensitivity and empathy towards ethnic minority students and art. A noteworthy characteristic of these Indian and Chinese teachers is their enjoyment and celebration of diversity. They accepted all people, cultures and artforms without qualification, enjoying watching different characteristics of ethnic groups 'come through' in their artwork, saying,

The Chinese students have these little Chinese symbols and the Indian child will be more intricate.

They recognised their attraction to their own images and styles as a natural tendency which is to be encouraged and developed - like the Indian girl's attraction to the brass vase in the still-life display; the Chinese girl's painting of water-colours without being taught or asked and the Danish girl's attraction to abstract art, so unlike the 'naturalistic' art of the Asians,

You just have to let them do it, because they can't do [it any] other way, you know - they [are] born like that --- It's just there within them, I think.

About the Asian students' propensity for drawing Chinese faces with slanting eyes, they said, 'it is understandable because they are Chinese - it is acceptable'.

Ethnic teachers believed that style is related to personality and culture and therefore, cannot be changed because, 'their personality will show - just like handwriting'. They did, however, accept that styles may be modified, improved or added to and encourage their students to mix what they've learnt from different cultures in their art by applying what they've learnt from European artist models to their own images and designs,

I show them New Zealand artists like Nigel Brown or Claudia Pond Eyley or European ones, then afterwards I say, design your own, but base it on these artists.

They appreciated and recognised the positive aspects of ethnic art. They also recognised similarities between European and Eastern art and their mutual influences on each other. They did not see why this could not continue in school unlike many Anglo-New Zealand teachers interviewed. One teacher said,

But then again, I find, Indian [art has] influenced the European. Not just the Indian, oriental art has influenced European art --- Look at Jerome's work - that French artist, even Rembrandt and

the turban on his self-portrait - sort of exotic clothing, you know -
-- European art has been influenced by Asian art and Asian art
has been influenced by European art --- And then the Japanese
was influenced by the Chinese --- Look at the koru - its almost
Egyptian --- Even Polynesian patterns, it's very much like certain
Indian patters --- [and] Matisse's woodcut --- like Japanese ---
So, I think it's all been intermingled without people realising it.

They recognised the richness of ethnic artforms and did not see them as inferior and felt European children can learn from these Indian and Chinese artforms which are 'very fine and quite refined and detailed,' just as European artists have learnt from Asian art in the past.

They showed an appreciation of the need to express oneself in the way one feels because 'art is a form of expression of themselves'. They also believed that all children 'should really be able to do something [their way] and it doesn't mean you have to move away from the programme' in order to accommodate them, 'you can show them how to do it - technique - but the rest they do themselves --- you can't say do it that way - maybe abstract - if they've really got a style of their own'.

Ethnic teachers did not see Asian students as lacking ability, but as being able and expressive in their own way,

It just needed some direction and some unlocking. They are

very expressive, yeah. They're very good at drawing from what they see --- very naturalistic and detailed --- Their watercolour is superb - just natural, you know.

They did not impose a foreign style on their Asian students, but allowed them freedom of expression and tried to 'bring out what's best in them'.

If that's the way the child works and that's the way she enjoys working and in that's the way she wants to express [herself] --- so be it.

They did not denigrate Asian art and label Asian children 'copyist' as some Western teachers have done, but instead recognised this as a valid technique that is used by Western artists as well. It is also a technique that is well used in New Zealand schools. They appreciated the fact that art from different cultures had its own characteristics which are equally valuable and which will show in students work, 'the Chinese students have these little Chinese symbols and the Indian child will be more intricate'. The sharing of cultures was encouraged in their classes,

Whenever something unique comes up we sit together and evaluate and talk about what we have done and each one gets to know about the other, which is helpful.

They found their non-ethnic students to respond well to this because they have inculcated positive attitudes in them towards other cultures,

They've been taught never to ridicule or laugh, but to question if they need to, in a very positive manner.

Consequently, they have found that their ethnic minority students experience 'no feeling of embarrassment'.

They also recognised the importance of making their students happy by allowing them to work with their own art. Some of the fringe benefits of these is good performance and good discipline,

The moment you give them something that they are able to relate to, they're very comfortable with that. Give them something that they love and they'll stick to it - there's even no discipline problems after that.

One ethnic teacher found that the inclusion of ethnic minority artforms in his Design classes is definitely having a positive effect,

It makes them feel comfortable and part of the system - we're not isolating them. They are isolated socially --- so this gives them an opportunity to tell us about themselves.

The ethnic teachers were found to be understandably, extremely sensitive to ethnic issues. They felt that New Zealanders do not regard Asian art as valuable or 'appropriate' because,

If they felt that Chinese and Indian art were aligned to their thinking, I'm sure they would have introduced it by now --- I have yet to see it being delved into here.

They believed that studying art from other cultures is important for all students because it is,

Part of their learning, growing and understanding. If we don't learn about the people we cannot understand them. You know people through their traditions and their art --- [art from other cultures] would form a platform where we could all come together and learn about each other.

However, one ethnic teacher who is a recent immigrant to New Zealand had adopted two of the popular generalisations and misconceptions about Asian students espoused by Anglo-New Zealand teachers viz. that Chinese students have poor compositional skills, saying, 'they have no concept of constructing a painting;' and that Indian students who were born and/or raised in New Zealand have lost their culture and identity,

They have been totally encompassed by Western culture --- which is a sad story. So going back to their culture and tradition would be a zero factor.

Table 11

PARENT PERCEPTIONS

These responses have been extracted from open-ended interviews with parents. A discussion of each item follows the table

Number:	1	2	3	4	5	6	7	8	
Ethnicity: *	C	C	C	I	I	I	C	I	
Country of Origin:	T	M	HK	F	I	I	HK	I	
Years in New Zealand:	4	8	1	6	3	5	20	48	
Age:	40	45	45	46	47	47	43	51	TOTAL

COMMON THEMES:

1 Happy with education system and general art education	x	x		x	x	x	x	x	7
2 Art programme is ethnocentric and should include art of all cultures	x	x	x	x	x	x	x		7
3 Cultural maintenance is important	x	x	x	x	x	x	x		7
4 New Zealand is now multicultural and must cater for all groups	x	x	x	x	x	x	x		7
5 Duty of school to teach about all cultures and promote understanding and respect	x	x	x	x	x	x			6
6 Recognise importance and value of art for personal development	x	x		x	x	x			5
7 Importance of studying art from other cultures for understanding and tolerance	x	x	x	x	x	x			6
8 Importance of art teacher to child	x	x			x	x			4
9 Concern about lack of opportunity to study and use ethnic artforms	x	x		x	x	x			5
10 Concern about lack of resources	x	x		x	x				4
11 Concern about teacher attitudes	x	x		x		x			4
12 Concern about misconceptions about Indians and Chinese		x	x		x	x			4
13 Awareness of and concern about racism	x	x	x	x	x	x	x	x	8
14 Knowledge of and pride in art of own culture	x	x	x	x	x	x	x		7

*** KEY:**

I = India and Indian

C = Chinese

F = Fiji

T = Taiwan

HK = Hong Kong

M = Malaysia

CHAPTER 6

PARENT PERCEPTIONS

The joys of parents are secret, and so are their griefs and fears.

Essays (1965) 'Of Parents and Children'

CHAPTER 6

PARENT PERCEPTIONS

INTERPRETATION AND DISCUSSION OF TABLE OF RESPONSES

COMMON THEMES:

(Refer to Table 11 for the corresponding items and their frequency).

1 HAPPY WITH EDUCATION SYSTEM AND GENERAL ART EDUCATION:

Seven parents expressed a general satisfaction with the New Zealand education system. Of the six recent immigrants, five had come to New Zealand to provide their children with better educational opportunities and they felt that this was being achieved through the broad and more flexible system here. They felt that art education in general i.e. the teaching of techniques etc. was good. This was expressed clearly by one parent who said,

As far as art is concerned, I think the New Zealand system gives the children a bit more encouragement from the time when they are young. More resources are available, teachers are probably better trained and they know how to bring out the best in children --- They system has helped a lot of them to be more creative and express themselves more vividly.

2 ART PROGRAMME IS ETHNOCENTRIC AND SHOULD INCLUDE ART OF ALL CULTURES:

Seven parents felt that although the general art education was good, the art programme was, however, ethnocentric. It did not include the art of all cultures, particularly Indian and Chinese art with which they were concerned. This situation needed to be changed. One parent said,

What I was upset about when [daughter] was doing art, is they were made to study the work of all these Europeans and some of the Maoris. And I said to [daughter], these are all cultures and backgrounds that are unfamiliar to you. Are you comfortable with it? They were asked to study the styles of other artists - European artists, yet there are a lot of modern Chinese and Japanese artists that are very interesting.

3 CULTURAL MAINTENANCE IS IMPORTANT:

Seven parents felt that it was important to maintain their cultures now that they were living in a foreign country. While they were willing to adapt and integrate to an extent, they were not happy to lose their cultures which were both ancient and highly valued ones. Two parents said,

I always immerse my children in it [culture]. Children must keep some native culture [and they] must remember

the past --- Because if they follow the other [dominant] culture, later on they will stand nowhere. They will lose their own culture and will not fit into the other culture. So it's better that they stay within their own culture and feel confident and strong about themselves. I don't want them to be hanging in the middle.

4 MULTICULTURAL NATURE OF NEW ZEALAND SOCIETY:

Seven parents recognised the changed nature of New Zealand society which has now become multicultural and as such must cater for all ethnic groups within its society. They believed that their cultures have much to offer all the people of New Zealand and that all cultures should be shared by all. This feeling was expressed by one parent who said,

I think in today's context where there are so many ethnic groups in the country - we're getting so cosmopolitan - we need to learn to appreciate everybody's cultures. The people have been encouraged by the government to come here and invest, so they must be catered for.

5 DUTY OF SCHOOL TO PROMOTE UNDERSTANDING:

Six parents felt that it is the duty of the school to teach all children about the different cultures in New Zealand and to promote mutual understanding and respect. This was expressed clearly by one parent's comment,

Education is the key to everything. You can achieve so much by giving a broad-based education. In schools - that is where people's minds are formed, their ideas take shape, their mechanism of logical thinking is formed there. So if you teach kids that there is another world out there - okay, you don't have to accept everybody's values - but teach them about others and how they think etc. and that their values have been formed by their history, like the Maori culture for example - [if] you understand everybody and their values you accept them more easily.

6 IMPORTANCE AND VALUE OF ART FOR PERSONAL DEVELOPMENT:

Five parents recognised the importance and value of art for personal development. They felt since art is a means of self-expression ethnic minority children should be allowed to express themselves in ways that are culturally familiar to them. One parent said,

I feel that strongly because he [his son] could show childhood memories and things through art which will help him develop. You can know a person through his art. It expresses what's inside.

7 IMPORTANCE OF STUDYING ART FROM OTHER CULTURES:

6 parents felt that it was important for all children to study the art of other cultures. This would be beneficial to both ethnic and non-ethnic

children. It would 'broaden their outlook' and foster mutual understanding and tolerance, and would teach them to value other artforms. They felt 'we must all be prepared to learn from each other. There must be give and take'.

One should also recognise that art is also highly developed in other cultures as well --- So in art history they should teach not only European art, but they should also include other artforms. At the moment they're [New Zealander's] looking a bit through coloured glasses - that this [New Zealand art] is the only art. Even in music it is the same. In Indian art which is so highly developed, there are written rules and specifications on how to sculpture, for example. The basic principles are there. It should definitely be taught here. Art from all cultures should be shared.

Parents felt if all students knew something about art from different cultures, ethnic children would not be embarrassed to do their own art. One parent said of his son who would not use his own images in his artwork,

He might have felt embarrassed because he's different. Now if the studies about cultures were being done, everybody would know and he would not feel embarrassed. That's the kind of thing he should be proud of, not embarrassed.

8 IMPORTANCE OF ART TEACHER:

Four parents talked about the importance of the art teacher to the child. The art teacher is working with the 'inner feelings' of children and can, therefore, build or break a child's confidence. One parent said,

I think the teacher is more important for children, because I was a teacher in the past. I know the teacher can influence children's futures --- and confidence.

9 LACK OF OPPORTUNITY TO STUDY ETHNIC ART:

Five parents expressed concern about the lack of opportunity for their children to study and use their ethnic artforms. They believed that the ability to do so would have a positive effect on the self-concept and self-esteem of ethnic children. It would make them 'feel confident about who they are'.

One parent complained that 'in certain ways there is no chance for us to express what we learnt in our country'. She felt ethnic children should be 'given a chance to choose for [themselves] instead of saying this is a New Zealand artist who you have to study'.

10 LACK OF RESOURCES:

A concern about the lack of resources was expressed by four parents. Ethnic children had no access to books on art from their cultures at school. Three parents were able to acquire books for their children

from their home countries. One parent expressed uncertainty about the situation saying,

I don't know if they [schools] can have books, may be not, but [it would be] good if schools can have books for children too [because] many Chinese come to New Zealand now.

11 TEACHER ATTITUDES:

Four parents expressed concern about teacher attitudes. They felt art teachers were inclined to overlook Asian art and the needs of Asian art students. They believed teachers felt that Asian students knew nothing about art. One parent said,

There is so much that [teachers] could actually learn from all these Asian children as well. They are probably being overlooked and they [teachers] think they [students] know nothing about art - we [teachers] have to teach them. That could be the attitude of some of the teachers.

Two parents felt that teachers did not encourage Asian children to do their own ethnic art and they do not understand and accept art from other cultures. One parent was concerned about the adverse effects these attitudes might have on her daughter. She expressed these concerns despite her limited English, saying,

He [the teacher] in school not encourages. She [daughter] receive high mark in subjects like mathematics,

but very low mark in art - painting and design. So I very worried about may be she lost her confidence. So I think if teacher can spend more time to understand the children's feelings. Children can study hard if more encouragement --- Important, teachers must understand all children and culture, even if cannot teach different culture art --- Teachers must understand and accept.

12 MISCONCEPTIONS ABOUT ASIANS:

Concerns over misconceptions about Indians and Chinese was expressed by four parents. They felt that New Zealanders made 'prejudgements' of Indians and Chinese because of their ignorance about them and incorrect information transmitted by the media. One parent felt that 'the government must clear up these misconceptions about immigrants' so as to stop them developing. Another parent felt that these misconceptions can be corrected and understanding promoted through art. He said,

At present people only know material things about our country [India]. They know things like how many television sets it has or doesn't have. They don't bother much about the art and the richness and the background and what countries can offer. If children are taught about these things, it would be better for them. They will understand each other - why their friends believe in

different things and why they look different etc. All this will make them understand each other better --- so that people have a balanced view - not only a one-sided television or newspaper impression.

13 AWARENESS OF RACISM:

All eight parents reported an awareness of racist attitudes and expressed concern about this, but most accepted this broad-mindedly as part of the lot of ethnic minorities. One parent said, 'I think wherever you go you can't run away from the fact that there'll be a little bit of racial discrimination'. Another said,

They may have prejudices in general, but --- they have a right to. If they feel then values will change as a result of this immigration, or something, they have a right to protect their cultural values --- I have a broad-mindedness about that.

