A SCHOOL DISTRICT RESOURCE CENTER
BASED IMPLEMENTATION STRATEGY FOR
THE VISUAL ARTS COMPONENT OF THE 1985 BC
ELEMENTARY FINE ARTS CURRICULUM

by

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ABSTRACT

This study examines a British Columbia school district's elementary art and instructional media programs and the role the District Resource Center plays in their implementation. The major purpose of the investigation was to determine how the District Resource Center can assist in the effective implementation of the visual arts component of the BC Elementary Fine Arts Curriculum/Resource Guide Book. Secondary purposes of the study were to determine: 1) how the District Resource Center's present art instructional media can be adapted to the proposed implementation strategy and 2) how the art instructional media can be utilized most effectively by the elementary non-art specialist teacher to implement the new elementary art curriculum.

Data for this study were collected through questionnaires distributed to district elementary school teachers and principals, and by conducting telephone interviews with the District Elementary School Principal and the Ministry of Education's Curriculum Development Branch co-ordinator. In addition a personal inspection and assessment of the District Resource Center and ten of the district elementary schools was conducted with a view to determining both facilities' suitability for the implementation of an art and instructional media program.

The questionnaires in this study relied on the collection of qualitative data; however, the bulk of data collection employed a qualitative research technique based on an ethnographic model as outlined by Eisner (1985) in his article, "On the Differences Between Artistic and
Scientific Approaches to Qualitative Research. Research findings have been presented and interpreted using a summary of Eisner's (1985) ten dimensions of artistic inquiry as a framework of reference.

Findings from all the data have been compiled to establish a total picture of the School District's present elementary art and instructional media programs. By focusing on the strengths of the district's art and instructional media programs, an implementation strategy has been developed to assist elementary non-art specialist teachers with the implementation of the visual arts component of the BC Elementary Fine Arts Curriculum/Resource Guide Book. The implementation strategy relies on the use of instructional media, therefore the District Resource Center is identified as the primary executor of the implementation strategy. In addition, recommendations have been made on how the Ministry of Education, School District administrators, principals and teachers can assist, since each is considered an important contributor to the total implementation plan.
TABLE OF CONTENTS

CHAPTER ONE. ESTABLISHING A VIEW
   Introduction .................................................. 1
   Purpose of the Study and Statement of Research Questions .... 3
   Design of the Study ......................................... 5
   Setting and Population ...................................... 5
   Instruments .................................................. 8
   Limitations .................................................. 9

CHAPTER TWO: REVIEW OF THE LITERATURE
   Introduction .................................................. 10
   Historical Perspectives .................................... 14
   Media Packaging Pros and Cons ............................ 20
   Summary ..................................................... 25

CHAPTER THREE: METHODOLOGY AND PROCEDURES
   Qualitative Research Methods ............................... 28
   A Conceptual Framework ................................... 28
   Design of the Study ........................................ 30
   Variables .................................................... 34
   Data Collection ............................................. 34

CHAPTER FOUR: PRESENTATION OF FINDINGS: QUESTIONNAIRES
   Questionnaire Two: Teacher Profile ........................ 37

   The Art Program ............................................. 40
      Teacher's Personal Commitment to the Art Program .... 40
      Teacher's Perceptions of the School District's Commitment to Providing Art Facilities .... 41
      Teacher's Perceptions of the School's Commitment to Financing the Art Program .... 43
      Teacher's Perceptions About Staffing the Art Programs .... 46
      Teacher's Perceptions About the District's Commitment to Disseminating Art Curriculum Information and Providing Art Service Information .... 46

   The Instructional Media Program ............................ 46
      Teachers' Personal Commitment to the Instructional Media Program .................................. 46
      Teachers' Perceptions of the School's Commitment to Providing Instructional Media Facilities .... 48
      Teachers' Perceptions of the School's Commitment to Financing Instructional Media Program .... 50
      Teachers' Perceptions of District's Commitment to Staffing the Instructional Media Program .... 50
      Teachers' Perceptions About the DRC's Instructional Media Inservices and the Dissemination of Information About Instructional Media .... 50
      Teachers' Perceptions About the Accessibility of the District Resource Center .............. 53
The Instructional Media Program ........................................ 88
  Teachers' Personal Commitment to the Instructional Media Program ...................... 88
  Teachers' Perceptions of the School's Commitment to Providing Instructional Media Facilities .................. 89
  Teachers' Perceptions of the School's Commitment to Financing the Instructional Media Program ............... 90
  Teachers' Perceptions of District's Commitment to Staffing the Instructional Media Program ..................... 91
  Teachers' Perceptions about the DRC's Instructional Media Inservices and the Dissemination of Information about Instructional Media ........................................ 91
  Teachers' Perceptions about the Accessibility to the District Resource Center ...................... 92
  Teachers' Perceptions about the Availability of Art Instructional Media at the District Resource Center 93
  Teachers' Perceptions about the Maintenance and Production of Instructional Media at the District Resource Center .......................................................... 93

Elementary School Principal's Questionnaire ........................................ 94
  Principals' Responses .................................................. 94

CHAPTER SEVEN: INTERPRETATION OF FINDINGS: INTERVIEWS AND INSPECTIONS/ASSESSMENT OF FACILITIES
  Telephone Interview with the District Elementary School Principal .......................... 101

  Telephone Interview with Curriculum Branch Fine Arts Coordinator of the BC Ministry of Education .................. 104

District Resource Center Facilities ........................................ 106
  Instructional Media Accessibility ...................................... 106
  Storage and Retrieval System for Instructional Media ........................................ 107
  Instructional Media Maintenance ........................................ 107
  Suitability of Instructional Media for Art Curriculum Needs ........................................ 108
  Production of Locally Developed Media ........................................ 110

Inspection and Assessment of the School Facilities ........................................ 110
  Classroom Sizes ....................................................... 110
  Floor Space .................................................................. 111
  Two Dimensional and Three Dimensional Art Storage Space ........................................ 112
  Sinks Suitable for Art Activities ...................................... 113
  Suitable Work Space .................................................... 113
  Natural and Artificial Lighting Conditions ........................................ 113

Inspection and Assessment of Schools' Instructional Media Facilities ........................ 114
  Classroom Design and Facilities ...................................... 114
  Permanently Installed Instructional Media Equipment ........................................ 114
LIST OF TABLES

TABLE 1 Elementary School Identification and Teacher and Student Population ........................................ 7
TABLE 2 Teachers' Degrees and Specialty Areas .............................................................. 39
TABLE 3 Teachers' Personal Commitment to the Art Program .................................................. 42
TABLE 4 Teachers' Responses to School District's Commitment to Providing Art Facilities .................. 44
TABLE 5 Teachers' Responses to Schools' Commitment to Financing the Art Program ..................... 45
TABLE 6 Teachers' Responses to the District Providing Art Curriculum Information and Workshops ............ 47
TABLE 7 Teachers' Personal Commitment to the Instructional Media Program .................................. 49
TABLE 8 Teachers' Responses to School Providing Instructional Media Facilities .............................. 51
TABLE 9 Teachers' Responses to School's Financing of Instructional Media Program ....................... 52
TABLE 10 Teachers' Responses to DRC Providing Instructional Media Information and Workshops ........... 54
TABLE 11 Teachers' Responses to the DRC's Maintenance and Production of Instructional Media ........... 55
TABLE 12 Available Instructional Media and Frequency of Use September - November 1985 .................. 68
TABLE 13 Frequency of Media and Format Use September 1985 .............................................. 71
TABLE 14 Frequency of Media and Format Use October 1985 ................................................ 72
TABLE 15 Frequency of Media and Format Use November 1985 ............................................... 73
TABLE 16 Breakdown of Available Art Instructional Media in the "District Resource Media Catalogue" for Elementary Grades ................................................................. 74
TABLE 17 School Classifications and Student and Teacher Populations ........................................... 76
CHAPTER I
ESTABLISHING A VIEW
INTRODUCTION

Lives that lack an aesthetic dimension are not damaged: they are merely impoverished.
D. Pratt

Educators since the beginnings of formalized education have emphasized the importance of educating the whole child. Unfortunately the three R's, or reading, writing and arithmetic, generally have been the quantifiable fractions which have comprised the whole. In contrast the teaching of art has been used in the curriculum not as a contributor to the total education of the child, but rather as a supplementary frill. It has been a fun subject, used to capture attention and as a reward for academic work completed. It has been embraced by teachers as part of their curriculum not for its intrinsic value, but rather for the Mary Poppins' philosophy that a "spoon full of sugar helps the medicine go down." Certainly the art program can gain merit points by claiming to make the three R's more palatable, however it is a weak reason for a program, and may also be interpreted in the same way by the public, politicians and school boards. The art curriculum must make its case on its contribution to the total education of the child and not on its putative contributions to academic pursuits.

The field of art education does not lack proponents calling for art to be considered as basic to the total curriculum. A notable advocate for the arts, H.S. Broudy (1977) makes his case when he states that art:
"is basic because it is a primary form of experience on which all cognition, judgement and action depend. It is the fundamental and distinctive power or image-making by the imagination. It furnishes the raw material for concepts and ideals, for creating a world of possibility. Theologically it may be true that in the beginning was the word, but historically it was probably the image or word-image that came first. Certainly the story of the creation is itself primarily a mighty image." (p. 636)

That art has intrinsic value may make art a valid reason for including it in our everyday lives, but it is not a strong enough reason for making it an indispensible part of our school curriculum. Its survival in the classroom cannot depend on an "anything goes" approach but rather it depends on a consistent and planned strategy which reinforces in our teachers, students, politicians and school boards that art is essential to a total education.

In the Spring of 1985 the British Columbia Ministry of Education circulated throughout the schools in the province the Elementary Fine Arts Curriculum Guide and Resource Book marking the beginning of a cohesive and planned approach to fine arts education in the elementary schools. The success of the guide now relies on an implementation plan which will close the gap between the intentions of the Ministry's Curriculum Committee and the reality of the classroom. Judith Strand Major reminds us that "the key to curriculum reform is a teacher's
ability to understand, feel comfortable with, and hence implement program change" (Strand Major, 1983). Many of our elementary school teachers are non-art specialists; they lack an arts background and have limited pre-service training. To compound the lack of art teaching expertise program implementation is being attempted during a time of political and monetary uneasiness; a time which historically has called for decreasing rather than increasing the scope of the art curriculum. The Elementary Fine Arts Curriculum Guide and Resource Book marks the formal acceptance of art in B.C. schools; however the rhetoric demands a strategy which will effectively work within the realities of the system. This thesis describes an implementation plan which may be sensitive to the realities of the school system and yet may fulfill the demands of the new curriculum.

Purpose of the Study and Statement of Research Questions

The School District Resource Center (DRC) can play a major role in the effective implementation of the new elementary art curriculum; however the Resource Centers often operate on the assumption that instructional media are enhancements for a teacher's art units, and that the teacher is an art specialist. Traditionally, instructional media have been presented to the elementary teacher in a resource catalogue encouraging choices in an intuitive fashion based on ambiguous purposes. Subject content is the basis for selection, with only casual attention to how the instructional medium fits into the entire framework of an art instructional program. Such selection of art instructional media by teachers is not a result of uncaring and unprofessional teaching
practices, but rather the product of a lack of experience and expertise in the teaching of art. Instructional media should be selected or designed and produced as an integral part of an instructional program; it must function within an instructional paradigm. Kemp and Dayton state that, "Too often the production of a videotape recording or the planning for a multi-image presentation is based on intuition, subjective judgement, personal preferences for one's own way of doing things or even on a committee decision. These unfortunately, are ineffective bases for ensuring satisfactory results" (Kemp & Dayton, 1985, p. 11).

The use of instructional media as aids to a lesson is incomplete and especially frustrating for the non-art specialist who is already unsure of art lessons. Resource centers ideally should concentrate their efforts in assisting the non-art specialist's unique needs within the theoretical framework of an art curriculum, because the entire process of communicating information is a dynamic communication model in which the student and the teacher are integral parts. Heinrich, Molenda and Russell state in Instructional Media that, "... success will depend on your skill in encoding symbols that are meaningful to the students (the receivers) and their skill in decoding them. Obviously, if the signal (the message) is within the field of experience for both you and your students, the opportunity for successful communication is at its optimum" (Heinrich, Molenda, Russell, p. 17, 1982).

The teaching of art by the non-art specialist is foreign to personal experience, resulting in an inability to effectively communicate information from an art curriculum to the students. The task of teaching art by a non-art specialist is unique because art cannot rely on
quantitative data to indicate a program's success. The implementation of a new art curriculum by non-art specialists is a challenging task which initiated my interest in this study.

This study has three primary aims: (1) to determine the role of the resource centre in the implementation of the new elementary art curriculum; (2) to determine the kinds of art instructional media available to elementary teachers; and (3) to determine the extent to which art instructional media are being utilized by teachers in their art programs.

To achieve the aims of the study those areas considered most amenable to investigation were considered as a series of research questions:

1. How can the resource center assist in the effective implementation of the new B.C. elementary art curriculum?
2. How can the range of available instructional media be adapted to the new B.C. elementary art curriculum?
3. How can art instructional media be utilized most effectively by the elementary non-art specialist in the implementation of the new B.C. art curriculum?

**Design of the Study**

**Setting and Population**

The setting for this study is in a rural lower mainland school district of British Columbia, located approximately forty kilometers from Vancouver. The school district is comprised of twenty-two elementary schools feeding into four secondary schools, of which one is a Junior
Secondary (grades 8-10). The total population of the elementary schools in the 1985-86 school year was 5252 in comparison to 4713 in 1975-76; the elementary population has remained stable over the past fifteen years with a marginal increase of 1-2% each year. Total elementary teacher population in the 1985-86 school year was 272, with average class size being 25.5. In the 1975-76 school year total elementary population was 212.7, with the average class size being 26.3. An itemized breakdown of individual schools and teacher and students population for the 1985-86 school year is represented in Table One.

There is one District Resource Center (DRC) located at the District School Board Office in the rural city center. The School Board Office is a modern facility recently constructed and opened on March 19, 1982. Prior to being located at the School Board Office, the Resource Center had been situated in the basement of Elementary School J. Although the DRC is now more centrally located within the district and enjoys more modern facilities the support staff has been reduced from 7 to 2 and the helping teacher from 1 to .5 due to budgetary restraint.

The DRC is open from 8 a.m. to 4:30 p.m. and also has an answering service. The elementary schools hours of operation are either 8:30 a.m.-2:30 p.m. or 9 a.m.-3 p.m., with all elementary schools being within twenty-five minutes maximum driving time from the DRC. The DRC's hours of operation are adequate for the needs of the elementary teaching staff since few teachers use the center for designing or for making their own
### TABLE 1

**ELEMENTARY SCHOOL IDENTIFICATION AND TEACHER AND STUDENT POPULATION**

<table>
<thead>
<tr>
<th>Elementary School</th>
<th>Teacher Population</th>
<th>Student Population</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. A</td>
<td>6</td>
<td>108</td>
</tr>
<tr>
<td>2. B</td>
<td>7.7</td>
<td>139</td>
</tr>
<tr>
<td>3. C</td>
<td>4</td>
<td>33</td>
</tr>
<tr>
<td>4. D</td>
<td>6.5</td>
<td>151</td>
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<tr>
<td>5. E</td>
<td>17</td>
<td>376</td>
</tr>
<tr>
<td>6. F</td>
<td>19.7</td>
<td>433</td>
</tr>
<tr>
<td>7. G</td>
<td>8.5</td>
<td>148</td>
</tr>
<tr>
<td>8. H</td>
<td>16</td>
<td>347</td>
</tr>
<tr>
<td>9. I</td>
<td>20</td>
<td>443</td>
</tr>
<tr>
<td>10. J</td>
<td>10.9</td>
<td>260</td>
</tr>
<tr>
<td>11. K</td>
<td>8</td>
<td>154</td>
</tr>
<tr>
<td>12. L</td>
<td>24.25</td>
<td>545</td>
</tr>
<tr>
<td>13. M</td>
<td>17</td>
<td>389</td>
</tr>
<tr>
<td>14. N</td>
<td>5.4</td>
<td>125</td>
</tr>
<tr>
<td>15. O</td>
<td>4.5</td>
<td>88</td>
</tr>
<tr>
<td>16. P</td>
<td>18.8</td>
<td>403</td>
</tr>
<tr>
<td>17. Q</td>
<td>20.7</td>
<td>457</td>
</tr>
<tr>
<td>18. R</td>
<td>2.3</td>
<td>38</td>
</tr>
<tr>
<td>19. S</td>
<td>3.9</td>
<td>59</td>
</tr>
<tr>
<td>20. T</td>
<td>7.5</td>
<td>150</td>
</tr>
<tr>
<td>21. U</td>
<td>9</td>
<td>212</td>
</tr>
<tr>
<td>22. V</td>
<td>9.1</td>
<td>197</td>
</tr>
</tbody>
</table>

**Total:** 5255
instructional media. The DRC functions primarily in an ordering, cataloguing and distributing capacity with a regular pick-up and delivery twice a week to each school.

Instruments

Permission to conduct this study through the distribution of questionnaires and follow up interviews was granted by the district superintendent. A preliminary questionnaire was sent to each elementary school teacher, and a separate questionnaire was sent to all elementary school principals. It was indicated by the principal of school B that they would not be participating in the study because their staff had recently been involved in a lengthy PhD study; however, the remaining twenty-one schools gave their approval.

The questionnaires sent to the teachers and principals assisted in establishing a general impression of the teaching of art in the district, as well as establishing the numbers of teachers who considered themselves as art or non-art specialists. The questionnaires assisted in focussing on specific areas of study required to investigate the research aims and questions.

A second questionnaire was distributed to all elementary school teachers. This addressed the issue of the teachers' commitment to an art and instructional media program. Teachers were also asked about their perceptions of the district's commitment to providing a situation conducive to implementing an effective art and instructional media program.

Interviews with District Resource Center personnel and School Board
Administrators were conducted, in addition to interviews with resource contacts throughout the province.

A comprehensive review of literature related to this field of study is discussed in Chapter Two. The literature findings have been considered when explaining procedures of the study, presentation of findings and interpretations of findings in Chapters 3-7.

**Limitations**

There are two possible significant limitations to this study. 1) it is restricted to one school district, due to budget and time constraints upon the researcher. Although the results of the survey are gathered in one district, the implementation strategies developed may be applicable to most school districts. The particular school district is chosen because of familiarity with it and its personnel. 2) Voluntary participation in the survey is expected to result in a low participation rate with possibly only art enthusiasts or specialists responding, rather than the non-art specialists whom this study is intended to assist. Other perceived limitations include the limited training of the researcher in the construction of survey questionnaires and interviewing techniques, and lack of opportunity on the part of the researcher in supervising delivery of questionnaires through the school district mailing system.
CHAPTER II
REVIEW OF THE LITERATURE
INTRODUCTION

The elementary art classroom may well have settled over the past five decades into projects identified by Arthur Efland as the "school art style" (Efland, 1976, p. 37). Efland describes the phenomenon as projects where "children are glad, because for a whole hour they can forget about reading and mathematics and take up with the enticements of colored construction paper, papier mache, paint and clay." It is familiar to almost anyone who has visited, worked or even driven by an elementary school and seen the seasonally related schematic projects scotch taped to the windows (Efland, 1976, p. 37). This institutional art which in its own right is no different from church, corporate or museum art, is according to the NEA "first of all a form of art that is produced in the school by children under the guidance and influence of a teacher. The teacher is usually not an art teacher but an elementary classroom teacher" (NEA, 1963, pp. 24-26). Wilson describes the school art style as conventional and rule-governed. "Conventional themes and materials are fed to children which result in school art with the proper expected look" (Wilson, 1972, pp. 5-6).

Most of us are familiar with the school art style because we may teach it or have had it taught to us when we were youngsters. It is alive in classrooms today in the form of tempera paintings on newsprint, tissue paper collages and macaroni mosaics. In these same classrooms exciting and innovative approaches to the teaching of mathematics and the
sciences are being conducted. Why do teachers who have little difficulty implementing mathematics and science programs using the latest technology regress to tired and cliched projects when it is time for the art period?

The answer may lie in the philosophy advocated in teacher training institutions and schools where students are systematically learning and being systematically taught. Teachers can easily design and implement a curriculum such as that of the sciences and mathematics, where cognitive acquisition of skills is fundamental, because these disciplines can be easily adapted to a systematic, or scientific approach to learning. These same teachers are at a stalemate when a subject such as art, which relies more on creativity and intuition, cannot be compartmentalized into the boxes and flow charts of systemized teaching. It is not that teachers are incapable of teaching art, but rather that their philosophy or approach to teaching in general is incompatible with the very nature of art.

Gage (1978) and Broudy (1968) identify two philosophies of teaching as scientific and artistic. N.L. Gage defines the art of teaching as a "process that calls for intuition, creativity, improvisation and expressiveness - a process that leaves room for departures from what is implied by rules, formulas and algorithms" (Gage, 1978, p. 15). He says the science of teaching "closely follows rigorous laws that yield high predictability and control" (Gage, 1978, p. 17). Harry Broudy (1969) distinguishes the two approaches to teaching as didactic and encounter teaching: didactic teaching dealing with conducting drill exercises in skill development and the dispensing of selected information to be "learned" through lectures and "hand out" materials; encounter teaching
dealing with responding to students more humanistically in an attempt to frame questions, discover alternative answers and arrive at tentative conclusions. Broudy does not favour one philosophy of teaching, but rather criticizes the "either or" approach which most schools adopt with the propensity most often for the didactic. Broudy concludes that although scientific or didactic philosophy is firmly fixed in our schools we as teachers should be familiar and receptive to artistic or encounter teaching and be ready to adopt the approach most suitable for the particular curriculum and teaching situation.

Those in the arts and humanities are perhaps equally as guilty as the proponents of the scientific or didactic teaching philosophy, when they shy away from the technology of education because it is as described by Chan (1984) "cold and impersonal in its approach, mechanistic and behavioristic in its operation, and ugly and dehumanized in its appearance" (Chan, 1984, p. 7). Chan's point of criticism is certainly valid if a cursory examination is conducted of the classics of educational technology's literature. Heinrich's (1970) Technology and the Management of Instruction, Kemp's (1977) Instructional Design: A Plan for Unit and Course Development, Mager's (1975) Preparing Instructional Objectives, Dick and Carey's (1978) The Systematic Design of Instruction, Brown's (1973) Educational Media: A Competency Based Approach and Romiszowski's (1974) The Selection and Use of Instructional Media and (1981) Designing Instructional Systems all reflect the boxes and arrows approach of systemized teaching.

