

ELEMENTARY TEACHERS, ART EDUCATION,

AND ARTS NETWORKING:

A COMPARATIVE STUDY

by

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ABSTRACT

Art education is part of the curriculum of elementary schools in Queensland, Vancouver, and Seattle and teachers in all three systems have problems, priorities and emphases within their art education programs. Arts networking as a means of mutual aid and assistance has been tried in two of the systems and this study attempts to ascertain whether, in the perception of the teachers involved, it is a viable method of dissemination of ideas and solutions to problems. Information on the problems, priorities, and emphases of the teachers in the three systems was sought through a questionnaire and principals were interviewed for perceptions on arts networking. This comparative study shows that elementary teachers in the three systems share many problems, have slightly differing emphases and priorities and those involved perceive networking to be a viable means of art education support provided continued funding and administrative encouragement are available.

TABLE OF CONTENTS

Abstract	ii
Table of contents	iii
List of tables	v
Acknowledgements	viii
CHAPTER	
1 INTRODUCTION TO THE STUDY	1
Statement of problem	4
Research questions	5
Purpose of study	6
Design of study	7
Population and setting	8
Data analysis	9
Limitations and delimitations	9
Clarification of terms	10
2 REVIEW OF THE LITERATURE	11
3 TEACHER PRACTICE: THE QUEENSLAND SAMPLE	22
4 NETWORKS IN ACTION: THE VANCOUVER SAMPLE	33
Interviews with principals	34
Results	35
Summary and conclusions	37
Teachers' questionnaires	38
Results (Network 1: Vancouver)	41
Summary of results (Network 1: Vancouver)	51

	iv
Results (Network 2: Vancouver)	52
Summary of results (Network 2: Vancouver)	61
Similarities and differences between Network 1 and Network 2	62
The Vancouver sample	65
5 NETWORKS OVER TIME: THE SEATTLE SAMPLE	76
Interviews with principals	77
Results	77
Summary and conclusions	80
Teachers' questionnaires	81
Results (Seattle)	83
Summary of results (Seattle)	92
Similarities and differences between Seattle and Vancouver	93
6 NETWORKING: BETWEEN GROUP COMPARISONS	97
Summary	106
7 SUMMARY AND CONCLUSIONS	108
References	113
Appendix A - Tables reprinted from Queensland survey	118
Appendix B - Responses to teachers' questionnaire (Vancouver sample)	127
Appendix C - Responses to teachers' questionnaire (Seattle sample)	146
Appendix D - Network principal interview protocol	156
Appendix E - Teachers' questionnaire	158
Letters of permission	163

LIST OF TABLES

Table

1	Influences upon content: sources of information (C)	24
2	Emphasis given to certain objectives (C)	25
3	Integration with other curriculum areas (C)	26
4	Priorities for assistance (C)	27
5	Classroom organization (C)	28
6	Personal problems perceived (C)	29
7	School problems perceived (C)	30
8	Sex of respondents: Vancouver sample	39
9	Age of respondents: Vancouver sample	39
10	Teaching experience of respondents: Vancouver sample	40
11	Influences upon the content of teachers' programs (A1)	41
12	Emphasis given to certain objectives in teachers' art programs (A1)	42
13	Integration of art with other curriculum areas (A1)	43
14	Teachers' priorities for assistance (A1)	44
15	Methods of class organization (A1)	45
16	Personal problems perceived by teachers (A1)	47
17	School problems perceived by teachers (A1)	48
18	Teachers' perceptions of personal changes due to networking (A1)	49
19	Teachers' perceptions of school changes due to networking (A1)	50
20	Influences upon the content of teachers' programs (A2)	52
21	Emphasis given to certain objectives in teachers' art programs (A2)	53

22	Integration of art with other curriculum areas (A2)	54
23	Teachers' priorities for assistance (A2)	55
24	Methods of class organization (A2)	56
25	Personal problems perceived by teachers (A2)	57
26	School problems perceived by teachers (A2)	58
27	Teachers' perceptions of personal changes due to networking (A2)	59
28	Teachers' perceptions of school changes due to networking (A2)	60
29	Time in networking	62
30	Influences upon the content of teachers' programs (Combined Vancouver)	66
31	Emphasis given to certain objectives in teachers' art programs (Combined Vancouver)	67
32	Integration of art with other curriculum areas (Combined Vancouver)	68
33	Teachers' priorities for assistance (Combined Vancouver)	69
34	Methods of class organization (Combined Vancouver)	70
35	Personal problems perceived by teachers (Combined Vancouver)	71
36	School problems perceived by teachers (Combined Vancouver)	72
37	Teachers' perceptions of personal changes due to networking (Combined Vancouver)	73
38	Teachers' perceptions of school changes due to networking (Combined Vancouver)	74
39	Sex of respondents (Seattle sample)	81
40	Age of respondents (Seattle sample)	82

41	Teaching experience of respondents (Seattle sample)	82
42	Influences upon the content of teachers' programs (B)	83
43	Emphasis given to certain objectives in teachers' art programs (B)	84
44	Integration of art with other curriculum areas (B)	85
45	Teachers' priorities for assistance (B)	86
46	Methods of class organization (B)	87
47	Personal problems perceived by teachers (B)	88
48	School problems perceived by teachers (B)	89
49	Teachers' perceptions of personal changes due to networking (B)	90
50	Teachers' perceptions of school changes due to networking (B)	91
51	Comparison of rank orders (1-8): Question 1	97
52	Comparison of rank orders (1-7): Question 2	99
53	Comparison of rank orders (1-6): Question 3	100
54	Comparison of rank orders (1-6): Question 4	101
55	Comparison of rank orders (1-3): Question 5	102
56	Comparison of rank orders (1-8): Question 6 (School problems only)	103
57	Comparison of rank orders (1-6): Question 7	105
58	Comparison of rank orders (1-5): Question 8	106

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Chapter 1

INTRODUCTION TO THE STUDY

Art educators have long bemoaned the state of art education in elementary schools, describing it as "minds-off activity" (Sloan-Snow, 1983), a "diversion" (Lansing, 1984), and its position in education as "precarious" (Hamblen, 1983) and "peripheral" (Eisner, 1972). Often the elementary classroom teacher who has responsibility for art education is criticized, both for the qualitative shortcomings and the limited character of the elementary art program.

Eisner has characterized United States elementary teachers as being concerned mostly with exposing pupils to a wide range of materials to cultivate their sensibilities and creativity. He suggests it may be inappropriate to place such emphasis on the making of art as "the assumption that making art projects will automatically yield high level critical abilities is questionable" (Eisner, 1972, p. 26). But it can be argued that teachers are unable to offer other types of programs because they lack the art knowledge and skills to do so.

In 1976, Tainton found the situation in Queensland, Australia was very similar to that described by Eisner, with teachers concentrating on the making of art with the aim of developing or cultivating creativity. Tainton, a researcher with the Queensland

Education Department, had carried out a survey with 396 elementary teachers at the request of the Primary Art Syllabus Committee. He went on to suggest that "a teacher must possess an adequate knowledge of a subject in order to teach it successfully" (Tainton, 1976, p. 3). Lack of art knowledge and skills was a major concern among the teachers surveyed by Tainton.

Since preservice education is reportedly inadequate in preparing elementary teachers to teach art (Blatherwick, 1985; Lansing, 1976) field-related means need to be developed to service teachers' requirements for information and ideas to overcome this perceived lack of art knowledge and skills. Tainton suggests that action is required because "a point could be reached where growth in the development of an individual pupil is stunted because of a lack of expertise...on the part of the teacher" (p. 3). He offers a school-based curriculum development model as an innovative approach to art education inservice.

Traditional methods of inservice have proved both inadequate and of poor quality (Broyles & Tillman, 1985) and because of the large number of elementary teachers already in service, they are unlikely to change the current situation. Tainton's observation that teachers said they learnt many of their ideas for art programming from fellow teachers is supported by Remer (1982), and offers support for the search for a possible solution to the problem of perceived lack of art knowledge and skills.