14 ETHNIC ART:

Seven parents displayed a knowledge of and pride in the art of their own cultures. They appeared to know a lot about their own art and spoke of it with pride. One parent said,

Asians have a great wealth of art - the Chinese with their brush paintings and the Indians with their carvings and all that, or the Malays, for that matter, with their batik.

Another said, Indian art is so beautiful,

It is thousands of years old - some of them were done before any other in the world. People should know about it. I try to show what I can of it in my restaurant.

While parents were generally happy about the way art education was developing their children's artistic skills, they were concerned about their lack of opportunity for cultural expression. They felt this was important for personal development and cultural maintenance.

CHAPTER 7

FOUR CASE STUDIES OF ARTISTS

Art must unquestionably have a social value; that is, as a potential means of communication it must be addressed, and in comprehensible terms, to the understanding of mankind.

Rockwell Kent

CHAPTER 7**FOUR CASE STUDIES OF ARTISTS****'LOTUS FLOWER'**

'Lotus Flower' is a 21 year old fourth year sculpture student at Elam Art School. She was born in Townsland, Australia, to a Chinese mother and a Chinese Malaysian father. They moved to Auckland when she was two years old and have remained here since. I met her in her studio at Elam. It was 4.00pm on Wednesday, 9 June 1993 and she was busy working on a piece of sculpture, it was quite different from what one expects to see in a sculpture studio. She was weaving red Chinese tassel onto a bamboo steamer which was to be incorporated into a larger sculpture. Her worktables were piled with heaps of tassel, of which she had imported hundreds of metres from China, other bamboo objects, handbags etc. There were masks and photographs of her work on her walls. I was fascinated by her work which is so different and she was delighted at my response. She discussed her work with obvious eagerness:

MY PREFERENCES AND PERCEPTIONS:**'Lotus Flower'**

I did art all the way through school and I really enjoyed it and I realized I was good in the visual sense even though I was good at other subjects as well. I think it was a combination of the enjoyment of working with your hands -

doing sculpture - and feeling I had something to say about issues that were around in New Zealand at that time - perhaps me being a cultural minority and the way I saw it affecting what I did and --- I could have done it in English, like doing writing, but I chose sculpture because I enjoyed it more. I spent time always, as a child, making objects with my hands; making things in three dimensions. It's what I know best and do best. I think there's a lack of imagination in the work that I see in the art world right now and I like imagination and I use it to its fullest potential.

I feel creativity is in anyone. It's a potential for realisation in a different medium. The work I do is based around looking at the difficulties of being a cultural minority, in other words, me personally being Chinese and the way I see myself as almost divided - am I a New Zealander, am I Pakeha? 'Cause that's the way I've been brought up. Or am I Chinese, even though I've never been to China? - and so an ancestry that - do I feel that through some sort of osmosis, or how can I really understand that? So there's a real difficulty there. And so I always try to portray that difficulty I feel in my artwork ... And sculpture is so inter-active and sculpture is so demanding on the viewer - I like that.

Painting is beautiful, but sculpture is so very powerful and it has a physical presence. It's more political, I guess. What I like doing, is I love going to Chinese stores and I have a lovely time there. And I look at the imagery because it's like a tourist shop. And sometimes it's what I feel like because

people treat me like a tourist, like I don't belong here. And that's where I get my inspiration from.

Chinese consumer products influence my work, but Chinese art ... not really. The imagery of commercial icons is what I receive, 'cause I don't see that much, 'cause in New Zealand we're so far away. The only time I ever see Chinese contemporary art is in magazines. I'm demanding it, but it's not very easy to find. I think it's very beautiful and lovely [Traditional Chinese art]. I feel a distance from it because I don't know the techniques and it takes a lifetime to get those techniques. The contemporary stuff I feel is still struggling. I receive food packaging and I understand the colours of that. And going to the Chinese stores and looking at the Chinese ornaments which I am fascinated with ... things that seem odd to me here in New Zealand, but if I were to go to China I wouldn't find odd at all. I like Chinatowns because they are a bit like the way I feel about where I'm living - you try to make your own sort of homeland in another land. You don't really achieve that. What you do is another sort of different displaced thing. I like living overseas [in Chinatowns] - I like the smells, the food, the reality of everything - it's you.

CHINESE ART AT SCHOOL:

'Lotus Flower'

There hasn't been any [Chinese art] at school. No. I've researched myself, but there's never been any course - no. It would be nice to be able to study your own art. We study other types of art like art of the Pacific Islands where

they even have two intermediaries [at Elam] who mark. That would be a good idea for all art forms. If I had it at school it would have affected me greatly and I'm sure I would have felt a lot happier about my culture, because, you know, when you're studying you don't really consider those things. It would have been a good thing to have. The system is that they have the artist and the pupil becomes the copier of the artist and you get an artistic style. And all the artists were Western artists. So in that way the school system was lacking ... definitely. Like if they had some Chinese books around for Asian children, it would have been really good. I would definitely have felt an affinity with that [contemporary Chinese artists] because they are people like me, from a different culture, but trying to find, again, some part of their own cultural heritage. They [non-Chinese people] look at the work and think it's different. I mean, it's happening through history. You know, they looked at China, they looked at Asia and say, ah, this is Asian and it becomes like the exotic, the wild flower - something they'd like to put into their book and label. I think that often happens with Chinese work right now. Like it happens with my work.

Some people see me and I don't think they understand the ideas that I'm getting at, because they look at it and say, ah, this is Chinese - it must be good or it must be bad and make instant associations or labelling and it becomes different or the other, or exotic or - something that they will never really perceive.

I think what should be introduced is more of an individual needs for individual

people. I know that's difficult to do in the education system, but in art it should be that if you do have part of a culture that you want to show, you should be encouraged to promote that and so the teacher would have to work harder and get more Chinese books. So it would be more of an individual basis of teaching rather than 'you're going to study this, you're going to study that'. I think it's a really good idea [for non-Chinese people to study Chinese art] but I can see the difficulties and I don't know if it would ever be accepted. I think it's a good idea, but it just depends on the way it's done. Because I can't see that once a week we have the Chinese art teacher or the Asian art teacher. I think you'd always benefit if you are given an informed reading on a different culture. I think there's always a benefit there because you transpose yourself to a different area, so you have to think harder and look harder and that's important in art. I did a Maori-Polynesian paper which I thought is great, fantastic, because while you may not have understood the whole thing fully, you could understand that there are different things being brought in and you looked at your own culture and you tried to associate these things with what you have.

MY ART:

'Lotus Flower'

I'm happy because I started introducing Chinese ideas into my work. I started doing that last year and I leaped onto something that I was tentative about doing, you are really tentative about bringing yourself in - Elam is such a ... it's so critical - it's such a criticising environment and it's really hard to put

something that's inside on display to be criticised. [My work is] discussing Chinese issues and yes, I'm happy about it. It's being received quite well which is quite important to me.

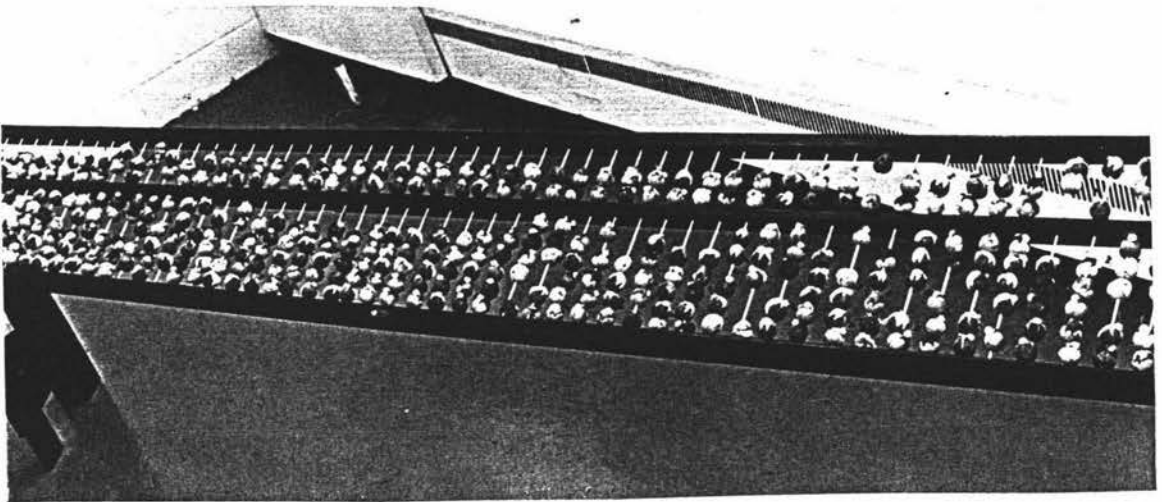
['Lotus Flower' explained what she was doing at the time]:

I'm covering objects with red tassel and the red tassel is imported in from China. I'll have a collection of objects, both Chinese and non-Chinese and all the objects - Chinese and non-Chinese - will be like psychologically working together, so that they become like re-integrated in themselves. The readings that they have would be, non-Chinese with the Chinese, the ordinary object with the exotic. And the red for me would be like ... in European notion the red is danger, red is blood, red is somehow kind of a real powerful colour and in Chinese it's a celebrationary aspect of red. So there's two readings of the colour which is different and diverse, yet I see them as somehow quite similar, in the way that ... like I am. I am one way and am seen in another ... I'm trying to keep Chinese things around me - like to get close to them. Yet I can never achieve that - so there's always an ironic stance there. And it's actually quite a sad thing.

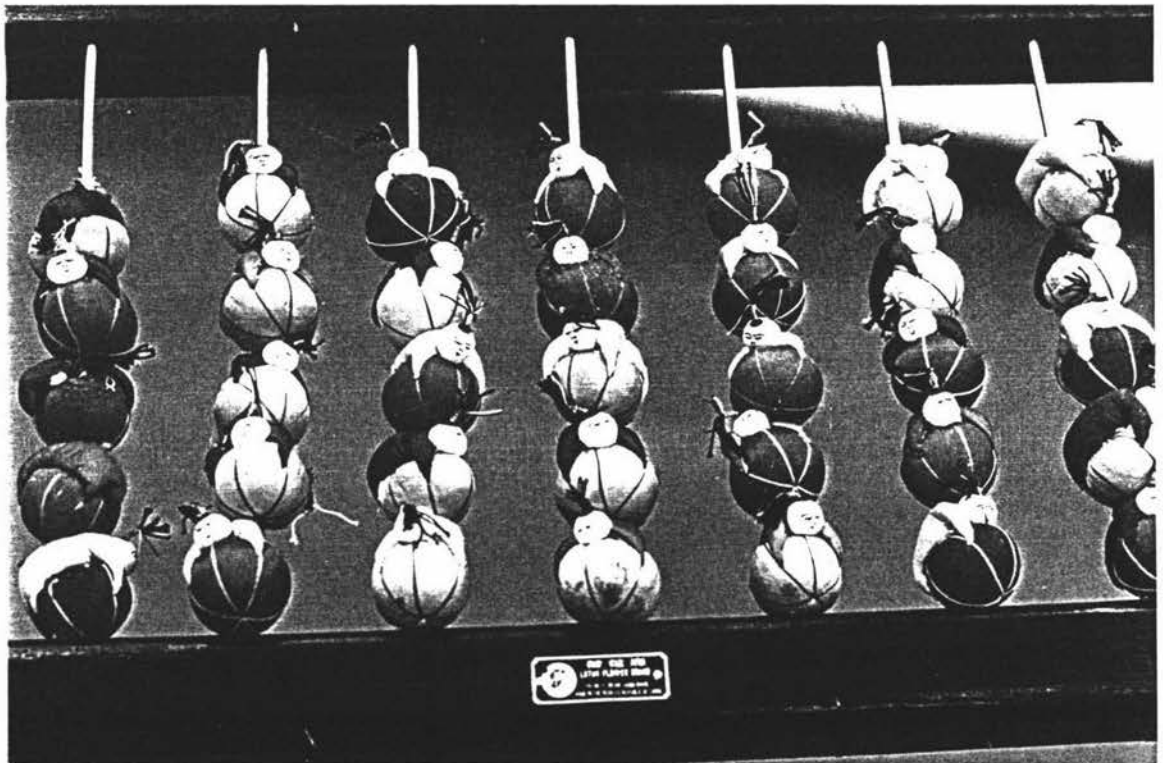
[We then looked at a photograph of a sculpture done previously. This was a rather large abacus. She explained further ...]

Instead of putting normal counter beads I put in Chinese pin-cushions. I chose them because I always have them around my house. I bought up 500 of them and I saw them as caricatures of a Chinese figure and face and

14 Trapped



15 Impaled



'A million million Chinese' who 'look the same' are 'trapped and impaled' in a foreign country.

because they're all exactly the same, except the colours, I thought that would be an interesting political thing like, 'Asians look the same' [laughs]. And at the same time I was considering a lot of things like how there's been a lot of publicity about there being too many Asians in New Zealand and they tend to be counting Asian people constantly. There are just too many. So I made a huge abacus and I called it 'A Million Million Chinese'. I just thought it was a funny but serious comment I was trying to make. The thing about it, like most of my work, is that it's very demanding on the viewer. They go up to it and it's so excessive in size and so visually - it was intense bright colour and so you're immediately struck by it. And another nice thing about it is I put one of these lotus brand things - stickers - on it so it looks like it was bought in China. And people came in and said, 'Ah, you imported this from China. I didn't know they had these arts and crafts there'. So they're something I had to introduce myself because there was nobody else who was going to make them for me. Also, because it's like I've become a company - because there are no other Chinese artists around. And it's also a pun on my name [which] means lotus flower. It was also quite disturbing that these pin-cushions were shoved through a bronze rod. They're almost like trapped ... impaled into a really rigid structure. And while it's funny, it's also quite dangerous - like the red tassel. It has this sort of violence to it. It's how I feel sometimes trapped disturbed.