There has however been a departure, evidenced in the recent literature, from the lockstep approach of systemized learning. Wolfe
(1982), Chan (1984), Hlynka (1983), Broudy (1969) and Gage (1978) are a few of the professionals who are striving to strike a balance between the scientific or didactic and the artistic or encounter approaches within the field of educational technology. Consideration of the art of teaching being utilized within the field of educational technology opens up great potential for art education and its curriculum design and implementation; it is an approach which can result in "a growth that is at once synergistic (a technologist's world) and insightful (a humanist's world)" (Chan, 1984, p. 7).

A teaching approach in educational technology which calls for intuition, creativity, improvisation and expressiveness is not being met with approval by all professionals in the field. Gagne (1982) in an interview with Educational Technology acknowledges the artistic or encounter approach in his discussion of the effects of computer technology on instructional design and development but, he emphasizes that you have to "start with skills. I don't care whether you call them memorized or not. I think they have to be firmly established before one can free the human mind for the kind of thinking that has to be done, even in reading a page of text" (Gagne, 1982, p. 14).

Perhaps Gagne does not support alternatives to the systems approach because it has served the science and mathematics community well; however, he has neglected to consider the potentiality of educational technology for the arts and humanities. He admits ignorance of educational technology's creative potential when he states that "I am perhaps best acquainted with...the computer as a mode of human information-processing. That line of research has been very active and
productive. I am sure that the computer can be used in other ways...but I am not well acquainted with these techniques" (Gagne, 1982, p. 15).

It is understandable that Gagne, like many other professionals within the field of educational technology is not familiar with the nature of teaching art and the humanities. Historically these disciplines have been excluded because they do not easily fit into the framework of educational technology's theory. Educational technology over the past fifty years has been most commonly associated with the abstract-concrete continuum and the behavioral science, or systems approach. It has been treated with suspicion by many in the arts and humanities. Educational technology has perhaps needed this time to come of age and realize its potential within all disciplines.

To understand educational technology today and realize its potential for art education in the future it is prudent to examine first its history, because as Barkan states, "An historical perspective is always necessary because awareness of when and why many current and prevailing ideas came into being sharpens our sensitivity to the current signs and signals of changes which are now in process" (Barkan, 1962, p. 12). This historical review of educational technology will certainly not be as exhaustive as that of Saettler (1968) but rather, will focus on major periods pertinent to understanding its eventual role in the design and implementation of an art curriculum.

**Historical Perspectives**

According to Finn (1965) educational technology had its beginnings in education in the 1920s with the introduction of visual instruction in
the schools. The first school-related text, *Visual Instruction in the Public Schools* by Dorris Anna (1928) explained three major ideas in the use of visual aids. These ideas are defined by Hoban and Zisman as "any picture, model, object or device which provides concrete visual experience to the learner for the purpose of: 1) introducing, building-up, enriching or clarifying abstract concepts; 2) developing desirable attitudes; and 3) stimulating further activity on the part of the learner...Visual aids are classified according to general types along a scale of concreteness and abstraction" (Hoban, Zisman, 1937, pp. 9-10).

The Educational Technology Glossary (1977) supports the notion that there was an emphasis on integrating visual materials within a curriculum, but there was an emphasis on materials at the expense of emphasis on design, development, production, evaluation and management. Visual materials were aids and not as yet units of instruction (Educational Technology Glossary, 1977, p. 28).

The 1920s was also an important time of change for art education, since there was a rejection of the academic approach to the arts. Art curriculums had stressed academic drawing for the improvement of the child's hand-eye coordination, with many lessons based on the copy books developed by Massachusetts Director of Arts, Walter Smith. Smith had viewed children as inferior underdeveloped adults; his view of the child as a miniature adult is apparent in his description of his own daughter's drawing: "a young lady of the mature age of three...Her mental disadvantages arise from an altogether too exalted opinion of her own works causing a self-satisfaction which hinders her progress and blinds her to defects in style, and her imperfect execution; and she is wildly
indignant with me at any faults I point out..." (Eisner & Ecker, 1970, p. 15).

The old academic approach which was now perceived to be rigid and suppressive of individuality was replaced by a philosophy that all individuals could be creative, free and expressive; the educational task was to teach the whole child rather than make an artist out of him. Barkan states that "Art was no longer to be taught through a series of tight exercises with light and dark, or rather shade and shadow drawing of cones and spheres on 8" x 10" manila paper using hard pencils" (Barkan, 1962, p. 13). The new perception of art education to encourage the creative and mental growth of the child was not however supported by a policy statement in Canada, and it was not until 1949 that the U.S. National Art Education Association issued a statement which read in part "art is less a body of subject matter than a developmental activity" (Art Education, 1949, p. 1).

The only utilization of educational technology during the 1930s in art education consisted of visual aids in the form of tiny prints of art works, from the Renaissance to the mid 19th century, examined for the purpose of rote identification. Moreover, the use of prints was exclusively at the secondary level. In the elementary schools "the child was perceived as the center of the educational enterprise with feelings, needs and developmental capabilities which were not to be violated.... The study of art appreciation virtually disappeared from most schools, and many art teachers even argued strongly that looking at works of art was detrimental for children" (Barkan, 1962, p. 15). The elementary classroom of the '30s concentrated on studio materials such as tempera
paints, wooden blocks for carving and clay for sculpture without much use of educational technology.

Within educational technology the 1930s marked the beginning of the audio-visual movement, which Saettler (1978) terms the physical science or device view. The '30s movement was marked by hardware such as tape recorders and projectors; yet conceptually educational technology did not markedly change, since the new hardware was still considered as lesson aids. By 1954 Edgar Dale (1969) introduced his "Cone of Experience" which was the theorization of the abstract-concrete continuum. According to Dale the Cone was a visual analogy to show the progression of learning experiences from direct, first-hand participation to pictorial representation and thence to purely abstract, symbolic expression. Through pictorial representation the Cone illustrated ideas by indicating a broad base which direct experience provides for learning and communication. In addition, the Cone classified instructional materials to the relative degree of experiential concreteness which each could provide. The Cone, with its equation of the technology of machines to the technology of instruction, merely reinforced hardware as an instructional aid, which was and still remains the basic weakness of the audio-visual movement. The audio-visual, or abstract-concrete continuum theory, to the vexation of many educational technologists, still has proponents (Perry & Perry, 1981) within the field today.

In an article by Canadian educational technologist Hlynka (1983) the author criticizes the followers of the abstract-concrete continuum; he believes there must be a complementary balance established between the sciences and arts within the field of educational technology. He states
that "the educational technologist has not yet recognized the subtle, but powerful, link between science and art. Educational technology in Canada today seems to be most concerned with gadget technology and its application to education" (Hlynka, 1983, p. 2). Hlynka presents a unique argument by speculating on the possible similarities between ET the extra-terrestrial and ET the educational technologist. He uses the film character ET as a metaphor for the potential of educational technologists, perceiving the extra-terrestrial as a being from "a world of gadgets, of machines and of high technology: yet with the gift of being able to penetrate a tough exterior and "able to recognize strength, beauty and true worth" (Hlynka, 1983, p. 3). Although Hlynka's article is written in a light hearted style his criticisms succinctly encapsulate the argument for the inclusion of the arts in educational technology.

Another viewpoint within educational technology emerged as a direct result of the audio-visual movement. Percival and Ellington (1984) in their discussion of the evolution of educational technology stated that the main thrust of educational technology in the 1940s "was concerned with the development of items of optical and electronic equipment for educational purposes; subsequently, it became more associated with psychology and learning theory as the main thrust changed to the development of suitable software for use with this equipment. However, psychology and learning theory as the main thrust changed to the development of suitable software for use with this equipment. However, at this stage of development of educational technology many people became aware that there was much in education and training which could be improved by thinking more carefully about all aspects of the design of
teaching/learning situations. Such considerations led to a new interpretation of 'educational technology' as the entire technology of education rather than merely as the use of technology in education" (Percival, Ellington, 1984, p. 13).

In contrast to the audio-visual movement, the new viewpoint rooted in the behavioral sciences was more esoteric, being primarily oriented towards psychological principles and empirical data related to the teacher-learning process. It was the systems approach to learning which emerged from the behavioral sciences viewpoint and unfortunately it is the systems approach which still motivates many educational technologists today.

The systems approach, which relies on success within the cognitive realm of learning, was especially not compatible with the philosophy of art education in the 1940s and early '50s since art was perceived as a developmental activity. A speech made by Jerome Bruner in 1959 had interesting implications about how educators perceived learning as a structure for each discipline. (1961) The repercussions of Bruner's speech affected all disciplines especially art where there was a philosophical transition from art as a developmental activity to art as a cognitive activity. In explaining his cognitive theories of learning Bruner reported that, "The dominant view among man...engaged in preparing and teaching new curricula...lies in giving students an understanding of whatever subjects we choose to teach" (Bruner, 1961, p. 11). Bruner emphasized that the educational task of the teacher was to impart the fundamental structure of the subject "whatever subject we choose to teach," therefore implying that art did indeed have subject matter
(Bruner, 1961, p. 11). He stressed that in order to achieve understanding of any subject matter the students must undertake the same activities as the professionals in that field, so a student would be expected to act as a scientist in science class, a mathematician in math class and an artist in the art classroom. The difference between the professional and the student lay in the degree of participation.

Although the psychological focus of art curriculums did continue, especially following the publication in the 1940s of Viktor Lowenfeld's *Creative and Mental Growth* there was a departure in art education in the 1950s from art as a developer of emotional and mental growth in children to art as a facilitator for the cognitive maturation of the child. Lowenfeld's work with blind students, upon which he developed his theory of "haptic" and "visual" types, continued to be supported by a steady stream of research by others; however, educators such as Rudolph Arnheim followed their interest in art and cognition. Arnheim explored the important interdependence between art and mind in his 1954 book *Art and Visual Perception* (Arnheim, 1983). Eisner (1983), Pariser (1983) and Lanier (1983) still support the concept of art and cognition today; however Lanier's contributions to art education over the past decades are especially interesting because they are linked directly with educational technology.

**Media Packaging Pros and Cons**

In September 1965 the magazine *Arts and Activities* introduced a monthly column called "Instructional Media" written by Vincent Lanier. In Lanier's first article he defined instructional media as meaning "the
total range of techniques available to the teacher who selects and emphasizes instruction techniques on the basis of subject matter and learning capabilities of the individual child" (Lanier, 1965, p. 37). In the same article Lanier stressed that, "None of these media replaces the teacher nor do they curtail the teacher's freedom of action or the pupil's opportunity to produce with art materials. Indeed the tools with which the teacher can promote these learnings are expanded and enriched to a point at which teaching becomes a new skill, taking advantage of contemporary technology, fresh knowledge and theory about learning" (Lanier, 1965, p. 37).

Lanier advocated the use of instructional media in the classroom because of the planning benefits of instruction. "In each of these media units the context has been carefully broken down into its most reasonable segments and sequences in a logical progression. Each provides a wide range of visual materials for illustrating every point, and each unit has been tested in school situations with pupils of appropriate ages and an adequate sampling of backgrounds" (Lanier, 1965, p. 37). Although Lanier does not elaborate in his monthly articles on specific techniques for instructional media design and implementation he does provide teachers with resources for pre-packaged instructional media. The expensive pre-packaged instructional programs were more in the economic realm of reality for teachers during the late 1960s and early '70s. Perhaps because of budgetary restraint pre-packaged instructional media have latterly come under criticism.
Gaitskell and Hurwitz (1975) support the use of instructional media in the art program. Still, they question the expense and appropriateness of instructional media packages, stating "It is unlikely that systems approaches, programmed learning or other instructional packages that require extensive media will reach the average elementary art program. As a rule, these media are expensive to operate, need intensive planning and imply to most art teachers too great an abrogation of their teaching responsibility" (Gaitskell, Hurwitz, 1975, p. 300). Brown (1973) critically examines packaged instruction and concludes that the disadvantages outweigh the advantages in many instances. He states, "A package once developed must be frozen if it is to be mass produced... Ideally packages are constantly revised from feedback and have built in safeguards, but the printing press doesn't know this" (Brown, 1973, p. 77).

Although there is much criticism of pre-packaged instructional programs for art we as teachers are still mailed promotional material from publishers for innumerable media packages. Education and art magazines publish advertisements for glossy and slick programmed instruction often developed by prominent and respected art educators. One such attractive and well planned solution to art curriculum implementation is Laura Chapman's (1985) Discover Art. In the eyes of the elementary non-art specialist Chapman's instructional package may seem to be an effective and viable solution for teaching art; however even Chapman's instructional package is not free from the pitfalls of pre-planned instructional kits. The weakness with a "Betty Crocker" approach to teaching is that it does not allow for the student and
teacher to experiment freely because of the control the package imposes. Certainly, a teacher comfortable and knowledgeable in the teaching of art has the skills and expertise to depart from and expand on the package's instructional plans; however the non-art specialist teacher may have more difficulty knowing when and how to depart from the structure of packaged instruction to meet the special needs of their students.

Packaged instruction often ignore the vast resources already available to teachers. Packaged instruction such as Chapman's tends not to use resource personnel available to teachers in their district, despite the possibility that the district resources may be better suited to meet local teaching needs. Brown (1973) states that, "Institutions have vast resources in learning centers, libraries and personnel. These existing resources are generally ignored by the packagers who bring their own supplies in the forms of books, film strategies and personnel and other commodities - all pushing toward the same end which is to redo the done" (Brown, 1973, p. 76). Chapman's Discover Art program has lavishly illustrated and colorful texts, six editions, and full-color reproductions which claim to be easily adapted to fit local goals. The program's framework of objectives allegedly has been tested in forty states and Canada though it is not specified where and to what extent it was tested in Canada. The idea of considering an American instructional package and tailoring it to the local needs of Canadian schools, which are rich in cultural pluralism, and abandoning the already available district resources and newly developed "B.C. Fine Arts Curriculum Guide and Resource Book" seems costly and imprudent.

Ironically, being forced to look at less expensive alternatives to
art curriculum implementation may prove to produce a district program more effective in its suitability to the local needs of a school art program. Certainly a locally developed plan for the implementation of an art curriculum through the use of educational technology initially puts a greater burden on district personnel. Yet the benefits are far reaching. The contributions of local teachers, administrators and resource personnel combined with a knowledge of what has worked historically and what potentially may work can help to initiate effective implementation of the B.C. Fine Arts Curriculum Guide and Resource Book (1985).

Some teachers, administrators and resource personnel question the validity of spending a lot of time and energy devising an implementation strategy. These individuals belong to two different schools of thought. One group questions the usefulness of teaching art and the other group questions a planned and structured art curriculum as opposed to a discovery approach. It may be difficult to convince those who question the usefulness of art otherwise, for aesthetic experience is clearly not necessary for survival or for a satisfying social life. David Pratt (1980) states, however, "Lives that lack an aesthetic dimension are not damaged: they are merely impoverished" (Pratt, 1980, p. 59).

The utilitarian approach to education which recognizes as valid only the sciences and mathematics with little emphasis on the fine arts is a narrow approach to education; however the opposite fallacy of art which relies on an innate, "gut feelings" approach is equally as ineffective. Like any curriculum, art requires careful design and implementation.

Wolfe in his article, "In defense of teaching as art" states that "Lesson plans, curriculum guides, programmed materials and taxonomies of
one kind or another can never fully prepare teachers to deal with the freedom and vulnerability released in the classroom by spontaneity and provocative questioning. Students' capacities for reasoning, imagining and feeling can send discussion careering off in unpredictable directions when teachers invite and respect honest responses to classroom learning experiences" (Wolfe, 1982, p. 68).

Wolfe is not advocating the abandonment of planning, but rather that planning should accommodate creativity, intuition and human interaction. Eisner (1983) supports a humanistic approach to learning in his criticism of education based on the social sciences theory. He states that, "Since the concepts and categories that constitute theory in the social sciences were originally designed for non-educationally specific phenomena - rat maze learning, socialization in prisons, churches, the home, for example - what such categories and theories illuminate is largely what education has in common with other phenomena rather than what is unique or special about schools, classrooms, teaching or curriculum" (Eisner, 1983, p. 7).

The use of a curriculum plan and implementation strategy does not need to constrain creative and intuitive enterprise any more than a musician's creativity and talent is constrained by the structure of a musical score. Pratt states that curriculum design is "itself ethically neutral; it must be applied to worthy or unworthy ends. But in the absence of design, worthwhile ends can be achieved only by accident. The cure for bad design is better design" (Pratt, 1980, p. 6).

Summary

What is the destiny of the B.C. Fine Arts Curriculum Guide and
Resource Book and what part does educational technology play in that
destiny? A historical review of educational technology has revealed its
roots in the abstract-concrete continuum and behavioral sciences, both of
which prevent the user from deviating outside the step by step sequence
of learning. The works of Heinrich (1970), Kemp (1977), Mager (1975),
have been hailed within the field of educational technology as classics;
however their work has been treated with suspicion by many in the arts
and humanities because these classics have been too compartmentalized in
their approach and too mechanistic in their operation. It has taken time
perhaps for educational technology to come of age and for educators and
educational technologists such as Eisner (1983), Gage (1978), Hlynka
potential of educational technology beyond the realm of the abstract-
concrete continuum and the social sciences. They recognize that a more
artistic or humanistic approach to educational technology can make it
worthy of use in the fine arts curriculum.

Traditionally, educational technology has been preoccupied with the
"device view" (Saettler, 1978) and its overemphasis in mechanization.
In the 1980s educational technology has made a shift to becoming more
humanistic and artistic in fulfilling its purpose in education. It is a
view compatible with the nature of the art curriculum, allowing art an
opportunity to leave behind tired and cliched approaches to learning and
join the world of modern technology. It is a synergistic philosophy,
allowing students to enter "a world of gadgets, of machines and of high
technology" and yet give them the gift of being able to penetrate a tough
exterior and "to recognize strength, beauty and true worth" (Hynka, 1983, p. 1).
CHAPTER III
METHODOLOGY AND PROCEDURES
QUALITATIVE RESEARCH METHODS

A Conceptual Framework

"A person who knows only one language does not know his own"

Goethe

When education was developing at the turn of the century men such as Edward L. Thorndike and John Dewey intellectually dominated the field. Although both men differed in their views about education they did share the belief that scientific inquiry held great potential as a means of informing and guiding educational practice. The impact of Thorndike and Dewey and the scientific approach to learning is visible in the scholarly works of Kemp (1977), Mager (1975), Dick and Carey (1978), Brown (1973) and Romiszowski (1974, 1981) for they view the characteristics of curriculum and learning as a planned sequential series of procedures which progress to predetermined ends. The implications for teaching and learning from a scientific, or as Broudy (1969) labels it, didactic perspective, has been elaborated on in Chapter Two. There are however further consequences which affect the field of educational research.

Traditionally to do research has generally meant to embark upon scientific inquiry where variables are identified, measured and analyzed statistically. The educational researcher has historically attempted to emulate colleagues in the natural sciences perhaps because conceptual and practical methods of inquiry have not been considered scholarly.
Gustafson and Smith (1982) in discussing research approaches state that, "Probably the most popular myth is that research can only be conducted by 'scientists' who have studied long and hard to conquer the mysteries of statistics and research design. While many researchers would like to foster this view as a means of enhancing their status, it is simply not true" (Gustafson, Smith, 1982, p. 1). Mumford (1970) labels the use of the scientific method of inquiry as "distortion of the technics". He states, "The world our operationally minded contemporaries prefer to live in is one from which feeling and emotion have been deliberately eliminated; a world in which whatever seems obscure and inward, whatever cannot be reduced to a quantity is thereby treated as unreal; a world that is as we say, impersonal, concerned with means and consequences, not with ends and means" (Mumford, 1970, p. 265).

Eisner (1979) in his defense for qualitative research discusses the prejudices of many quantitative researchers, stating "To engage in other forms of inquiry, to do historical or critical analysis of existing educational or social problems, to engage in philosophical inquiry is not to do research. To pursue such activities is to write as they say, 'think pieces', a phrase that is curiously pejorative. To count is somehow better, perhaps because counting or measuring yields numbers that can be carried to the third or fourth decimal and hence provide the illusion of precision" (Eisner, 1979, p. 11).

The consequences of scientific epistemology are that it may exclusively dominate educational research, resulting in a narrow perspective. The issue is not to reject quantitative, or scientific inquiry, but rather not to assume that objectivity can only be attained
through quantitative methods. The argument is for a multitude of approaches to ways in which educational inquiry can be pursued, so that the research problem dictates the most appropriate method of inquiry rather than the method dictating procedures. Just as there is a need for flexibility in teaching and learning approaches there is a need for complementary viewpoints in educational research, so providing a wider perspective of educational issues and problems.

Eisner (1985) suggests that qualitative approaches to educational inquiry provide us with a more flexible and naturalistic alternative to empirical data. He states, "By attending to the context as a whole and by observing what naturally transpires without intervention by experimenters, a more valid picture of educational life can be secured. With more valid data, the likelihood of developing theory that is useful for understanding classrooms, teaching and schooling is increased" (Eisner, 1985, p. 137).

**Design of the Study**

The educational system as it exists in schools is a complex affair full of variables and situations which are difficult to predict, let alone control like a scientific experiment. Each school, teacher and student uniquely contributes to the richness and complexity of the educational system. The design of this study required an approach which did not ignore the richness, but rather addressed it. Guidance for this study was supplied by an ethnographic model offered by Eisner (1985) which he describes as connoisseurship and educational criticism. Connoisseurship and criticism have their roots in the arts; for this
reason they are most appropriate for use in the educational setting. Connoisseurship is an appreciative art, but not necessarily as a liking or preference for what has been encountered, but rather as an awareness of its characteristics and qualities. When connoisseurship is partnered with criticism the result is an awareness which leads to disclosure or illumination. Just as connoisseurship and criticism enhance our perceptions of an art work, educational connoisseurship and criticism create a new way of looking at the phenomenon of the educational setting. As Dewey stated in *Art as Experience*, "The end of criticism is the reeducation of the perception of a work of art." (1934, p. 134)

The major distinction between this study and one which could be classified as quantitative lies in the mode in which the study occurred: the difference between what was to be studied artistically and what could be studied scientifically. Eisner (1985) in his article, "On the Differences Between Artistic and Scientific Approaches to Qualitative Research" identifies ten dimensions in which scientific and artistic inquiry differ. These ten dimensions which provided a framework for the study. A summary of Eisner's ten dimensions was used as a reference to ensure that methods of inquiry followed a consistent criterion. The summary used is as follows:

1. **Forms of Representation Employed:**

   An artistic approach to research utilizes language which has no codification; it is not literal but rather relies on poetic or metaphoric form. "What one seeks is not the creation of a code that abides by publicly codified rules, but the creation of an evocative form whose meaning is embodied in the shape of what is expressed" (Eisner, 1985, p. 191).
2. Criteria for Appraisal:

An artistic approach to research does not rely on a formalized set of procedures such as test reliability and sampling. There are no tests of statistical significance and no measure of construct validity. The researcher using an artistic mode of inquiry seeks illumination and penetration.