Similarities between the ways in which art education is carried out in elementary schools in British Columbia, Canada, the United States, and Queensland, Australia are evident from local representative literature (Blatherwick, 1985; Chapman, 1978; Journal of the Institute of Art Education, 1984). Although many specific examples could be provided of individual, system, and cultural differences, it is general that in all three countries most art education is the responsibility of the general classroom teacher; curriculum guidelines are provided by the State, Province, district, or board; some funds are provided for art instruction; and art educators are dissatisfied with what happens in elementary classrooms and in the ways teachers are trained to teach art in elementary schools.

There are examples of teachers taking advantage of what talents are available to them in the creation of better elementary art programs. One such example, employed in some Vancouver School Board schools, and some Seattle schools, is arts networking.

Networking: The regular and voluntary coming together of people with common or overlapping concerns to discuss issues, share solutions to problems, and generate new ideas. Networking is an essential strategy in the planning and development of comprehensive arts in general education programs that have as their goal "all the arts for all the children". It provides a nonthreatening, cost-effective mechanism for

communication, mutual support, professional growth, and concerted action. (Remer, 1982, p. 98)

Remer has written extensively on the positive aspects of networking in the United States, painting a rosy picture of Seattle Public Schools' involvement in art, due, in her estimation, to the arts in general education networking process. This view is supported by Goodlad in the preface to Remer's book.

Networking capitalizes on the sharing aspect of informal teacher inservice, and appears to constitute an excellent form of peer assistance or mutual aid. A number of Vancouver schools have formed networks. No networks have been instigated in Queensland schools.

Statement of the problem and research questions

What is the problem?

The problem is that elementary classroom teachers, unaided and often unsupported, face difficulties in organizing and administering their own art programs, and perceive they lack art knowledge and skills which prevents them from changing present practices. Support services need to be available to them yet the traditional channels, typically represented by government sponsored inservice, are less available than ever. The alternative to be explored in this study involves the creation and make-up by elementary school teachers of arts networks.

Evidence is already available on elementary teachers' perceptions of some aspects of art education in Queensland primary schools (Tainton, 1976). It indicates that the teachers surveyed perceived that they had problems in art education ranging from a lack of art knowledge and skills to an uncertainty in identifying sequences of presenting art experiences to children. One of Tainton's conclusions that "influences upon the classroom teacher's preparation of his art program appeared to come from within the school setting rather than from...external sources" (p. 23) seems to support the need to investigate processes such as networking.

Some of the same questions posed by Tainton might be posed to teachers in Vancouver and Seattle who are involved in arts networking. The intent would be to gather information about similarities and differences in the perceptions of elementary teachers in the three systems and information on changes which the North American teachers perceive are the result of involvement in arts networking. This can be phrased as four research questions.

Research questions:

1. What similarities and differences as measured by the Tainton Art Survey exist among the priorities, emphases, and problems in art education of a sample of Queensland elementary teachers and a sample of Seattle and Vancouver elementary teachers who belong to

arts networks?

2. What similarities and differences occur in the responses of the Seattle sample and the Vancouver sample to items on the Tainton Art Survey?

3. What similarities and differences occur in the responses of Vancouver teachers with long-term involvement (Network 1) and recent involvement (Network 2) to items on the Tainton Art Survey?

4. What do teachers in the North American sample perceive is the extent of changes to themselves and to their schools as a result of involvement in arts networking?

Purpose of the study:

The purpose of this study was to gather information which will aid decision making in administering art education in elementary schools in Queensland, particularly in relation to the effectiveness of arts networking as field-based training.

Design of the study

A questionnaire was devised by the researcher for use by three North American samples which replicated six significant sections of Tainton's survey of 1976, with some slight modifications for local clarity. The sections of Tainton's survey not used pertained particularly to the Queensland curriculum guide and were not relevant to this study. The researcher added two sections on arts networking to gather information for Research Question 2: Similarities and Differences of North American Samples, and asked two additional background information questions on length of arts network involvement.

The questionnaire required an anonymous response and sought information of the following type:

1. Background information including age, sex, years of teaching experience, grade/grades presently taught, length of involvement of school in arts networking, length of involvement as a teacher in arts networking;
2. Sources of information used in planning art programs, including use of provided curriculum guide/guides;
3. Emphasis given in art programs to such aspects as sequencing, techniques, concepts, child satisfaction;
4. Frequency of integration with Language Arts, Music, Social Studies, Science, Mathematics, and Physical Education;
5. Degree of priority given to sources of assistance ranging

from more art consultants to long-term inservice;

6. Frequency of use of classroom organization models such as small groups;

7. The extent of perceived problems in eleven areas ranging from availability of funds to lack of art knowledge and skills;

8. Perceived changes brought about by participation in arts networking at a personal level; and

9. Perceived changes at a school level.

The questionnaire required Likert-type responses. The format of the questionnaire appears as Appendix E.

Population and setting

Interviews were conducted with the principals of three Seattle elementary schools with long-term involvement in arts networking, and four Vancouver schools with arts network involvement. The teacher sample was drawn from these schools. Interviews were also conducted with art supervisors of the two systems to gather comments on the responses of their teachers which might further illuminate any impressions gained. The interview protocol appears as Appendix D.

Twenty-four Vancouver teachers were surveyed and twelve teachers in Seattle Public Schools. Teachers in Vancouver were selected in two equal groups, Group A1 comprising twelve teachers from schools in Network 1 (longest operating network) and Group A2, twelve teachers from schools in Network 2 (recently started network). All the Seattle teachers, Group B, were selected from schools

involved in networking over a period of four or more years.

Tainton's sample of 396 Queensland elementary teachers, none of whom had been exposed to networking comprised the third group, Group C.

Data analysis

Responses to the questionnaire were analysed and are presented in the same manner as the Tainton survey, descriptively using percentages in each category and calculating mean ratings which are reported in rank order, as suggested by Orlich (1978).

Limitations and delimitations

1. It is not the purpose of this study to seek a definition of art education as it is perceived by elementary teachers, although such would be an interesting exercise, or to make value judgments on those perceptions reported by the teachers in the three systems, but simply to compare responses to the same questions among three samples.
2. The small samples used, while significant for the purposes of the study, do not permit generalization on a large scale. Results should be regarded as indicative of trends, rather than prescriptions for change or adaption of existing programs.

Clarification of terms

Those schools classified as elementary schools in North America are designated primary schools in Queensland. Primary schools normally cater to pupils from Years 1 to 7, that is from age six years to age thirteen. Where possible the term elementary will be used throughout.

The term preservice is used in this study to designate those programs of teacher preparation and training offered in universities and colleges of advanced education which lead to certification as a teacher.

Inservice is defined as courses or programs designed to provide employee/staff growth in job related competencies or skills, often sponsored by employers, usually at the professional level. (ERIC)

Chapter 2

REVIEW OF THE LITERATURE

The problem of elementary teachers' perceived concerns in art education, such as a lack of art knowledge and skills, and ways and means of delivering and receiving regular assistance, forms part of a number of basic issues which invite explanation. These include:

1. The relationship between knowledge of, and attitude towards, a subject area and the elementary teacher's degree of willingness to teach that subject area;
2. The elementary teachers' self-perception that they lack art knowledge and skills;
3. The manner of acquisition of art knowledge and skills and art program ideas by elementary teachers;
4. The rationale for and scope of networking;
5. The advantages, if any, of networking over regular, centrally devised inservice programs in meeting the needs of elementary teachers for assistance in art education programming. Each of these five issues will be elaborated further through a review of the literature of art education, curriculum change, and attitude theory.

Relationship between subject knowledge, attitude
and teaching

Many elementary teachers acknowledge the value of art for children's growth and development but excuse themselves from active involvement in art education because of their self-perceived lack of art knowledge and skills. "General class teachers have enough to do keeping up with trends in English, Maths, etc., without trying to cope with the intricacies of art" (Cassin & Duck, 1977). Because of a lack of personal art experiences and their perceived lack of skills particularly in drawing, they feel uncomfortable and have negative attitudes towards art and art education. They sense their inadequacy in offering experiences of an instructive nature to children.