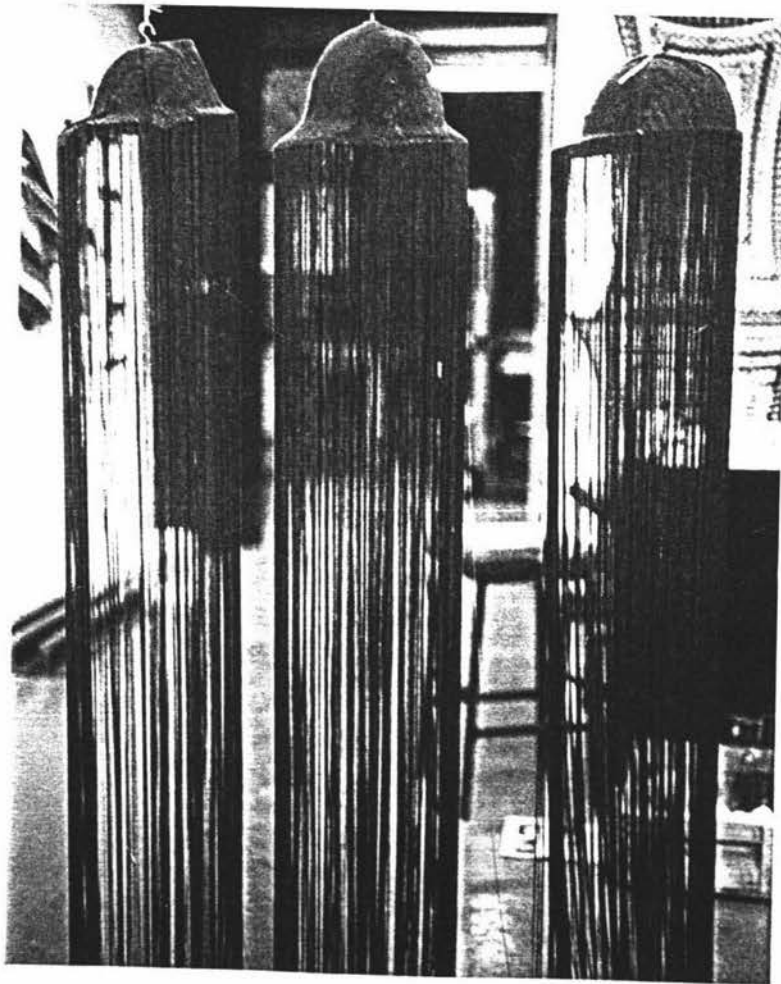
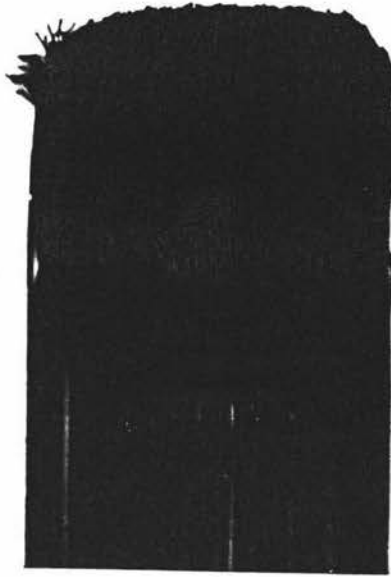
[We then moved over to the masks on the wall ...]

I'm going to use masks - party masks - because there's a thing when you look

at a native face - they're so different and people see them as a mask - an inscrutable mask and so I'm using caricatures like a Buddha mask and a mickey mouse one and a werewolf one to show that the face you have is quite ... it makes you be seen as a certain label - a certain type. And so looking at those caricatures - we have Asian people and white people and in some way making that into almost a joke ... When you are a Chinese person or an Asian person, you have to put on a lot of roles - you play a lot of roles, especially when you live within a larger community. And sometimes it's hard to be true to what you feel is your upbringing when you find that the majority of the people just don't believe in it or don't understand it.

It's actually very hard to be outspoken or to take on - like a - highly Chinese role, for me, because I feel like, well ... the society is either European or Maori or Polynesian and that's got an influence on how I feel about ... I can't talk about what I feel about certain things and in that way I find it quite difficult to be vocal about my beliefs.

I think now with all the Asian immigrants and the media publicity about Asian immigrants, it's actually quite hard to stand out or actually be seen as a New Zealander - when there's all these other people coming in getting all this attention which is quite negative. I find it really good to talk to Chinese people about things I feel about - about how Chinese people are being seen in the media - about such issues, where there's not the same level of understanding when I talk to other people. When I talk about my art work - it's just a mode



Masks and hats covered in red Chinese tassel make a statement about Asian immigrants and their multiple identities.

of expression - like a therapy - you take what you have and you make an art work about it.

I think knowing two different cultures is a real asset. You know, you have great sensitivity and understanding ... I think in my art work - the way it stands out so much, they look at the issues I have about these things; look at what I think is important which I don't mind being seen - to have open discussions. So it's my way, I guess, of making a political statement.

I'm working with a very similar idea with these hats here. They're all certain roles that you put on. It's a similar idea that you put yourself into roles and it becomes your essence and that it's really hard to go out and be the individual that you've chosen to be when you're forced into certain roles. I guess that's the open interpretation to all these works that I'm doing. What's quite nice about these visually is when you put them on you're covered by the tassel. I see the tassel as - it's a very Chinese material - when you layer it over yourself it becomes a piece of clothing - the whole idea of your skin, your look, you're Chinese. It's wonderful for Chinese people to see traditional Chinese things being done in a different way - perhaps this is what has been lacking in their lives here. In that way ... I mean ... my mother and father love this! They don't see themselves as so *alien* in this environment any more. It's hard to know what is my homeland, you know. People ask, where do you come from? ... I often wonder, am I Chinese or am I Kiwi? In that way you can say you're *alien*, you know.

'THE TRAVELLER'

'The Traveller', the English translation of his Indian name, is a 43 year old artist and adult student at Elam Art School, Auckland University. He was born and lived in India for 26 years before immigrating to New Zealand. After attending various art courses he decided to enrol in the Bachelor of Fine Arts degree and establish himself as a working artist.

I met him in his studio at Elam where there were paintings on his walls and floor at various stages of completion. He hastily wiped a chair with a rag that smelled of turpentine and asked me to sit down. He then casually walked around the room as he talked about himself and his paintings:

MY PREFERENCES AND PERCEPTIONS:

'The Traveller'

I was always interested in art. I didn't study it after [boarding school] but I always kept my hand in it ... there was always an interest. I am just a student here at this point in time, an art student, but I do see myself as an artist ... I want to carry on with this work after I finish my studies. I want to get established as a working artist.

I started going to an evening class in Hastings in 1976. I also became interested in clay ... then I went to watercolours ... when I look at them now they look very naive and *primitive* ... they remind me of where I came from.

It was my passion since I was a kid - to study art, but my Dad brutally stamped it out. He was from a poor background and struggled. So he didn't want his son whom he had sent to boarding school, to be an artist - you know, just an artist! It meant nothing. It meant poverty. All the artists he knew about were on the streets - the European artists - you know - so maybe he didn't understand. He wanted his son to be a doctor or an engineer. Survival was more important.

I think everybody has artistic talent. In some people its more pronounced ... they latch onto it ... and in some people its less pronounced. I think that teachers at school have a lot to do with peoples use of this ... you know ... because for instance, a child could draw a square pumpkin and the teacher could say, a pumpkin doesn't look like this ... That could be very harmful to a child at this stage ... it could break his spirit. The child could say, I'm not drawing any more. And if he feels he cannot come up to scratch, he will drop out. It's not important what a pumpkin really looks like, you know. Everybody has talent, you know. You've just got to go to a kindergarten and see how the kids draw. It's marvellous. We're all artists in our own right. It's only when we try to conform that we are lost.

My sculpture was quite unique, you know, nobody else does it the way I did at those classes. I did it with coils. It's done in India but I had never seen it done. In fact I was unaware of it. It's a technique that came naturally to me - from trial and error. Then I read it in a book. It's very interesting how I should

come to it. But it's a very old technique. In India they make vast sculptures with it - horses and things. But they do it slightly differently from the way I do it. They make a harness of straw and build the clay around it and then burn the straw out.

PREJUDICE:

'The Traveller'

When I was young I used to foolishly believe the critics. I thought the written word was true. You know, there was some British critic who said Indian artists couldn't get away from the village - how insipid and sterile their art was. It lacked depth etc. So I believed it was bad to be involved with your own culture and I was almost ashamed of Indian art. So, I tried to steer away from that and avoided using Indian images. So I painted landscapes and things. But over the years it has dawned on me that I cannot be true to myself as an artist if I don't bring in some of my Indian experience, which is me, you know. It has come into my work and when people see my work they say, 'oh, that looks very Indian'. You know, big eyes and such.

INDIAN ART:

'The Traveller'

I studied Indian history when I was at school in India and I've lived in Agra and have seen Indian art at first hand. I have had lots of contact with it since I was a kid. You know, it was all around, in the temples, the buildings, all over. I feel proud. Indian art has had bad press and it hasn't been allowed to take

its rightful place amongst the art of the great cultures of the world. I just feel it has been neglected. It is absolutely brilliant - its architecture, sculpture - the mind boggles.

Although different styles and artists are studied [at Elam], we have never studied Indian artists. Miniature paintings are sometimes mentioned in passing, but we've never studied them. Westerners could not understand how Indians, savages as they called them, could produce such wonderful architecture, sculpture and so on. And so they said they must have learnt it from the Greeks and Romans. But some English experts, like Sir Robert Jones through his research, discovered that it might have been the other way around. People need to know about Indian art, and not only Indian art, but Chinese and Japanese art as well. Other art forms of the world. All of South East Asia has been influenced by Indian art. I'm an Indian and India is a country of symbols. You can't escape it. With a symbol I can say what I would take pages to say - a very complex painting. Whereas with a symbol I can very simply and effectively portray an idea ... To other's it is just an image or a symbol, but to me its actually saying something.

Anyway, I have in the last few years, quite easily used symbols, whether they're Indian or not. If the ideas come to me, I use them, not just because they're Indian, but because they mean something to me; they're saying something for me, you know. I read a lot of Indian literature and listen to Indian music and am inspired by them. My work basically stems from music

and writing. When I read it gives me ideas about my work.

I feel absolutely positive about it. I used to shy away from it [Indian images], you know. It makes me feel great ... I feel no hesitation ... There's nothing wrong with it. Other cultures do - they use their own images, so its perfectly all right for me to do so. I study Indian artists too - contemporary Indian artists - those in India and also those overseas. A really conservative person ... conservative, religious, Christian person, would find Indian art abhorrent, vulgar, hideous ... I'm talking about Victorian types - and there are still many of those around - people who will think like that ... but to a more balanced person, Indian art is very exciting. I've met many who love Indian art. People go to great expense to collect Indian miniatures. It's the contrast with European art, you know and the brilliant colours, the perspective - or the lack of perspective in some miniatures. It's quite refreshing from very studiously and academically drawn work which can be quite stale and rigid.

Indian art is very lively. It has a lot of movement. It makes me feel secure - it makes me feel happy in a way, that there are people out there who are not bigoted, who have a balanced view and can appreciate art for what it is - no matter where it comes from - India or China or wherever. [Non-Indian students] would benefit from the study of Indian art. They can learn from their use of colour, use of light and movement in sculpture. Their sculpture is alive. Students from all over the world go to India to look at the art and to learn to appreciate it. The whole way I feel, the way I think ... the whole creative

process. It's coming from an Indian connection ... oh, it's also coming from me here in the Pacific basin, you know ... but it's coming from all that early exposure to Indian art.

MY ART:

'The Traveller'

[His paintings are based on the Indian script. He has also included Indian numerals in some. Because it's based on the Indian script it doesn't mean much more than shapes or symbols to the Western viewer]:

This year I thought I'd use script as a vehicle to explore Indian writing and symbolism and so these paintings transcend script. I'm using form and tone and colour and I'm trying to make these paintings work as paintings, not just as script. Anybody looking at them should be able to appreciate them as paintings even though the script has no meaning to them. But it's not only that, it's more than that to me. Last year I talked to you about my hesitation to use Indian symbology. I didn't want to rely on Indian symbology to keep me going. I didn't want to use it as a crutch. If I were painting pictures of Ganesh and Saraswathie [Indian Gods] it would be in the old tradition. This is not traditional Indian art - this is post modern art. It's about India, it's about me and my past, it's about language - it's the mother language, you know. All other languages came from Sanskrit.

18 Script 1



19 Script 2



Paintings based on the Indian script which make a statement about the artist and his identity.

If I was an Indian artist born in New Zealand and didn't know anything about my culture, then I may have done it differently It's also about my journey, my past. The last few years have been very complex, a search.

[In the past you talked about critics denigrating Indian art, which had an adverse effect on you. Does this not bother you any more?]

No, not really. I am an artist, I create art, I believe in what's mine. They will continue to say what they like - it really doesn't bother me any more. India's art is so rich - it's their loss if they cannot appreciate it.

[The colours you've used - the browns and reds and blacks - do they have any significance?]

They're all significant. For one, I'm learning more about colours - about the ones that are more permanent. These are more permanent colours - they'll last longer. I'm also creating a mood - the lively vermillions and the sombre blacks create a contrasting mood. The light colours create a mood of light-heartedness and the dark colours, a sombre mood. And I'm working with contrasts - contrasting colours, contrasting shapes, contrasting surfaces. These triangles and circles and the blacks and whites of these early pictures - [pointing to photographs of paintings done last year] the negative and positive - they're all tied up and they're all here [referring to this year's work]. It's just a rearrangement. A rearrangement of ideas, but the same source.

[He goes on to explain the different symbols, their sounds and their origins then discusses one of his recent paintings].

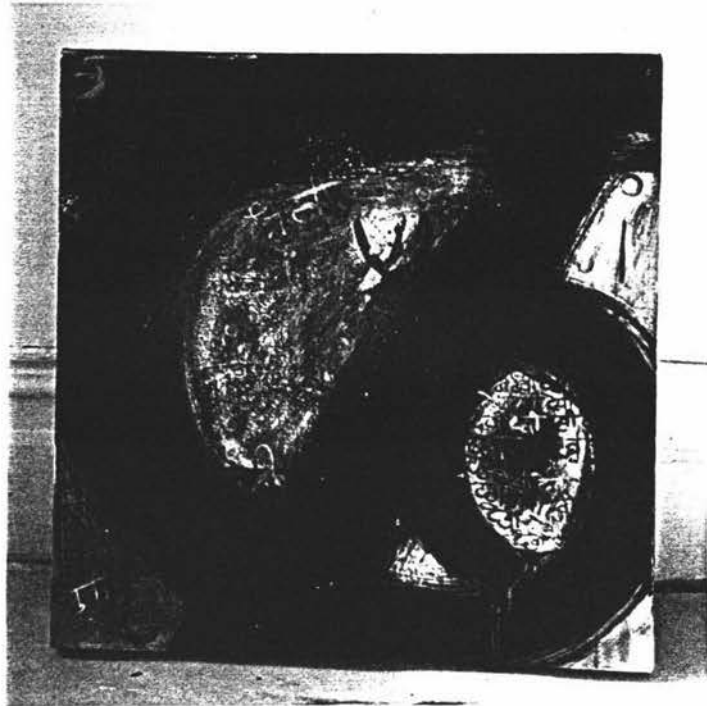
Oh, that's me [chuckle]. It's about me. It's the number 7 which I regard as my lucky number - I was born on the 7th. 7 is also significant to Indian people as it is to many other cultures. This [referring to the symbol in the painting] is the Indian seven, written in Hindi, together with the so-called Arabic seven.

Arabic numerals as the West know them are actually Indian numerals. They come from Sanskrit. The Arabs got them from India and Westerners first saw them in Arabia and thought it was Arabic. They were fascinated by the zero which didn't exist in the West. We've had zero for thousands of years. Don't you see the similarity between the two? The Western or 'Arabic' numerals have become more streamlined.