3. Points of Focus:

An artistic approach to research focuses less on behavior than on the experience the individual is having and the meaning their actions have for others. It is essential that the researcher empathize with the experience of others; the researcher must be able to understand what the other person is experiencing.

4. Nature of Generalization:

An artistic approach to research takes a particular situation and makes it vivid so that its qualities can be experienced; the particular contributes to the general. The study does not rely on a technically rigorous process of random selection.

5. Role of Form:

An artistic approach to research regards form as a part of the content of what is being expressed and significantly affects the kinds of meaning people are likely to interpret from the study. The manner in which the data is presented does not comply to a standardization of form, but rather seeks to exploit the power of form to inform.

6. Degree of License Allowed:

An artistic approach to research takes liberties in portrayal which are much wider than scientific approaches of inquiry; there is no attempt to present a facade of objectivity. The researcher exploits the potential of selecting and emphasizing what he feels needs to be said.

7. Interest in Prediction and Control:

An artistic approach to research does not attempt to control the environment or to produce formal predictive statements. It is an interpretive activity which strives for explication.

8. Sources of Data:

An artistic approach to research relies on the researcher being the major instrument. Certainly formal instruments can be used to collect data but the major source of data comes from how the
researcher experiences what he has attended to. There is no standardized method of collecting information but rather each study is unique to the particular researcher.

9. Basis for Knowing:

An artistic approach to research acknowledges that the role emotion plays in knowing is paramount; there is no emotional neutrality. Affect and cognition are not considered independent aspects of human experience.

10. Ultimate Aims:

An artistic approach to research is less concerned with the discovery of truth and more concerned with the creation of meaning.

It was important that this study emphasize context in understanding. First to establish a complete picture was required of the contributing roles that teachers, schools and the District Resource Center (DRC) played in the school district. Once there was an understanding of the situation I attempted to place "what was" into a historical context of "what should be" and ideally "what could be". The artistic method of inquiry was especially necessary at this stage of the study since projections were being made based on my experiences and personal interpretations of those experiences.

My experiences and interpretations of those experiences relied on the collection of quantitative data. The difference between a scientific and artistic approach to inquiry lay in how I attended to the data. Data were acquired through the distribution of questionnaires, interviews, analysis of available statistics, personal correspondence and an extensive sampling of pertinent literature.

**Variables**

An evaluation of the teachers' and resource centers' contributions
to the implementation of the elementary art curriculum was necessary. A variety of responses was elicited. This study was also conducted during a period of political and budgetary uneasiness. It was therefore essential that the methods of inquiry employed be sensitive to the time constraints and pressures imposed on teachers and resource center personnel.

I was currently teaching in the school system and had also taught in the district where the study was conducted. This helped to alleviate the apprehension of teachers and DRC personnel who chose to participate in the study.

Data Collection

The collection of data for this study is based on qualitative and quantitative methods using questionnaires, telephone interviews and inspections and assessments of the schools and DRC facilities. The district elementary school teachers completed two questionnaires: the first questionnaire was considered preliminary and aided in the preparation of a second, more detailed questionnaire which provided the bulk of information for this study. Questionnaire Two appears as Appendix A. It addressed the teachers' commitment to an art and instructional media program as well as asking teachers about their perceptions of the district's commitment to providing a situation conducive to implementing an effective art and instructional media program. Teachers recorded their responses about facility conditions, staffing, financing, dissemination of program information and the availability of materials using a five point Likert scale ranging from
strongly agree, mildly agree to mildly disagree, strongly disagree and don't know.

A questionnaire was also distributed to all elementary school principals, because a program's destiny is ultimately dependent on the support it receives from school administrators. (This appears as Appendix B). The questionnaire addresses the principal's commitment to his school's art program by examining each school's policy for financing as well as determining the principal's awareness of the B.C. Fine Arts Curriculum Resource Guide and the role each principal believes art plays in contributing to their school.

Telephone interviews were conducted with the district elementary school principal (DES) and with the Fine Arts Curriculum Coordinator (FAC) for the Ministry of Education. The DES principal was chosen as an interview candidate because he is responsible for ensuring that all subject areas being taught in the elementary schools are being implemented according to provincial curriculum guidelines. Interviews were necessary to establish the role being assumed at the district and Provincial level in the implementation of the B.C. Fine Arts Curriculum Resource Guide.

An inspection and assessment was made of the facilities in both the DRC and ten district elementary schools. The DRC was examined to ascertain its instructional media accessibility, storage and retrieval systems, instructional media suitability and maintenance, and the production of locally produced instructional media. The elementary schools were examined for the fundamental elements necessary for the implementation of an effective art program, including classroom size, wall and floor space, sinks, lighting, storage and work space. The
schools were also examined for their classroom designs and the permanent installation of appropriate equipment such as bulletin boards, chalkboards, projection screens, lights, electrical outlets and storage cupboards, all necessary for effective use of instructional media.

Data from the questionnaires, telephone interviews and the facility inspections were collectively analyzed and evaluated to establish a total picture of the art program and instructional media use as perceived by district teachers and administrators. Inferences were drawn, regularities documented and the meaning for future program improvement determined. These steps are detailed in Chapters IV - VIII.
CHAPTER IV
PRESENTATION OF FINDINGS: QUESTIONNAIRES

The data provided by the two issues of elementary classroom teachers' questionnaires (Questionnaires One and Two) was gathered approximately two months apart. Questionnaire Two provides a framework to examine data and is presented in whole, supplemented with information obtained in the preliminary questionnaire. The presentation of findings does not follow the exact sequencing of Questionnaire Two, but rather compiles information about the Art Program and the Instructional Media program separately. This has been done for the sake of continuity within each of these two major categories. The frequency of responses appear in Tables 3-11.

Questionnaire Two: Teacher Profile

There were 252 questionnaires distributed to the schools, although the district's statistic for elementary teachers employed for the 1985-86 school year is 274. These include 22 elementary school principals. School B, with a population of 7 elementary classroom teachers, declined to take part because their staff had recently participated in a lengthy doctoral study; therefore there were potentially 252 elementary teachers in the District who could choose to participate. Seventy one teachers or 29% of the total teaching population indicated their willingness to participate in the study by completing and returning Questionnaires One and Two.

Of the teachers participating in the study 60 or 85% held university degrees and 11 or 15% indicated they did not. Sixty five or 92% of the
teachers identified themselves as non-art specialists (using the questionnaire #2's definition of a specialist as one who had taken a minimum of three Art/Art Education credit courses). There was a diverse level of specialty areas of study amongst the teachers as well as a wide variety of different degrees. The types of degrees and specialty areas are outlined in Table Two.
# Table 2

## Teachers' Degrees and Specialty Areas

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<tbody>
<tr>
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<td>5</td>
<td>Bachelor of Education Secondary</td>
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<td>Bachelor of Arts</td>
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<td>Bachelor of Physical Education</td>
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THE ART PROGRAM

Teacher's Personal Commitment to the Art Program

"We must not think of arts education as something to be gotten, but rather as a process of commitment. Only through his or her commitment can the teacher enable others to trust their own perceptions to realize their own propensities and become self-fulfilling persons."

(Andrews, 1983, p. 176)

The term commitment is subjective. Teachers who are committed to the teaching and implementation of an effective art program may be interpreted as being art specialists who are qualified to ensure that the art education of their students is based on experiences which allow them to create their own work as well as respond to the creative work of others. This interpretation may have substance in a few ideal situations; however the reality is that most teachers of art are regular elementary classroom teachers who despite their lack of expertise in the visual arts can be as committed as the art specialist in their desire to bring a worthwhile art program into the classroom. The NAEA's Position Paper, "The Essentials of a Quality School Art Program" states that,

"There are numerous elementary schools in which the classroom teacher must provide the only art instruction available. In others the art specialist must reach many more than the recommended 350-400 children; and in some schools, despite the presence of an art specialist, budget restrictions, overcrowding and overcrowded schedules mean that the classroom teacher still must provide the major portion of the art program."

(NAEA, 1985, p. 8)
Committed is defined in this study as the willingness and desire to improve one's self or situation, the final objective being to improve the art curriculum. Findings on teachers' commitment appears in Table Three.

The questionnaire section on personal commitment to the art program was completed by all 71 teachers with 55% indicating they had participated in or conducted art workshops and art conferences during the last two teaching years. Although 55% were involved in art inservice, 85% of the teachers surveyed had not been aware of and therefore did not participate in any workshops or inservices specifically about the B.C. Fine Arts Curriculum Resource Guide. Although 62% of the teachers were aware of the new curriculum guide 85% were not implementing it in their classrooms. In displaying interest in attending future workshops 72% stated they would be willing; however the days, times and months for the workshop schedules agreeable to the teachers were very specific. The consensus was to have workshops presented during the school times of Monday thru Friday, 9 am - 3 pm throughout the months of September to June.

Teachers' Perceptions of the School District's Commitment to Providing Art Facilities

The section pertaining to art facilities included teachers' opinions about the present suitability of their classroom and school for the practical needs of their art program as well as including teachers' perceptions about the District's sensitivity to the art program requirements when undertaking facility designing or remodeling projects.

Teachers generally felt that both their classroom and school
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<td>Teachers attending/conducting art workshops/conferences</td>
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<td>45</td>
<td>71</td>
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<td>Teachers participating in workshops on the new BC Fine Art Curriculum</td>
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<td>85</td>
<td>71</td>
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<tr>
<td>Teachers familiar with the new BC Fine Arts Curriculum</td>
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<td>38</td>
<td>71</td>
</tr>
<tr>
<td>Teachers implementing the visual arts component of the new BC Fine Arts Curriculum</td>
<td>15</td>
<td>85</td>
<td>71</td>
</tr>
<tr>
<td>Teachers willing to attend workshops on new BC Fine Arts Curriculum</td>
<td>72</td>
<td>28</td>
<td>71</td>
</tr>
</tbody>
</table>
building were satisfactory in meeting the requirements for their art program; 62% agreed that the school was satisfactory and 67% found their classroom facilities met their standards. There was a 55% opinion that the art storage and display areas in the school were unsatisfactory while 46% stated that art storage and display in the classrooms were unsatisfactory. Sixty-two percent of the teachers believed the District's sensitivity to the art program when undertaking facility designing and remodeling was unsatisfactory, with 21% of the 62% indicating they felt renovations were very unsatisfactory. Data appears in Table Four.

**Teachers' Perceptions of the School's Commitment to Financing the Art Program**

A school's commitment to satisfactorily financing the art program was determined by the adequacy of the amount of money allocated in relation to the amount and scope of materials available for the art program. In general (64%), teachers felt that the financing of the art program was not satisfactory in meeting the requirements of their art curriculum needs. Fifty-two percent of the teachers found replenishable supplies such as paper, paints, crayons, pencils and glues were inadequate and 66% found that permanent art materials such as looms and printmaking supplies in good working order were unsatisfactory. Sixty-one percent of the teachers were aware that there was a budget specifically allocated to the art program; and 79% agreed they would expand the scope of medium use if more money was available to them. Data appears in Table Five.
### TABLE 4
TEACHERS' RESPONSES TO SCHOOL DISTRICT'S COMMITMENT TO PROVIDING ART FACILITIES

<table>
<thead>
<tr>
<th>Teachers satisfied with:</th>
<th>% Yes</th>
<th>% No</th>
<th>% Did not Know</th>
<th>n</th>
</tr>
</thead>
<tbody>
<tr>
<td>Classrooms</td>
<td>67</td>
<td>33</td>
<td>0</td>
<td>67</td>
</tr>
<tr>
<td>School</td>
<td>62</td>
<td>37</td>
<td>1</td>
<td>67</td>
</tr>
<tr>
<td>Classroom art storage</td>
<td>54</td>
<td>46</td>
<td>0</td>
<td>71</td>
</tr>
<tr>
<td>School art storage</td>
<td>45</td>
<td>55</td>
<td>0</td>
<td>67</td>
</tr>
<tr>
<td>Facility improvements</td>
<td>26</td>
<td>62</td>
<td>12</td>
<td>68</td>
</tr>
</tbody>
</table>
## TABLE 5

TEACHERS' RESPONSES TO SCHOOL COMMITMENT TO FINANCING THE ART PROGRAM

<table>
<thead>
<tr>
<th></th>
<th>% Yes</th>
<th>% No</th>
<th>% Did Not Know</th>
<th>n</th>
</tr>
</thead>
<tbody>
<tr>
<td>Teachers satisfied with money allocated to:</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Art program</td>
<td>32</td>
<td>64</td>
<td>4</td>
<td>70</td>
</tr>
<tr>
<td>Replenishible supplies</td>
<td>47</td>
<td>52</td>
<td>1</td>
<td>67</td>
</tr>
<tr>
<td>Permanent equipment</td>
<td>20</td>
<td>66</td>
<td>14</td>
<td>71</td>
</tr>
<tr>
<td>Teachers aware of an art budget</td>
<td>61</td>
<td>9</td>
<td>30</td>
<td>67</td>
</tr>
<tr>
<td>Teachers wanting to increase scope of art mediums</td>
<td>79</td>
<td>12</td>
<td>9</td>
<td>69</td>
</tr>
</tbody>
</table>
Teachers' Perceptions About Staffing the Art Programs

Fifty-two percent of the teachers felt there was at least one staff member in their school who acted as a valuable art resource person, while 66% indicated there was an art contact person within the District.

Teachers' Perceptions About the District's Commitment to Disseminating Art Curriculum Information and Providing Art Inservice Education

Teachers were generally not aware of the art services provided by the district and District Resource Center (DRC). Thirty-six percent indicated that art curriculum information provided by the district was adequate; however 38% disagreed and 27% were not aware of any services provided by the district. Fifteen percent of the teachers felt the district's art inservices were satisfactory, 46% disagreed and 39% were uncertain whether any inservices had been provided. Information about art curriculum and implementation by the DRC was considered satisfactory by 26%, with 38% disagreeing and 35% indicating they were uncertain. Data appears in Table Six.

THE INSTRUCTIONAL MEDIA PROGRAM

Teachers' Personal Commitment to the Instructional Media Program

The questions in the section pertaining to the teachers' personal commitment to the instructional media program were designed to effect comparisons between the use of instructional media software and hardware by the teacher in their art programs and their general instructional programs. For definitional clarity hardware was defined in the questionnaire as "slide projectors, film projectors" and software as
<table>
<thead>
<tr>
<th></th>
<th>% Yes</th>
<th>% No</th>
<th>% Did Not Know</th>
<th>n</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aware of District Art</td>
<td>36</td>
<td>38</td>
<td>27</td>
<td>70</td>
</tr>
<tr>
<td>Curriculum Information and Workshops</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>District Art workshops</td>
<td>15</td>
<td>46</td>
<td>39</td>
<td>66</td>
</tr>
<tr>
<td>are adequate</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>DRC's Art Curriculum</td>
<td>26</td>
<td>38</td>
<td>35</td>
<td>66</td>
</tr>
<tr>
<td>Information is adequate</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
"film strips, videos and visuals" which are used as an integral part of a curriculum design.

Seventy-four percent of the teachers used the services provided by the DRC. Of these teachers, 90% used hardware in the instructional setting, however only 29% used hardware during their art lessons. Software was used by 86% of teachers but only 35% actually used software in their art lessons. The use of hardware and software in student "hands on" situations occurred 48% in the general instructional program but only 20% during art lessons. Sixty-seven percent indicated that any "hands on" experience of instructional media during the art class was for instructional purposes only while the remaining 33% indicated that hardware and software was used by students in their creation of art products. Data appears in Table Seven.

**Teachers' Perceptions of the School's Commitment to Providing Instructional Media Facilities**

Questions about instructional media facilities in the school focussed on the school and classroom structures as well as the availability of hardware and art software in the school.

Sixty-nine percent found the school facility was satisfactory and 79% stated their classroom was suitable for their instructional media needs. Teachers were asked to specify the adequacy of electrical outlets, display space, black out curtains, screens and audience viewing space. Over 70% indicated that display space, screens and audience viewing space were satisfactory, while 59% felt outlets were adequate and 48% were satisfied with the capacity to black out their classroom for instructional media projection. Fifty-nine percent of the teachers found
### TABLE 7

**TEACHERS' PERSONAL COMMITMENT TO THE INSTRUCTIONAL MEDIA PROGRAM**

<table>
<thead>
<tr>
<th>Teachers' Use of:</th>
<th>% Yes</th>
<th>% No</th>
<th>n</th>
</tr>
</thead>
<tbody>
<tr>
<td>District Resource Center</td>
<td>74</td>
<td>26</td>
<td>62</td>
</tr>
<tr>
<td>Hardware in Instructional Setting</td>
<td>90</td>
<td>10</td>
<td>69</td>
</tr>
<tr>
<td>Hardware in Art classes</td>
<td>29</td>
<td>71</td>
<td>65</td>
</tr>
<tr>
<td>Software in Instructional Setting</td>
<td>86</td>
<td>14</td>
<td>63</td>
</tr>
<tr>
<td>Software in Art classes</td>
<td>35</td>
<td>65</td>
<td>65</td>
</tr>
<tr>
<td>Hard/Software for Student Use</td>
<td>48</td>
<td>51</td>
<td>64</td>
</tr>
<tr>
<td>Hard/Software for Art Student Use</td>
<td>20</td>
<td>80</td>
<td>61</td>
</tr>
<tr>
<td>Hard/Software for Art Instruction</td>
<td>67</td>
<td>33</td>
<td>21</td>
</tr>
<tr>
<td>Hard/Software for Making Art</td>
<td>33</td>
<td>67</td>
<td>31</td>
</tr>
</tbody>
</table>
there was a wide variety of well maintained hardware in their school; however 60% stated that the school's collection of art instructional media software was inadequate. Data appears in Table Eight.

**Teachers' Perceptions of the School's Commitment to Financing the Instructional Media Program**

Questions were designed to establish whether funds are made available by the school for updating and maintenance of hardware and art software as well as for purchasing new software and materials for teacher software production.

Eighteen percent said the funds available for hardware updating and maintenance were satisfactory, 45% disagreed and 38% indicated they were not sure if adequate funds were available. Fourteen percent found the art and art related software was adequate, 47% found it inadequate and 39% were uncertain. Twenty-eight percent found there are funds available for reimbursing teachers for the purchase of materials to make their own software. Forty-two percent disagreed and 30% were unsure whether funds are available. Data appears in Table Nine.

**Teachers' Perceptions of District's Commitment to Staffing the Instructional Media Program**

Sixty-three percent of teachers indicated there was a staff member within their school who acted as a valuable resource person knowledgeable in hardware and software use, while 56% said there was a valuable resource person within the district.

**Teachers' Perceptions About the DRC's Instructional Media Inservices and the Dissemination of Information About Instructional Media**

Teachers indicated that inservices provided which are helpful in
### TABLE 8

**TEACHERS' RESPONSES TO SCHOOL PROVIDING INSTRUCTIONAL MEDIA FACILITIES**

<table>
<thead>
<tr>
<th>Teachers satisfied with:</th>
<th>% Yes</th>
<th>% No</th>
<th>% Did Not Know</th>
<th>n</th>
</tr>
</thead>
<tbody>
<tr>
<td>School</td>
<td>69</td>
<td>27</td>
<td>4</td>
<td>71</td>
</tr>
<tr>
<td>Classroom</td>
<td>79</td>
<td>21</td>
<td>0</td>
<td>69</td>
</tr>
<tr>
<td>Display Space</td>
<td>72</td>
<td>28</td>
<td>0</td>
<td>65</td>
</tr>
<tr>
<td>Screens</td>
<td>70</td>
<td>30</td>
<td>0</td>
<td>67</td>
</tr>
<tr>
<td>Audience Viewing Space</td>
<td>76</td>
<td>24</td>
<td>0</td>
<td>62</td>
</tr>
<tr>
<td>Electrical Outlets</td>
<td>59</td>
<td>41</td>
<td>0</td>
<td>71</td>
</tr>
<tr>
<td>Black Out Curtains</td>
<td>48</td>
<td>52</td>
<td>0</td>
<td>67</td>
</tr>
<tr>
<td>Schools' Hardware</td>
<td>59</td>
<td>38</td>
<td>3</td>
<td>64</td>
</tr>
<tr>
<td>Schools' Art Software</td>
<td>23</td>
<td>60</td>
<td>17</td>
<td>65</td>
</tr>
<tr>
<td>Funds available for:</td>
<td>% Yes</td>
<td>% No</td>
<td>% Did Not Know</td>
<td>n</td>
</tr>
<tr>
<td>--------------------------------------------</td>
<td>-------</td>
<td>------</td>
<td>----------------</td>
<td>----</td>
</tr>
<tr>
<td>Hardware updating and maintenance</td>
<td>18</td>
<td>48</td>
<td>38</td>
<td>68</td>
</tr>
<tr>
<td>Art software library</td>
<td>14</td>
<td>47</td>
<td>39</td>
<td>65</td>
</tr>
<tr>
<td>Teachers purchasing or making software</td>
<td>28</td>
<td>42</td>
<td>30</td>
<td>67</td>
</tr>
</tbody>
</table>
educating staff about hardware and software use are suitable to 19% of them; however 47% believed the workshops were unsatisfactory and 34% were undecided. Thirty-seven percent said the times for workshops were convenient; thirty-five percent were dissatisfied with the times and 29% did not know. Sixty-two percent found that the DRC provides up to date information about Instructional Media curriculum matters which are related to school use. Data appears in Table Ten.

**Teachers' Perceptions About the Accessibility of the District Resource Center**

Teachers were pleased with the accessibility of the DRC, with 87% satisfied with regards to the distance from their school; however only 52% found the DRC's hours of operation were suitable to their needs.