Grossman (1971) conducted a study "to explore the relationship between teachers' attitudes about their own artistic ability, their ability to teach art and the behavioral consequences of these attitudes" (p. 64). He concluded that "teachers with positive attitudes as measured in this study do spend more time on art activities" (p. 66) but that the quality of the activities was variable. Grossman's report is very brief and suggests the need for further study.

The relationship between attitude and behavior has been discussed by Fishbein (1967), who offers a "theory of behavioral prediction", (p. 491) and Noll and Scannell (1972) who point out

that "attitudes condition behavior" (p. 435). Stuckhardt and Morris (1980) have developed a scale to measure attitudes held towards art education suggesting that, "this correlation between attitude and behavior provides a basis for inferring that teachers holding positive attitudes towards arts education are likely to participate constructively in an arts education program" (p. 50).

Heyfron (1980) goes as far as to suggest that the important link is that of the teacher's concept of art. "It is obvious that together with other considerations (e.g. knowledge of child development and pedagogic methods), the teacher's concept of art regulates the type of activities, programs, and methods he introduces (or does not introduce) into the classroom" (p. 80). Lansing (1976) agrees, suggesting that "before teaching art to children it is necessary to develop a reasonable point of view about the nature of art" (p. 25).

It would seem then that any demonstrated significant positive change in attitude may be reflected in changes in teacher behavior and ultimately in an improvement in art education programs. According to Fullan (1982), Huberman characterized teachers' duties as "finding and using recipes for busy kitchens" (p. 111) which would suggest that teachers would prefer quick activities and ideas for creating art products, with little concern for the needs of the learners. Tainton (1976) however, found that providing for child satisfaction, art as a means of self expression, and providing

for individual thinking were the major objectives of most teachers. Teaching art concepts as an objective, was ranked last, with only 11.6% giving it great to very great emphasis.

In the classrooms surveyed by Tainton the types of activities, programs, and methods emanating from these objectives were closely aligned with a concept of art as satisfying, creative self expression, which appears to support Heyfron's contention that practice and concept are related.

Elementary teachers' lack of art knowledge and skills

Chapman (1978) suggests that "virtually all our artistic perceptions, actions, and observations are channeled through a few basic concepts...These concepts are fundamental; they are the tools for your own understanding of art and for communicating art to children" (p. 22). But as Lansing (1976) characterizes teacher training, "our future teachers [are given] the impression that students are taught simply by bringing them into the aura of the artist" (p. 18). This suggests that there are clearly defined, teachable, fundamental concepts of or about art which preservice courses do not impress upon teachers, and the perception that preservice is poor is born out in the research. "Teachers thought that their college courses were most inadequate for teaching in such areas as textiles (52.8%), modelling and carving (52.2%), and construction (48.2%)" (Tainton, p. 7). Blatherwick (1985)

found that elementary teachers perceived their pretraining as inadequate. Yet Broudy (1978) suggests "preservice training... is a survival kit fashioned to keep the teacher alive until the in-service rescue squad can supply first aid and resuscitation" (p. 58).

Added to this perceived lack of knowledge is another weakness, namely that "instruction is usually devoid of sequence and continuity" (Lovano-Kerr, 1985, p. 219). The National Art Education Association has promoted specified standards of teacher training which include "the specialized study of...the content of art to be taught to pupils" (Wygant, 1979, p. 3), but as Cassin and Duck (1977) found, "the majority of primary teachers are not highly qualified in the arts", and one teacher expressed the view that "it is difficult to teach an arts subject when you have no personal talent or interest for some subjects. Some arts subjects belong to the specialist" (Cassin & Duck, 1977, p. 94). Finally, 81.8% of the teachers surveyed by Cassin and Duck expressed a need for information on specific techniques in art.

It is clear from the Tainton, Cassin and Duck, and Blatherwick surveys that elementary teachers believe that they lack the art knowledge, skills, and techniques they perceive are necessary for teaching art.

Acquiring art knowledge, skills, and program ideas

If teachers are inadequately trained in art education, then how do they acquire knowledge, skills, and ideas for use in their classrooms where children are likely to receive fifteen to thirty hours of art instruction per year at the elementary level in North America (Mills & Thompson, 1981), and forty to eighty hours in Queensland, Australia (Cassin & Duck, 1977)?

It appears they acquire knowledge, skills, and ideas from a number of sources. "It may be seen...that the sources of ideas for the content of teachers' art programs come mostly from within the school itself" (Tainton, p. 13). Tainton found that these sources were, at the highest rating, children's interests, personal books and/or notes, and ideas suggested by fellow teachers. The lowest rating was given to ideas gathered from art resources in the community. Lortie (1975), in his sociological study of teachers found that "when teachers do get help the most effective source tends to be fellow teachers." (p. 108) This view is supported in the literature, for as Fullan (1982) suggests,

A much larger body of research clearly proves that when teachers do use resources beyond their own ingenuity, it is other teachers and in some cases district specialists whom they find most helpful. (See Aoki et al., 1977; Berman & McLaughlin, 1976; Fullan, 1981b; House, 1974; Little, 1981; Loucks & Melle, 1980; Stallings, 1980). (Fullan, p. 122)

Further, much of the literature in innovation and change in schools suggests that teachers are the key to successful program change (Goodlad, 1969; Holt, 1979) and some stress the importance of the teachers' role (Crandall, 1983).

Staff developers, administrators, and other change facilitators often attend closely to the trappings and technology of the innovation but ignore the perceptions and feelings of people. The personal dimension is often more critical to the success of the change effort than are the technological dimensions. Change is brought about by individuals so their personal satisfactions, frustrations, concerns, motivations, and perceptions all play a part in determining the success or failure of a change initiative. (Loucks & Pratt, 1979, p. 214)

It is not difficult to characterize elementary teachers' needs for new ideas and information, and efforts to improve art education in elementary schools as a change or innovation.

Rationale for and scope of networking

Goodlad has suggested that the networking described by Remer (1982) was an ideal way of disseminating ideas and practices in the arts, and necessary because "the impression I get of the arts programs in the schools studied is that they go little beyond coloring, polishing, and playing - and much of this as corollary of or instrumental to something thought to be of greater importance"

(Goodlad, 1983, p. 13).

In the introduction to Remer's book, Goodlad describes networking in the following terms,

This is not a new technique but the history of its use in schooling is short. The elements are familiar. The units to be linked can be scattered geographically but share some common goal, such as using the arts, to look afresh at ways to rejuvenate schools grown staid through the preservation of long-established practices. Some central agency establishes itself as a hub. (Goodlad, in Remer, 1982)

Fineberg (1980) suggests that networking in art education "is rather specific. It relies upon several 'givens'" (p. 584). The "givens" are that network members are peers; the network is serviced by an administrative "hub"; and leadership reflects a commitment to the course of action.

Remer (1982) defines networking as "the regular and voluntary coming together of people with common or overlapping concerns to discuss issues, share solutions to problems, and generate new ideas" (p. 98). Although Remer stresses the "coming together", Long (1985) has described a network which relies more on a catalogue of practical ideas and accessibility of participants through telephoning. The important commonality is however, the peer sharing of solutions to problems and the generation of new ideas.

Networking and other forms of inservice

Although networking as described by Goodlad, Remer, Fineberg, and Long appears to have all the qualities required to assist elementary teachers to become comfortable with art education, its qualities only become fully evident when compared with more conventional means of service delivery.