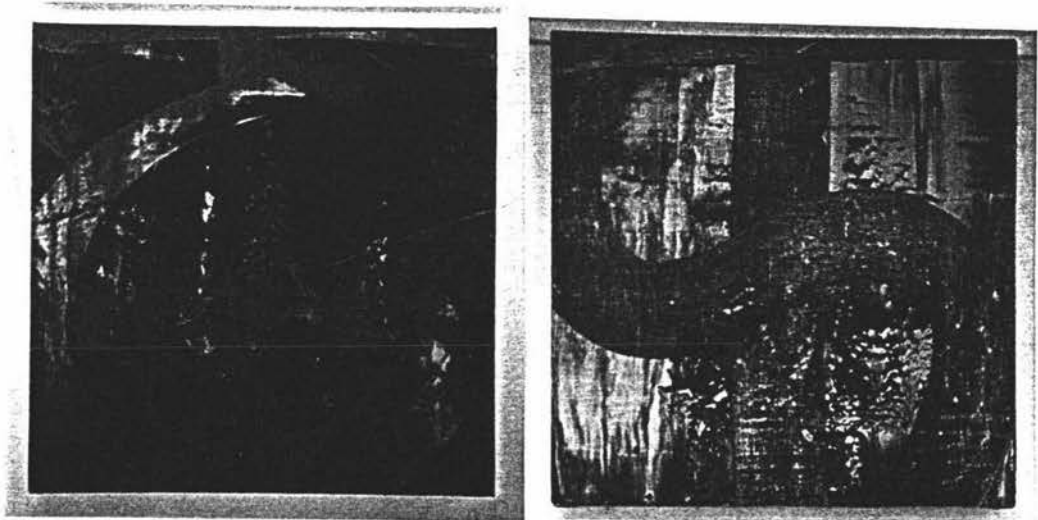
The contrasting colours show the contrasting sides of my personality - the sombre and the light-hearted. It also shows the two contrasting or opposing sides within us - the male and the female aspects. We all have both within us, you know and I am aware of the both in me.

The script there is my name written in Hindi. The faint script in the background is the word "DEVI" written in Hindi. You know what that is? [Devi is the Hindu mother goddess - the creator of all life]. Devi is important to me, so I include her name in everything I do.

20 Script 3



21 Script 4



These paintings 'transcend script'. They explore Indian writing and symbolism.

Yellow is significant to Indians because it's the life colour. It also wards off bad luck.

There's more Indian words in this painting [the most recent one still being worked on]. They tell more about me - that I come from India and what I am doing here etc.

That is a cakra. There are a number of these in the Hindu religion. They stand for the creation and each has a different meaning. [An exposition of the nine cakras follows].

You've got to teach yourself not to be affected by the opinions and attitudes of others. You've got to transcend these things. The Hindu religion teaches you that. Besides, I am who I am and I regard myself as an ambassador of my people and my country. I am proud to show what is mine.

'ALIEN'

'Alien' is a 20 year old Indian artist and 3rd year student of Design at Carrington Polytechnic in Auckland. He was born in India and lived there for a year, after which he was taken to Africa by his parents. He spent 16 years in Zambia before immigrating to New Zealand with his family.

We first met at his home where we talked about art in general and later in his 'cell', as he calls it, at the Design School, where he discussed his art. He had just completed a project for General Motors and proudly showed off his bright yellow car of the future which he called 'Alien' - a projection of his state of mind? Of his vision of himself here in New Zealand?

He talked at length and in depth:

MY PREFERENCES AND PERCEPTIONS:

'Alien'

I've studied art since I was five years old. That's actually someone having to sit me down and try to teach me how to draw But after fifth form I taught myself how to draw - it was just a matter of learning the processes ... I never really got into abstract art. I just went my own way ... I always knew I was a visual person. I decided to take up Design - Industrial Design or Graphic Design instead of Art, because I knew that art was a very expressive medium and I wasn't that sort of expressive, at that time. There's a conflict between designers and artists. Designers are always playing with people's psychologies and artists are always dealing in emotions. Designers are always playing with what people perceive and people's preconceptions about life and things and objects, whereas artists are always expressing themselves and exploring their inner emotions, themselves or their lives.

I'd say that I've reached my pinnacle when I am able to put a name on one of

my design pieces. That's when I can be called a true designer. But then, once I do that, I'll be called an artist ... that's how things go. I think everyone's got that 'artistic talent'. I guess its just seeing things in a more visual way. I never get bored, you know, sitting, if I don't have any entertainment, I'm always thinking - always conceiving ideas and things about design or anything. Artists are always making stories in their heads, or making movies in their heads, while other people are more direct and aware of what they're doing. But, I guess, artists have a different way of looking at things - a more lateral way of thinking. Creativity is just a different way of doing something, you know. It's just ... trying to find a new way of doing it. Not many people have that way of thinking. Others just do what they were always taught and just do what has been expected of them. Now, to be creative takes a lot ... a lot of guts.

I don't like abstract art. I don't like classical Victorian art, I like the more futurist sort of art - futurist, three-dimensional, pictorial art, like Sydney or something like that. It takes you away from the physical world and brings out your emotions. Abstract art, I feel, started off in the surreal movement and all that. It started off with some good ideas, then ... I think it's been abused so much that an artist now has to be able to justify whatever he does and no matter what he draws or paints - it could be just a brush stroke - as long as he can sit there for hours on end explaining why he did that, that's just fine. Especially in the Western world - it's accepted and that's it about this - to me it's 'unart' - just not art.

ART AT SCHOOL:**'Alien'**

I felt that there was no point in studying an artist, you know, a New Zealand artist or an abstract artist - it had to be an abstract artist, nothing else, or it wouldn't be accepted - and I found that to emulate their style and to do a set of paintings that are in line with that particular style, exploring yourself as an artist starting off at such a level ... you know ... because I felt that I was pretty developed by then. By seventh form we were technically pretty good. Instead of looking at what we liked, we were looking at someone else's style. I would have liked to have been encouraged to do what I liked and what I was interested in and maybe do something that was more relevant to me. I tended to make illustrations and paintings that were, sort of, futuristic and you know ... and they were all pretty much 3-D ... and I refused to take up an artist, especially a New Zealand artist because I thought, coming fresh out of Africa, I had nothing to do with New Zealand art. I felt that although I was a New Zealand citizen, I considered myself more a citizen of the world than a New Zealand citizen.

My work tended to show things that are completely opposite to what everyone else was doing, so I took up Design ... So I switched over from art. There was no way you could do that [express yourself your way]. You got this tutor coming in from ASA, and he had his own style and he tried to mould us into his style, you know. I felt a need for independence ... This was totally irrelevant to what I wanted which was basically making and doing things in the

visual arts field that made other people happy and also helped them in a way ... rather than just doing something that is just absolutely useless ... that's what I thought. I would have taken art if I was allowed to do my own thing, which would have been really great ... I didn't ... even I don't know where I would have ended up and I would have done things that were pictorial and maybe futuristic, spacey sort of things, but ... you know, you have to develop that sort of thing. An artist always develops and ... you know, it's a shame that from fifth form level we have been made to just aim at the Bursary or School Certificate Art and nothing else. It wasn't developing ourselves. It wasn't developing ... I mean, that's what artists are - it's all about developing yourself you know, rather than ending up with a Bursary mark at the end of the year. All my art teachers have been great - real inspirations, but you have the school system, you know, you have this way of doing things, you know, rules and regulations. Even the tutors are restricted.

INDIAN ART AT SCHOOL:

'Alien'

I never studied [Indian art]. Although I've seen paintings and things. I haven't seen the latest art, but I quite like the classical art. It is really amazing intricate work, you know, the design work and sculpture and things - you know, symbols ... very religious and symbolic ... It did have an effect on me ... You know, some things just stick in your head. [Indian art has never been introduced into the art programme at school] and I don't expect it to be introduced ever. It's just a way of thinking that New Zealand has developed.

Either you're Pakeha or you're Maori - everything else doesn't really matter. The sooner they realize that we're more a multi-cultural society than ever before, the better it will be. Everyone from the eastern regions seem to be pigeon-holed into an Asian, sort of, label and everyone else, like Polynesians, get their own section of ... in anything, in Bursary, School Certificate or if you fill up your enrolment form - anything. Asians are not mentioned. You get your Tongans, Polynesians, everything. Everything's written down - what nationality are you? - Polynesian, Tongan and Asian. And Asian seems to be sort of generalised so much ... So, I think, it will take quite a while before - especially when there isn't quite that much of a majority of Indians - especially in the art field. I guess what needs to be introduced is what the individual needs - you know, like what the individual student needs to be done to him - what he needs to do to develop himself. He may need Indian art if he's an Indian ... I am for natural things, you know. You have to know all the other cultures, not only one.

It would be nice to also have your culture represented in a course - no matter who you are ... Where you sit down and study different cultures and what they stand for and what they think and I guess at school level that's important, because I guess then you get a better, more open-minded citizen when that student comes out of school and goes into tertiary. They're more sensitive to other races. Yeah ... I think that's important. Especially for New Zealanders who seem to be very one-track-minded in education. If they're a bit more sensitive, I think we can be more competitive in the world market. I would

have [felt better if I could have done some Indian art as well] because that is something I can identify with. But then I also enjoy other things about Western art that I like a lot. Subconsciously [Indian] shapes and symbols do creep in [to my work]. If Indian art were studied at school, I might do this more consciously ... because I would understand it more. Yeah, if it was, I guess I'd make a more conscious effort, because I'd understand it more and I'd believe in it and I'd produce work that is more in line with that and try and explain what I am doing.

There is not enough Indian art being done in New Zealand. Non-Indian students can benefit from the study of Indian art. Especially from the Indian culture, because there is such a deep, such a huge culture to be absorbed. It makes me wonder ... how privileged I am to be an Indian because I have that extra way of thinking that they might call preconceived. But I think it's very valid - you know, theories, philosophies and all that, you know, ... they work for me.

So, I think there's a lot to be benefitted from Indian art and anything to do with their way of doing things ... because [some] of the things that I've seen and were told to me to be in the same era of the European artists was far superior to that of the great European artists ... there is such a wealth of art here. We have got no records or anything. We just take everything - all this art - for granted. It's so deep and rich, you know. It's just that the West ... the Western artists were more celebrated and the Eastern artists were not

celebrated at all.

In the art field you're allowed to explore yourself and find out who you really are. If they [Indians] studied Indian culture and art, then they'd understand themselves.

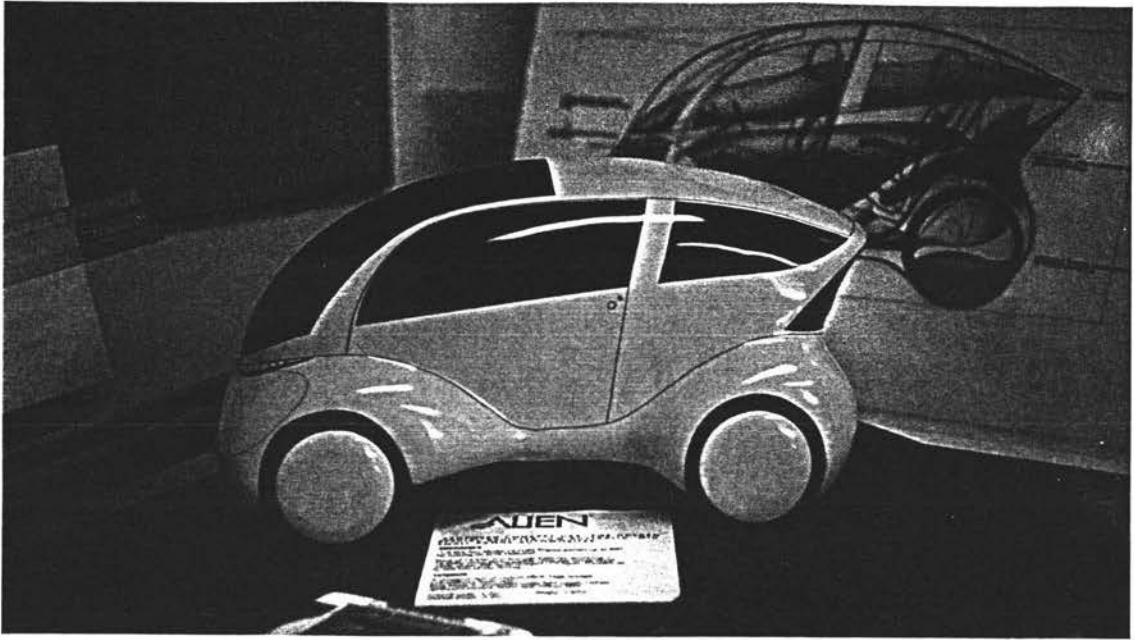
MY ART:

'Alien'

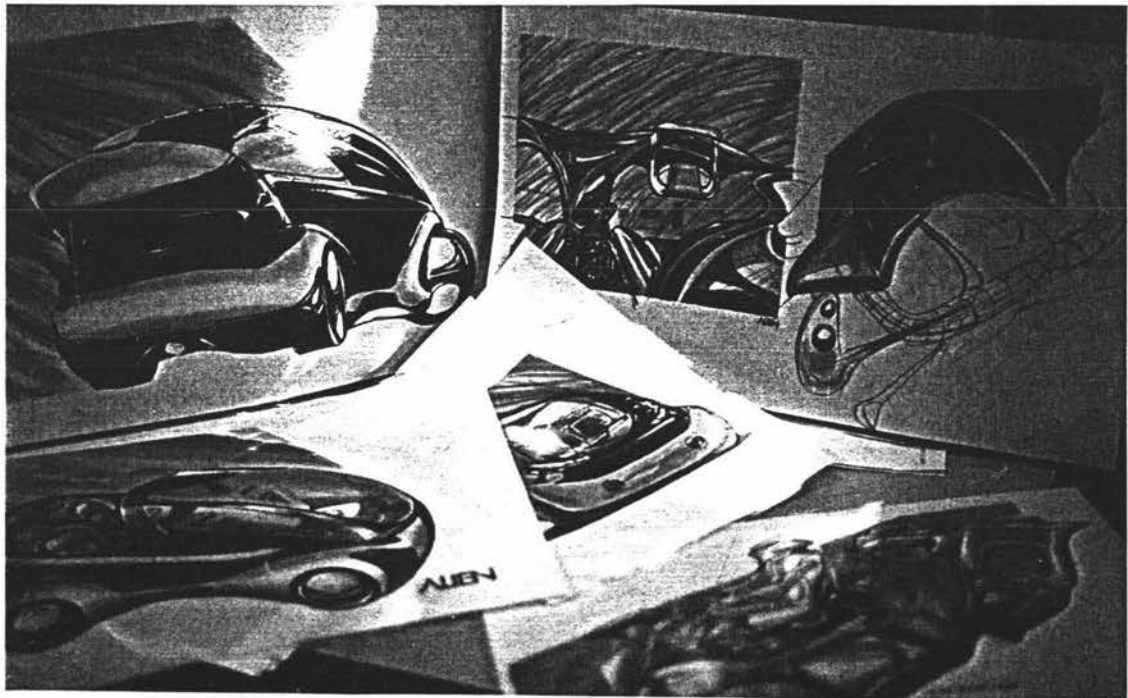
They tend to pigeon-hole you into an Eastern or Oriental style - there's no sort of, Indian style which I feel ... which I'm trying to do in my design - I'm trying to bring out a certain way of designing things, in which perhaps I could say that, this is a product designed by an Indian. It's like you have your videos and CD players and stereos which are all black boxes - then you know they're from Japan. That sort of thing. You know, try to work with people's preconceptions - to change them. I guess that's what I'm trying to do. Because I have an individual style of doing things and I guess if I can do it through my work, that'll be good. [I want to show that I am] a person, you know, who has been around and who is an Indian and I guess, who has a better understanding of things - understand in terms of the concepts of life.