**Teachers' Perceptions About the Availability of Art Instructional Media at the District Resource Center**

Forty-five percent of the teachers felt they were familiar with the available art instructional media at the DRC but 16% were not and 37% were uncertain of what was available. Forty-two percent found the available art instructional media limited and 36% found it satisfactory.

**Teachers' Perceptions About the Maintenance and Production of Instructional Media at the District Resource Center**

Forty-eight percent said the hardware was up to date and well maintained and 40% found it was not; 12% did not know. Thirty-one percent felt the art related software was up to date and well maintained but 18% were dissatisfied and 51% did not know. Sixty-five percent of the teachers did not know if the DRC locally developed and produced art software, and only 19% were sure that it did. Data appears in Table Eleven.
### TABLE 10

TEACHERS' RESPONSES TO DRC PROVIDING INSTRUCTIONAL MEDIA WORKSHOPS

<table>
<thead>
<tr>
<th></th>
<th>% Yes</th>
<th>% No</th>
<th>% Did Not Know</th>
<th>n</th>
</tr>
</thead>
<tbody>
<tr>
<td>Teachers satisfied with:</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hard/software use workshops</td>
<td>19</td>
<td>47</td>
<td>34</td>
<td>68</td>
</tr>
<tr>
<td>Workshop times</td>
<td>37</td>
<td>35</td>
<td>29</td>
<td>63</td>
</tr>
<tr>
<td>DRCs' instructional media information</td>
<td>62</td>
<td>24</td>
<td>14</td>
<td>71</td>
</tr>
</tbody>
</table>
### TABLE 11

TEACHERS' RESPONSES TO THE DRC's MAINTENANCE AND PRODUCTION OF INSTRUCTIONAL MEDIA

<table>
<thead>
<tr>
<th>Teachers satisfied with:</th>
<th>% Yes</th>
<th>% No</th>
<th>% Did Not Know</th>
<th>n</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hardware updated</td>
<td>48</td>
<td>40</td>
<td>12</td>
<td>71</td>
</tr>
<tr>
<td>Art software update</td>
<td>31</td>
<td>18</td>
<td>51</td>
<td>71</td>
</tr>
<tr>
<td>DRC produces art software</td>
<td>19</td>
<td>16</td>
<td>65</td>
<td>65</td>
</tr>
</tbody>
</table>
The art program's destiny, like any curricular program is ultimately dependent on the support it receives from the school administrator. A principal who values art as an integral part of the curriculum and school atmosphere will readily support and encourage staff as well as campaign at the district level for the improvement of the art program. In contrast, a staff eager to have an effective and dynamic art program will have great difficulty implementing one if their administrator regards art as unessential.

The questionnaire that appears as Appendix B, was distributed to principals to determine their awareness and contributions to the school's art program as well as to establish what the principals' opinions are about the role art plays in their school. The questionnaires were completed and returned by all principals of the twenty-one schools surveyed.

Principals' Responses to:

Question One: What determines the percentage of your budget being allocated to the purchase of art materials?

Principals indicated that there were no district guidelines to determine what percentage of the budget should be allocated to subject areas. The final decision is made by the principal after consulting with the staff members. Prior to 1983 school principals had allocated 12-15% of their budget to art; however since then the average budget allocation for art has ranged from 5-8% of the total school budget. The 5-8% budget allocation is above and beyond paper costs, as paper for all subject
teachers' use is ordered from a separate budget. The principal from school U explained that three years ago the "B3", or operating budget, was reduced by 10% and was further reduced over the following years from $11,000 to $7,000. The principal stated that the academic courses "eat up" the majority of the budget with the "left overs" being divided amongst the library, art, physical education and music programs.

**Question Two:** Who orders the art supplies for your school?

Unanimously the principals reported that they ordered art supplies. Teachers submitted their requests to the principal for his final approval.

**Question Three:** Where are most of your art supplies purchased?

The majority of schools order their materials through a major paper company which sells to the School District at reduced rates. Two schools indicated that they made special art supply purchases from art specialty stores in Vancouver. One school principal stated that some staff members were not pleased with the quality of some of the art supplies purchased through the district ordering catalogue; however the principal said he did not have the time or knowledge about art supplies to "shop around".

**Question Four:** Where are your school supplies stored?

The majority of schools store their art materials in a central supply cupboard where teachers help themselves. Teachers who have requested special materials usually store them in their classrooms.

**Question Five:** Does your school own a kiln (an oven to bake clay projects in)? If no, do you have access to a kiln?

All schools with the exception of two own a kiln; however these two schools do have access to kilns at other schools and within the
community. Six principals said the kilns were rarely used.

**Question Six:** What permanent art equipment does your school have? (i.e. Printmaking rollers, reusable weaving looms, potter's wheels, silkscreen frames).

A wide variety of permanent materials was reported throughout the schools; however no one school had a monopoly of materials. Rather, materials are spread over the District with the larger schools having potter's wheels and some looms. A composite list of materials available in the elementary schools is as follows:

- easels
- printmaking rollers
- lino cutting sets, glass plates
- small looms (inkle, tapestry, 1-2 harness table loom)
- speedball pen and nibs
- silkscreen frames
- paint trays
- 2 potter's wheels
- macrame boards
- leatherwork tools
- basketry equipment
- woodworking tools suitable for whole class activity

**Question Seven:** Are you aware of the B.C. Fine Arts Curriculum?

All principals were aware of the B.C. Fine Arts Curriculum; however, concern has been expressed about the lack of funds to implement the program. Two principals liked the idea of the new curriculum being integrated into other subject areas; however two other principals expressed their concern about the art program being "spread out and consumed by other subject areas".

**Question Eight:** How do you think an art program contributes to the total school curriculum?

There was a variety of different opinions about how the art program contributes to the school curriculum. All principals stated they supported the art program and believed it to be a valuable contributor to
the total education of the child. Two principals stated that art encouraged the integration of subjects and a third principal felt art was important for student integration allowing slow learners and the educably mentally handicapped to participate in the mainstream. Another principal stated that art "encourages individuality and expression" while many administrators found that a good art program was good visible public relations and boosted school morale. One principal stated that, "It's [art] one of the glues that sticks it all together. Art is correlated with virtually all other subjects."
Telephone Interview with the District Elementary School Principal

The district elementary school principal has a very busy schedule at the District School Board office, therefore it was most convenient to conduct the interview on the telephone. The District Elementary School principal was very helpful and willing to answer my questions; any information which could not be provided during the interview was subsequently given in phone calls returned by him.

Question One: As the District Elementary School Principal, what role do you play in assisting with the implementation of the "B.C. Fine Arts Curriculum Resource Guide"?

The DES principal explained that the School District had organized a Fine Arts Curriculum Implementation Committee in September 1985 which was headed by himself and comprised interested teachers within the District willing to volunteer their time and expertise.

Question Two: What has the Fine Arts Curriculum Implementation Committee done to assist in the implementation of the new curriculum?

The DES principal replied that the local Teachers Association was involved in political action where teachers supported an "Instruction Only" campaign. The Fine Arts Curriculum Implementation Committee was not active until November of 1985 when the local teachers association ceased the "Instruction Only" campaign. Since November, the committee has met but no strategies for implementation have been decided. The committee did assist in organizing a Ministry-sponsored Fine Arts Orientation Session on November 1, 1985 for district teachers and
teachers from four surrounding districts. The workshop was attended by a staff representative from each school. Many who were on the Fine Arts Curriculum Implementation Committee, with responsibility to report to their school staffs about the session. Each discipline from the Fine Arts Curriculum Resource Guide was represented; a School Board Arts Coordinator presented the drama component with a teacher from the Saanich School Board presenting the music component and another from North Vancouver presented the art component. Each discipline's representative presented a general review of the curriculum with emphasis on interdisciplinary applications and evaluation techniques.

**Question Three:** Have you been able to determine the success of the workshop?

The DES principal responded that he believed the workshop, which was well attended by teachers, was successful; however there was no follow-up to determine the workshop's effectiveness. It was assumed that school representatives would disseminate any relevant information to their staff.

**Question Four:** What are the future plans of the Fine Arts Curriculum Implementation Committee?

The DES principal felt the "Instruction Only" campaign had inhibited the committee in making any major future plans. They were hoping their district would be able to host a second Ministry sponsored orientation session on February 10, 1987.

**Question Five:** Have you or your committee considered seeking assistance, for example, the District Resource Center, in implementing the new curriculum?

The DES principal said they had only considered using District teachers in the form of the Fine Arts Curriculum Implementation
Committee". Interest had been expressed by the district's full time substitute teacher to act as a district art helping teacher. The School Board was very receptive in having the substitute teacher work in this capacity; but they stressed it would be an unofficial position since funds would not be available for a salary beyond what the full time substitute teacher was already receiving. The DES principal was not aware of any official plans for the full time district substitute teacher.

In commenting about the District Resource Center helping with curriculum implementation the DES principal said that the DRC had always been anxious to improve their services to the School District, but that their ability to expand services had been limited by the staff reduction from 7 to 1.5 due to budgetary restraint.

**Telephone Interview with the Curriculum Development Fine Arts Coordinator of The B.C. Ministry of Education**

A telephone interview was conducted with a member of the Curriculum Development Branch of the Ministry of Education in Victoria. The objective of the interview was to determine the Ministry's role in implementing the B.C. Fine Arts Curriculum Resource Guide.

**Question One:** What has the Ministry of Education done to assist in the implementation of the B.C. Fine Arts Curriculum Resource Guide?

The Curriculum Development Branch's Fine Arts Coordinator explained that it was the Ministry's intention to suggest teaching strategies to teachers rather than to dictate implementation techniques. The Curriculum Development Branch had been allocated a budget of $24,000 by the Ministry which is being used to give elementary fine arts orientation
sessions in school districts throughout the province. An Elementary Fine Arts Orientation Team comprised of Fine Arts specialists from throughout the province act as contact sources as well as conduct the orientation sessions. Twenty orientation sessions were given across the province between the months of September through to February.

**Question Two:** What type of response have you received from the school districts about the Orientation workshops?

The Fine Arts Coordinator reported being very pleased with the response and cooperation of the school districts. Seventeen districts, including the school district involved in this study, hosted the orientation workshops for fifty other school districts. She felt the response to the sessions was positive; participants were asked to complete an evaluation form which will give the Curriculum Development Branch an indication of the program's success. She said that a copy of the evaluation form along with other pertinent information about the Orientation sessions would be forwarded in the mail; the evaluation form, and orientation session schedules has been included as Appendix C.

**Question Three:** Does the Curriculum Development Branch have any future plans for curriculum orientation?

The Fine Arts Coordinator was hoping that the Curriculum Development Branch would be able to organize a five day the Elementary Fine Arts Summer Institute at the University of Victoria. The institute would provide an opportunity for participants to familiarize themselves with the Elementary Fine Arts Curriculum and to develop strategies for working in arts education. She was hoping the participants would be able to receive University of Victoria credits and The University of British Columbia transfer credits. The Institute would sponsor one delegate from
each of the seventy-five B.C. school districts at a reduced tuition fee as well as a limited number of open spaces available on a "first come, first served" basis to other interested people. The Fine Arts Curriculum Coordinator stressed that the Institute was still at the conceptual stage; however, it would likely materialize if the budget allowed for it.

In addition to the Summer Institute, the Ministry was also planning on scheduling more Orientation sessions similar to the session conducted during the 1985-86 school year. The format of the sessions had not yet been determined; however it would be based on feedback received from the 85-86 orientation sessions.

**Inspection and Assessment of the District Resource Center**

The inspection of the District Resource Center examined the scope of art instructional media and the extent to which district teachers use instructional media, as well as assessing the suitability of the physical facilities of the District Resource Center for implementing a District art program.

There are fundamental elements of a District Resource Center program which facilitate the implementation of a district wide art curriculum through the effective use of instructional media. These elements include: 1) instructional media which are conveniently accessible to teachers; 2) an efficient storage and retrieval system for instructional media; 3) well maintained instructional media; 4) instructional media which are suitable for the curricular needs of a district wide art program and; 5) the production of locally developed instructional media which meet the specific and unique needs of the district schools.
**Instructional Media Accessibility**

The District Resource Center is open from 8 am to 4:30 pm and also has an answering service. The DRC is within a twenty-five minute maximum driving time from all District elementary schools, which are open either 8:30 am - 2:30 pm or 9 am to 3 pm. Teachers can pick up instructional media; however there is also a pick-up and delivery service provided twice a week to each school. All instructional media are organized in the District Resource Media Catalogue, available in each school for teacher reference; an abstract is provided for all instructional media software. In addition, each school has a copy of the Provincial Educational Media Catalogue which provides films at no charge to school districts; PEMC instructional media are booked by teachers through the DRC staff, who make arrangements with the PEMC Office in Richmond, B.C. for delivery to the district schools.

Though teachers can request that the DRC purchase new instructional media, budget restrictions mean that the DRC cannot guarantee that all requests are fulfilled. The purchase of new instructional media is determined by available funds and instructional needs as perceived by resource personnel. There are 512 instructional media materials available in the 700 series, which includes Art, Music and Recreation/Sport, with Art comprising 54% of the total 512 materials available, as noted in Table 12. Instructional Media catalogue items specifically described as art related comprise 4% of all the instructional media available through the DRC.
Storage and Retrieval System for Instructional Media

Instructional media are organized in the District Resource Media Catalogue, which is distributed to all schools. All instructional media are catalogued; however new materials are constantly being ordered so the DRC is presently updating the 1981-82 catalogue for re-issue in February, 1986. Since the 1981-82 issue of the "District Resource Media Catalogue" teachers have been provided with an annual supplement listing new instructional media.

The instructional materials are organized according to a Modified Dewey Decimal System; the modification to the regular Dewey System is created by the use of letter symbols to indicate to the user the Media or format type. The following represents the symbols and media;

<table>
<thead>
<tr>
<th>SYMBOL</th>
<th>MEDIA</th>
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<tbody>
<tr>
<td>A</td>
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<td>Audio Cards</td>
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<tr>
<td>AP</td>
<td>Aerial Photographs</td>
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<tr>
<td>ATc</td>
<td>Audio Tapes - Cassettes</td>
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<tr>
<td>C</td>
<td>Chart</td>
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<tr>
<td>FS</td>
<td>Filmstrip</td>
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<tr>
<td>Ga</td>
<td>Games</td>
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<tr>
<td>G</td>
<td>Graphs</td>
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<td>Microfilm</td>
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<td>Mo</td>
<td>Model</td>
</tr>
<tr>
<td>16m</td>
<td>Movie Film - 16 mm</td>
</tr>
<tr>
<td>MMK</td>
<td>Multi Media Kits</td>
</tr>
<tr>
<td>Mu</td>
<td>Museum Realia</td>
</tr>
<tr>
<td>P</td>
<td>Pictures</td>
</tr>
<tr>
<td>Pa</td>
<td>Pamphlets</td>
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<tr>
<td>RP</td>
<td>Reading Programme</td>
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<tr>
<td>S</td>
<td>Slide Sets</td>
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<tr>
<td>SG</td>
<td>Simulation Games</td>
</tr>
<tr>
<td>T</td>
<td>Transparencies</td>
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<tr>
<td>TM</td>
<td>Topographic Maps</td>
</tr>
<tr>
<td>VT</td>
<td>Video Tapes</td>
</tr>
</tbody>
</table>
The District Resource Center which is located on the lower floor of the School Board Office is a modern facility recently constructed and opened in 1982. The facility provides adequate storage space, including space for further expansion.
**TABLE 12**

*Available Instructional Media and Frequency of Use*

*Sept. - November 1985*

<table>
<thead>
<tr>
<th>Category</th>
<th>Available AV Materials</th>
<th>Sept.-Nov. 1985 Frequency of Use</th>
</tr>
</thead>
<tbody>
<tr>
<td>General Work 0-90</td>
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<td>Philosophy 100</td>
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<td>0</td>
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<td>Religion 200</td>
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<td>58</td>
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<td>Social Sciences 300</td>
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<td>758</td>
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<td>Languages 400</td>
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<td>18</td>
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<tr>
<td>Pure Sciences 500</td>
<td>1597</td>
<td>431</td>
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<tr>
<td>Technology 600</td>
<td>511</td>
<td>87</td>
</tr>
<tr>
<td>Fine Arts/Sports 700</td>
<td>Art 331, Music 61, Recreation/Sports 120</td>
<td>97</td>
</tr>
<tr>
<td>Literature 800</td>
<td>332</td>
<td>38</td>
</tr>
<tr>
<td>History, Geography Biography 900</td>
<td>1155</td>
<td>112</td>
</tr>
</tbody>
</table>
The DRC has mastered a retrieval system for immediate location of all media based on the Dewey System. Bookings are recorded on carbon invoice slips with one copy being forwarded to the teacher along with the instructional media ordered; the additional carbon copy is kept on record at the DRC. The DRC presently does not use personal computers for keeping track of the storage and retrieval of instructional media.

**Instructional Media Maintenance**

Instructional media software and hardware appears to be well maintained. Teachers are asked to notify the DRC of any problems with hardware and software so that the DRC can promptly rectify any problems such as hardware malfunctions and film breakage. The available art instructional media are well maintained by the DRC.

**Suitability of Instructional Media for Art Curriculum Needs**

There is no evidence of a standardized district-wide art curriculum being implemented; therefore the suitability of instructional media has been assessed by the frequency which teachers have booked instructional media for the specific needs of their classroom art program. A comparison of bookings for art instructional media and bookings in other subject areas was made for the months of September, October and November; these months were examined because of the availability of the carbon booking record slips.

Although there is a variety of media formats available in each subject area there is a: 1) noticeable preference for using instructional materials for specific subject areas and; 2) preference for particular media formats. In the months September to November the Social
Sciences and Pure Sciences instructional media materials were most frequently booked by teachers (Tables 13-15) with a partiality in all subject areas for videotapes, multimedia kits and reading programs. The booking slip records indicated in which series the bookings were made; however they did not indicate, for example, in the 700 series whether the booking was for Art, Music or Recreation/Sport. It became apparent in collating instructional media bookings that most teachers within the District followed a curriculum content calendar. There were, for example, substantial bookings of Reading Programs in October (Table 14); there did not appear to be any booking patterns established in the 700 series.

It is doubtful if there is a correlation between numbers of available instructional media and the frequency of bookings. The Social Sciences had the greatest number of bookings, although they were ranked fifth in available instructional media. The Pure Sciences, which ranks first with 1597 available instructional media, had the second highest bookings (Table 12).

Of the 331 items of instructional media available in art, 65% or 180 are categorized in the District Media Catalogue as suitable for the K-7 grades; however this is a misleading figure (Table 16). Up to 146 of the 331 available art instructional media are very broad in categorizing suitable age levels. After previewing the 4-8, 4-10, 4-12 and 7+ age categories it became apparent that the materials were most suitable for the Secondary grades.
# SEPTEMBER TABLE 13

**FREQUENCY OF MEDIA AND MEDIA FORMAT USE**

| Category                  | A | AC | AP | ATC | C | FS | Ga | G | J | M | Mi | Mo | 16mm | MMK | Mu | P | Pa | RP | S | SG | T | TM | VT | TOTALS |
|---------------------------|---|----|----|-----|---|----|----|---|---|---|----|----|------|-----|----|---|---|----|---|---|----|----|----|----|--------|
| **General Works**         |   |    |    |     |   |    |    |   |   |   |    |    |      |     |    |   |   |    |   |   |    |    |    |    |     |
| 0-90                      |   |    |    |     |   |    |    |   |   |   |    |    |      |     |    |   |   |    |   |   |    |    |    |    | 136   |
| **Philosophy**            |   |    |    |     |   |    |    |   |   |   |    |    |      |     |    |   |   |    |   |   |    |    |    |    | 100   |
| **Religion**              |   |    |    |     |   |    |    |   |   |   |    |    |      |     |    |   |   |    |   |   |    |    |    |    | 200   |
| **Social Sciences**       |   |    |    |     |   |    |    |   |   |   |    |    |      |     |    |   |   |    |   |   |    |    |    |    | 300   |
| 300                       | 9 | 14 | 1  |     |   |    |    |   |   |   |    |    |      |     |    |   |   |    |   |   |    |    |    |    | 56    |
| **Language**              |   |    |    |     |   |    |    |   |   |   |    |    |      |     |    |   |   |    |   |   |    |    |    |    | 400   |
| 400                       |   |    |    |     |   |    |    |   |   |   |    |    |      |     |    |   |   |    |   |   |    |    |    |    | 5     |
| **Pure Sciences**         |   |    |    |     |   |    |    |   |   |   |    |    |      |     |    |   |   |    |   |   |    |    |    |    | 500   |
| 500                       | 2 | 1  | 2  |     |   |    |    |   |   |   |    |    |      |     |    |   |   |    |   |   |    |    |    |    | 58    |
| **Technology**            |   |    |    |     |   |    |    |   |   |   |    |    |      |     |    |   |   |    |   |   |    |    |    |    | 600   |
| 600                       |   |    |    |     |   |    |    |   |   |   |    |    |      |     |    |   |   |    |   |   |    |    |    |    | 13    |
| **Fine Arts/Sports**      |   |    |    |     |   |    |    |   |   |   |    |    |      |     |    |   |   |    |   |   |    |    |    |    | 700   |
| 700                       | 1 |    |    |     |   |    |    |   |   |   |    |    |      |     |    |   |   |    |   |   |    |    |    |    | 13    |
| **Literature**            |   |    |    |     |   |    |    |   |   |   |    |    |      |     |    |   |   |    |   |   |    |    |    |    | 800   |
| 800                       | 2 |    |    |     |   |    |    |   |   |   |    |    |      |     |    |   |   |    |   |   |    |    |    |    | 13    |
| **History, Geography**    |   |    |    |     |   |    |    |   |   |   |    |    |      |     |    |   |   |    |   |   |    |    |    |    | 900   |
| 900                       | 1 | 2  |    |     |   |    |    |   |   |   |    |    |      |     |    |   |   |    |   |   |    |    |    |    | 17    |

**TOTALS**
### OCTOBER - TABLE 14
#### FREQUENCY OF MEDIA AND MEDIA FORMAT USE

| Category              | A | AC | AP | ATC | C | FS | Ga | G | J | M | Mi | Mo | 16mm | MMK | Mu | P | Pa | RP | S | SG | T | TM | VT | TOTALS |
|-----------------------|---|----|----|-----|---|----|----|---|---|---|----|----|-----|-----|----|---|---|---|---|---|---|----|----|----|----|----|
| General Works         |   |    |    |     |   |    |    |   |   |   |     |     |     |     |    |   |   |   |   |   |   |   |    |    |    |    |   |
| Philosophy            |   |    |    |     |   |    |    |   |   |   |     |     |     |     |    |   |   |   |   |   |   |   |    |    |    |    |   |
| Religion              |   |    |    |     |   |    |    |   |   |   |     |     |     |     |    |   |   |   |   |   |   |   |    |    |    |    |   |
| Social Sciences       | 16| 15 | 18 | 11  | 3 | 73 | 1  | 196|    |    |    |    |    |     |    |   |   |   |   |   |   |   |    |    |    |    | 70 |
| Language              |   |    |    |     |   |    |    |   |   |   |     |     |     |     |    |   |   |   |   |   |   |   |    |    |    |    | 9  |
| Pure Sciences         | 9 | 2  | 2  | 15 | 2 | 6  | 9  | 39 | 5  |    |    |    |    |    |    |   |   |   |   |   |   |   |    |    |    |    | 95 |
| Technology            | 2 | 1  | 1  | 1  | 9 |    |    |    |    |    |    |    |    |    |    |   |   |   |   |   |   |   |    |    |    |    | 22 |
| Fine Arts/Sports      | 4 | 1  |    | 1  | 9 |    |    |    |    |    |    |    |    |    |    |   |   |   |   |   |   |   |    |    |    |    | 23 |
| Literature            | 1 | 2  |    | 1  | 1 |    |    |    |    |    |    |    |    |    |    |   |   |   |   |   |   |   |    |    |    |    | 6  |
| History, Geography    | 1 | 1  |    | 8  | 5 |    |    |    |    |    |    |    |    |    |    |   |   |   |   |   |   |   |    |    |    |    | 16 |

**Note:** The table lists the frequency of media and media format use across various categories.
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</table>
Production of Locally Developed Media

Of the 331 available Art instructional media at the DRC, none has been locally produced by district teachers or DRC personnel; all instructional media have been commercially produced. The majority of instructional media is not related to specific lesson plans or units, but rather are supplementary instructional aids which rely on being used by teachers who are already working from a curricular plan. A videotape, for example, on quilting is available but does not come with guidelines on how it can be used in the art classroom. A teacher knowledgeable and comfortable in fabric arts would surely find the quilting videotape an excellent part of their unit on quilting; however, the non-art specialist would probably experience difficulty incorporating the same videotape into their curriculum without suggestions and guidelines for its use.