Schmid and McAdams (1985) offer three categories of inservice types that sometimes overlap: Information transmission, skill acquisition, and behavior change (p. 34). Networking is an amalgam of these three types and should therefore meet the criteria for "best practices" identified by Schmid and McAdams. They list fourteen statements of best practice and suggest that eight of them rank highest in the literature on inservice they reviewed. They found that effective inservice is usually school-based rather than college based; that administrators should be involved with the training and fully support it; and that rewards and reinforcements should be an integral part of the inservice program. In addition, they suggest that inservice should be planned in response to assessed needs, and that participants should help plan the goals and activities of the inservice training. Individualized programs were noted as usually more effective than using the same activities for the entire group, and should permit participants to relate the inservice content to their "back home" situations. Finally,

they identified a need to build evaluation into inservice activity. (Schmid & McAdams, 1985, p. 35)

Networking could be considered to rate highly on five of these eight criteria, because networking features a school base, is a response to needs, involves participant planning, is an individualized program, and has a strong relationship to back home situations. The other three criteria are also components of networking, particularly administrative commitment and involvement, but in a lesser degree. Thus networking appears to satisfy the majority of best practices proposed by Schmid and McAdams.

Fullan (1982) suggests that it is essential for teachers "to reflect, interact with each other, share, learn, develop on the job" (p. 118) and that "when such interaction does take place on a regular basis, as it does in some schools or among some teachers, it has a positive effect on learning conditions and outcomes" (p. 118). This is supported by the research of Rutter et al. (1979), and Little (1981). Networking by its definition is concerned with interacting, sharing, and learning among teachers. Networking would appear to have some clear advantages over conventional inservice.

Networking in art education

Within art education networking has had many advocates. The use of networking was first supported through the Arts in Education Project of the JDR 3rd Fund from 1968 to 1979 and was expected to initiate change through arts advocacy. A second network was the League of Cities for the Arts in Education set up by the same fund, which was the chief factor for Seattle Public Schools' involvement. "The mission of this network was to urge civic groups or arts councils to initiate a comprehensive plan for arts education within their communities" (Chapman, 1982, p. 123). Chapman, 1982, has criticized some of these initiatives for placing emphasis on the "living artist as star performer" (p. 126) with little concern for the "kind or amount of arts education regularly offered in the school curriculum" (p. 127). Remer (1982) on the other hand suggests that the League of Cities experience with networking provided "authentic documentation and a tangible demonstration of programs-in-progress" (p. 99). The value of networking among art educators is in overcoming what Chapman calls "a disposition to be grateful for crumbs and leftovers; we have an affinity for the casual, improvised, teaching situation" (p.129). She recommends that "art teachers need to become more active in their professional associations and to form local communication networks to share their interests and solutions to problems" (Chapman, pp. 152-153).

Chapter 3

TEACHER PRACTICES: THE QUEENSLAND SAMPLE

In Queensland, Australia, in 1976 B. E. Tainton surveyed 396 randomly selected elementary teachers in state schools. His survey was at the request of the then Art Syllabus Committee, which asked for an investigation into the context in which art is taught, teachers' perceptions of their own art programs, the problems that teachers experience in teaching art, and teachers' priorities for assistance.

This questioning was prompted by the Committee's desire to gather information on the usefulness of the curriculum guide, Program in Art, introduced four years previously. Tainton characterized this curriculum guide as "the precursor of modern primary curricula in Queensland" (p. 3). He listed five important developments which brought about the introduction of the Program in Art. They were: the "increased willingness of teachers to structure group learning situations"; the use of multiple-area designs for classrooms which provided "the potentiality for a more flexible use of space, time, and teaching technique"; the introduction of team teaching arrangements; the rise of support services such as advisory teachers; and the "extension and development of teacher education courses" (p. 3). These five developments paint an accurate picture of Queensland

elementary schools in 1976. In the decade since then several of these developments have not been sustained. Support services in the form of advisory teachers have not been maintained. Teacher education courses have changed but in the case of art education the time allocated has been reduced. Little has changed in the emphases and priorities of the art education segments of preservice courses (Mason, 1983) and teachers still perceive their pretraining as inadequate.

Noting that Queensland elementary classroom teachers were responsible for compiling individual art programs "suitable for providing appropriate art experiences for the pupils", Tainton suggested several influences or constraints on the content of such programs. "The teachers personal interests, abilities, and professional background in art" and "school factors" were identified (p. 4). These factors became some of the variables used in the analysis of the survey data and the intercorrelations calculated.

This present study focuses on six sections of Tainton's survey, deleting those sections specifically concerned with the Program in Art. Those sections used are concerned with the priorities, emphases, and problems of elementary teachers who have some part in the art education of their pupils. It should be noted that there are no specialist art teachers in Queensland elementary schools, art education being the sole responsibility

of the classroom teacher. The results of Tainton's survey on the six sections are summarized below, while an expanded version of the pertinent sections of Tainton's study appears as Appendix A.

Table 1

Influences upon content: sources of information (C)*

Influences	Mean Rating**
1. Ideas developed from children's interests	3.64
2. Personal books and/or notes	3.55
3. Ideas suggested by fellow teachers	3.41
4. Reference books from school library	3.27
5. Ideas suggested by advisory teachers	3.11
6. Curriculum guide	3.00
7. Audio-visual material	2.29
8. Art resources in the community	1.54

* (C) indicates Queensland sample

** Likert scale 1-5

"Sources of ideas for the content of teachers' art programs came mostly from within the school itself: from children's interests, personal literature, school reference books, and from the suggestions of fellow teachers" (Tainton, p. 13).

Table 2

Emphasis given to certain objectives (C)

Objective	Mean Rating*
1. Providing for child satisfaction	4.30
2. Art as a means of self-expression	4.02
3. Providing for individual child thinking	3.92
4. Acquisition of certain skills by children	3.54
5. Teaching of art techniques	3.11
6. Providing a sequence of art activities	3.06
7. Teaching art concepts	2.61

* Likert scale 1-5

This "would seem to indicate that the majority of teachers perceived the art curriculum to be very much child-centred" (p. 12). Qualifying this statement Tainton noted "there were significant differences among teachers according to grade taught. Teachers in the lower school (Grades 1 and 2) reported greater emphasis upon these two objectives [1 and 2 above] than did middle school teachers (Grades 3-5) or those teaching upper grades (6 and 7)" (p. 12). Further analysis showed no negative correlations, that is "great emphasis upon one objective was not consistently associated with a lack of emphasis upon others" (p. 12).

Table 3

Integration with other curriculum areas (C)

Curriculum area	Mean Rating*
1. Social studies	3.97
2. Language arts	3.90
3. Science	3.27
4. Music	2.61
5. Mathematics	2.38
6. Physical education	1.95

* Likert scale 1-5

"More than half the teachers reported that art was often integrated with activities in social studies and language arts" (p. 17). It should be stressed, however, that, as Tainton notes, the responses show the frequency, not the nature of integration.

Table 4

Priorities for assistance (C)

Type of assistance	Mean Rating*
1. Greater range of supplied art materials and equipment	4.53
2. Inservice workshops and seminars in art	3.72
3. More advisory teacher visits	3.72
4. Additional art reference books in school library	3.70
5. More detailed syllabus guide	3.28
6. Long-term inservice courses in art	2.94

* Likert scale 1-5

"It was difficult to discern any general pattern in teachers' responses in terms of personal or school variables. There were no significant grade differences; nor were there differences due to the sex, age or teaching experience of the teacher" (p. 19).

Tainton calculated correlations between priorities for assistance and perceived personal problems, with the hypothesis "that the more concerned a teacher felt about his personal inadequacies in art education, the greater would be the need for various types of assistance" (p.19). Only more detailed syllabus, more school references, and long-term inservice showed significance at

the $p < .01$ level. Surprisingly, increase in the number of advisory teacher visits appeared to make no significant difference, despite the role of advisory teachers at that time being one mainly concerned with curriculum interpretation and teaching methods advice.

Table 5

Classroom organization (C)

Method	Mean Rating*
1. All pupils work on the same individual activity at the same time	3.29
2. Groups of pupils work on different projects at the same time	3.06
3. Individual pupils work on different projects at the same time	2.83

* Likert scale 1-4

It would appear that traditional classroom procedures were the most popular but more flexible methods were not rare. There were no significant differences among the respondents in terms of age, experience, grade variables.