Without sticking too much to symbolism - I don't particularly like that. It's like if you see a Phillips-style ashtray or something, you'll know it's designed by him and immediately you know his background - he's French, he was born in Paris. There hasn't really been, besides a few film-makers, who actually

22 Alien



23 Renderings



A car for the future. Modern art by an Indian designer based on an old, familiar Indian shape, the paisley. Indian students are often subconsciously attracted to these curved, flowing lines characteristic of Indian designs.

created things, you know, which will be known in the Western world. I guess we need to come out more into the limelight and make our presence felt, ... not get up and prove it, but you know, make it felt. Especially in New Zealand. We need not only lawyers and accountants and dairy owners, but ... like even with our clients, I know the client has a preconception about what I'm gonna do. So I not only make my physical presence felt, but mental as well, so they know, even my colleagues know that, hey, this guy knows what he is talking about, so they listen [chuckle].

PREJUDICE:

'Alien'

I guess it's a preconception ... It's an elitist sort of thing, you know, that only *true* people with *true* taste indulge in art [and] with a greater sense of awareness ... and you don't really have that if you're not white. That's the impression I get. I haven't had any racial sort of problems at all. I mean, I'm enjoying my time here and I really enjoy it in our course as well, but, you know, you do feel that you get left out of Design analysis discussions and things like that. You feel left out, so you have to go out there and impose yourself on a conversation or you know, in a group - class situation.

Tutors don't normally expect you to comment on things like that ... It seems unusual for them, in a class, you know. Me, being the only brown person there, you know, it happens. It's like in a class situation, you're discussing a design or some student's work and they don't expect you to comment, or they

don't ask you. You know, not knowingly, not consciously. It's just built into their way of thinking, into the system. It's just built in - that's how it's been for ages ... but I make it painfully obvious that I know quite a lot [chuckle] and it is also when you're doing presentations - mock presentations to your tutors - in front of the class, where you present your designs. You know, when I make a criticism, I have to justify it. I always question them, you know - Why do I have to justify it? When good old Simon here, when he says, 'There's something just not right about that shape' ... When he says that ... when I say that, I have to justify it fully. And I always question that, with my tutor as well. ... Our tutors are like that, not the ones that are American and the ones that are English - they come straight out of America and England and they come from a really secular society and they're more aware. But you have the ... these interior design tutors with long established ... you know, there are a few feminist ... it's like they don't expect you to comment on like designer issues and things like that ... especially when you comment on the New Zealand identity issue. That really gets them ... In a way they tell you, 'Oh, you're not a New Zealander as such, how can you comment on new Zealand identity - the identity of New Zealand design?'

Everyone has a preconception of Indians and India. Especially when it comes to the West there are a lot of preconceptions. Especially during the Imperial time and because of that era there are a lot of preconceptions about what Indian culture is all about ... I don't know ... I reckon that Indian art and design could do that job, that is to educate in a way that people begin to realize that

this isn't ... these aren't just pictures - they do have cultural meaning, you know, some form of story behind it.

[He felt convinced that preconceptions could not be eradicated from the New Zealand school system].

No. No, no ways. The school attitude - the New Zealand attitude - it seems to be ... there's no sensitivity to other ethnic groups, apart from your basic Maori, Polynesian - those groups. Ethnic groups other than those - there's no sensitivity towards them - I've felt, anyway. And ... no. There are too many double standards at the moment - here in New Zealand. It's just the attitude of people that you encounter. It's not ... I mean, no-one blatantly mentions that insensitivity in verbal form, but it's just their attitude towards any other culture - any other culture apart from European. New Zealand is a country where they don't have an identity, as it were. In art or in any other field. They're craving to find an identity and I feel they can't, at the moment, and that's why they take lots of these little things - the Maori culture, the Polynesian culture - and they cling on to those things. There's nothing that you can say has a really New Zealand [flavour] to it. Whereas if you look at India you can say, 'Right, that's from India'. I feel that 'identity' comes in ... They're very insecure, especially the artists society and design society. They don't have an identity so insecurity comes in.

CASE STUDY OF AN ART STUDENT:

'LADYBIRD'

'Ladybird' is a 17 year old Chinese 7th form student. She was born in Malaysia where she lived for 12 years before immigrating to New Zealand. She was the top art student till the 6th form when she abandoned art studies. We first talked generally at school and later looked at her artwork at her home.

MY PREFERENCES AND PERCEPTIONS:

'Ladybird'

When I was in Malaysia, I never really thought of myself as an artist, but as an illustrator, drawing something from a book and copying, but never really drawing what I felt, or things which have been taught here in New Zealand which is self-expression and really looking at developing your own personal style, and sometimes I think of myself, not as an artist, but someone who can refine and do the ornamentation, whereas the ideas are always borrowed, never really 100% original.

For a Chinese, I'm not really quite sure what they mean by artistic talent ... Sometimes you can have talent, but maybe in other people's eyes it's not artistic, but to someone else it might be. To me it's really something different, that I've never seen before. It's original, fresh - very fresh and *not morbid*. You know, I used to think that art was just being able to draw something perfectly - that was artistic. That's why I used to think that Chinese art,

Chinese brushwork, was art itself, but then I saw Indian art and Western art and even Egyptian art and you see all the ranges ... like I said, I really like the impressionists because it captures something so different. This is prehistoric art, modern art, minimalist, everything blended into one.

ART AT SCHOOL:

'Ladybird'

Because of the syllabus - school syllabus, there are some restrictions. And I also think that teachers - teachers are also restricting ... because the teachers are individual human beings, so he or she must have his or her preferences, so while they might think that your art is talented, you may not think so. Or while you may think its exceptionally brilliant the teacher might think it's not worked enough or not fully carried out ... Well, perhaps this is coming from an emotional response, because I'm still quite young ... maybe my thoughts are not as matured as what my teacher has, so it's very difficult to say ... There were some stages such as Maori art which I thought was particularly restricting. We only had to do Maori art and it just seems really different to have somebody else's culture drilled into you and then you have to produce something that you think of that - which is difficult. Whereas if someone said to me, "Do your interpretation of a white heron in a pool in a Chinese style", it would be more easy for me, whereas to do Maori art I really had to put myself in their place and really think like they do and feel it - feel what they're painting, sometimes.

Maori paintings last year really concentrated on Maori issues and as a Maori, how do you feel about socially what's happening around you; Maori environment. And me, I was an immigrant so there were many things I didn't know, you see. It was quite difficult and I had to do a lot of research into the Maori situation in New Zealand .. that's the thing. Because I'm living in New Zealand, I really should know more about Maori culture, in a way. As an artist it really did not push me anywhere, except make me realize where do they stand and where do I stand in New Zealand - in New Zealand society, where do I stand next to Maori? Do I really understand what the Maori feels like? Can I? Will I? ... So it just made me really think about these questions. But I would still think that Maori art, in a way, is very beneficial to art students. We would say culture is a dying thing, so there are things we should do to revive it. Rather than try to be Westernized, try and look at your own origins and make something out of that.

It's really sad to say that I wasn't really educated about my own art. I think in a way it's a disappointment really. We, as children, tend to grasp many things when you're young - you tend to be more receptive, you know ... more positive about the things that they teach you. When you're older and something new comes along, you tend to be a little more dubious, you know, you're not so responsive, as you would be to something you're taught since you're young. It's a shame really, but in New Zealand it's not as bad as it is in Malaysia - because [there] the emphasis is not on doing art, the emphasis is on science, maths, languages, not art. Art is not important. At home we

have many, many Chinese paintings, brushwork and in all my relatives houses there are many works as well and ... that's it. That's the only side of Chinese art that I've experienced.

I haven't [studied Chinese art at school]. I actually feel a little awkward doing Chinese art among those who do not really comprehend what I'm doing. Last year for my exhibition I did a piece of work which was very simple. I derived characters, Chinese characters, lets say the origin of Chinese characters for "human", I actually did this step by step - stages. Initially I had a man, an actual man, then simplified until you get a Chinese character. And I had a stamp - I did a Chinese stamp ... like a mask, it's like a seal. I did that for my exhibition. Really, many people did not know what it was - they just thought it was scribbles. They could recognise the first drawing, but never recognised the last one ... I always had to explain to people and tell them that this is a little bit like Chinese art where you don't have a background and the emphasis is on your brushwork and the characters that follow ... See, the beauty lies not in the content of it, but how you use your media and how you have actually written or drawn the content. I wasn't bitter or angry, rather I thought that it was .. this being a Western country, it was a different approach, you know.

I think that most Westerners are very limited in their perception of other ethnic cultures, ethnic groups, especially Australia and New Zealand. Whereas in London and America its much more widened, you know, a widened scope and their views on ethnic groups are not so restricted. I think it's because of this

restriction and they don't really integrate it into the school or the children's minds at an early age. They don't make learning geography or history a compulsory part, so there's these restrictions which you find in many, many New Zealand children. They aren't able to accept the influx of Asians and the influx of Indians and maybe this leads to racism. Maybe they [Westerners] think that it's [Chinese art] just simplicity ... no talent in it. All you do is just hold the brush and then you swish it across the page. But I think it's not fair because you look at someone like Paul Klee, the Swiss artist and Hoffman, you know and I think that's very similar to what they are doing, but everyone else will accept it as a very, very new age thing - very hip, very artistic. Whereas they look at Chinese and say, Oh, it's just something that you've recycled over centuries, you know. It's just been there so long, it's not new, it's not original, it's boring, it's the same and not everybody understands the Chinese characters except for your own race.

I don't think that [only] Chinese art [should be introduced into the art syllabus] but different sorts of art catering for minority groups in New Zealand, because I think maybe a couple of years back it just used to be only Westerners, and Maoris and Asians and Indians and Czechoslovakians and Yugoslavs [were] a small part of New Zealand society. But as we move on into the new age, you see, into the future, we find that many, many Asians and Indians are migrating into New Zealand and many of them are young, they go to school and they find it very strange learning about New Zealand art. Maybe if they study the background and history of the thing, maybe they'll feel more

comfortable in doing Maori art. If they introduce several different types of art [it will] broaden your perspective on art in general.

CHINESE ART AT SCHOOL:

'Ladybird'

I think that it's [Chinese art] something very unique, it's very different in its own way because it's incorporating something written and something drawn into like a message. I find that in Western art ... Sometimes if you want to appreciate art you really have to know the artist, his works ... Whereas in Chinese art it's very serene, you know, it's simple. They have the art, the subject and why, sometimes why, written in Chinese characters. I think that's really very, very different from Western art in a way, because the words in itself are art, that's what I think. Chinese characters themselves are art, because it's a hieroglyph, isn't it? It's like Egyptian art ... it's like writing on a pyramid. They all are symbols. Chinese characters are almost symbolic and I think that's really very different.

[Has the fact that non-Chinese don't understand, restricted your bringing more Chinese art into your work?]

Yes, it has ... in a way it has - a little bit. Because what is the point in pursuing something when you know they're only looking for what the syllabus teaches you? If the school says bla bla bla, that's what you have to do for seventh form bursary and there is no way that I can bring my Chinese art into my work

without having prior study to it. There's absolutely no harm in learning something. That is just something that we should know about. I mean we live in this world ... like people say, live in peace, live harmoniously together. I think that knowing about another culture is just one step in that very long process of getting there.

I've always looked at other art such as Japanese art and Indian art. It's a shame that you can't learn it in school. Last year I really felt this distance between me and my art teacher. She was a great help in terms of giving advice and ways I could really work it out and ... but I always felt I was conforming to what she wanted, because she was the one that would be marking it, see. So I always felt that I had to do something that would please her. I would always do something that she would like, that she would find herself in my artwork. I could sit there and the teacher would say, 'Okay, I want you to make something out of this, or from this Maori Koru, draw something', you know, come up with something. And I really couldn't think of anything, and that mental block has been just like that. It really, really kept me worried, frustrated ... I think bursary year is so important and it's just not worth being so uncomfortable about it, because I'm restricted, I can't think of an idea. I'm in New Zealand, you know, my teacher is a Westerner, I have to do what the syllabus tells me, I can't stray from the path, you know. In the end you're looking for what they ask of you. I mean, fair enough you're in New Zealand. You ask, the Koru is a Maori symbol, a Maori design. I can't do a Koru and then get a wave from it, or something else Chinese. It still has to

retain that New Zealand influence. I mean, the teacher might say, do it in your own style and me, I'd say, I'd love to do something really Chinese about it. But thinking of how to do it in Chinese is the hard part.

There were times when [my teacher] thought that my work was too colourful - too much colour - too confusing for her. But I suppose each person has his own personal opinion about art and there's really nothing you can do to change that. I suppose you can influence it sometimes, but you can't really change it in a major way. Colour to me means everything, you know. I can't imagine being blind - not seeing colour. I want them to see that's how Chinese culture is - very bright, lively, very friendly and about myself - colour is my personality. And best - look at the attitude I'd like them to adopt - a very open one - not restricted - really a cornucopia of everything - different attitudes - not just one colour - monochrome.

There were times when I did not want to listen to what she had to say - even though it was sometimes very helpful - what she had to say. But I thought it was my work and I should do it my way. But I did listen and I did reduce my palette a little - I didn't make it so multi-coloured. Initially I was quite offended, but in the end when I look at it, perhaps it is for the better. But I still haven't really accepted her opinion, but I think that because of her status as a teacher and her experience as well, I should listen. I thought, but this is what I want to do - letting colours just go onto the screen. I mean - you look at a Hoffman, you know - he's very colourful. Let the colours speak for

themselves. The reason why I took her advice is that she kept telling me I needed simplicity. Personally, I didn't think I needed it, considering my audience - I was thinking about my audience as well. The majority of them would not be art critics. You're aiming for the community who have no actual knowledge of art, so you try to get them to grasp what your painting is all about.