Inspection and Assessment of the School Facilities

It is obvious that before a curriculum can be effectively implemented there should be a knowledge of the existing condition of the facilities where learning is to occur; therefore a sampling inspection and assessment of the twenty two District elementary schools was conducted. The elementary schools were classified into five categories according to population size and age; two schools for each category were visited and an assessment of the art facilities and instructional media facilities was prepared. The classifications and schools visited appear as Table Seventeen.
<table>
<thead>
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<th>School Classification</th>
<th>School</th>
<th>Teacher Population</th>
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<td></td>
<td>S</td>
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</table>
There are fundamental elements essential to the implementation of a classroom art program. These elements are: 1) classrooms large enough to accommodate students and their art activities; 2) wall surfaces suitable for work and display; 3) floor space which is suitable for work and is easily cleaned; 4) storage space for 2-D and 3-D art work and art supplies and materials; 5) sinks equipped with heavy duty drains and traps; 6) work space suitable for preparing art materials with desks and tables for individual and group art work and; 7) lighting conditions which allow for variety of natural and artificial illumination situations.

Classroom Sizes

There are no designated art rooms in any of the District elementary schools; however schools Q and H have multi-purpose rooms which can be used by teachers when classroom activities require a larger space. Both multipurpose rooms are carpeted, but only School Q's multipurpose room has sinks. Although the multipurpose rooms provide a larger working space for students, they are rarely used by teachers for art activities. Teachers in schools Q and H, like the majority of District teachers, prefer to conduct art classes in their designated classrooms.

Although the school buildings vary in size, classroom sizes throughout the district are the same, measuring 70-80 square meters of floor space. The NAEA's "Planning Facilities for Art Instruction" recommends a minimum of 3.25 square meters of floor space per student for art activities. The schools surveyed in this study provide only 2.94 square meters per child, based on the average district class size of 25.5 students (NAEA, 1969, p. 14).
Classroom Wall Surfaces

All five categories of schools provide ample wall space for art activities and display. The large new and medium new schools provide more wall space than the large old and medium old schools because the newer schools have smaller and fewer windows. All classrooms have at least one large blackboard space, bulletin cork boards and at least one large open wall where rolls of paper can be easily stapled or pinned up for students to participate in group or large sized two dimensional projects. Walls and bulletin boards are painted in a neutral beige in all schools with trim in oranges, browns, greens and blues.

Floor Space

The 70-80 meter classrooms are nearly all carpeted. The large new, medium new and medium old classrooms are carpeted 100% while 50% of the classrooms in the large old schools are carpeted. Both small schools had no carpet, but rather linoleum floors. The district considers carpeting to be most desirable for schools because of sound and comfort factors, therefore it is the district's desire to eventually carpet all classrooms. The carpeting used is durable and a dark colour; however it is not as durable as the linoleum floors for art activities. The custodial staff in the schools stated they found that paint and glue were difficult to remove from the carpets and preferred it when teachers limited their art lessons to "clean activities". Small scraps of paper are difficult to vacuum as they tend to stick to the fuzzy carpet pile; linoleum, although it may not be as attractive looking as carpet, is easier to scrub and sweep.
Two Dimensional and Three Dimensional Art Storage Space

All of the schools lack adequate storage space for art projects, especially for three dimensional work. Shelves are present in all classrooms, but they are very narrow since they are designed primarily as bookshelves. All classrooms have cupboards which lock, but the space is limited since books and paper supplies are kept in them. There is adequate counter space above the cupboards, but storage of art projects on open shelves often fall prey to inquisitive hands.

Two dimensional art work can only be stored by pinning it up on the bulletin boards, which definitely limits work and display space. A teacher in school L has strung thin wires across his room and uses them to hang two dimensional art projects. The lines work well, except that wet paint and ink that sometimes drip on the desks and students below. Although the wire lines provide additional storage space, they are too high for the younger children to safely pin their work on, which means the teacher must hang all the art work.

Few art supplies are kept in the classrooms since storage space and locking cupboards are limited. Instead, the majority of art supplies are kept in the central supply cupboard in the school. The supply cupboards in all the schools are very disorganized, with a sparse supply of art materials. There is no system of organization and an ongoing inventory of supplies is not kept in any of the schools. It was evident by the dust that a lot of the permanent art materials such as looms and printmaking equipment are not used very often.
Sinks Suitable for Art Activities

All classrooms are equipped with sinks, but they do not have heavy duty traps to filter materials such as clay and paint particles. The custodial staff stated that the sinks often clog from tempera paints and are always a problem when classes are working in clay. There are hot and cold faucets, but hot water is generally not available in the classrooms. All the sinks are installed at a level which is suitable for use by the students.

Suitable Work Space

Students in all the classrooms are provided with individual desks suitable for small individual projects; however large folding tables are limited. Classrooms which have more than twenty-five students do not have room for additional work tables and those classrooms which do are given a maximum of two large working tables. Space for preparing art materials and demonstrating techniques is limited. Teachers usually prepare art materials by the sink counter and demonstrate art techniques on a large work table, leaving only one other large work table for student use. There is a lack of large table work space, limiting the size and scope of students' projects.

Natural and Artificial Lighting Conditions

Artificial lighting in all the district classrooms is provided by fluorescent light fixtures; multiple light switches allow for selected lights to be turned on and off, providing the teacher with some control of the lighting environment. There are no track or spots lights present in any of the schools. All of the older schools have large spacious
windows which provide good natural illumination; however School J, which is a medium old school, has some classroom windows boarded up because of vandalism problems. The new schools all have smaller windows located high on the walls to prevent vandalism; the vandalism is controlled but the natural illumination in the rooms is poor.

**Inspection and Assessment of School's Instructional Media Facilities**

There are fundamental requirements essential to effective instructional media use. These are stated as criteria:

1) Each classroom should be designed for and provided with essential facilities for effective use of appropriate media of all kinds. Classrooms should be equipped with full light control, electrical outlets and instructional media storage space.

2) Classrooms should be equipped with permanently installed bulletin boards, chalkboards, and projection screens necessary for the particular type of instruction conducted in each classroom.

(Assoc. for Educational Communications and Technology, 1979, p. 7)

**Classroom Design and Facilities**

All classrooms in the schools surveyed have rectangular shaped rooms which allow for adequate viewing space for the students while instructional media are being used; desks and chairs can be easily arranged to allow for maximum viewing space at the front of the classroom. The florescent lights can be controlled individually, giving the teacher some control of the lighting environment. A teacher, for example, showing a videotape, can turn the lights off by the television screen, but still leave the lights on around the student audience so they
can be easily monitored. There are no track or spot lights in any of the classrooms and dimmer switches have not been installed. The electrical outlets are perhaps adequate for the present needs of teachers, since they stated in the second questionnaire that available electrical outlets were satisfactory. But electrical outlets in the classrooms are unsatisfactory if teachers plan to expand their use of instructional media. There are enough outlets, for example, to show a videotape, but extension cords would have to be used if a teacher wanted to use two slide projectors for a comparative art study.

Instructional media storage facilities are very poor since storage space in general is limited in the classrooms. There is a maximum of six locking cupboards which are located under counter space, making it difficult for teachers to lift out and put away any heavy hardware. Classrooms are designed on the assumption that each classroom does not have its own hardware, but rather that hardware is shared and therefore stored in the library learning center in the school. Cupboard and closet space is also very limited for storing instructional media software, especially for any large posters or visuals. Visuals mounted on soft backing can be rolled and stored but there are no facilities for storing large visuals mounted on sturdy inflexible backing.

Permanently Installed Instructional Media Equipment

All classrooms have standard green chalkboards, but no classrooms are equipped with the newer white boards on which colored erasable felt pens can be used. The old schools have chalkboards mounted along two walls, which greatly limits bulletin board space, whereas the newer
schools have more space-efficient sliding chalkboards. All classrooms have bulletin boards but again the newer schools utilize space better. The old schools have bulletin boards mounted on the walls, whereas the newer schools have pre-fabricated walls with surfaces that are suitable for use as a bulletin board from floor to ceiling. The complete bulletin board wall space increases the display and work area as well as providing a larger area for more innovative and exciting bulletin board displays; huge murals and displays can be easily assembled on one wall. Permanent projection screens are not in all classrooms. The intermediate classrooms from grades 4-7 have screens, but the kindergartens and primary grades do not all have screens, perhaps indicating that instructional media use is not as prevalent in the lower grades.
CHAPTER VI
INTERPRETATION OF FINDINGS: QUESTIONNAIRES

Questionnaire Two: Teacher Profile

Of the teachers participating in this study, 92% were non-art specialists. That the majority of District teachers do not follow a standardized planned and sequential art curriculum, and that most teachers are non-art specialists, can be interpreted as a weakness in the district program. Those few teachers who have an art background are better equipped to tackle the task of implementing a classroom art program on their own because they have expertise. The non-art specialists essentially are left to their own devices, resulting in a situation where teachers may want to improve their art program but don't really know how to go about doing so.

The Art Program

Teacher's Personal Commitment to the Art Program

The term committed in this study is defined as the willingness and desire to improve one's self or situation, the final objective being to improve the art curriculum. The questionnaire was completed by only 29% of the teachers in the district. This is not necessarily an indication that the remaining 81% of the teachers are not interested in contributing to a study about the fine arts curriculum. The district where the study was conducted was involved in an "instruction only" campaign because of a dispute over learning and working conditions. Teachers agreed to teach during school hours only and not to participate in any extra-curricular duties; therefore some teachers may have opted not to complete a district
approved study because it would involve time beyond regular school hours. A teacher's decision not to participate in the study should not necessarily be interpreted as a lack of commitment to an art program, but possibly their reasons are rooted in local politics.

Although 92% of the responding teachers are non-art specialists, over fifty percent have participated in art workshops and conferences during the last two teaching years. Eighty-two percent of the teachers are aware of the new art curriculum, though sixty-two percent of the teachers stated they were not implementing it. Teachers may not be implementing the new art curriculum because they have not participated in workshops specific to the new curriculum. Being aware of a new curriculum does not necessarily mean a teacher, especially a non-art specialist, would feel competent to implement it. Without opportunities to attend workshops specific to the new curriculum, implementation becomes a problem not because teachers are uncommitted but rather, because they do not feel comfortable in teaching it.

In summary, over fifty percent of the teachers, despite being non-art specialists, have participated in art workshops and conferences, evidence that district teachers are committed in some degree to the art program. They have shown they are willing to improve themselves in the interests of better teaching of art in their classrooms.

**Teachers' Perceptions of the School District's Commitment to Providing Art Facilities**

The sections dealing with teachers' perceptions of the School District reflect the opinions of the teachers. The political uneasiness between teachers and the School District during the time this
questionnaire was distributed may have biased teacher responses, especially since the political dispute dealt with District learning and working conditions.

Teachers were generally satisfied with the facilities provided by the School District. Sixty seven percent of the teachers found their classrooms met their personal standards for their art programs; however the scope of many teachers' art programs are limited to "cut and paste" activities. Teachers might find that if they were to include exploration in mediums such as printmaking, clay and painting their classrooms would be inadequate.

Teachers' Perceptions of the School's Commitment to Financing the Art Program

Teachers' opinions about funding were surprising: 52% of them stated that replenishable supplies were inadequate and 66% stated permanent art supplies and equipment were inadequate. Many departments are struggling for money for their programs overall and it was thought that perhaps teachers would be cautious in stating that funds are inadequate for art because they might have money taken from other areas to supplement a deficient art budget. Because funds are limited and because more school budget money is not available, teachers might have become cautious of a "robbing Peter to pay Paul" syndrome. From this survey result it appears that teachers are concerned about insufficient funds available for art despite the fact that money would have to come from other subject areas to increase the art budget.

Sixty-six percent of the teachers felt there was a deficiency in permanent art supplies such as looms and printmaking equipment. The
inventory of the schools' permanent art supplies certainly supports this claim. Seventy-nine percent of the teachers said they would expand the scope of medium use if more funds were available, but it is often the case that blame is put on a mediocre art program because of the lack of funding. Teachers might not expand the scope of medium use in the classroom if funding was increased since no evidence was submitted of innovative and inexpensive alternatives being used in the classrooms, in the absence of the proper, but expensive medium.

**Teachers' Perceptions about Staffing the Art Programs:**

Fifty two percent of the teachers felt there was at least one staff member in their school who acted as a valuable art resource person, which raises the question, "Do the remaining 48% of the teachers feel there is not a helpful resource person in their school or have these teachers not inquired if an art resource person is available?" Thirty-nine percent of the teachers were not aware whether there might be a district art resource person, which indicates that perhaps teachers may want to improve their program but have not looked to the district for assistance. There is in fact no official district art resource teacher; however, if there was a demand for one the School District might at least consider hiring one.

**Teachers' Perceptions about the District's Commitment to Disseminating Art Curriculum Information and Providing Art Inservice Education**

It would appear from the results of this questionnaire that teachers feel there is a lack of inservice education by the district for the new fine arts curriculum. Only 15% felt the information and inservices
provided by the district were adequate. In the section on teachers' personal commitment to the art program 85% stated they were aware of the new curriculum but 65% were not implementing it and 85% had not attended any workshops specific to the new curriculum. Perhaps if the district was to assume a greater responsibility in providing more information and inservices about the new curriculum the percentage of teachers implementing the program in their classrooms would increase.

The Instructional Media Program

Teachers' Personal Commitment to the Instructional Media Program

It is apparent that teachers are committed to using instructional media since a high percentage of teachers use hardware and software in the classroom; 90% of teachers use hardware and 86% use instructional media hardware and software with great frequency during their art lessons. Obviously teachers value the use of instructional media, but perhaps are not sure how it can be used in the art situation for instruction purposes. Unfortunately, although 48% of students use instructional media in a "hands on" situation in the general instructional program, only 20% of students have "hands on" opportunities during the art program. In a technological society such as ours where children are so intrigued by video equipment, cameras and VHS machines it is unfortunate that they do not have more opportunities to creatively explore the potential of equipment such as video cameras, photographic cameras, stereos and slide projectors. Since teachers are so willing to use instructional media in the general curriculum it is assumed they would heartily support a greater use of instructional media in the art
program if opportunities for incorporation into the art curriculum were made available.

**Teachers' Perceptions of the Schools' Commitment to Providing Instructional Media Facilities**

Teachers in general agreed that the facilities provided by the District for instructional media use were satisfactory; 79% found the school facility and their classrooms to be adequate and over 70% said permanent fixtures such as electrical outlets, display space, black out curtains, and screens are satisfactory. Since such a high percentage, over 90%, of teachers use instructional media in their classrooms, and since they are satisfied with the school and classroom facilities, is a reliable indication that facilities do meet the requirements of the majority of teachers.

Fifty-nine percent of teachers said there is a wide variety of well maintained hardware available in their schools; however 60 percent found the school's collection of art instructional media software is inadequate. It is especially important to have well maintained and readily available hardware in the schools since centralizing equipment such as tape recorders, VHS machines and cameras at the DRC makes pick up and delivery to schools cumbersome and inconvenient. Teachers would probably hesitate to use hardware in their classrooms if they had to order it from the DRC, rather than just wheeling it on a trolley from their school storage room to their classroom. Although it would also be convenient to have a lot of art software stored at each school, it is not the most efficient use of media. The fact that 60% of teachers said the school's collection of art software was inadequate is not necessarily
bad. A lot of money would be wasted if each school had its own library of software, especially if it was duplicated throughout the schools. Software is easy to store, pick up and deliver through a centralized system such as the DRC, allowing potentially a wide variety of software items to be purchased and produced for all schools.

**Teachers' Perceptions of the Schools' Commitment to Financing the Instructional Media Program**

Forty-five percent of teachers felt the funds available for hardware updating and maintenance were inadequate; however, since 59% of teachers indicated that the hardware available in the schools was adequate, this situation can be interpreted as one where the hardware available and its maintenance is satisfactory to meet teachers' program needs; however the sophistication and scope of available equipment could be greatly enhanced if more money injected into the instructional media program. Forty-five percent of teachers stated that funding for art instructional media was inadequate and since 60% of teachers stated that art software available in schools is inadequate, this has been interpreted as being a weakness in the instructional media program. It appears there is a deficiency in what is available to teachers in their schools and the purchasing of instructional media software is limited. It is especially unfortunate that forty two percent of teachers found that funds were not available to reimburse them for materials purchased to make their own software; only twenty eight percent of teachers found that funds were available. Teachers willing to make their own instructional media are a very valuable resource since the media are not only less costly than commercially produced packages, but more importantly they can be designed
to meet the specific local needs of the students and district. Although ninety-two percent of the teachers in this study indicated they are non-art specialists, it does not necessarily mean they could not design art instructional media; inservices in art curriculum implementation and instructional media use could rectify this situation.

**Teachers' Perceptions of District's Commitment to Staffing the Instructional Media Program**

Sixty-three percent of teachers said there was a staff member who acted as a valuable resource person knowledgeable in hardware and software use and 46% of teachers stated there was also a valuable instructional media resource person within the District. Having people available within the district is helpful for developing an effective instructional media program; it is especially helpful that the majority of teachers are pleased with the resource people they have in their school since resources which are close at hand tend to be utilized a lot. A network of resource people in each school throughout the district has the potential to be most effective in operationalizing any instructional media program.

**Teachers' Perceptions about the DRC's Instructional Media Inservices and the Dissemination of Information About Instructional Media**

Thirty-seven percent of teachers found the instructional media inservices provided by the DRC were unsatisfactory; however, 34% were undecided, indicating that perhaps the teachers undecided about the DRC's inservices are not attending any available workshops and therefore cannot comment on them. The fact that only 19% of teaching staff found the workshops to be satisfactory indicates there are deficiencies in the
inservices provided by the DRC. Since over 90% of teachers use instructional media in their classrooms it may be necessary for the DRC to reevaluate the quality and suitability of the inservices they provide. Sixty-two percent of the teachers stated that the DRC provided up to date information about instructional media curriculum matters, which indicates that teachers are aware of inservices and other information about the DRC; however, the suitability of inservices is inadequate.

**Teachers' Perceptions about the Accessibility of the District Resource Center**

The fact that the DRC is considered easily accessible by 87% of teachers is a great strength for any program development. The DRC can provide a central meeting place for inservices and the teacher production of instructional media as well as an accessible location for teachers to pick up instructional media. The DRC also has the potential to become a central storage facility for art supplies, especially permanent equipment such as looms and printmaking supplies, which could be shared among the schools.

Although the majority, 52% of the teachers, find the DRC's hours of operation to be satisfactory, forty-six percent were unsatisfied. Teachers, when not participating in politically involved "instruction only" campaigns, do not limit their teaching days to school hours. Many teachers do marking, conduct extra assistance classes and coach sports after school. Even though the DRC is within a reasonable driving time from all elementary schools. Those extra duties make it difficult to get to the DRC before closing hours. Since very few teachers use the DRC facilities before school starts the DRC should possibly re-schedule its
hours so it opens later in the morning and extends its hours later into the evening. Later evening hours would also accommodate DRC personnel conducting inservices after school hours; they would be working a regular working day until 5:00 or 6:00 p.m. and not putting in extra evening hours when inservices are conducted.

**Teachers' Perceptions about the Availability of Art Instructional Media at the District Resource Center**

Forty-five percent of teachers say they are familiar with the art instructional media at the DRC; however, 42% find them unsatisfactory, indicating that many teachers find the instructional media are not meeting the needs of the local art program. Since most teachers are non-art specialists they require instructional media which cater to the non-specialist. Instructional media should not require that teachers feel confident in their art lessons; media should not be instructional supplements for already planned lessons. Art instructional media available to teachers must be more than supplements to lessons; media should assist teachers with the planning and execution of the curriculum.

**Teachers' Perceptions about the Maintenance and Production of Instructional Media at the District Resource Center**

Perceptions about the maintenance of the DRC hardware were divided, with 48% of teachers feeling maintenance was satisfactory and 40% disagreeing. Fifty-nine percent of teachers, in commenting about the hardware available in their school, were satisfied with its maintenance, but many of the same teachers were not as satisfied with the DRC's hardware. The hardware at the DRC is more difficult to maintain than the
different people; shipping hardware from school to school can also damage it.