Table 6

Personal problems perceived (C)

Problem area	Mean Rating*
Insufficient background knowledge of:	
1. Textiles	3.01
2. Design	2.98
3. Modelling and carving	2.96
4. Construction	2.87
5. Enjoyment of art	2.82
6. Being unsure of the sequences of learning experiences	2.75
7. Insufficient background knowledge of printmaking	2.71
8. Lack of knowledge of appropriate teaching methods	2.70
9. Insufficient knowledge of children's art development	2.55
10. Insufficient background knowledge of painting and drawing	2.54
11. Interpreting the objectives of the syllabus guide	2.47

* Likert scale 1-5

Teachers reported they were more concerned with a "feeling of insufficient background knowledge...than with problems relating to teaching methods, children's art development or objectives of the program guide" (p. 8). Analyses of teacher subgroups showed that there was no significant variability in teachers' perceptions with respect to sex or grade, however, those having longer, more recent teacher education courses saw insufficient knowledge in textiles, painting and drawing, and printmaking as less of a problem.

Table 7

School problems perceived (C)

Problem area	Mean Rating*
1. Insufficient display areas	3.90
2. Lack of suitable working areas	3.83
3. Insufficient storage or shelving	3.75
4. Lack of suitable materials and equipment	3.63
5. Availability of funds	3.54
6. Lack of suitable art works	3.40
7. Lack of suitable film strips, slides	3.24
8. Lack of suitable reference books	2.89

* Likert scale 1-5

Lack of accommodation, equipment and funds, and resources for art appreciation were reported as major problems. There were no significant differences by grade. It is important to note that a comparison of personal versus school problems shows that "school issues were, in general, of greater concern to teachers than perceived personal inadequacies" (p. 9).

Tainton reported seven major conclusions which emerged from analysis of the data. They were:

1. Teachers tended to give greater emphasis to painting and drawing in their art programs than the less "traditional" areas of textiles or modelling and carving.
2. Teachers displayed greatest interest, perceived themselves to be best trained, and reported resources to be most available in painting and drawing; again, least emphasis was given to textiles or modelling and carving.
3. The selection of art areas in teachers' curricula was mostly influenced by the degree of teacher interest in that particular area, and to a lesser extent by the availability of resources.
4. In view of the diversity in teachers' philosophy of art education, any attempt to produce a prescriptive syllabus to service the whole State would probably satisfy only a small minority of teachers.
5. Although the use of the art syllabus guide was not particularly extensive in relation to other sources of planning

at the teachers' disposal, it was being used according to need.

6. Of all the problems cited, teachers felt most concerned about classroom accommodation and the materials available for art activities. Personal problems encountered by teachers referred largely to a lack of background knowledge of the less "traditional" art areas and uncertainty in sequencing art experiences for children.

7. Teachers' greatest priorities for assistance were, in order of importance: more supplied materials and equipment; more inservice seminars and advisory teacher visits; and additional reference books. (p. v)

Chapter 4

NETWORKS IN ACTION: THE VANCOUVER SAMPLE

In January, 1984 the Deputy Superintendent of the Vancouver School Board reported that an arts network had "been alive and well in Vancouver for more than a year". Six of the district's eighty-seven elementary schools had joined a network initiated by the principals of the six schools. By 1986 two additional networks had been organized and others planned.

This study set out to obtain information from two sources - classroom teachers and principals - from two of the networks operating. This chapter reports the responses of each. The responses to the interview questions by two principals from Network 1 and two principals from Network 2 are reported first followed by the responses to the teacher questionnaire of teachers from each network. Similarities and differences between Network 1 and Network 2 are then discussed in reference to time in networking. Finally, the teacher responses are combined to give a larger sample for comparison with the Queensland sample. The teacher questionnaire responses are reported in tabular form, with mean ratings derived from Likert scales, in rank order. The complete breakdown of responses, including the percentages of responses in each of the Likert categories, appears as Appendix B.

Interviews with principals

It was decided to sample the longest operating network, Network 1, and one of the more recent ones, Network 2. Since the networks are really a group of principals who have committed themselves to improving the quality of education for all children by incorporating all the arts into the daily teaching and learning process, two principals from each network were interviewed in depth. Five other principals of Network 2 schools were also asked briefly for their general impressions of networking.

Each of the principals interviewed in depth was asked the same questions but was encouraged to elaborate or extend answers where possible. Predictably, there was close agreement among the responses, since the network principals had similar ideals, philosophies, and interests in the arts. The interview questions sought specific primary information as well as opinions on teachers' responses to networking. The principals were interviewed at a pre-arranged, convenient in-school time. Each interview lasted fifteen to twenty minutes, and followed a specific format. A short preamble on the purpose of the study and the background of the researcher was given. The interviews were conducted in the principal's office of each school. Appendix D contains the initial questions posed to the principals.

Results

In response to "Why the arts and why networking?" all the principals responded in terms of common as well as personal interest in the arts. Two principals had connections with community arts groups, opera and art gallery, which fuelled their interest and one principal suggested that the arts were a given as part of life and education. One principal had experience as an arts teacher and one suggested that six heads were better than one. Networking as a formal entity seemed not to be important. It was a case of natural confluence rather than fitting action to a model. There was no discernable difference in responses from principals from the different networks.

In response to "How successful do you perceive networking to have been in meeting its goals?" the principals from both networks rated it successful to very successful. One principal felt its success was attributable to the personalities of the group of principals involved, while another suggested that formalization under the title "Network", kept the goals and commitment in mind.

In response to "How successful do you think teachers perceive networking to have been?" the responses were less sure. One principal from Network 2 thought it successful in light of a recently held network professional development day but the others

were either unsure or felt it was too early to see any observable impact on teachers. Principals' perceptions of the degree of impact of networking did not seem to be related to the time already spent in networking.

In response to "What has changed because of networking?" the general agreement was that the arts were more valued than previously in the schools. One principal from Network 2 saw a more creative approach in the school with more integration, while another from Network 1 saw little change in programs but a discernable change in attitude among teachers.

In response to "How committed have teachers become to the ideals of networking?" none of the principals was able to respond positively other than to suggest that such commitment was essential but took time to achieve. This was equally true of both networks. Teachers were reported as not being deeply involved currently other than in professional days.

In response to a question on teachers' actual involvement, the unanimous response was through professional development days and staff meetings. The principals were the network and funnelled ideas and enthusiasm via meetings of staff. Where all schools combined for professional days, as Network 2 had done, principals unanimously rated them highly successful.

Each of the schools had a teacher designated as an art teacher, with some also having a music and physical education teacher. In one Network 1 school the physical education teacher had involved

the pupils extensively in modern dance. The designated art teachers generally taught the middle and upper grades.

In each school classroom teachers were responsible for at least some art instruction and in the lower grades usually all the art education. It was reported by principals from both networks that the only time when all teachers were generally involved in art education was when special whole school projects were undertaken.

Summary and Conclusions

Networks 1 and 2 in Vancouver were the result of meetings of like-minded principals who saw the need to share ideas continually. Only one principal, from Network 1, reported pressure from parents for arts involvement but all principals were themselves deeply committed to the arts. Teachers were perceived to be less involved and less enthusiastic and this appears to be supported by the teachers' responses to the questionnaire. The use of specialist teachers appeared to have divorced art education from some classrooms. One principal saw a need for these specialist teachers to become leaders of classroom teachers rather than someone who, "took the kids away for a while!"

High personal interest and commitment of the principals appeared to be essential but this commitment took time to

transfer to staff in the school in the opinion of the principals.