MY ART:

'Ladybird'

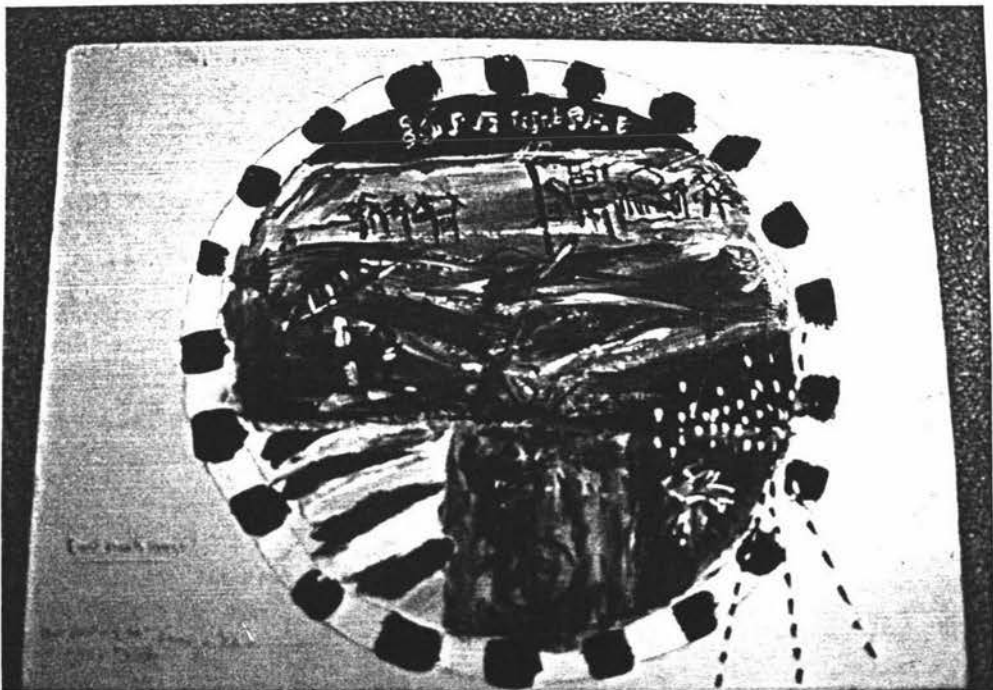
[We sat on the floor of her bedroom where she spread out her workbooks and paintings. She flipped through the pages and then pointed out three pieces that were special to her. The symbol of the mask appeared in two of these pieces, together with Chinese script]:

What I've done, is I've taken this concept of change, changing from something very visual and more obvious to something which is more abstract. And it's how I feel since I have come to New Zealand - it's that I've changed and I want to show that change from my own culture and in doing so I think Chinese writing is one of the best because it combines both art and literature into one, but it's still very abstract. The mask was done to the shape of my face and I used the glass frames [spectacles] to give it a more personal touch and in between these glass frames I slotted two negative frames and they were taken from very important events in my life such as when we first came here, our departure from the airport and pictures taken with my family.

24 Wire Mask



25 Journey



Asian immigrants need to express their past experiences and inner feelings to help them come to terms with and adapt to their new environment.

And in superimposing it against the white background you can actually see through the negatives; see through the glasses. It's like you're looking into something. I wanted people to look into me as a person - look into my artwork and see what is there. What I wanted [people] to look into was not something you can't relate to, but rather see and think, that looks very familiar, that looks like a man, a person, you know, somebody human, besides all the wire facade.

[Why the mask?]

Because it ties in with all the things - many people don't realize that when you first meet somebody it's so different from what you initially think of them and what you see in the end when you do get to know them. When we first meet people, or introduce ourselves, there's a mask that we put on - something which is not ourselves - a bit extraordinary. People have seen me in that way - in their views they are stereotyping me as somebody else - that's putting like a mask on me. What I'm trying to do is take that mask off - a revealing action.

[In what way do they stereotype you?]

Well, their view of Chinese people is being very studious, hardworking, academically very clever, not good at speaking English, incompetent just in communication. And I really want to tell people we are not all like that. Of course, there's a language barrier. I just want people to think not all Chinese

are like that. Each one of us is different in our own little way - though we try to express it -it's so difficult - especially to Western people. When we're among ourselves it's much easier, but in a different environment with foreign people there is difficulty for anybody.

[Her third painting contains both Malaysian and New Zealand representations]:

I think people need to be aware that there are many Malaysian people immigrating to New Zealand. So, in a way, it's like I'm trying to establish a relationship with new Zealanders to my artwork. It's a journey towards something new. It's almost like saying I'm a pioneer - I'm going to somewhere where it's new, I want to begin something. I think that letting people know about myself is so important - it's like letting people know part of your culture. Especially when you're from a different country, because people just tend to glance over you and lose interest I should say, unless you stand out and make a statement.

[She did not use Chinese imagery when she was younger] - because at that stage there was really not much you could do except what you were told. I think at that stage I was very young and I was still searching for myself and I think I was still quite new to the country - about one and a half years since we moved to New Zealand, so I didn't really feel the need to express myself at that stage, but I wanted to blend in and be accepted, rather than stand out and be an individual.

CHAPTER 8

DISCUSSION

When truth is buried underground it grows, it chokes,
it gathers such an explosive force that on the day it bursts out,
it blows up everything with it.

Emile Zola

CHAPTER 8

DISCUSSION

Perceptions are difficult to quantify and tabulate. However, I have attempted to present perceptions of students, teachers and parents in tabular form in previous chapters to provide a general overview of the way these three groups perceive their experiences with art education for Indians and Chinese in New Zealand schools.

CONCLUSION:

This study of the perceptions of Indian and Chinese students, their parents and their teachers, toward ethnic minorities and art education in New Zealand, found the following:

- 1 Indian and Chinese students and parents were happy with art education in general, but they were not happy with the lack of provision for art from their cultures.
- 2 Most of these parents and students were recent immigrants who had brought with them a strong sense of identity and culture and they wished to maintain this in New Zealand.
- 3 Parents and teachers of these students were aware of the changing nature of the New Zealand population and the consequent need for change in curriculum and attitudes.
- 4 Parents believed it was the duty of the school to promote this change and support cultural maintenance of ethnic minorities through art.

- 5 Teachers did not support this view and appeared to be reluctant to learn about and teach Asian art. Only a small number appeared to be willing to accommodate Asian students.
- 6 Teachers were clearly aware of the psychological needs of Asian students, but many appeared to be insensitive to them and did not provide opportunities for their cultural self-expression.
- 7 Parents and students felt the art programme was ethnocentric and students felt a need for freedom of expression and to know that their art was accepted and valued.
- 8 Teachers had preconceived judgements and misconceptions about Asian students and their art. Teachers did not appear to value and implicitly conveyed negative attitudes to these art students.
- 9 A significant number of teachers felt that Asian immigrants must adapt to New Zealand culture and not vice versa, because it was they who chose to come here.
- 10 Students were aware of these negative attitudes in many teachers and consequently felt rejected. They also expressed a lack of confidence and some even denied their ethnicity and in turn rejected their own art.

It was concluded from the evidence obtained from interviews that:

- 1 Many art programmes in New Zealand secondary schools are ethnocentric and do not cater for other ethnic groups such as Indians and Chinese.
- 2 Indian and Chinese students require programmes that allow for cultural

expression. They need to study Asian art and artist models together with European examples. They also need to be allowed to use artistic styles which are characteristic of their personalities and cultures.

- 3 Although most Indian and Chinese art students are generally performing and achieving well because of their positive attitudes toward education, many of them appear to be experiencing inner conflicts and low self-esteem as the result of feelings of rejection and alienation engendered by negative attitudes of many teachers and peers toward them and their culture.
- 4 Negative teacher and peer attitudes toward Indian and Chinese students, their culture and their art are evidenced as racially motivated.

INTERPRETATION:

McFee and Degge (1977:272) explain the purpose and value of art to people as follows,

Art is a principal means of communicating ideas and emotional meanings from one person to another, from one group to another, from one generation to another. When people have experiences, they symbolise the experiences in an artform; they observe their art and then obtain new insights about their experiences ---

According to McFee and Degge, people are able to express what they might not be able to with words and gain insights into their own development through their art. This demonstrates the importance of art education to all

children. Its importance is even greater for ethnic minority children living in a foreign environment. Such children have a greater need for communicating their emotions and symbolising their experiences through art, as they might not always be in a position to do so with words on account of limited language skills or limited contact with the people in their new environment. Art makes that possible. Ethnic minority children, particularly new immigrants, can best express themselves culturally as this is what they are familiar with. The school is one of the major places where children find the opportunity to express themselves artistically. If the school does not provide ethnic minority children with the opportunity for cultural expression, it inhibits their development. The school must, therefore, recognise and provide equal opportunities within its art programmes for students of all cultures.

ART EDUCATION IN NEW ZEALAND SCHOOLS:

New Zealand schools, like the New Zealand population at large, have changed tremendously in the last five years. They are no longer bicultural, but have become multicultural. However, evidence gained from this study has revealed that their art programmes have remained bicultural and even monocultural in some schools, catering only for some children and not others. The New Zealand Curriculum Framework of 1993 admits the neglect of multicultural needs by saying,

New Zealand has reason to be proud of its education system ---

A national curriculum, which has served *most* [my emphasis] of our children and our country well, has been a strong feature of

this system.

It shows recognition of the fact that 'the curriculum as a whole has not undergone substantial overhaul since the 1940's Thomas reforms for secondary schooling' and says it will now 'respond[s] to recent changes in New Zealand's society and economy' and to the Education Reviews of the 1980's which

Sought a more equitable curriculum, particularly for those who were found to be disadvantaged by the existing system, such as girls, Maori students, Pacific Island students and students with different abilities and disabilities.

However, it makes no mention of students from other ethnic groups who do not appear to be of any consequence and although it continues to speak of

An increased emphasis on culture and heritage, to reflect a growing awareness of the bicultural identity of New Zealand society and its *multicultural composition* [my emphasis].

It does not explain the 'multicultural composition' any further and continues to ignore further elucidation in other chapters, apparently avoiding any commitment to multiculturalism. It states that the curriculum applies to

All students irrespective of gender, ethnicity, belief, ability or disability, social or cultural background or geographical location [page 3], [and] allows schools the freedom to develop programmes which are appropriate to the needs of their students, [page 1].

However, the chapter on 'The Arts' [page 15] fails to clearly include the arts

of the other cultures in New Zealand and make provision for students from these cultures.

The New Zealand art syllabus (1989) is equally vague and non-committal. It says on page 3,

New Zealanders have come to recognise that they live in a culturally diverse society made up of complex relationships and rich in diverse contributions --- The syllabus recognises that involvement in art activity can be a vital and enriching way of exploring and comprehending our worlds and of discovering ourselves. At the same time, it defines the responsibility of schools to assist individuals and communities to understand how art functions in different cultural and social settings --- It does not make separate reference to Maori or Pacific Islands, or European-derived art, but assumes that art refers to the art of all the communities in New Zealand.

While making specific reference to Maori, Pacific Islands and European-derived art, it does not make any reference to other cultures such as Indian and Chinese, implying that these cultures are of no consequence in New Zealand.

This lack of commitment to multiculturalism sets the tone in schools. Teachers are implicitly given the licence to either deal with the problem of multicultures if they so choose, or to ignore them. It is evident from this study that the cultural needs of other ethnic minorities such as Indians and Chinese are

largely ignored in secondary schools.

Mahuta (1988:31) supports the view that the New Zealand curriculum is 'monocultural, ethnocentric and irrelevant to the central and major concerns' of the ethnic people of New Zealand. Art programmes in New Zealand secondary schools are equally ethnocentric and do not cater for their Indian and Chinese clientele. Asian students are consequently deprived of the opportunity to study their own art and to express themselves culturally. It is a natural tendency to express one's culture through one's art. McFee and Degge (1977:272) say,

Culture is a pattern of behaviours, ideas and values shared by a group. The visual arts are a means of communicating, teaching and transmitting these cultural ideas and values --- People both create and react to the culture that maintains and sustains their way of life (ibid:280).

This often occurs subconsciously and is difficult for ethnic children to repress. However, Indian and Chinese art students in New Zealand secondary schools are forced to repress this natural tendency because Asian art is not recognised, valued and studied. This lack of recognition is seen by Asian students as being indicative of the lesser value and importance of Asian art and of its being less desirable. They consequently avoid any form of cultural expression believing it is undesirable and unacceptable. This belief is reinforced by the lack of encouragement by their teachers to use their own artforms. Such attitudes leave Asian students feeling confused and uncertain

of themselves and their art.

CULTURAL AND PSYCHOLOGICAL NEEDS OF INDIAN AND CHINESE STUDENTS:

Cultural Expression:

It is evident from interview responses that the needs of Asian students are largely overlooked by most art teachers. They do not provide opportunities for cultural expression and thus stifle the potential of these students. Tiedt and Tiedt (1990) say,

Every student grows up as a member of a particular culture.

This cultural background is a part of a student's prior knowledge and it influences his or her response to schooling.

It is natural for Indian and Chinese immigrants to want to express their experiences of their homelands in their artwork. When they are not afforded this opportunity in the artroom, their enthusiasm is dampened and there is the possibility that their artistic potential will not be fully developed. It is clear from their responses that Asian students are aware of and value their culture and wish to express this culture in their art. This is not unusual because, as Meyer (1967:108 in Newick, 1973) says, 'artists shape and at the same time, are shaped by the culture'.

An interesting pattern to emerge from the interviews was that immigrants, on first entering the country, concentrated on being accepted by the host community without drawing any adverse attention to themselves. They consequently abandoned cultural expression and tried to avoid being seen as

different. But as soon as they settled in and after having experienced prejudice and bigotry, began to question local attitudes toward them and developed the desire to assert themselves. Thereafter they displayed strong cultural awareness and expression in their art and asserted their right to express themselves culturally. Verma (1986:19) explained this as an effect of racism which 'tended to force minority groups to define and emphasise their own ethnicity'. It was mainly students who were more aware of racism directed against them, that were affected by this and felt that Anglo-New Zealanders would not accept their art because of their racist attitudes.

Indian and Chinese students who were born and raised in New Zealand and who had little contact with their own communities did not appear to know much about their own art. They did not feel confident about doing their own art and found it embarrassing and did not want to study it. An explanation for this would be that their lack of contact with their own people deprived them of the moral support and encouragement offered by one's own community. They consequently succumbed to peer pressure and were trying desperately to be accepted by their peers, rather than be seen as different. Some of them resorted to denial of their ethnicity and even rejected their ethnic art. This was strengthened by their awareness of racist attitudes around them, some of which were directed at them personally. They, therefore, avoided identifying with anything ethnic with the hope of thereby proving their loyalty to their peers and ensuring acceptance.

Younger students were also more concerned with conforming to peer pressure and being accepted by their peers at the expense of retaining their ethnicity. Due to their youth, inexperience and desire to be accepted they did not appear to be too concerned with cultural issues and teacher attitudes. However, their inability to become part of the dominant group, because of their obvious ethnic differences and negative attitudes of the dominant group, often made them feel rejected and alienated.