Interestingly, 65% of the teachers were unaware if the DRC had any locally produced art and art instructional media and yet 45% of teachers when asked in the section about the availability of art instructional media indicated they were familiar with what the DRC had to offer. Teachers might be aware of locally made art and art related instructional media if they were familiar with what art instructional media the DRC had available.

Elementary School Principals' Questionnaire

Principals' Responses to:

**Question One:** What determines the percentage of your budget being allocated to the purchase of art materials?

The district does not enforce guidelines to determine what percentage of the budget should be allocated to any of the subject areas, but rather the final decision is made by the principal in each school after consulting with their staff members. Principals no doubt feel they should have autonomy in budget allocation decisions; however a program such as art can be greatly hampered if a principal does not value the art program. Comments made by one principal support this viewpoint. One principal stated that the academic courses "eat up" the majority of the budget with the "left overs" being divided amongst the library, art, physical education and music programs. Principals also stated that budget cuts were affecting the total school operating budget. An art program which gets the "left overs" is already at a disadvantage, and it
is destined to be one of the first areas to suffer in times of budget restrictions.

**Question Two:** Who orders the art supplies for your school?

Principals order the art supplies but teachers can submit their requests to the principal for his final approval. The problem with principals ordering supplies is that: 1) their time is limited so it may be difficult for them to shop around for the best buys; 2) their expertise as to what to order is limited if they are not familiar with the scope of materials and media for a quality art program and; 3) they are not as apt to be knowledgeable about new materials and equipment available to teachers. Unless the principal is very familiar and knowledgeable about an art program's needs he may limit the ordering of art supplies to "cut and paste" materials such as newsprint, construction paper and crayons. In addition, the scope of supplies will be limited if ordered by a principal who does not value art in the curriculum. Although teachers have input into the ordering of materials they may not be of great assistance if the majority are non-art specialists; it often results in the "blind leading the blind".

**Question Three:** Where are your school supplies purchased?

The majority of schools rely on ordering their supplies through one major paper company which sells to the school district at reduced rates. Ordering from a school district centralized catalogue may be convenient for principals, but it does not necessarily guarantee quality or variety. One school principal stated that some staff members were not pleased with
the quality of the art supplies and yet principals continue to order from the catalogue because they do not have time to "shop around". The quality of materials may be sub-standard; an even greater weakness in a central catalogue is that the scope and variety of materials are limited. The catalogue is issued by a paper company, therefore the majority of materials are paper related. There may be a wide variety of paper types and of supplies such as brushes, crayons and felts to be used with the paper, but the catalogue is sadly deficient in supplies in, for example, fiber arts, printmaking, clay and sculpture. Two schools indicated they occasionally buy supplies from specialty art stores in Vancouver, but if materials are ordered on a small scale only occasionally, the schools are certainly not getting the greatest value for their dollars.

Many Vancouver art specialty stores cater to the commercial and graphic artists, meaning their supplies are first quality and therefore expensive. Schools ordering from these stores are certainly not getting the sub-standard materials from the centralized school district catalogue, however they are going to the opposite extreme of ordering materials of professional standard, which is not necessary for elementary school children. Bulk ordering of art supplies from one of the school art supply houses would probably be more economically prudent and would still cater to the needs of a quality art program.

**Question Four:** Where are your art supplies stored?

The majority of schools store their art supplies in a central supply cupboard, with teachers who have made special orders storing their supplies in their classrooms. Centralizing materials may be convenient;
however none of the schools keeps an on-going inventory of materials used. Inventories are essential not only for re-ordering but also to ensure that all classes are sharing supplies equally. Equal distribution of supplies ensures that all students are getting experience and exposure to a wide variety of materials and media.

**Question Five:** Does your school own a kiln (an oven to bake clay projects in). If no, do you have access to a kiln?

All schools with the exception of two own a kiln. These two schools have easy access to other schools' kilns in the community. Having a kiln at the teachers' disposal is a definite strength for a ceramics unit, but six principals said the kilns were rarely used. It is unfortunate that the kilns are used so infrequently, especially since each school is provided with such an expensive piece of equipment. Having a kiln in each school is convenient as teachers do not have to worry about breakage when transporting fragile greenware from school to school for firing. Students can see how the stages of firing clay are done, with older students perhaps assisting in loading and operating the kiln. Equipment, however, is useless unless it is used, which is the case with the majority of kilns in the district. If an expensive kiln is allowed to sit and collect dust then it may be especially difficult for teachers to campaign for other expensive equipment such as potter's wheels and looms since the argument may be made that if the kilns are not used, then what guarantee do principals have that the other equipment will be used? Perhaps the kilns would be used more if teachers were educated in how to operate them.
**Question Six:** What permanent art equipment does your school have (i.e. printmaking rollers, reuseable weaving looms, potter's wheels, silkscreen frames)?

Though there is a wide variety of permanent art equipment, no one school has a monopoly over equipment. Rather, materials are spread throughout the district.

Each school has some permanent equipment but no one school has a wide range of equipment. One school, for example, has a class set of woodworking tools but no looms or printmaking materials, whereas another school has five lino sets and a class set of hand looms. Having the equipment spread throughout the schools does not maximize the use of all the equipment. An incomplete class set of materials gathers dust and yet if all equipment was pooled together and stored at a central point such as the District Resource Center, complete class sets for a wide variety of mediums would be available to all teachers.

**Question Seven:** Are you aware of the B.C. Fine Arts Curriculum Resource Guide?

All principals are aware of the new curriculum guide. Some concern was expressed about the lack of funds to implement it.

Money is a great source of concern with administrators; however cost should not be the primary worry of principals since an implementation strategy need not require a lot of extra funds being made available. The Ministry of Education is unlikely to release a new curriculum during a time of economic restraint if the implementation strategies are prohibitively expensive; too many districts would have a platform to argue for more funds if this were the case. Curriculum implementation strategies need to focus on the strengths of the current program and to
exploit them to their capacity. Principals' concerns about program implementation costs are valid, but they need not adopt a pessimistic viewpoint before proposals are made. Principals and teachers alike need to be supportive and encourage creative implementation strategies.

Two principals liked the idea of the new art curriculum being integrated into other subject areas, but two other principals expressed concern about the art program being "spread out and consumed by other subject areas." The idea of art being integrated with other subjects has exciting possibilities, especially with Social Studies, because the fine arts curriculum guide suggests art themes which approximate titles given in the Social Studies Curriculum Guide, Grades 1-7 (1983). Principals concerned with art being absorbed by other subjects do, however, have a valid point. Doing title pages and posters for other subjects should not be considered an art curriculum, but rather art must follow a sequential plan. Art should not just enhance other subjects; both art and the other subject areas should interdependently enhance each other and expose students to wider and more stimulating learning experiences.

**Question Eight:** How do you think an art program contributes to the total school curriculum?

There was a wide variety of opinions about how the art program contributes to the total school curriculum. The most encouraging information was that all principals supported the art program and valued it as a contributor to the total education of the child. Two principals stated that art encouraged the integration of subjects and a third principal felt art was important for student integration of slow learners and for participation by the educably mentally handicapped in mainstream
activities. The new curriculum recognizes that art can offer opportunities for the atypical learner but it emphasizes that, "Art must be regarded neither as mere busy work nor as solely a therapeutic activity, although it may at times have therapeutic benefits" (B.C. Ministry of Education, 1985, p. 34). Art experiences for the exceptional child, just like those for the average child, should be related to academic learning in reading, writing, math, science and social studies.

Many administrators found that a good art program was good visible public relations and boosted school morale. Certainly an attractive art display brightens everyone's spirits but art in the schools should not have decorating as its primary purpose. Art projects that are made with the sole purpose of creating a pretty bulletin board are usually shallow schematic projects that do not provide significant learning experiences for the child. It may be enjoyable to look at children's art but the work should contribute to the development of the child and not the creation of a bulletin board display.
CHAPTER VII

INTERPRETATION OF FINDINGS: INTERVIEWS AND INSPECTIONS/ASSESSMENTS OF FACILITIES

Telephone Interview with the District Elementary School Principal

**Question One:** As the District Elementary School Principal (DES), what role do you play in assisting with the implementation of the B.C. Fine Arts Curriculum Resource Guide?

The DES principal's support of the new curriculum is especially commendable because he had not only organized a Fine Arts Curriculum Implementation Committee but had also agreed to head the committee. Having the DES principal so involved in assisting with implementation strategies reinforces the school board's support of the new curriculum.

**Question Two:** What has the Fine Arts Curriculum Implementation Committee done to assist in the implementation of the new curriculum?

The "Instruction Only" campaign which began in September and ended in November of 1985 prevented any early committee plans to implement the new curriculum. Teachers were not involved in any planning strategies early in the school year which made things organizationally more difficult thereafter. Workshops and committee meetings are generally easier to organize early in the school year because teachers have more available time. As the school year progresses a teacher's calendar quickly becomes booked with other school activities and responsibilities.

The committee helped organize a Ministry-sponsored Fine Arts Orientation Session on November 1st, 1985, for district teachers and teachers from surrounding areas. The workshop was attended by a school staff representative who was also a member of the implementation committee. It was the responsibility of each workshop representative to
report any information to their school staff. The workshop definitely should have been attended by the implementation committee members, but it should also have been open to other interested school staff members. Allowing non-implementation committee members to attend the workshop might have possibly generated more interest and support in the District for the new curriculum.

**Question Three:** Have you been able to determine the success of the workshop?

The workshop was well attended but the lack of any follow-up to determine the workshop's success was a problem. The implementation committee could not guarantee that the school representative disseminated relevant information to their staff. Questionnaires might have been sent to all schools to determine the effectiveness of the workshop and to generate feedback and interest of all staff members. The purpose of the workshop was to generate district awareness of the curriculum and implementation techniques, therefore all teachers should have been given the opportunity to contribute.

**Question Four:** What are the future plans of the Fine Arts Curriculum Implementation Committee?

The DES principal felt the "Instruction Only" campaign marred the enthusiasm of the committee in making future plans. Nevertheless they hoped to host a second Ministry-sponsored orientation session. It is understandable that enthusiasm can be affected by political disputes; however if the committee has a lack-lustre approach to organizing implementation strategies, then they are certainly going to encounter problems generating the interest of other district teachers; a positive
outlook is necessary for any committee which is seeking the interest and support of others. Hosting another Ministry orientation session without having organized any follow-ups from the first orientation session appears to be placing all the responsibility for implementation strategies on the Ministry. No matter how good the sessions may be they need to be followed up with district workshops and information sessions to extend education to all teachers. Relying on one representative to communicate information is not as effective as meeting in large groups where teachers, including non-art specialists, can contribute their opinions about how the teaching strategies presented at the orientation sessions would work in their particular classroom situations.

**Question Five:** Have you or your committee considered seeking assistance from the District Resource Centre, in implementing the new curriculum?

The DES said only district teachers interested in forming the Fine Arts Curriculum Implementation Committee had been approached to help devise implementation strategies, but that interest had also been expressed by the District full-time substitute to act as a district art helping teacher. The implementation committee, with the help of the full-time substitute teacher, is an excellent start to devising implementation strategies. Their effectiveness could be improved with the help of the District Resource Center whose role is to provide the District with resources which assist in teaching. The DRC had not been asked for assistance, yet they are supposed to be specialists in resource materials and approaches which enhance learning. With the help of the implementation committee the DRC could overcome the limitations of a
reduced staff and make a valuable contribution to implementation strategies for the new curriculum.

**Telephone Interview with Curriculum Development Fine Arts Coordinator of the B.C. Ministry of Education**

**Question One:** What has the Ministry of Education done to assist in the implementation of the B.C. Fine Arts Curriculum Resource Guide?

The Ministry, working within a budget of $24,000, offered orientation sessions to school districts throughout the Province. The sessions suggested teaching strategies to teachers, leaving the responsibility of implementation techniques to the individual districts. Understandably the Ministry does not feel it is their role to dictate implementation techniques to school districts. This suggests that all districts must be prepared to devise their own implementation plan. The orientation sessions present teaching strategies which are only a component of a total implementation plan. The budget of $24,000 will be wasted if districts have their teachers attend the orientation sessions without any follow-up plan. The Ministry has assumed responsibility in part of an implementation plan; however it is up to the school districts and their teachers to take information from the orientation sessions and use it as part of an implementation plan which will meet the unique and specific needs of their district.

**Question Two:** What types of response have you received from the school districts about the orientation workshops?

The Ministry was very pleased with the response and cooperation of the school districts. The Fine Arts Coordinator felt the sessions were successful; however, participants were asked to complete an evaluation
form which will give the Curriculum Development Branch a true indication of the program's success. The information obtained from the evaluation forms should possibly be shared with the school districts who participated in the orientation sessions. The District Elementary School Principal agreed that the orientation sessions were successful, but added that there were no district follow-up evaluations completed by teachers. Had the Ministry provided school districts with the evaluation form results the school districts would have had more input to assess the needs for an implementation strategy.

**Question Three:** Does the Curriculum Development Branch have any future plans for curriculum orientation?

The Fine Arts Coordinator explained that the Ministry was planning to organize a five day Elementary Fine Arts Institute at the University of Victoria. Plans for the Institute were at that time at the conceptual stage and would only materialize if the budget would allow for it.

The summer institute materialized in the summer of 1986. The institute was not organized until late in the school year so that many districts had difficulty in finding teachers who were able to attend. Rushing around, looking for last minute volunteers to attend the Institute is certainly no way to ensure a successful seminar. Though participants could receive course credits, the Institute was organized so late in the school year that teachers genuinely interested in attending may have already made other summer school commitments. The summer institute no doubt helped to generate teacher interest in the new curriculum; but it would be more effective if it had been planned earlier
in the school year.

**District Resource Center Facilities**

**Instructional Media Accessibility**

The DRC is very accessible for teachers to pick up instructional media and the DRC's pick-up and delivery system to the schools is efficient. Borrowing procedures are adequate for the needs of the district, with teachers looking up available instructional media in the District Resource catalogue and then phoning in their requests to the DRC. In order that teachers use instructional media it is essential that it be easily accessed; a complicated and inefficient borrowing system does not encourage teachers to use available resources.

The scope and quality of resources is also important. Teachers can request that the DRC purchase new media. What instructional media can be purchased within the operating budget is however the final decision of DRC personnel. Since the DRC is not presently involved with assisting in the implementation strategies for the new curriculum it may not be appropriate to have them make decisions about which media should be purchased for the art program. Decisions about purchasing art instructional media should be made by DRC only if they are aware and contributing to implementing the new art curriculum, otherwise it would seem that purchasing decisions should be made by the Fine Arts Curriculum Implementation Committee.

The available art instructional media comprises 54% of the total 512 materials available in the 700 series, but art related media only comprises 4% of all the instructional media available through the DRC.
(Table 12). Having only four percent of the total instructional media catalogued specifically for art indicates that perhaps art media is not considered a priority by DRC personnel. Again, if the DRC were more involved in the implementation of the new curriculum, the purchasing of art instructional media might become a more important priority.

**Storage and Retrieval System for Instructional Media**

All instructional media are catalogued and organized according to a Modified Dewey Decimal system; the modification to the regular Dewey System is created by the use of letter symbols to indicate to the user the media or format type. A teacher, for example, looks through the catalogue and selects instructional media using the abstracts and media format symbols as a guide. The teacher either picks up the materials or phones in his request, which will be delivered to his school by the DRC. The DRC records all borrowed materials on a carbon copy slip, sending one copy to the teacher and retaining the other for their records. Although the storage and retrieval system may appear primitive in these times of computer technology, the present system being utilized by the DRC is suitable and efficient considering the borrowing volume. For example, the total number of bookings for the months of September through November was 1599, which averages twenty seven bookings per day (Table 12). The cost of installing a computerized storage and retrieval system would be unjustified given the current volume of usage.

**Instructional Media Maintenance**

Media hardware and software should be well maintained to ensure optimum use. Maintenance is often neglected
when budgets are cut back.

The available art instructional media were in good working order, though this may not be an indication that the DRC maintains its instructional media well. The frequency of art instructional media usage is quite low, therefore maintenance of software is not demanding because it is not used very often, the efficiency of the DRC's maintenance of art instructional media could only be determined if it were used more frequently. The hardware which is frequently used, however, is well maintained, indicating perhaps that the lack of instructional media maintenance is not an issue of concern.

Suitability of Instructional Media for Art Curriculum Needs

Since there is no evidence of a standardized district-wide art curriculum being implemented, the suitability of instructional media was assessed by the frequency of bookings. A comparison between bookings for art instructional media and bookings in other subject areas was made for the months of September, October and November because of the availability of carbon booking slips.

There was a noticeable preference for particular media formats in all subject areas with videotapes, multimedia kits and reading programs being most frequently used (Tables 13-15). The frequent use of videotapes is probably due to two factors: 1) videorecorder machines are easy and convenient for teachers to use, and 2) students respond well to videotapes because of their familiarity with television. Students enjoy watching television and the quality of reproduction is more enjoyable to watch than a 16 mm movie. The use of multi-media kits and reading
programs suggests that teachers are receptive to using instructional packages for teaching. Packaged instructional units for curriculums are very expensive when commercially purchased. Still, there is potential for the DRC and the Fine Arts Curriculum Implementation Committee to produce locally developed instructional packages which focus on the needs of the non-art specialist.

The booking slip records indicate in which series the bookings were made; however they do not indicate whether the bookings in the 700 series are for Art, Music or Recreation/Sport. Since the booking slips do not indicate if the booking was for Art, Music or Recreation it becomes difficult for the DRC to determine how often the art media are being used. If the DRC is not aware of the types of art media being used by teachers then it becomes difficult for them to determine art instructional needs.

The categorizing of art instructional media is very broad. Of the 331 media available in the art series, 65% or 180 are categorized as suitable for the K-7 grades; after previewing the 4-8, 4-10, 4-12 and 7+ age categories it became apparent that the materials were most suitable for the secondary grades. The grades for which the media are suitable have been determined by the commercial manufacturer rather than the DRC. Since commercial manufacturers want their products to appeal to the greatest audience to increase marketability, the age categories tend to be broad. The DRC personnel should preview all materials to assess their suitability for the different grades as their assessment would be more realistic. The broad age categories are misleading to teachers and do not encourage teachers to consider using them.
Production of Locally Developed Media

Of the 331 available art instructional media at the DRC, none has been locally produced by district teachers or DRC personnel; all media have been commercially produced. The majority of the art instructional media is not related to specific lesson plans or units but rather are supplements based on the assumption that the teachers already have planned their units and lessons.

Since 92% of the teachers in this survey indicated they were non-art specialists, it is reasonable to assume the majority of all the district elementary teachers are non-art specialists. These teachers would probably refer more often to the district media catalogue for art instructional media if the media provided more ideas and direction in their use. The development of locally produced media kits would cater not only to the needs of the art specialist, but also to needs unique to the local district.

Inspection and Assessment of the School Facilities

Sampling inspections of the twenty two district schools were conducted to assess the existing conditions of the school facilities where learning is to occur. Since the school buildings are not homogeneous they were classified into five categories: 1) Large, New; 2) Larger, Old; 3) Medium, New; 4) Medium, Old; and 5) Small.

Classroom Sizes

There are no designated art rooms in any of the district elementary schools. Two schools do have multi-purpose rooms. The multi-purpose rooms are larger than the classrooms, suggesting that teachers might want
to conduct art classes in them; however, only one of the multi-purpose rooms has a sink. Teachers specified they prefer to conduct their art lessons in their own classrooms. This is probably because teachers consider it too disruptive to move a group of eager students to another room as well as move supplies from a central storage cupboard, to the multi-purpose room.

Although the school buildings vary in size, the classroom sizes consistently measure 70-80 square meters, providing 2.94 square meters of space per student based on an average class size of 25.5 students. Compared with the NAEA's guidelines of 3.25 square meters per student, the School District's classrooms are only 10% smaller than recommended, which is not significant enough to cause concern. The size of the classroom is important as it must provide adequate room for students to work, but how the space is organized is even more important. A smaller classroom that takes optimum advantage of space by good organization is superior to a large space which has been haphazardly designed and organized.

**Floor Space**

Most of the classrooms are carpeted, with the remaining few linoleum tiled classrooms being eventually scheduled by the School District for carpeting. Although carpeting provides sound proofing and comfort it is difficult to keep clean. An art area should not be a place where students must be constantly concerned about what drops or drips on the floor. Teachers should also not have to worry about problems with custodial staff because the art lessons leave a reasonable amount of mess
which may be difficult to remove from the carpets.

**Two Dimensional and Three Dimensional Art Storage Space**

All the schools lack storage space for art projects, especially for three dimensional work. The shelves are too narrow to store large 3-D projects and counter space leaves projects unprotected from inquisitive hands. The major concern is that if there is no place to properly store three dimensional work, then teachers will not be interested in doing three dimensional work. Three dimensional work is a component of the new curriculum and without construction and building projects the program is deficient.

Two dimensional work can only be stored by pinning it on bulletin boards or hanging it from teacher constructed wire "clotheslines". The wire lines strung across the classroom occasionally do drip paint or ink on the student; however a more serious concern of custodial staff is the fire hazard from all the paper. It was suggested by the teachers that perhaps the custodial staff's real concern is that it is more difficult to clean around a lot of children's art work.

The art supplies are primarily kept in a central supply cupboard, which is satisfactory. The condition of the supply cupboard is another issue. The disorganization of the supplies makes it difficult to keep an inventory of materials which are used; disorganization also encourages improper care of equipment. A teacher is probably not going to be concerned about cleaning and carefully storing equipment which, when borrowed from the cupboard, was covered with dust and old paint.
Sinks Suitable for Art Activities

All classrooms have sinks but the lack of heavy duty traps to filter materials such as clay and paint particles limits the ability of students to be able to clean up properly after art activities. The classes are fortunate to have running water, but the lack of proper filters discourages the use of media such as clay and printing ink.

Suitable Work Space

Students in all classrooms are provided with standard student desks, which are suitable for small scale desk work. The lack of large work tables limits students working on a larger scale or in groups. Without large tables, teachers also have limited space to prepare materials or demonstrate techniques. Large work tables are more conducive to a relaxed, less rigid atmosphere where students can work and explore spontaneously, as compared to individual work tables, which are more suitable for structured and deliberate activities.