Teachers' questionnaires

The principal of each of the four schools visited for interview was requested to pass questionnaires randomly to classroom teachers. This is acknowledged as being an inadequate distribution method but it was not possible to approach teachers individually. The designated art teachers of six of the network schools were approached separately. From Network 1 twelve usable questionnaires were returned and twelve from Network 2. This represents a ninety-two per cent return. It may be suggested that what is represented may be a biased sample in that only seven of the thirteen schools involved in arts networking are represented and three of these are represented by designated art teachers. However, the designated art teachers are also classroom teachers and the sample consisted of six per cent of teachers involved in arts networking. This seems therefore a fair reflection of the thinking of the network teachers as a whole.

The majority of responses were from female teachers (83.3%), older teachers of 35-54 years (83.3%) and teachers with generally more than eleven years teaching experience (41.6% had more than 21 years teaching experience). The majority (75%) were teachers with general classroom responsibilities, the remainder being designated art teachers with some classroom responsibility.

Table 8

Sex of respondents: Vancouver sample

Sex	Network 1		Network 2		Total	
	N	%	N	%	N	%
Male	2	16.7	2	16.7	4	16.7
Female	10	83.3	10	83.3	20	83.3
	12	100.0	12	100.0	24	100.0

Table 9

Age of respondents: Vancouver sample

Age	Network 1		Network 2		Total	
	N	%	N	%	N	%
25-34	1	8.3	-	-	1	4.2
35-44	6	50.0	5	41.7	11	45.8
45-54	4	33.4	5	41.7	9	37.5
55+	1	8.3	2	16.6	3	12.5
	12	100.0	12	100.0	24	100.0

Table 10

Teaching experience of respondents: Vancouver sample

Teaching Experience Years	Network 1		Network 2		Total	
	N	%	N	%	N	%
4-5	1	8.3	-	-	1	4.2
6-10	-	-	1	8.3	1	4.2
11-20	7	58.4	5	41.7	12	50.0
21+	4	33.3	6	50.0	10	41.6
	12	100.0	12	100.0	24	100.0

Results (Network 1: Vancouver)

Table 11

Influences upon the content of teachers' programs (A1)*

Influences	Mean Rating**
1. Personal books and/or notes	3.58
2. Ideas developed from children's interests	3.58
3. Ideas suggested by fellow teachers	3.33
4. Reference books from school library	2.92
5. Ideas suggested by art consultants	2.92
6. Curriculum guide	2.83
7. Art resources in the community	2.83
8. Audio-visual material	2.67

* (A1) indicates Vancouver Network 1 (established) sample

** Likert scale 1-5

Table 11 shows the relative importance of eight possible sources of ideas for teachers. It may be seen that sources from within the school, that is, from children's interests, from suggestions by fellow teachers, and from personal literature, are the greatest influences. Since one of the aims of arts networking is to increase the interest, support, and involvement of the local community (Remer, 1982), it is noteworthy that Network 1 respondents ranked "Art resources in the community" at the lower end of the scale.

Table 12

Emphasis given to certain objectives in teachers' art programs (A1)

Objective	Mean Rating*
1. Art as a means of self-expression	4.17
2. Providing for individual child thinking	4.00
3. Acquisition of certain skills by children	4.00
4. Providing for child satisfaction	3.83
5. Teaching of art techniques	3.83
6. Teaching of art concepts	3.67
7. Providing a sequence of art activities	3.58

* Likert scale 1-5

All of the objectives received ratings in the positive end of the scale ("Some" to "Very Great") and those objectives rated highest are those which relate most to the first three goals of the provincial elementary fine arts curriculum. These goals are: To foster the child's enthusiasm for the arts through involvement in art, drama, and music; to develop the child's ability to explore, express, communicate, interpret, and create; and to develop the child's skill and technical ability in the arts. Other goals in the guide include the nurture of the

child's capacity for critical and sensitive response to the arts; encouragement of the child's appreciation of the interrelatedness of the arts; and advancement of the child's knowledge of the way in which the arts influence and are influenced by society and the environment. (Ministry of Education, 1985) The first three goals are also closely related to the aim of developing creativity, the predominant goal of art education in the 1960s and 1970s.

Table 13

Integration of art with other curriculum areas (A1)

Curriculum area	Mean Rating*
1. Language arts	3.83
2. Social studies	3.25
3. Science	2.58
4. Music	2.58
5. Mathematics	2.67
6. Physical education	2.25

* Likert scale 1-5

The provincial curriculum guide stresses the individual teacher's responsibility in deciding "the extent to which learning in the fine arts is integrated into the curriculum in the sciences

and the humanities as part of the process of presenting the relation between all areas of learning" (Ministry of Education, 1985, p. vi). Further, the themes suggested for art planning "approximate titles given in the Social Studies Curriculum Guide" (p. 12). However, respondents ranked language arts ahead of social studies. Physical education was the subject rated lowest by the majority of teachers (66.7%).

Table 14

Teachers' priorities for assistance (A1)

Type of assistance	Mean Rating*
1. Greater range of supplied art materials and equipment	3.83
2. Inservice workshops and seminars in art	3.58
3. Long-term inservice courses in art	3.25
4. Additional art reference books in school library	3.17
5. More art consultant visits	2.58
6. More detailed curriculum guide	2.58

* Likert scale 1-5

Table 14 shows respondents' perceived importance for six

types of assistance. The high ranking given to inservice together with that given to in-school sources of assistance previously noted in Table 11, could be seen as indicating networking is an inservice mode most suitable to these teachers' needs. They appear to have rejected outsider assistance in the form of art consultants or a more detailed curriculum guide. Although networking would not provide the type of assistance ranked highest - more materials and equipment - it does aim at peer assistance in an inservice mode, encouraging sharing for greater understanding.

Table 15

Methods of class organization (A1)

Method	Mean Rating*
1. All pupils work on the same individual activity at the same time	3.42
2. Individual pupils work on different projects at the same time	2.83
3. Groups of pupils work on different projects at the same time	3.06

* Likert scale 1-4

Vancouver Network 1 respondents chose the traditional method as being used most often. However they appear also to

adopt other organizational methods "sometimes", with only a small minority (8.3%) "never" using group or individual classroom models of organization.

Problems perceived by teachers were subdivided into two groups, as Tainton had done. These are personal problems and school problems. All of the school problems were ranked higher than the personal problems, suggesting that the respondents perceived external agencies had control over many of the concerns which they considered problems.

Table 16

Personal problems perceived by teachers (A1)

Problem area	Mean Rating*
Insufficient background knowledge of:	
1. Design elements and principles	2.50
2. Art processes	2.50
3. Being unsure of the sequence of learning experiences	2.42
Insufficient background knowledge of:	
4. Children's art development	2.33
5. Image development	2.33
6. Art evaluation	2.33
7. Lack of knowledge of appropriate teaching methods	2.33
8. Interpreting the objectives of the curriculum guide	2.25
9. Insufficient background knowledge of responding to art	2.17

* Likert scale 1-5

All of the personal problems in Table 16 were ranked low ("some" to "very little"). The ranking of "sequence of learning experiences" is of interest in that respondents ranked "sequence

of art activities" as last in the extent of emphasis given in Table 12, which may indicate the respondents are unfamiliar with this aspect of art education. The low rating given to interpretation of curriculum objectives appears to agree with the previously noted ranking of respondents' perceptions of the extent of influence of the curriculum guide (Table 11) and their lack of perceived need for a more detailed curriculum guide (Table 14).

Table 17

School problems perceived by teachers (A1)

Problem area	Mean Rating*
1. Lack of suitable materials and equipment	3.17
2. Availability of funds	3.08
3. Lack of suitable art works	3.00
4. Insufficient storage or shelving	2.92
5. Lack of suitable reference books	2.92
6. Lack of suitable film strips, slides	2.92
7. Lack of suitable working areas	2.83
8. Insufficient display areas	2.67

* Likert scale 1-5

Lack of funds, materials, and equipment are the most frequently perceived problems and one might speculate that this would be the response regardless of the subject area concerned.

"Lack of art works" rated as somewhat a problem, although network

schools visited displayed children's art in every available space. Perhaps the low rating given to "insufficient display areas" may reflect a desire on the part of teachers to supplement children's work with reproductions of famous artists' works.