Older students in the senior secondary school and tertiary institutions were more aware of negative racial attitudes, prejudices, restrictions and limitations placed on them. This awareness became acute with maturity and manifested itself in a strong need to make personal and political statements in their art about their positions as ethnic minorities in New Zealand. This is clearly evidenced in the responses of artists in Chapter 7.

It is interesting to note that each of the eight students who felt their teachers were sensitive to their needs and allowed freedom of expression, were taught by ethnic minority teachers in five cases and by teachers who were immigrants to New Zealand in two cases. The one student was an adult student at University who was self-directed and enjoyed an amicable relationship with his tutors.

Asian Artist-Models:

Asian students, like all other students, need role-models to work from and as

a source of inspiration. While Western artists do provide good models, Asian students also need to be able to work with models with whom they can identify. Many students, particularly the older ones, expressed concern about the absence of Indian and Chinese artist models in their art programmes. Such models would provide examples of work to which Asian students would be able to relate. Asian art, both Indian and Chinese and the philosophy underlying it is totally different from Western art of today. According to Anand (1957),

In the sphere of art the human state of mind is more evident ---
The works of men reflect and are a product of their religion and
philosophy.

Eastern art, then, is highly influenced by Hinduism and Buddhism. Since both art in its various forms and religion form an intrinsic part of the lives of Asian children, Asian artists would provide models with which Asian children would be familiar and to which they would be able to relate. It goes without saying that people will perform and achieve better when working with subjects with which they identify and which are meaningful to them.

Asian artist models would also provide Western students with diversity and broaden their outlooks. As McFee and Degge (1977:294) say,

In a complex society which has many cultures, students should
learn to understand cultures other than their own. People who
are culture bound, that is, live entirely within one cultural
framework, are less able to understand the impact of their own

cultures as compared to others.

Asian Art and Style:

Buddhism as an offshoot of Hinduism, 'is the link between India and the rest of Asia, the transmitter of Indian culture' (Parrinder, 1968:62). Both religions and philosophies are thus very similar. Since Indian art has also influenced Chinese as well as Japanese art (Havell, 1972:42), the underlying philosophies are the same. Asian art is based on theories which are in turn based on religions and cultural philosophies. It is these philosophies that determine the nature of the art and the artist. The personalities of Asian people are also determined by their religions and philosophies which promote harmony, serenity and beauty amongst other things.

Gordon (1973:39) describes the philosophies and theories underlying Indian and Chinese art. She says Indian art is 'transcendental',

It attempts to sum up an idea and to produce a desired state of mind and body [and is] meant to evoke that aesthetic ecstasy which India's philosophers have regarded as one of the roads to enlightenment.

She says Chinese art is based on,

The belief in a cosmic force of which the living forms of nature are the visible manifestations; and that it is the artists' task to convey the presence of this force.

Since the motivation behind Asian art is spiritual, the type of art created will be

characteristic of its underlying philosophy. It is, therefore, uncommon to see Asian art, both Indian and Chinese, which is highly abstract and expressionist as seen in modern Western art. Asian students will also be highly unlikely to show a preference for such art. Their art and preferences are influenced by their personalities which are in turn influenced by their religions and philosophies. Asian artists would thus be generally inclined to possess Apollonian personalities which strive for peace and harmony in their art, rather than Dionysian personalities which produce wildly expressive abstract art.

It is for this reason that almost all of the Asian students interviewed indicated a preference for realist art to abstract art. However, their Anglo-New Zealand teachers were not in a position to appreciate this on account of their lack of knowledge of Asian art and instead, labelled the drawings of their Asian students 'tight', 'lifeless' and 'inexpressive'.

Asian students, then, need to be allowed to work freely in styles that come naturally to them and not have styles that are uncharacteristic of their personalities imposed on them. Anglo-New Zealand teachers need to understand that both Dionysian and Apollonian styles are equally valid and permissible and that it is unfair to place their personal preferences above those of their students, as well as allow them to influence their judgements.

It is interesting to note that ethnic minority teachers interviewed were able to recognise and appreciate differences in style and did not impose their personal

preferences which were inclined to be Apollonian, on their students.

CONFLICT AND SELF-ESTEEM:

A common belief amongst Westerners is that Asian youngsters living in Western countries have a problem and a conflict with their identities - they cannot make a choice between a Western and Eastern identity. Baker (1985:54) cites the work of Khan (1985) in Britain which does not support this view. She concludes that Asian and Caribbean youngsters in Britain,

--- Are of two systems, not between two systems and therefore, they have access to and participate in and have differing degrees of identification with both systems.

She adds that the dominant system,

Has no concept of the hyphenated identity and perceives such biculturalism as a state of inevitably psychological stress.

Conclusions drawn from this study are consistent with Khan's conclusions. Students and artists interviewed indicated that they experienced a problem or conflict in relation to their identities. But the problem did not lie in choosing what they wished to be because they knew who they were and had no doubt about that. The problem lay in getting their peers and New Zealanders in general to accept them as they are and to allow them to continue being who they are. They felt advantaged over New Zealanders because, having come from countries that were already bi- or multicultural, such as Malaysia, Hong Kong, Fiji etc, and having been introduced to yet another culture in New Zealand, they possessed multicultural identities. They were not just Indian or

Chinese or even just New Zealanders, but had developed an identity of their own. They were now Indian-New Zealanders or Chinese-New Zealanders and had the privilege of extracting the best from both worlds, making them richer than the local New Zealanders. They were able to switch on different identities as and when they wanted to and felt equally comfortable in each identity, culture and language. The conflict, then, lay in getting New Zealanders to appreciate that they were not disadvantaged or inferior, but possibly privileged and certainly equal.

These inner conflicts relating to identity being experienced by Asian students do, however, create serious problems. Rejection of themselves, their culture and their art by many New Zealand students and teachers poses a serious problem to them. Indian and Chinese students enter New Zealand with a strong sense of identity and a high self-esteem. However, they display of prejudices, both in and out of school, through racial insults, rejection of culture and of art in the artroom and deprivation of cultural expression, reduce this sense of identity and self-esteem.

All immigrants of Indian and Chinese origin, from whatever country, have come to New Zealand for at least one of the following reasons. Indians from South Africa have left to escape political persecution and racism. Almost all of them are affluent and professional and have a positive contribution to make to New Zealand. Indians who have left Fiji are in a similar situation, while Indians who have left India have done so for an improved lifestyle and educational

opportunities, like the Chinese from Taiwan, Malaysia and Indonesia. Chinese who have left Hong Kong have done so mainly to secure a stable future for their families. None of these people would be able to make such a massive move without adequate means and very positive self-concepts. They are not dependent on New Zealand for support of any kind. Instead they are of mutual benefit to each other.

As such, Asian immigrants, like all people, require recognition of and respect for who and what they are. Responses of Asian students, parents and teachers indicate that what these immigrants are instead usually faced with, is neglect, insensitivity, rejection and a host of other negative attitudes from both teachers and peers at school as well as the general public at large. Many of them are left with a feeling of disillusionment and doubt which soon begins to affect their self-esteem.

This negative effect of the school on the self-concepts of students is affirmed by Bagley et al (1979 in Bagley et al, 1982:212) who say,

A major purpose of school curriculum --- is the achievement of two broad affective goals, respect for others and respect for self --- It is clear that the school both as it reflects the symbolic stereotyping and the stratification systems of the wider society and as it imposes hierarchies and reference systems of its own, may have a significant negative effect on both pupil self-concept and respect for others.

A low self-concept and self-esteem have adverse effects on both personal and educational development and on intergroup relations. Doidge (1990) says,

Presence grows from self-esteem and the development of self-esteem must always be our first goal in encouraging high achievement in children. Self-esteem is gained by a child being valued by others through his/her sincerity in interaction with others and in general effort in life's activities.

The importance of self-esteem in the all-round development of the child has been emphasised by numerous writers such as Tiedt and Tiedt (1990); Terkel (1992) and Shorish and Wirt (1993) to name but a few.

The ethnic art student with a low self-esteem who lacks confidence about his/her culture and art will obviously not be able to express him or herself freely. The inability to express one's feelings and experiences freely in one's art leads to further erosion of self-esteem and creates a self-fulfilling prophesy. This leads to the belief in many teachers that ethnic minority students have a low self-esteem and low ability and do not value or want to use their ethnic art, as evidenced in this study of Asian students.

TEACHER ATTITUDES:

Although it might be expected that New Zealand art teachers are neglectful in their dealings with Asian art students because they are not aware of their needs, experiences and feelings, evidence from this study demonstrated that many Anglo-New Zealand art teachers interviewed were extremely perceptive

and very aware of the needs, experiences and feelings of their Asian art students. They recognised the value of culture, the importance of self-esteem in the development of children and the importance of having art of ethnic minorities included in the art programme and valued. However, some apparent contradictions presented themselves. While Anglo-New Zealand teachers acknowledged respect for cultural difference at the 'grand' level, they did not actually display it at the specific action level, but instead displayed some rather negative attitudes toward their Asian students, their culture and their art. An examination of teacher responses [table 10] revealed the following interesting pattern:

Positive attitudes toward Asian students appeared to be held generally by ethnic and immigrant teachers while negative attitudes appeared to come mainly from Anglo-New Zealand teachers.

ANGLO-NEW ZEALAND TEACHER ATTITUDES:

Some Anglo-New Zealand teachers interviewed were perceptive and recognised the psychological and artistic needs of their Asian students. However, a large majority appeared to hold negative attitudes toward these students. They generalised about, labelled and stereotyped them and held misconceptions and preconceived negative judgements about them. Many believed that they had limited artistic ability; contrary to the findings of Winner (1989) that Chinese children had greater drawing skills than their Western counterparts. They believed that they did not know anything about their

culture and art and did not value it and therefore did not want to use their images in their art. They did not believe that they were neglecting Asian art and if they were, it was not having a harmful effect on Asian students. They did not appear to be willing to learn about or teach Asian art. They generally lacked understanding of Asian children and were insensitive to their artistic needs. A significant number admitted being aware of prejudice against Asian students. These negative attitudes were having an adverse effect on many Asian students. One student changed her natural style of painting to one that was not characteristic of herself and that she was not particularly comfortable with, because her teacher said her work was 'not expressive enough'. One gave up the opportunity to do a painting course at Elam art school because he thought he would be safer at a Design school with his 'unacceptable' style. Another student abandoned art in the 6th form because she felt frustrated by her teacher's lack of appreciation of and attempts to change her style. All three students were top students in their schools, while one also topped the country and another came second.

Nobody should have to pay such a price just for being different.

An explanation for the negative attitudes of Anglo-New Zealand art teachers could be a lack of knowledge about Asian people. Tiedt (1990:5) says,

Without full understanding, people who speak a different language and display different values often appear threatening -
-- Lack of understanding on both sides can lead to conflict and violence.

Lynch (1986:154) offers another explanation. He says,

Most teachers have an Anglo-centric socialisation --- and may be subjected to restricted cultural perceptions, distorting in turn the cultural perceptions and behaviour of their students, at best --- condescendingly aiming to save ethnic minority students from themselves, at worst ignoring their alternative cultural realities altogether.

Both explanations would be equally acceptable as evidence from interviews indicates that these teachers lack knowledge of Asian people and their culture as well as positive cultural perceptions of Asian people. They see differences in ethnic students as disadvantages rather than diversities that are to be celebrated.

A noteworthy observation made from teacher comments is that Anglo-New Zealand teachers working in schools in affluent areas held stronger negative attitudes toward Asian students than those working in schools in depressed areas. It would appear that Asians with lesser means are seen as less threatening.

ETHNIC AND IMMIGRANT TEACHER ATTITUDES:

This group of teachers interviewed generally presented a positive picture. Although a few held some popular misconceptions and reservations, they were more aware, sympathetic and understanding toward all their ethnic students, not only Asians. They appreciated the importance of working with subjects

that are relevant and encouraged ethnic students to use their images and symbols and share their cultures. These teachers and their students enjoyed better relations in the classroom and satisfaction with their work.

RACISM:

Submissions in response to the New Zealand Curriculum Review of 1988 'included suggestions that racism be addressed and in some cases, indicated that racism was a fact of life in New Zealand' (Winter, 1988:37). Winter continues to say that racism has been an integral part of the New Zealand culture and that other minority cultures have always been expected to assimilate and that 'current practice indicates that this direction continues' (ibid:38). Responses of Anglo-New Zealand art teachers interviewed in this study confirm Winter's assertions.

Racism, unfortunately, is encountered by ethnic minorities all over the world. Cole (1986:136) said of Britain,

It needs to be stressed that we live not only in a society which is racist but also in one which is patriarchal and capitalist.

In the light of the responses from this study it would appear that much the same could be said of New Zealand. Burns (1982:21) suggests an explanation for racist attitudes. He says,

It appears that insecure and anxious persons find those who are different a threat and only feel comfortable in known and set contexts. They need to follow the rigid 'party line' of society's

norms to define their narrow perspectives. This need to have control over the environment confines and limits perception with subsequent inability to tolerate ambiguity, inability to suspend judgement and the consequent prejudging of others using the authority of cultural norms relating to the evaluation of group attributes rather than suspending judgement and evaluating the individual qua individual.

Bullivant (1987:1) sees racism, prejudice and discrimination as,

Hostility towards the attempts of students from minority ethnic groups to work towards rewarding futures.

Terkel (1992:95) says,

A tribe besieged has always been possessed of a laager mindset
--- Among white people there is fear, hatred, denial. People deny
an obvious truth just to get on with their lives.

How far do Anglo-New Zealand art teachers with racist attitudes reflect these attributes?

As indicated by teachers themselves, many Anglo-New Zealand students as well as many Maori and Pacific Islanders, are also prejudiced and biased against Asian students. Asian students talked about racism from these students as well. Weitz (1972 in Feldman, 1989:295) concluded from experiments that 'nonverbal behaviour appears to be a reliable indicator of white subjects' true feelings toward blacks'. Studies conducted by Feldman (1989:295 in Shade, 1989) confirmed this and suggested that,

Teachers appear to behave more positively toward members of their own race than toward members of other racial groups. The nonverbal behaviour of teachers seems to be related to their racial attitudes --- If white students are aware that their teacher displays differential nonverbal behaviour to white and black students, the students may learn to behave nonverbally negatively toward blacks, as research on modelling would suggest. Moreover, white students may infer [correctly] that the teacher holds more positive attitudes toward white students than toward black students, thus providing a mechanism for the spread of racial prejudice.

While younger students are not always coping well, the more mature students at University have found their own ways of coping. Their self-concepts have strengthened with maturity and they have gained confidence to assert themselves and their beliefs. This was clearly demonstrated by the experience of one artist who said, when he was young he was influenced by the negative criticism of Indian art by Western art critics and believed what they said was true. He was consequently embarrassed by Indian art and avoided it. But as he grew older and gained confidence in himself, he was able to defy those critics and do just the kind of work they decried. Havell (1972:xvii) commented on such critics, saying 'many sound English art critics are full of prejudices'. He believed this was 'largely due to ignorance or misapprehension of Hindu artistic ideals'.

