



University
of Victoria

Graduate Studies

Notice of the Final Oral Examination
for the Degree of Master of Arts

of

TRACEY MURPHY

BEd (Vancouver Island University, 2009)
BA (Simon Fraser University, 2000)

**“Disrupting Colonialism: Weaving Indigeneity into the Gallery in
Schools Project of the Art Gallery of Greater Victoria”**

Department of Educational Psychology and Leadership Studies

Thursday, January 10th, 2019
2:00 p.m.
MacLaurin Building
Room A341

Supervisory Committee:

Dr. Darlene Clover, Department of Educational Psychology and Leadership Studies, University of
Victoria (Supervisor)

Dr. Kathy Sanford, Department of Curriculum and Instruction, UVic (Outside Member)

External Examiner:

Dr. Nick Claxton, Department of Indigenous Education, UVic

Chair of Oral Examination:

Dr. Marie Vautier, Department of French, UVic

Dr. David Capson, Dean, Faculty of Graduate Studies

Abstract

In 2015, the Truth and Reconciliation Commission made their final recommendations for Canadian society to address cultural genocide: by affirming stories of survivors, taking personal and professional inventory of their practices and making concrete steps to meet the *Calls to Action*. In particular, the TRC recognized damage done by museums and art galleries to perpetuate colonialism and yet, believed that these institutions could be sites of justice, particularly in relation to arts and artists. The Art Gallery of Greater Victoria, an institution steeped in colonialism and under pressure to create accountable relationships with Indigenous communities, began to act by revamping their education program for school age children entitled the *Gallery in the Schools* art program. My study asked Indigenous artists and educators to contribute their ideas for a new art program. I used a blended research of community based and decolonizing research models, contextualized within decolonizing and critical theoretical frameworks. Overall, research findings suggest that process is as important as the end product in the context of reconciliation and decolonization. Significantly, relationships were esteemed over the concept of reconciliation. These findings further imply that a successful art program would ground pedagogical content within a critical historical framework, be informed by a fluid understanding of identity and search out possibilities of hope. The theoretical implications of this study support increased contributions by Indigenous artists as key policy makers, who will challenge the deeply embedded power structures of institutions and offer alternative ways to share power and support Indigenous envisioned futures.