Natural and Artificial Lighting Conditions

Standard fluorescent light fixtures provide adequate illumination. Lack of track or spot lights limits any variation in lighting the classroom. Art activities which explore the qualities of light are limited in a room only supplied with fluorescent fixtures. Teachers can bring different lamps or spotlights into the classroom; however it is more convenient and easier to control the lighting environment if spotlights, track lights and dimmer switches are permanently installed in the classrooms.

The newer schools have fewer and smaller windows which has reduced
vandalism and school break ins, but unfortunately it is at the expense of providing students with natural light, fresh air ventilation and a view of the world outside. Even some of the older schools have had their large classroom windows boarded over, giving classrooms a very unpleasant institutional atmosphere; one wonders if the boards are to keep students in rather than to keep vandals out.

**Inspection and Assessment of School's Instructional Media Facilities**

**Classroom Design and Facilities**

The classrooms surveyed are rectangularly shaped, which although unexciting visually, allows for adequate viewing space when instructional media such as slides or videotapes are being shown. The fluorescent lights can be controlled individually, giving the teacher some control of the lighting environment. The lack of variation in light sources limits the creation of mood or atmosphere. There is a definite lack of electrical outlets, resulting in teachers having to use a network of messy and potentially hazardous extension cords. Storage space is inadequate in the classrooms. There is a lack of locking cupboards and no space for teachers to store large charts and visuals. The lack of storage space for instructional media may limit teachers from making their own instructional media since they are then responsible for storing them.

**Permanently Installed Instructional Media Equipment**

All classrooms have standard green chalkboards. The older schools have most of their wall space taken up by chalkboards. Chalkboards are a functional but an unexciting method of presenting visual information; it
is difficult to visually stimulate a student by using yellow dusty chalk on a flat green background. The older schools have mounted bulletin boards; the newer schools have pre-fabricated walls which can be used, floor to ceiling, as bulletin board space. The larger space creates areas for group or large scale work to be executed, as well as providing room for innovative and visually exciting bulletin board displays. Permanent projection screens are not installed in all classrooms, which perhaps accounts for the popularity of videotapes used by teachers. The lack of projection screens may not be as great a problem in the newer schools since they can use their large wall space for projection. The older schools' classrooms without projection screens have limited facilities for projecting images. The lack of a suitable and convenient projection space discourages teachers from using media such as films, slides and overheads. Interestingly, projection screens are not found as frequently in the lower elementary grade classrooms; it becomes a case of "leaving the best for last".
CHAPTER VIII
SUMMARY, CONCLUSIONS, DISCUSSIONS AND RECOMMENDATIONS

Summary

The aims of this study have been: (1) to determine how the District Resource Center can assist in the effective implementation of the new B.C. Elementary Art Curriculum; (2) to determine how a wide range of instructional media can be adapted to the BC elementary art curriculum and; (3) to determine how art and art related instructional media can be utilized most effectively by the elementary non-art specialist when implementing the BC elementary art curriculum.

The collection of data for this study consisted of questionnaires distributed to the district elementary school teachers and principals as well as telephone interviews with the Elementary School District Principal and Ministry of Education personnel. In addition, a personal inspection and assessment of the District Resource Center and ten of the district elementary schools was conducted with a view to determining both facilities' suitability for the implementation of an art and instructional media program. The questionnaires relied on the collection of quantitative data; however, the bulk of data collection employed a qualitative research technique based on an ethnographic model as outlined by Eisner (1985) in his article, "On the Differences Between Artistic and Scientific Approaches to Qualitative Research". I attempted to present and interpret my research findings by using a summary of Eisner's (1985) ten dimensions of artistic inquiry as a frame of reference.

This study took place over an eleven month period, October 1985 to
September 1986, beginning with questionnaires distributed to district elementary school teachers and principals. The first teacher's questionnaire, in a set of two, was a preliminary survey which aided in the preparation of a second more detailed questionnaire. The second questionnaire was the main source of quantitative information. The second questionnaire addressed: (1) the teacher's commitment to the art and instructional media programs; (2) the teacher's perceptions about the district's commitment to providing an art and instructional media program and; (3) the teacher's record of responses about facility conditions, staffing, financing, dissemination of program information and the availability of instructional media and art materials. The principal's questionnaire addressed their commitment to the school's art program by examining their financing policies for art. The questionnaire attempted to determine the principal's awareness of the BC Fine Arts Curriculum Resource Guide and whether principals believed that art played an important contributing role in the school. The data from all the questionnaires was collated and interpreted to establish a picture of how District elementary school staff contribute to the elementary art and instructional media programs.

Telephone interviews were conducted with the District Elementary School Principal (DES) and with the Fine Arts Coordinator of the Curriculum Development Branch of the Ministry of Education. The telephone interview with the DES principal determined to what extent he and the School District were assisting with the implementation of the new art curriculum. The interview with the Fine Arts Coordinator (FA) determined the role the Ministry of Education played in contributing to school districts' art curriculum implementation plans. The interviews
with the DES principal and the FA Coordinator established the contributions being made to art curriculum implementation strategies at the District and Provincial levels.

The school facilities and the District Resource Center were inspected and assessments made. The ten elementary schools were examined for elements considered necessary for implementing an art program using instructional media. Classroom size, wall and floor space, sinks, lighting, storage and work space were assessed to determine the classrooms' suitability for an art program and classroom design. The permanent installation of appropriate equipment such as bulletin boards, chalkboards, projection screens and storage space was assessed for their suitability for the use of instructional media.

Findings from all the data were compiled to establish a picture of the present School District's elementary art and instructional media programs. Conclusions and recommendations were made on how the present elementary school art program could be improved through a strategy which might assist in implementing the new provincial art curriculum through the agency of the District Resource Center.

**Conclusions and Discussion**

**Provincial, School District and School Personnel's Commitment to Art and Instructional Media Program**

The success of a program relies on commitment and support at all levels of organization beginning at the provincial level and filtering down to the school district and elementary school staff. The seed for the new art curriculum was sown at the Provincial level in 1980 when a
survey on elementary fine arts was conducted by the Curriculum Development Branch of the Ministry of Education. The survey enabled the Ministry to gather information related to fine arts education in order to determine needs as perceived by elementary school teachers, administrators and specialists within the field (B.C. Ministry of Education, 1985, p. 5). Through the financial support and commitment of the Curriculum Development Branch the Elementary Fine Arts Resource Book emerged in the Spring of 1985. The Ministry has continued its support through a $24,000 budget for the visual arts section of the curriculum, which has provided all provincial school districts with orientation workshops. The orientation sessions are being planned again for the fall of the 1986 school year in a continued effort to support the new curriculum. In addition, the Ministry sponsored a five day Summer Institute for Elementary Fine Arts during July 13-17 at the University of Victoria. The institute provided an opportunity for teachers to familiarize themselves with the curriculum and to develop strategies for working in arts education. The Ministry has stressed it is committed to and will support school districts in their efforts to implement the curriculum; however, it is the school districts' responsibility to devise an implementation strategy.

In the district studied, the District Elementary School Principal has organized a Fine Arts Curriculum Implementation Committee which despite a false start in September 1985 due to district political problems, managed to sponsor one of the Ministry orientation sessions for their district and surrounding school districts. The committee is planning to sponsor a second orientation session in the Fall of 1986.
The weakness in the District Implementation Committee is that it has not devised any implementation plans. The lack of any plan nullifies the effectiveness of the orientation sessions. These deal with teaching strategies, which are only one component of a total implementation plan. The District Implementation Committee is receptive to supporting the ideas of others such as the Ministry's orientation sessions, but the Committee is deficient in devising its own ideas. It has even neglected to look at the resources available to them in their own district. Ironically, the School District has drastically cut the staff and budget of the one department which could be invaluable in assisting with an art curriculum implementation plan. The District Resource Center, which has the potential to assume most of the responsibility for implementing the new art curriculum, has been ignored by the School District. The DRC supports the idea of assisting with an implementation plan, but unfortunately they are unable to do so unless the School District supports the DRC by increasing their staff and budget.

At the school level all principals are aware of the new art curriculum but some have reservations about its implementation. Principals are concerned with implementation costs and the fact that art may be consumed by other subjects if both are integrated; their concerns about financing the new curriculum are premature since the district has not proposed an implementation plan. The concern expressed about art being integrated with other subject areas suggests that principals are aware of the new curriculum but unaware of its contents since the Elementary Fine Arts Resource Guide stresses the benefits of subject integration. The guide states that the curriculum committee,
"acknowledges the value of each of the arts for children but strongly suggests that teachers take every opportunity to draw the relationship among the arts and between the arts and other subject areas. The committee believes that the arts, and especially the arts in the schools, best serve children when they are used to create and explore relationships rather than define boundaries (B.C. Ministry of Education, 1985, p. 12).

The principals' concerns about cost and subject integration of art suggests that they support the new curriculum in theory but that because of their lack of knowledge about the curriculum they are not truly committed to its practical implementation. Principals have not familiarized themselves with the new curriculum's content and thus cannot assist in its implementation.

The school teachers potentially become the scapegoats in the whole issue of effective implementation of the new curriculum. They are responsible for teaching it and ultimately if they do not teach it successfully they become the first targets of criticism. The majority of teachers in the district are non-art specialists, but they have demonstrated through attending art inservices that they are committed to providing a meaningful art program for their students. Unfortunately an occasional inservice workshops, especially when it is not specifically related to the new curriculum, is not enough. Teachers require opportunities, provided by the Ministry and school district, to expand their art teaching repertoire. It is the responsibility of the teachers to avail themselves of professional inservice opportunities. Teachers are willing to attend inservice sessions but they have stipulated that
they are interested only in attending those sessions conducted within school hours, which is an expensive and quite unrealistic request. Teachers have to be willing to attend such sessions to educate them about teaching and implementation strategies, and the times they are willing to attend these sessions must be in the realm of reality.

Teachers in the district utilize the instructional media services offered by the DRC, but because their art teaching expertise is limited they rarely use instructional media in the art classroom. They value the benefits of instructional media in subjects they feel comfortable teaching because they are knowledgeable about how to integrate the media into their lessons. It is because teachers' art lessons do not follow any sequential plan that instructional media are difficult to integrate into the art class. The "cut and paste" schematic projects which dominate the art classroom do not require the use of instructional media because the projects do not require any creative stimulation; the students merely follow directions. Despite the lack of instructional media use in the art classroom the teachers do support the use of instructional media use in the learning situation, suggesting that teachers would use instructional media in the art classroom if they had the same expertise teaching art as they do in other subject areas.

School District Staffing

There is no district art helping teacher or any central source where teachers can go to for assistance. Despite the fact that the majority of District teachers are non-art specialists the School District has not provided any staff specifically to help with educating and assisting
teachers with the teaching of art. The district full time substitute teacher has volunteered to act as a district art helping teacher. Because no remuneration is being provided and the district will not officially recognize him, it can hardly be expected that the full time substitute will want to continue such a thankless job for long.

Teachers also rely on staff members for assistance with their instructional media although it is the District Resource Center's role to provide assistance. The School District's cutting of DRC staff to 1.5 makes it difficult, if not almost impossible to meet the needs of the 272 District elementary school teachers. Presently the DRC finds it difficult to operate the facility and provide assistance to teachers. The DRC will require more help from the School District if it is to expand its responsibilities to include helping with the implementation of the art curriculum.

Financing of the Art and Instructional Media Programs

The art program's financial destiny is determined by the principal of each elementary school since the School District does not dictate a policy for budget allocation. The policy of giving principals autonomous control over how the pie shall be divided gives them too much control over the financial destiny of the art program. Principals allocate funds to so-called important subjects such as math, science and English, with the left over budget being allocated to art. The principals' concerns about the cost of implementing a new art curriculum is probably a fear that art will get too great a share of the pie, leaving less money for the academic subjects.
Funding for the District Resource Center is a major concern since the School District drastically reduced its operating budget. The DRC barely has enough funds to operate and presently cannot expand its services to include assisting with an art implementation strategy without having its budget increased. More available money would allow for an increase in staff size and therefore increase the ability of the DRC to provide more services to the district.

The School and District Resource Center Facilities

The school facilities presently are adequate for the art program, because the scope of the program is not demanding. The "cut and paste" projects which dominate the art classes do not require much classroom space since projects are suitable for "seat work". The students' art work is mostly two dimensional so storage cupboards are not necessary; the "best" work is usually pinned up on the bulletin boards for display. The new curriculum states that by the end of grade 7 students should have experience drawing, painting, printmaking, textiles, modelling, carving and construction; all of these mediums require facilities which provide students with space to work freely, room for preparation of materials and storage space for two-dimensional and three-dimensional work (B.C. Ministry of Educ., 1985, p. 46). The present school classrooms are deficient in providing conditions which would allow the teacher to fulfil the new curriculum's art media requirements.

Just as the scope of the present district art program does not put demands on the classroom facilities, the scope of the instructional media use does not put demands on the classroom facilities design. Teachers
frequently use instructional media such as videotapes and reading program kits, but their use of instructional media tends to be very conservative. The instructional media they book from the DRC is used to supplement lessons rather than being used as an integral part of the learning experience. Students rarely have any "hands on" opportunities with the media, and instructional media are rarely used during art classes. The classroom designs are adequate as are the permanently installed equipment such as chalkboards, bulletin boards and electrical outlets. But a slide presentation for example requiring two or three projectors for a visual comparative study would require a maze of extension cords, which is inconvenient and poses a potential safety hazard. The facilities for instructional media use, as they exist for art classes, are adequate for the present program but inadequate for any expansion in the scope of the program. One wonders if the available facilities limit the scope of the teachers' classes, or if it is simply that the teaching strategies employed by the teachers don't require more sophisticated facilities. The fact that the teachers' art classes consist of the traditional cliched art projects and that their use of instructional media is very conservative suggests that teachers are not challenging the design of classroom facilities. The classroom facilities would definitely be inadequate if teachers were trying to implement the new art curriculum, especially through the use of instructional media.

The DRC facilities, in comparison, have excellent potential for the expansion of their services to teachers. The DRC is within reasonable driving time from all elementary schools, making the facility accessible for teachers. The borrowing system of phoning in requests and having
them delivered to the school makes the instructional media accessible to teachers. Although the borrowing system is not very sophisticated it is satisfactory considering the size of the district and the extent of the borrowing. The carbon paper booking slips and the Modified Dewey Decimal System used by the DRC presently meets the demands of the District. The booking demands of the teachers would have to radically increase to justify a more expensive monitoring system; since the majority of teachers in the District already frequently use the DRC's instructional media there is not much likelihood that usage will ever increase substantially.

The art instructional media appear to be well maintained. The number of times teachers use the art instructional media suggests that it may be in good condition because of infrequent use and not because the DRC's personnel frequently clean and check the instructional media's condition. It is assumed, however, that because the hardware which is frequently used for all subject areas is kept in good condition the DRC is conscientious in maintaining all of its instructional media. The DRC would in that case likely check and clean the art instructional media if it required it.

The scope and suitability of the art instructional media is presently more important than how many videotapes or films are available for booking. Although the art instructional media comprise only 4% of the total instructional media available through the DRC, the focus should be on how to improve the suitability of what is available to teachers before considering buying more instructional media.

The new curriculum is based on four components: 1) developing
images; 2) elements and principles of design; 3) responding to art and 4) materials and processes (B.C. Ministry of Education, 1985, p.23); together these four areas form the basis for a program of art education to be developed by the teacher. Unfortunately, because 92% of the District teachers are non-art specialists they will have difficulty fulfilling the four component requirements of the new curriculum. The DRC has the ability to organize its instructional media into units which fulfil the four components of the new curriculum and can be easily utilized by teachers. For example, the DRC presentlycatalogues its instructional media with a brief abstract describing what the videotape or film is about, but says nothing about how it can be used in the teaching situation. Using the new art curriculum's conceptual model of "developing images", "elements and principles of design", "responding to art" and "materials and processes", the DRC can produce instructional units which suggest how they can be used to implement the new curriculum. It would be the responsibility of the DRC, possibly with the help of the district Fine Arts Implementation Committee and other interested teachers, to identify which component of the curriculum's conceptual model the instructional media fulfill. For example, a videotape on linoprint techniques fulfills part of the "materials and processes" component; to complete the instructional media unit the DRC would then include instructional media for the other three components of "developing images", "elements and principles of design" and "responding to art". The unit could include: 1) visuals of other students' and artists' linoprints; 2) examples of the elements and principles of design found in linoprints, such as positive and negative space, line, pattern and
textures; 3) other slides, videotapes or films which illustrate possible approaches to developing images. The unit would also include a sequential plan of lessons and ideas. Since linoprinting requires special equipment, the DRC could also be the central storage space for all the District's linoprinting equipment. Presently art materials and equipment are scattered throughout the District; permanent materials and equipment could be utilized to the maximum if it were compiled together and organized into classroom sets for teachers to borrow.

The linoprinting unit is only one example of an art medium; the same system of organizing could be used for all art media. The DRC, once it has categorized the instructional media it presently has, can then decide in which areas their instructional media are deficient.

Areas where the art instructional media are deficient can be expanded through the production of locally made instructional media. The DRC presently does not have any locally made instructional media available; however locally made instructional media are less expensive than buying commercially produced instructional media, and have the potential to better fulfil the unique and specific needs of the School District. Although making your own media does require a lot of time, the task becomes easier with the cooperation of the DRC personnel, teachers and the Fine Arts Implementation Committee.

The DRC does not provide many inservices to district teachers because of the limitations of not having enough DRC personnel to conduct them. With the cooperation of the Fine Arts Implementation Committee, the School Board and teachers within the district, the DRC could conduct inservice workshops which would educate teachers in how to implement the
art curriculum through the use of instructional media. As well, they might have teachers assist in organizing and producing the art instructional media packages. Although the majority of teachers in the District are non-art specialists, they can contribute to making instructional media packages designed for their use, while learning about the new art curriculum and instructional media use. For example, in the area of responding to art, the teachers can be asked to construct a set of questions which ask students to describe, interpret and make a judgement about a particular work of art. In constructing the questions the teachers are increasing their confidence and expertise in teaching art as well as contributing to a pool of instructional media to be used by all district teachers. As teachers begin implementing the curriculum they can be asked to submit any ideas which were effective as well as contributing examples of student work to the DRC to be included in the instructional unit packages.

In summary, the School District is not implementing the new art curriculum. Still, the School District administrators, school teachers and the District Resource Center have indicated they are all interested and willing to contribute to an implementation strategy. Although the district shares the same budgetary problems as all school districts throughout the province, it has the potential to improve and expand its present system to accommodate for the implementation of the new art curriculum. The implementation strategy which has been proposed focuses on the use of instructional media. The District Resource Center is the central system for initiating the strategy, but it can only succeed with the co-operation and assistance from the Ministry, School District,
administrators, and teachers.

The following recommendations may assist in the implementation of the new curriculum; they suggest possible changes to the present system as well as proposals which are based on an ideal situation.

**Recommendations**

1. The district should ensure the Ministry continues funding for orientation workshops which provide teaching strategies for the new fine arts curriculum. Ideally, the Ministry should provide funding to the district to assist with the costs of devising and executing an implementation strategy for the new curriculum.

2. The district Fine Arts Curriculum Implementation Committee should continue to sponsor Ministry orientation workshops. The Committee should also work towards executing an implementation strategy for the new curriculum. Ideally, the School District should pay committee members a full-time salary so they could execute their responsibilities on a full-time basis rather than on a part-time volunteer schedule.

3. The Fine Arts Curriculum Implementation Committee should meet with all Elementary School Principals to provide information which would familiarize principals with the new art curriculum content. The Committee should be willing to assist principals with the ordering of art materials and equipment for their schools. Ideally, all Principals should be willing and interested in participating in any meetings with the Committee to determine how the new art curriculum can be implemented in their schools. Principals should be receptive to reconsidering how much of the budget is being allocated to the art program with the possibility of increasing art funding.

4. Teachers should be provided with opportunities to attend District workshops specifically about the new curriculum and instructional media use. The workshops should provide teachers with an implementation strategy which is compatible with the Ministry sponsored orientation sessions as well as allow teachers to contribute their opinions and energy to the district implementation strategy. Ideally all teachers would be willing to attend workshops and be receptive to contributing their time and energy to implementation plans. Teachers should be willing to attend workshops even though they would be scheduled outside of teaching hours.
5. The District Resource Center should have district support in the form of increased funding if the DRC is to assume the role of being responsible for the art implementation strategy. Ideally, the School District would increase funding to allow for the staff to be increased from 1.5 to the original 7 employees.

6. The elementary classroom facilities should be improved to meet the requirements of the new art curriculum. Consideration should be given to replacing the carpeted floors with a more suitable surface, such as linoleum tiles, for art activities. Storage space should be increased by the addition of locking cupboards for three-dimensional work and wide shelves for storing two-dimensional work. Sinks should be equipped with heavy duty filter traps and large folding work tables should be provided in every classroom. Ideally, the School District should provide each school with art classrooms designed specifically and only for art curriculum use. The art classrooms would provide a studio environment for students.

7. The elementary school classroom facilities should be improved to allow more versatile use of instructional media. Electrical outlets, storage space for hardware and software and bulletin boards space should be increased. All classrooms should be equipped with a permanent projection screen. Ideally, the classrooms designed only for art curriculum use should be equipped with facilities which maximize instructional media use.

8. All of the art instructional media presently catalogued in the DRC should be previewed and recatalogued according to its suitability of the new art curriculum. In addition, other related instructional media, especially in the Social Studies section, should be previewed and cross-catalogued if found suitable for use in the art curriculum. Ideally, the DRC would be provided with funds to purchase or produce instructional media for any of the deficient areas.

9. The instructional media which has been previewed and re-catalogued for art curriculum use should become part of an art instructional package which would provide teachers with instructional media that fulfills each of the four components of the new art curriculum being: 1) Responding to Art; 2) Developing Images; 3) Elements and Principals of Design and; 4) Materials and Processes.

10. All permanent art equipment in each elementary school should be centralized and catalogued at the DRC to become part of the art instructional media packages. Ideally, the DRC would be able to purchase additional equipment to complete class sets.
References

Association for Educational Communications and Technology. Evaluative checklist: an instrument for self-evaluating an educational media program in colleges and universities. (1979), Wash. D.C.


Broudy, H.S. (1977, Sept.). How Basic is aesthetic education? or is 'Rt the fourth R? Language Arts, 54(6), 631-637.