The artists at university are dealing with racism in their art. They are using their Asian images and symbols to draw attention to themselves and their plight as ethnic minorities in New Zealand. They are making statements about who they are and what they want through their art so that New Zealanders may see and understand. Their art is no longer traditional Hindu or traditional Chinese, but a modern expression of their own emotions and ideas that can be understood by all who need to interpret them. But even in their modernity they are unmistakably Indian and Chinese.

They are making a statement. A statement about racism.

CHAPTER 9

CONCLUSION

'The speakers of pleasant words are many, but the speakers and listeners of unpleasant but true words are rare.

Saying from the Ramayana

CHAPTER 9

CONCLUSION

This research investigated the art education of Indian and Chinese students in New Zealand secondary schools. A group of Indian and Chinese and a few New Zealand art students, Anglo-New Zealand and ethnic art teachers and Indian and Chinese parents were interviewed. Their perceptions of their experiences with art education of ethnic minorities were analysed. The results indicated that while art education in general is good, extending and developing New Zealand students personally and artistically, it grossly overlooks the artistic and psychological needs of the Asian students interviewed. Most Anglo-New Zealand art teachers interviewed were found to have negative attitudes toward Asian students. It was concluded in the light of the theories of Burns (1982) and Bullivant (1987) that threatened and insecure dominant groups develop hostile and racist attitudes toward successful ethnic minority groups, that these attitudes could be generated by racist tendencies. The neglect of the needs of Asian students has been found to be having adverse effects on these students who are coping with this problem with varying degrees of success and failure.

RECOMMENDATIONS:

The following recommendations can be made on the basis of results obtained:

- 1 Art teachers should reappraise their existing approaches to teaching Asian students. Their teaching needs to be made relevant and

appropriate to their psychological and artistic needs.

- 2 In order to make teaching relevant and appropriate, Indian and Chinese art and artist models should be included in the art programme.
- 3 There is an obvious dearth of resources for the teaching of Asian art. Resources should be developed and supplied to schools to facilitate the teaching of Asian art.
- 4 Professional assistance is required if large-scale change is to occur. Professional development and in-service courses should be held to help upgrade teachers' knowledge of Asian art and culture.
- 5 Art teachers, as well as all other Anglo-New Zealand teachers, should reconsider their attitudes toward Asian students and make a concerted effort to effect positive change. Changed attitudes on their part will encourage changes in their students as well.
- 6 Schools should consider formally educating their students about cultural diversity in preparation for an inevitably multicultural future.

Discussions during this study generated an awareness of the need to make provision for Asian students in many teachers interviewed. Hopefully, this small group of teachers will implement some of these recommendations and make a difference to the art education of Indian and Chinese students, as well as other ethnic minority students.

IMPLICATIONS:

Shorish and Wirt (1993) say,

Today there is a sudden realisation that no nation in the world is

without ethnic differences and many differences generate social conflict. Religion, race, language, culture - all distinguish people cross the world.

Education should respect and cater for these differences and not 'seek to iron out the differences between culture, nor attempt to draw everyone into the dominant culture, but rather should draw upon the experiences of the many cultures that make up our society and thus broaden the cultural horizons of every child' (Modgil et al, 1986:3). Children must be taught to respect cultural diversity and to be empathetic toward those who are different from themselves, particularly those who are a visible ethnic minority within a majority culture. I do not believe that attempts to improve children's understanding of culture and even racial differences on the assumption that this will reduce their prejudice and possible discrimination are misguided, as Bullivant (1986) suggests. Adult life is going to subject them to economic and political pressures which will influence their attitudes. Hopefully these attitudes can be improved by positive attitudes cultivated during childhood.

Asian children entering New Zealand are confronted with an alien culture. Breaking in to that culture is a daunting task for Asian adolescents and instead of being welcomed by their peers whose acceptance they desire, they are all too often rejected. It is difficult for the non-ethnic who belongs to the dominant majority culture to appreciate the plight of the ethnic minority in such a culture. Racist attitudes have a damaging effect on the self-concepts of ethnic minorities and can do them permanent harm. I know I am a 'black' South

African [even though I am actually brown] and all my life I have suffered racism from 'white' South Africans [even though they are actually pink].

Developing self-esteem in ethnic children and promoting understanding and tolerance between ethnic groups which will reduce prejudice and injustice may not ultimately produce 'equality of educational opportunity and life-chances' (Bullivant, 1986), but it does, from an ethnic point of view, give ethnic children a strong foundation from which to work and a better chance to claim their rightful place amongst the citizens of the world. No group of people, whatever their colour or race, should have to endure prejudice and oppression of any kind. As Clark (1993) says,

To even remotely suggest that they [minority groups] should passively accept an ideological and psychological hegemony that degrades their very existence is ludicrous at best and sadistic at worst.

Presently, Asians comprise a fairly small proportion of the New Zealand population. According to the 1991 census there are 22,617 Indians and 31,491 Chinese in New Zealand. In 1993 these figures would have increased considerably and will continue to increase steadily as more and more Asians of both Indian and Chinese origin enter New Zealand. New Zealanders should learn to accept them as an essential component of this society because, if the present trend continues, there is a distinct possibility that there will be a time in the future when the majority of the population could be of Asian descent. It is time for New Zealanders to reflect on issues associated with

multiculturalism and racism.

FURTHER RESEARCH:

New Zealand has long been an isolated country and as such, has not needed to consider the provision of services in education to other ethnic groups apart from Maori and Pacific Islanders. Recent changes in the population have now made it necessary to cater for the new groups of people living in New Zealand.

Art constitutes just one small part of the education of children and one that is often dismissed as unimportant. However, as an important vehicle of self-expression and personal development, for its therapeutic value and as a means to cultural co-operation and international understanding, the study of art can hardly be insignificant. Research into art education is, therefore, important. The results of this pilot study indicate that an in-depth investigation of the arts of Asia, both Indian and Chinese, with a view to developing art programmes and resources for the teaching of Asian art is necessary. Further educational needs of this growing population of Asian children need to be investigated so that educators may provide a service which is meaningful to them. The arts of all other ethnic groups living in New Zealand should also be researched so that all children may be catered for meaningfully in this important area of learning.

LIMITATIONS OF THE STUDY:

As Shorish and Wirt (1993) point out, 'an ethnic group's argument is often

hard to accept or evaluate if one does not live in or experience that ethnic outlook'. It would be easy for non-ethnics to label this study as merely anecdotal. It does, however, describe the feelings of a group of people who need to be understood. The sample used is not a representative one and perceptions described are those of the participants only, but as an illuminative, ethnographic study, its findings should be of concern to those involved in art education in particular and in education in general.

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APPENDIX

Amritha Maharaj
155 Bradbury Road
HOWICK

Date:

Head of Art Department

Dear Madam/Sir

I am researching art education for Indian and Chinese students through Massey University. Information required for this study includes numbers of students of Indian and Chinese origin (irrespective of country of birth) taking art at secondary schools. I would be grateful if you would kindly provide this information on the attached form and return to me in the stamped and addressed envelope provided, as soon as possible.

Thanking you for your co-operation.

Yours sincerely

AMRITHA MAHARAJ

Name of School:

Numbers of art students of Indian and Chinese origin:

	Indian	Chinese
Form 3:
Form 4:
Form 5:
Form 6:
Form 7:

Head of Department:

INTERVIEW SCHEDULE FOR STUDENTS

OBJECTIVES:

To investigate:

- Students attitudes, beliefs and perceptions of artistic talent and creativity.
- Student needs with regard to art programmes at school.
- Effects of Western influences and attitudes on their creativity and performance in the artroom.

BIOGRAPHICAL QUESTIONS:

Date: _____
Place: _____
Time: _____
Respondents Name: _____
Sex: Male/Female
Birth Date: _____
Age: _____
Birth Place: _____
School and Standard: _____
Occupation: _____
Marital Status: _____
Ethnicity: _____

Parents:

Mothers Age:	_____	Alive/Deceased	Your age then: _____
Fathers Age:	_____	Alive/Deceased	Your age then: _____
Parents Marital Status:	Married/Divorced		Your age then: _____
Place of Birth of Mother:	_____		
Place of Birth of Father:	_____		
Ethnic Background of Mother:	_____		
Ethnic Background of Father:	_____		
Religion of Mother:	_____		
Religion of Father:	_____		
Occupation of Mother:	_____		
Occupation of Father:	_____		
Education of Mother:	_____		
Education of Father:	_____		

GENERAL QUESTIONS TO BE USED AS A GUIDE:

- 1 How long have you studied art?
- 2 Have you studied art anywhere else apart from in New Zealand?
- 3 Do you think of yourself as an artist? Why?
- 4 What would you regard as "artistic talent"?
- 5 What does the term "creativity" mean to you?
- 6 What type of art do you like?
- 7 Why do you like this type of art?
- 8 Are you able to create such art? Why?
- 9 What do you think of the art programme at school?
- 10 Does this programme cater for your needs as an artist?
- 11 How much influence has your art teacher had on your art work?
- 12 Has Indian/Chinese art had any influence on your art (or other artform if other ethnic group)?
- 13 Have you studied Indian/Chinese art at all?
- 14 How much contact have you had with Indian/Chinese art, if any?

- 15 How do you feel about Indian/Chinese art?
- 16 Has Indian/Chinese art ever been introduced into the art programme?
- 17 Do you think that Indian/Chinese art should be introduced into the art syllabus? Why?
- 18 Would the introduction of Indian/Chinese art into the art programme affect your work in any way?
- 19 Do you ever bring any Indian/Chinese symbols into your art work?
- 20 How do you think non-Indian/Chinese people feel about Indian/Chinese art?
- 21 What makes you feel this way?
- 22 Has their attitude affected your attitude toward Indian/Chinese art in any way?
- 23 Do you think it would be possible for non-Indian/Chinese students to benefit from the study of Indian/Chinese art?
- 24 You have studied Western and art works. How has this influenced your work and how do you feel about this?
- 25 How would you feel about studying art from other cultures? Why?
- 26 Is there any other person or artist, outside the institution you attend, who has influenced your art? Who? How?
- 27 Do you think that you, as an art student, are performing at a level that you would like to perform at? Why?
- 28 Do you think that anything can be done to improve the art programme for you? What?
- 29 Do you plan to continue with an art career after secondary school/university? Why?

INTERVIEW SCHEDULE FOR ART TEACHERS

OBJECTIVES:

To investigate:

- Art Teachers' perceptions of artistic talent and creativity.
- Their perceptions of the artistic ability of Indian and Chinese art students.
- Their perceptions of and attitude toward Indian and Chinese art.
- Their views on the current art syllabus in relation to Indian and Chinese students.
- Their ideas for the improvement of conditions for Indian and Chinese art students and ways in which they can be encouraged to develop their artistic ability at school.

BIOGRAPHICAL QUESTIONS:

Name: _____
Sex: Male/Female
Birth Date: _____
Address: _____
Telephone: _____
Art Qualifications: _____
Years of Teaching: _____
Present School: _____
Position at School: _____

GENERAL QUESTIONS TO BE USED AS A GUIDE:

- 1 How many subjects do you teach this year?
- 2 Is art your first teaching subject?
- 3 If no, what is and why are you teaching art?
- 4 How long have you been teaching art?
- 5 What levels of art do you teach?
- 6 What do you understand by the term "artistic talent"?
- 7 What do you understand by the term "creativity"?
- 8 Are you a practising artist?
- 9 What type of art do you do?
- 10 Is your art influenced by anyone in particular? Who? In what way?
- 11 Do you enjoy teaching art? Why?
- 12 What method do you employ in art teaching?
- 13 Do you use artist models? Why?
- 14 Do you think students should be allowed to develop their individual styles or would you rather have them all follow a particular style? Why?
- 15 Do your classes study ethnic art? Why?
- 16 If yes, what types?
- 17 How do you feel about introducing other ethnic art forms, apart from those already being studied, into the art programme? Why?
- 18 You have Indian and Chinese students in your classes. How do you cater for their needs?
- 19 Have you ever studied Indian and Chinese art? Why?
- 20 How would you feel about studying Indian and Chinese art? Why?
- 21 How do you feel about teaching Indian and Chinese art? Why?
- 22 Do you think non-Indian and Chinese students could benefit from the study of Indian and Chinese art? Why?
- 23 How do you think non-Indian and Chinese students would feel about studying Indian and Chinese art as yet another art form? Why?
- 24 Do you think that Indian and Chinese students should be allowed to study Indian and Chinese art? Why?
- 25 What effect do you think might the neglect of Indian and Chinese art have on Indian

INTERVIEW SCHEDULE FOR INDIAN AND CHINESE PARENTS

OBJECTIVES:

To glean information on:

- Indian and Chinese attitudes, beliefs and perceptions of art.
- Parent expectations of the school in relation to art education and aspirations for their children.

GENERAL QUESTIONS TO BE USED AS A GUIDE:

The following questions will guide the interview. Inclusions and exclusions will be made where necessary.

- 1 What does "art" mean to you personally?
- 2 What meaning does "art" have to Indian/Chinese people?
- 3 Do you know anything about traditional Indian/Chinese art?
- 4 Would you say that modern art is different from or similar to traditional art? In what way?
- 5 How do you feel about your child studying art? Why?
- 6 How do you feel about the kind of art your child is doing at school? Why?
- 7 Do you know anything about the art programme at school?
- 8 If yet, how do you feel about it?
- 9 Do you think art education is important for children?
- 10 Is culture important to you?
- 11 Is it important that your child studies art from your own culture? Why?
- 12 Is there any way in which you would like to change the programme? How? Why?
- 13 What sort of art programme should Indian/Chinese children follow at school?
- 14 Would you like your child to continue with advanced art studies? Why?

and Chinese art students? Why?

- 26 Would you say that Indian and Chinese students are artistically talented? What makes you say so?
- 27 Numbers of Indian and Chinese students taking art are small. Apart from the fact that the proportion of Indian and Chinese students in high schools is small, what explanation would you offer for this?
- 28 Do you have any ideas about how Indian and Chinese students who are artistically talented could be encouraged to pursue art at school?

Amritha Maharaj
5 Matterhorn Crescent
HOWICK

Date:

Dear

Earlier this year I interviewed you for a study of students, teachers and parents perceptions of ethnic minorities and art education. Since then, a Privacy Act has been passed which requires that written permission be sought from informants to publish comments made by them.

Although your anonymity has been preserved in this study and your identity will at no time be revealed and any comments that might be used will not be identifiable, as agreed before the interview, I would nonetheless be happy to have your written consent.

If this is acceptable to you, please sign the statement below and return to me in the enclosed self-addressed, stamped envelope provided. If you have any queries or concerns, please call me on telephone 534 4329.

Thanking you.

Yours faithfully

AMRITHA MAHARAJ

I, hereby consent to having comments made by me and my son/daughter published anonymously in your thesis.

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Signature