Table 18

Teachers' perceptions of personal changes due to networking (A1)

Changes	Mean Rating*
1. Attitude to arts education	3.33
2. Awareness of the place of arts in education	3.25
3. Assistance with art programming	2.92
4. Alteration to teaching content	2.75
5. Understanding of art knowledge, processes, and skills	2.75
6. Alteration to teaching methods	2.50

* Likert scale 1-5

Those intangibles of attitude and awareness mentioned by the principals in their interviews are the changes perceived by the respondents to have been most noticeable. Arts networking is not perceived to have had much effect on the practicalities of the teaching role. Respondents rated school changes higher than personal changes. This is similar to the responses noted in Tables 16 and 17. All of the changes listed in Table 19 rated higher than the highest personal change.

Table 19

Teachers' perceptions of school changes due to networking (A1)

Network Outcome Statement	Mean Rating*
1. Commitment to the ideals of arts networking by the principal is essential	4.42
2. The arts are now an integral part of the daily experience of every child in the school	3.92
3. Fellow teachers readily share ideas and approaches for teaching art	3.58
4. Interest, support, and involvement of the local and general community in the school has increased	3.58
5. The climate of the school has become more livelier and more vital	3.58

* Likert scale 1-5

The respondents' perception of the importance of the principal in this process is in accord with the view expressed by some researchers in school change and innovation that the role of the principal is vital (Goodlad, 1969; Crandall, 1983; Holt, 1979). The lower rating given to the statement on community involvement is also reflected in the rating of the

community as a resource noted in Table 11.

Summary of results (Network 1: Vancouver). In general respondents from Network 1 perceived that in-school sources influenced their programming more than outside influences. They rated highest those objectives which are in accord with some of the provincial fine arts curriculum guide goals reflecting an ideal of developing creativity. Language arts was the subject reported most integrated with art while physical education was almost never integrated. The assistance Network 1 respondents sought most was in the form of materials and equipment, although inservice ranked highly. Traditional methods of classroom organization were preferred but other methods used. Few personal problems were perceived by the respondents but school problems ranked high. Again materials, equipment, and funds led the ranking. Respondents thought they had changed their attitude towards, and their awareness of art education but little had changed in their daily teaching role. The highest rating of the survey was given to the importance of the principal's commitment which was perceived as an essential requisite for successful arts networking. Community involvement and school climate were not perceived to have changed greatly due to arts networking.

Results (Network 2: Vancouver)

Table 20

Influences upon the content of teachers' programs (A2)*

Influences	Mean Rating**
1. Personal books and/or notes	4.00
2. Ideas developed from children's interests	3.67
3. Ideas suggested by fellow teachers	3.17
4. Ideas suggested by art consultants	3.08
5. Curriculum guide	2.92
6. Reference books from school library	2.58
7. Audio-visual material	2.42
8. Art resources in the community	2.25

* (A2) indicates Vancouver Network 2 (new) sample

** Likert scale 1-5

There is close similarity between the responses of the two groups (Network 1 and Network 2) on this question except for one item - reference books in the school library. However, this may be a reflection on the availability of this resource rather than a perception of its usefulness. Network 2 respondents tended to spread their rankings more than Network 1 with a higher high and a lower low.

Table 21

Emphasis given to certain objectives in teachers' art programs (A2)

Objective	Mean Rating*
1. Providing for child satisfaction	4.33
2. Providing for individual child thinking	4.08
3. Art as a means of self-expression	4.00
4. Acquisition of certain skills by children	3.67
5. Teaching of art concepts	3.50
6. Teaching of art techniques	3.33
7. Providing a sequence of art activities	3.33

* Likert scale 1-5

On this question there is again one item of difference.

Network 1 respondents ranked child satisfaction third (M 3.83)

while Network 2 respondents have given it first ranking. However

both groups left the teaching aspects in the lower categories.

Sequencing is given the lowest ranking by both Network 1 and

Network 2.

Table 22

Integration of art with other curriculum areas (A2)

Curriculum area	Mean Rating*
1. Language arts	4.00
2. Social studies	3.75
3. Science	3.50
4. Music	3.25
5. Mathematics	2.83
6. Physical education	2.08

* Likert scale 1-5

The order from Network 2 respondents is almost identical to that from Network 1. The spread of the Network 2 mean ratings is greater than that from Network 1 but only physical education received a majority (83.3%) of negative responses ("rarely" to "never").

Table 23

Teachers' priorities for assistance (A2)

Type of assistance	Mean Rating*
1. Greater range of supplied art materials and equipment	3.92
2. Inservice workshops and seminars in art	3.83
3. Long-term inservice courses in art	3.33
4. Additional art reference books in school library	3.08
5. More detailed curriculum guide	2.42
6. More art consultant visits	2.33

* Likert scale 1-5

The responses are ranked almost the same for the two groups with the exception of art consultant visits which Network 2 ranked slightly lower than Network 1. Although Network 2 respondents ranked reference books low as an influence on their programs (Table 20) they do not appear to perceive the need for more to be available.

Table 24

Methods of class organization (A2)

Method	Mean Rating*
1. All pupils work on the same individual activity at the same time	3.42
2. Individual pupils work on different projects at the same time	3.08
3. Groups of pupils work on different projects at the same time	3.08

* Likert scale 1-4

Network 2 respondents appear to make greater use of individual and group approaches than do Network 1 respondents although both groups gave an identical rating to the traditional method of class organization. One respondent reported never using the whole class approach.

Table 25

Personal problems perceived by teachers (A2)

Problem area	Mean Rating*
Insufficient background knowledge of:	
1. Design elements and principles	2.67
2. Art processes	2.67
3. Art evaluation	2.67
4. Image development	2.58
5. Children's art development	2.33
6. Interpreting the objectives of the curriculum guide	2.25
7. Insufficient background knowledge of responding to art	2.25
8. Lack of knowledge of appropriate teaching methods	2.25
9. Being unsure of the sequence of learning experiences	2.17

* Likert scale 1-5

The lack of art knowledge ranks high with Network 2 respondents, filling the first five places, and interpretation of curriculum objectives was ranked somewhat higher than was the case in Network 1 (See Table 16) although the mean rating was

the same at 2.25. The last place given to sequencing also differs from Network 1 where it ranked third.

Table 26

School problems perceived by teachers (A2)

Problem area	Mean Rating*
1. Availability of funds	3.42
2. Lack of suitable materials and equipment	3.17
3. Insufficient storage or shelving	3.08
4. Lack of suitable working areas	3.00
5. Lack of suitable art works	2.75
6. Insufficient display areas	2.67
7. Lack of suitable reference books	2.58
8. Lack of suitable film strips, slides	2.50

* Likert scale 1-5

There are a number of differences in the order given by Network 2 from that of Network 1. There is also a wider spread. Reference books are ranked low, perhaps indicating agreement with the previously noted comment that they are not needed nor do they influence programming (See Tables 20 and 23). Lack of suitable art works is seen as less of a problem by Network 2 respondents than Network 1.

Table 27

Teachers' perception of personal changes due to networking (A2)

Changes	Mean Rating*
1. Understanding of art knowledge, processes, and skills	2.92
2. Awareness of the place of arts in education	2.92
3. Attitude to arts education	2.83
4. Assistance with art programming	2.75
5. Alteration to teaching content	2.67
6. Alteration to teaching methods	2.42

* Likert scale 1-5

Awareness and understanding ranked highest with Network 2 but like Network 1 they perceived little change to their teaching role. On this question the responses were more closely clustered than those of Network 1, reflecting perhaps the shorter time in networking and thus unsureness regarding outcomes. Half the respondents saw "little" to "very little" change in their teaching methods.