Appendix A

Teachers' Questionnaire Two
Dear Colleague,

This questionnaire is the second in a set of two which will assist me in obtaining research data for my M.A. thesis. Your participation will be of great help to me and hopefully to you as an elementary teacher, especially if you are not an art specialist.

Please respond to all questions. Some questions may be redundant for those who participated in the first questionnaire; however the information is important for this particular survey.

Thank you for your assistance,

JENNIFER MCKNIGHT

OBJECTIVES OF THIS SURVEY:

1) To determine teacher's personal commitment to the art curriculum and instructional media programs.*

2) To determine teacher's opinion of their school's and district's commitment to the art curriculum and instructional media programs.

3) To determine teacher's opinion about the strengths and weaknesses of the District Resource Center.

* Instructional media is defined as the hardware (i.e., slide projectors, film projectors) and software (i.e., film strips, films, videos, visuals) which are used as an integral part of a curriculum design.

A) TEACHER PROFILE:

Check either YES or NO

1. Do you hold a university degree?

   1a. If yes, please specify, B.Ed. Elementary __________ B.Ed. Secondary __________ Other(s) __________

   Level: K, P, Int, M, Inter __________

2) Are you an art specialist? *

   Art Specialist: * defined as a person having taken at least three credit courses in Art/Art Education.

B) PERSONAL COMMITMENT TO THE ART PROGRAM

Check either YES or NO

1. Have you participated/conducted any art workshops/conferences during the last two teaching years?

   1a. Are you implementing the visual arts component of the "BC Fine Arts Curriculum" in your classroom?

   2. Are you familiar with the contents of the Art section of the "BC Fine Arts Curriculum" which was issued in the spring of 1985?

   Answer 2a if you responded YES to question 2.

   2a. Have you participated in any implementation workshops for the "BC Fine Arts Curriculum"?

   Answer 3a only if you responded NO to question 3.

   3. Have you been aware of any workshops that were offered to assist you in the implementation of the "BC Fine Arts Curriculum"?

   Answer 3b only if you responded NO to question 3a.
APPENDIX A (cont'd.)

4. Would you be interested in participating in future implementation workshops for the "BC Fine Arts Curriculum"?

Respond to question 4a if you answered YES to question 4.

4a. When would you be willing to participate in implementation workshops?

Days M-F Times 9 - 3 Months Sept. - June

0) PERSONAL COMMITMENT TO THE INSTRUCTIONAL MEDIA* PROGRAM
Check either YES or NO

* For definition of Instructional Media see "Survey Objectives" on Page One.

1. Do you use instructional media hardware in your classroom? 90 10 69

2. Do you use instructional media hardware specifically for your art lessons? 29 71 65

3. Do you use instructional media software in your classroom? 86 14 63

4. Do you use instructional media software specifically in your art lessons? 35 65 65

5. Have your students used instructional media in a "hands on" situation in your classroom? 48 51 64

6. Have your students used instructional media in a "hands on" situation in your art lessons? 20 80 61

Respond to 6a. and 6b. if you answered YES to question 6.

6a. Have your students used media for instructional purposes? 67 33 21

6b. Have your students used media for their art projects? 32 68 31

7. Do you regularly use the service of the District Resource Centre? 74 26 62

DA) SCHOOL DISTRICT'S COMMITMENT TO PROVIDING ART FACILITIES
Please check one:

<table>
<thead>
<tr>
<th>%</th>
<th>Strongly Agree</th>
<th>Mildly Agree</th>
<th>Mildly Disagree</th>
<th>Strongly Disagree</th>
<th>Don't Know</th>
<th>Response</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. The school facility is satisfactory for meeting the practical needs of my art program.</td>
<td>7</td>
<td>55</td>
<td>24</td>
<td>12</td>
<td>1</td>
<td>67</td>
</tr>
<tr>
<td>2. My classroom is satisfactory for meeting the practical needs of my art program.</td>
<td>7</td>
<td>60</td>
<td>19</td>
<td>13</td>
<td>0</td>
<td>67</td>
</tr>
<tr>
<td>3. Any designing, remodeling or facility improvements are sensitive to the requirements of the school art program.</td>
<td>10</td>
<td>26</td>
<td>31</td>
<td>21</td>
<td>12</td>
<td>68</td>
</tr>
<tr>
<td>4. The storage and display areas in our school satisfactorily meet the needs of my art program.</td>
<td>7</td>
<td>37</td>
<td>36</td>
<td>19</td>
<td>0</td>
<td>67</td>
</tr>
<tr>
<td>5. The storage and display areas in my classroom satisfactorily meet the needs of my art program.</td>
<td>8</td>
<td>46</td>
<td>31</td>
<td>14</td>
<td>0</td>
<td>71</td>
</tr>
</tbody>
</table>
### E) SCHOOL'S COMMITMENT TO PROVIDING INSTRUCTIONAL MEDIA FACILITIES

Please check one:

<table>
<thead>
<tr>
<th>Responses</th>
<th></th>
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<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1. The school facility is satisfactory for the practical requirements for instructional media use for my classes.</td>
<td>Strongly Agree</td>
<td>Mildly Agree</td>
<td>Mildly Disagree</td>
<td>Strongly Disagree</td>
<td>Don't Know</td>
</tr>
<tr>
<td>71</td>
<td>14</td>
<td>55</td>
<td>20</td>
<td>7</td>
<td>4</td>
</tr>
<tr>
<td>2. My classroom satisfactorily meets the instructional media use.</td>
<td></td>
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<tr>
<td></td>
<td>8</td>
<td>71</td>
<td>21</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Please specify</td>
<td>YES</td>
<td>NO</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Electrical Outlets</td>
<td>59</td>
<td>41</td>
<td>71</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Display Space</td>
<td>72</td>
<td>28</td>
<td>65</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Black out Curtains</td>
<td>48</td>
<td>52</td>
<td>67</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Screens</td>
<td>70</td>
<td>30</td>
<td>67</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Audience viewing space</td>
<td>76</td>
<td>24</td>
<td>62</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3. The school has a wide variety of updated, well maintained instructional media hardware for teacher use.</td>
<td></td>
<td></td>
<td></td>
<td></td>
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</tr>
<tr>
<td>64</td>
<td>20</td>
<td>39</td>
<td>20</td>
<td>17</td>
<td>3</td>
</tr>
<tr>
<td>4. The school has its own collection of Art/Art related instructional media software.</td>
<td></td>
<td></td>
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<tr>
<td>65</td>
<td>3</td>
<td>20</td>
<td>23</td>
<td>37</td>
<td>17</td>
</tr>
</tbody>
</table>

### F) SCHOOL'S COMMITMENT TO FINANCING THE ART PROGRAM

<table>
<thead>
<tr>
<th>Responses</th>
<th></th>
<th></th>
<th></th>
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</tr>
</thead>
<tbody>
<tr>
<td>1. I have an adequate supply of staple art materials such as papers (newsprint, drawing, painting, construction), paints, pencils, crayons, scissors, glue, etc.</td>
<td></td>
<td></td>
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<tr>
<td>67</td>
<td>21</td>
<td>25</td>
<td>30</td>
<td>22</td>
<td>1</td>
</tr>
<tr>
<td>2. The school's art supplies are extensive enough to allow students to experiment in various mediums (ie. clay, printmaking, weaving, drawing, painting).</td>
<td></td>
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<tr>
<td>69</td>
<td>14</td>
<td>28</td>
<td>26</td>
<td>30</td>
<td>1</td>
</tr>
<tr>
<td>3. The school's budget allocation for art allows me to purchase a reasonable amount of art materials to meet any special requirements of my art program (ie. clay, plaster of paris, mosaic tiles).</td>
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<tr>
<td>70</td>
<td>14</td>
<td>17</td>
<td>31</td>
<td>33</td>
<td>4</td>
</tr>
<tr>
<td>4. I would expand the scope of medium use if more money was available for my art program.</td>
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<tr>
<td>69</td>
<td>49</td>
<td>30</td>
<td>10</td>
<td>1</td>
<td>9</td>
</tr>
<tr>
<td>* MEDIUM - are the materials you work with, e.g. clay is a medium, paint is a medium, pencil is a medium.</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>5. The school has a variety of permanent art materials such as looms and print making supplies which are in good working order.</td>
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<tr>
<td>71</td>
<td>6</td>
<td>14</td>
<td>27</td>
<td>39</td>
<td>14</td>
</tr>
<tr>
<td>6. There is a budget allowance specifically allocated to the art curriculum.</td>
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<td></td>
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<tr>
<td>67</td>
<td>22</td>
<td>39</td>
<td>4</td>
<td>4</td>
<td>30</td>
</tr>
</tbody>
</table>
### G) COMMITMENT TO FINANCING THE INSTRUCTIONAL MEDIA PROGRAM

Please check one:

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<thead>
<tr>
<th>Responses</th>
<th></th>
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<th></th>
<th></th>
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</tr>
</thead>
<tbody>
<tr>
<td>1. The school's budget allows for proper updating and maintenance of instructional media hardware.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>68</td>
<td>0</td>
<td>18</td>
<td>23</td>
<td>21</td>
<td>38</td>
</tr>
<tr>
<td>2. The school's budget allows for proper updating and maintenance of art/art related instructional media software.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>65</td>
<td>0</td>
<td>14</td>
<td>25</td>
<td>22</td>
<td>39</td>
</tr>
<tr>
<td>3. Funds are available to reimburse teachers for the purchase of materials to make their own software instructional media.</td>
<td></td>
<td></td>
<td></td>
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<td></td>
</tr>
<tr>
<td>67</td>
<td>3</td>
<td>25</td>
<td>24</td>
<td>18</td>
<td>30</td>
</tr>
<tr>
<td>4. Funds are available to purchase instructional media software for the school's permanent use.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>70</td>
<td>6</td>
<td>26</td>
<td>13</td>
<td>20</td>
<td>36</td>
</tr>
</tbody>
</table>

### H) COMMITMENT TO STAFFING ART PROGRAMS

| | | | | | |
| 1. Our staff has at least one staff member who acts as a valuable art resource person. | | | | | |
| 71 | 15 | 28 | 35 | 17 | 4 |
| 2. There is a person(s) I can contact within the district for assistance in helping me with my art program. | | | | | |
| 70 | 4 | 23 | 15 | 19 | 39 |

### I) COMMITMENT TO STAFFING INSTRUCTIONAL MEDIA PROGRAMS

| | | | | | |
| 1. There is a staff member who acts as a valuable resource person knowledgeable in hardware use and software resources. | | | | | |
| 67 | 24 | 39 | 15 | 10 | 12 |
| 2. There is a person(s) within the district who I can contact about hardware use and software resources. | | | | | |
| 63 | 10 | 46 | 11 | 6 | 27 |

### J) THE DISTRICT RESOURCE CENTER

Commitment to Inservice Education for Instructional Media Utilization

| | | | | | |
| 1. The resource center provides in-service programs which are helpful in educating staff about hardware and software use. | | | | | |
| 68 | 4 | 15 | 19 | 28 | 34 |
| 2. The resource center's educational inservices are scheduled at times convenient for most teachers. | | | | | |
| 63 | 5 | 32 | 16 | 19 | 29 |

### K) COMMITMENT TO INSERVICE EDUCATION FOR ART CURRICULUM IMPLEMENTATION

<p>| | | | | | |
| | | | | | |
| 1. The resource center provides educational services for the implementation of the new art curriculum. | | | | | |
| 66 | 0 | 17 | 21 | 24 | 38 |
| 2. The district school board provides educational services for the implementation of the new art curriculum. | | | | | |
| 66 | 0 | 15 | 20 | 26 | 39 |</p>
<table>
<thead>
<tr>
<th>#Responses</th>
<th>% Strongly Agree</th>
<th>Mildly Agree</th>
<th>Mildly Disagree</th>
<th>Strongly Disagree</th>
<th>Don't Know</th>
</tr>
</thead>
<tbody>
<tr>
<td>3. The Resource Center personnel are knowledgeable about the new art curriculum and the art/art related instructional media which can assist in the art curriculum's implementation.</td>
<td>68</td>
<td>4</td>
<td>9</td>
<td>22</td>
<td>7</td>
</tr>
<tr>
<td>L) LOCATION OF THE DISTRICT RESOURCE CENTER</td>
<td>71</td>
<td>46</td>
<td>41</td>
<td>7</td>
<td>6</td>
</tr>
<tr>
<td>1. The location of the DRC is within reasonable distance to my school.</td>
<td>71</td>
<td>13</td>
<td>39</td>
<td>35</td>
<td>11</td>
</tr>
<tr>
<td>2. The DRC's hours of operation are satisfactory for my personal program needs.</td>
<td>70</td>
<td>3</td>
<td>33</td>
<td>29</td>
<td>9</td>
</tr>
<tr>
<td>M) DISSEMINATION OF ART CURRICULUM INFORMATION</td>
<td>71</td>
<td>20</td>
<td>42</td>
<td>7</td>
<td>4</td>
</tr>
<tr>
<td>1. The DRC provides updated information about Art and Art curriculum related matters to the schools.</td>
<td>71</td>
<td>20</td>
<td>42</td>
<td>11</td>
<td>1</td>
</tr>
<tr>
<td>2. The school district office provides up-dated information about Art and Art related curriculum matters to the school.</td>
<td>70</td>
<td>3</td>
<td>33</td>
<td>29</td>
<td>9</td>
</tr>
<tr>
<td>H) DISSEMINATION OF INSTRUCTIONAL MEDIA INFORMATION</td>
<td>71</td>
<td>20</td>
<td>42</td>
<td>7</td>
<td>4</td>
</tr>
<tr>
<td>1. The DRC provides updated information about Instructional Media curriculum related matters to the school.</td>
<td>71</td>
<td>20</td>
<td>42</td>
<td>11</td>
<td>1</td>
</tr>
<tr>
<td>D) AVAILABILITY OF ART/ART RELATED INSTRUCTIONAL MEDIA</td>
<td>71</td>
<td>20</td>
<td>42</td>
<td>7</td>
<td>4</td>
</tr>
<tr>
<td>1. The instructional media hardware is readily available for bookings and delivery to my school.</td>
<td>71</td>
<td>20</td>
<td>42</td>
<td>11</td>
<td>1</td>
</tr>
<tr>
<td>2. The related instructional media software is readily available for bookings and delivery to my school.</td>
<td>71</td>
<td>6</td>
<td>30</td>
<td>25</td>
<td>17</td>
</tr>
<tr>
<td>3. I am familiar with the art/art related software available to me through the DRC.</td>
<td>71</td>
<td>8</td>
<td>37</td>
<td>15</td>
<td>1</td>
</tr>
<tr>
<td>P) MAINTENANCE OF INSTRUCTIONAL MEDIA</td>
<td>71</td>
<td>8</td>
<td>40</td>
<td>30</td>
<td>10</td>
</tr>
<tr>
<td>1. The instructional media hardware is up to date and well maintained.</td>
<td>71</td>
<td>3</td>
<td>28</td>
<td>15</td>
<td>3</td>
</tr>
<tr>
<td>2. The art/art related instructional media software is up to date and well maintained.</td>
<td>71</td>
<td>3</td>
<td>39</td>
<td>11</td>
<td>13</td>
</tr>
<tr>
<td>Q) PRODUCTION OF MEDIA</td>
<td>65</td>
<td>2</td>
<td>17</td>
<td>9</td>
<td>8</td>
</tr>
<tr>
<td>1. The facilities provided at the DRC are satisfactory for the production of teacher made resources.</td>
<td>71</td>
<td>3</td>
<td>39</td>
<td>11</td>
<td>13</td>
</tr>
<tr>
<td>2. The DRC is responsible for the production of locally developed art/art related instructional media software.</td>
<td>65</td>
<td>2</td>
<td>17</td>
<td>9</td>
<td>8</td>
</tr>
</tbody>
</table>
Appendix B

Principals' Questionnaire
Dear Principal,

The following questionnaire has been designed to solicit your views and provide information about the Art program and facilities in your school. Please complete the questionnaire and return to your office secretary by February 6, 1986.

Thank you for your cooperation and contribution,

Sincerely,

Jennifer M. McKnight

1. What determines the percentage of your budget being allocated to the purchase of art materials?

2. Who orders the art supplies for your school?

3. Where are most of your art supplies purchases?

4. Where are your school art supplies stored?

5. Does your school own a kiln (an oven to bake clay projects in)? If no, do you have access to a kiln?

6. What permanent art equipment does your school have? (i.e. Printmaking rollers, reusable weaving looms, potter's wheel, silkscreen frames)

7. Are you aware of the new BC "Elementary Fine Arts Curriculum"?

8. How do you think an art program contributes to the total school curriculum?

Any additional comments are welcome below.
Appendix C

BC Ministry of Education's Evaluation Form for
the Elementary Fine Arts Orientation Sessions
The purpose of this evaluation form is to develop a profile of participants and schools, and to determine the level of activity in the fine arts in your District. Further, this information will be used by the workshop leaders and the Curriculum Development Branch to respond to your concerns and needs.

### Classroom Teachers

- Do you have fine arts training?  
  - Please describe.  
- Are you involved in fine arts activities outside the school?  
  - Please describe.  
- In your present teaching assignment, how many minutes per week do you spend teaching:  
  - Art?  
  - Drama?  
  - Music?  
  - Dance?  

### Fine Arts Specialists (1/3 or more assigned to fine arts)

- Area of specialty?  
- Number of students taught per week?  
- Number of minutes of instruction per child/per week?  

### School Information

- Approximately how many students in your school?  
- Is your school urban or rural?  
- Does your school have fine arts specialist(s)?  
  - Area(s) of specialty?  

### District Information

- Have you received the benefit of assistance in any of the fine arts areas through support such as:  
  - district resource person(s)?  
  - district workshops?  
  - local teachers' organization?  
- Does your school/district have access to visual or performing arts professionals?  

Please indicate the value of the INFORMATION PRESENTED TODAY by circling the number that best describes your feelings.  
(1 = first rate, 2 = average, 3 = poor)

- Large Group (morning)  
  - 1  
  - 2  
  - 3  
- Grade Group presentations  
  - 1  
  - 2  
  - 3  
- Arts Ensemble Experience  
  - 1  
  - 2  
  - 3

On the strength of today's presentations, do you feel able to use the Elementary Fine Arts Guide and Resource Book in the following areas:  

- Art  
  - right away  
  - in time  
  - I need more assistance  
- Drama  
- Music  

- Do you feel you can help other teachers use the Guide/Resource Book?  
- Has your attitude toward fine arts or the teaching of fine arts changed as a result of this orientation session?  
  - Please explain.  
- Future needs for orientation inservice  
- Comments/Suggestions  

- Do you have any unanswered questions?  

If you wish a response, please complete the following:  

- Name  
- Address  
- Phone  

THANK YOU FOR TAKING THE TIME TO PROVIDE THIS INFORMATION.
## E.F.A. ORIENTATION TEAMS

<table>
<thead>
<tr>
<th>Date</th>
<th>Team</th>
<th>Host District/ Sponsoring Assoc.</th>
<th>Participants</th>
<th>Session</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sept. 25</td>
<td>3</td>
<td>No. 61 (Gr. Victoria)</td>
<td>Districts 61, 62, 63</td>
<td>full day</td>
</tr>
<tr>
<td>27</td>
<td></td>
<td>B.C. Music Administrators</td>
<td>Executive Meeting</td>
<td>informal</td>
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<tr>
<td>October 11</td>
<td>1</td>
<td>No. 45 (West Vancouver)</td>
<td>Districts 45, 46, 48</td>
<td>full day</td>
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<tr>
<td>11</td>
<td>2</td>
<td>No. 60 (Peace River N.)</td>
<td>Districts 59, 60, 61, 87</td>
<td>full day</td>
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<tr>
<td>18</td>
<td>1</td>
<td>No. 19 (Revelstoke)</td>
<td>Districts 10, 19, 21, 89</td>
<td>full day</td>
</tr>
<tr>
<td>18</td>
<td>2</td>
<td>No. 57 (Pr. George)</td>
<td>Districts 55, 56, 57, 58</td>
<td>full day</td>
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<tr>
<td>21</td>
<td>3</td>
<td>No. 88 (Terrace)</td>
<td>Districts 52, 54, 80, 88, 92</td>
<td>full day</td>
</tr>
<tr>
<td>25</td>
<td>1</td>
<td>Countdown Conference</td>
<td>B.C. Principals &amp; Vice-Principals</td>
<td>2 1/2 hours</td>
</tr>
<tr>
<td>25</td>
<td>2</td>
<td>No. 71 (Courtenay)</td>
<td>Districts 71, 72 (&amp; reps from North Island)</td>
<td>full day</td>
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<tr>
<td>25</td>
<td>3</td>
<td>B.C.P.T.A. Fall Conference</td>
<td>Conference delegates</td>
<td>2 1/2 hours</td>
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<tr>
<td>26</td>
<td>3</td>
<td>P.I.T.A. Fall Conference</td>
<td>Conference delegates</td>
<td>2 1/2 hours</td>
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<td>November 1</td>
<td>3</td>
<td>No. 42 (Maple Ridge)</td>
<td>Districts 40, 42, 75</td>
<td>full day</td>
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<td>2</td>
<td>3</td>
<td>No. 35 (Langley)</td>
<td>Districts 34, 35, 43</td>
<td>full day</td>
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<td>5</td>
<td>2</td>
<td>No. 65 (Cowichan)</td>
<td>Districts 64, 65, 66</td>
<td>full day</td>
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<td>12</td>
<td>2</td>
<td>No. 18 (Golden)</td>
<td>Districts 2, 3, 4, 18</td>
<td>full day</td>
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<td>14</td>
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<td>No. 15 (Penticton)</td>
<td>Districts 14, 15, 16, 17</td>
<td>full day</td>
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<td>18</td>
<td>2</td>
<td>No. 70 (Port Alberni)</td>
<td>Districts 68, 70</td>
<td>full day</td>
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<td>December 11</td>
<td>3</td>
<td>No. 38 (Richmond)</td>
<td>Districts 37, 38, 40</td>
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<td>January 24</td>
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<td>No. 24 (Kamloops)</td>
<td>participants not yet confirmed</td>
<td>full day</td>
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<td>February 21</td>
<td>1</td>
<td>No. 11 (Trail)</td>
<td>Districts 9, 11, 12</td>
<td>full day</td>
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<td>28</td>
<td>2</td>
<td>No. 23 (Cen. Okanagan)</td>
<td>Districts 23, 22, 89</td>
<td>full day</td>
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</tbody>
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