Table 28

Teachers' perceptions of school changes due to networking (A2)

Network Outcome Statement	Mean Rating*
1. Commitment to the ideals of arts networking by the principal is essential	4.42
2. Fellow teachers readily share ideas and approaches for teaching art	3.75
3. The arts are now an integral part of the daily experience of every child in the school	3.58
4. The climate of the school has become livelier and more vital	3.25
5. Interest, support, and involvement of the local and general community in the school has increased	2.92

* Likert scale 1-5

Network 2 respondents ranked principal commitment identically with that of Network 1 with a mean rating of 4.42. There is little differences in the responses other than the lower mean given to climate and community involvement which may be indicative of the shorter time in network involvement.

Summary of results (Network 2: Vancouver). Network 2 respondents perceived influences from within the school as most important but saw little use for more reference books in the school library. Very little use was made of community resources. While they tend to emphasize child satisfaction, Network 2 respondents rated highly objectives usually associated with a free, self-expressive type of program with teaching aspects less emphasized. Network 2 respondents integrated art with all subjects except physical education where a large majority rarely or never linked the two subjects. More materials and inservice courses are seen as highest priorities for assistance, with reference books again ranked low. Respondents from Network 2 usually worked in traditional classroom organizational patterns but used other methods at least some of the time. Lack of art knowledge, particularly in design elements and principles, concerned Network 2 respondents but little concern was seen for sequencing of activities. School problems outranked personal problems with lack of funds and lack of materials and equipment highest but reference books again ranked low. Respondents perceived networking to have made little change to their teaching style or manner although they credited networking with having changed their understanding, awareness, and attitude somewhat. The commitment of the principal was seen by Network 2 respondents as very important but little seemed to have changed in regard to community involvement in the perception of the respondents.

Similarities and differences between Network 1 and Network 2

The two networks in Vancouver were chosen in the expectation that differences in their length of operation would affect teacher responses. However, the Vancouver networks are networks of principals and therefore when principals change schools, the networks' compositions change. One of the schools surveyed had thus been in both networks and it is therefore not possible to make any assumptions regarding the time in networking.

Table 29

Time in Networking

	Years	Network 1	Network 2	Total
School in Networking	1	2	4	6
	2-4	10	8	18
		12	12	24
Teacher in Networking	1	3	4	7
	2-4	9	8	17
		12	12	24

However some points of interest do emerge. There were general similarities among the responses on most questions although the respondents from Network 2 tended to give a wider spread of responses than those from Network 1. For example, on the question of influences upon content, Network 2 mean ratings ranged from 2.25 to 4.00 while Network 1 ranged from 2.67 to 3.58. Because of the small sample this might simply be due to chance. With a larger sample differences might even out. One item of difference between the networks on this and two subsequent questions was the perceived relative importance of art reference books in the school library. Network 2 saw them as a lesser influence on content; less of a priority for assistance; and less of a school problem than did Network 1 respondents.

In general the respondents from both networks emphasized those objectives which Chapman (1978) characterized as "art as self-expression". Little emphasis seems to be given to teaching art concepts and techniques and even less to providing a sequence of activities. These respondents appear to be little different from those in the United States described by Eisner (1972) or those in Queensland described by Tainton (1976). Only three of the goals of the provincial curriculum guide seem to be emphasized by the respondents. It has to be pointed out, however, that this guide has not been fully introduced into Vancouver School Board schools at this time.

Both networks' respondents indicated they integrated art with most of the other subjects but particularly language arts and social studies. Neither set of respondents reported integration to any meaningful degree with physical education. On the question of priorities for assistance a consistent pattern emerged which indicates that, other than more materials and equipment, the respondents sought both long-term and short-term inservice. Neither set of respondents saw a great need for a more detailed curriculum.

Both sets of respondents reported the traditional organizational model of all pupils working as a whole class on the same activity was most used. However, both individual and group work with different activities was reported as being used some of the time. The mean ratings for the less traditional methods were slightly higher for Network 2 than for Network 1.

Both Network 1 and Network 2 respondents perceived they lacked art knowledge particularly of those areas emphasized in the provincial curriculum guide. Network 1 respondents reported being somewhat unsure on sequencing activities, however Network 2 respondents rated this the least of their problems. School problems perceived by the respondents of both networks outranked personal problems. Network 2 respondents seem to perceive a lack of facilities such as work space, storage, and shelving to a slightly greater extent than Network 1. The low rating given to the need

for display areas might be explained by the Board's assistance to network schools in the provision of frames for pupils' art work. These frames were used to display children's art work in every network school visited. Arts networking aims at giving teachers a better understanding of the value and place of the arts in education and the respondents perceived networking as having achieved this goal. Changes in attitude and awareness ranked high in both sets of responses. However, changes to teaching methods and content were not perceived to have occurred to any great extent.

The response to the question of perceived school changes due to networking show complete agreement on one point - principal's commitment - and moderate agreement on the others. Community involvement was ranked much lower by Network 2 (mean rating 2.92) than Network 1 (mean rating 3.58).

The Vancouver Sample

So as to give a larger sample for comparison with the Tainton Queensland sample, the responses of the two networks were combined to give the mean ratings of each item for the twenty-four Vancouver teachers involved in the survey.

Table 30

Influences upon the content of teachers' programs (Combined
Vancouver)

Influences	Mean Rating*
1. Personal books and/or notes	3.79
2. Ideas developed from children's interests	3.63
3. Ideas suggested by fellow teachers	3.25
4. Ideas suggested by art consultants	3.00
5. Curriculum guide	2.88
6. Reference books from school library	2.75
7. Audio-visual material	2.54
8. Art resources in the community	2.54

* Likert scale 1-5

The combining of the two sets of the responses has not altered the ranking of the first three items but did give slight changes to the order derived for Network 1. The combined order is the same as that for Network 2.

Table 31

Emphasis given to certain objectives in teachers' art programs(Combined Vancouver)

Objective	Mean Rating*
1. Providing for child satisfaction	4.08
2. Art as a means of self-expression	4.08
3. Providing for individual child thinking	4.04
4. Acquisition of certain skills by children	3.83
5. Teaching of art techniques	3.58
6. Teaching of art concepts	3.58
7. Providing a sequence of art activities	3.46

* Likert scale 1-5

Again the child-centred objectives remain at the top while teaching aspects are rated lower. However all the responses were "some" (3); "great" (4); or "very great" (5) indicating perhaps a positive attitude to all the objectives given.

Table 32

Integration of art with other curriculum areas (Combined
Vancouver)

Curriculum Area	Mean Rating*
1. Language arts	3.92
2. Social studies	3.50
3. Science	3.04
4. Music	2.92
5. Mathematics	2.75
6. Physical education	2.17

* Likert scale 1-5

Combining the responses of both networks has altered the means, but not the order of priorities established in the individual network tables.

Table 33

Teachers' priorities for assistance (Combined Vancouver)

Type of assistance	Mean Rating*
1. Greater range of supplied art materials and equipment	3.88
2. Inservice workshops and seminars in art	3.71
3. Long-term inservice courses in art	3.29
4. Additional art reference books in school library	3.13
5. More detailed curriculum guide	2.50
6. More art consultant visits	2.46

* Likert scale 1-5

The combined respondents indicate little to moderate priority on a more detailed curriculum or art consultant visits, but see more art materials and equipment as their highest priority. The rating of inservice may be connected with the reported successful experiences in art most of the network teachers have had at professional development day art workshops.

Table 34

Methods of class organization (Combined Vancouver)

Method	Mean Rating*
1. All pupils work on the same individual activity at the same time	3.42
2. Individual pupils work on different projects at the same time	2.96
3. Groups of pupils work on different projects at the same time	2.92

* Likert scale 1-4

Three respondents indicated that they never used one of these methods while the majority indicated they used all the methods at least sometimes. However, the traditional whole class, one activity, model was rated highest.

Table 35

Personal problems perceived by teachers (Combined Vancouver)

Problem area	Mean Rating*
Insufficient background knowledge of:	
1. Design elements and principles	2.58
2. Art processes	2.58
3. Art evaluation	2.50
4. Image development	2.46
5. Children's art development	2.33
6. Lack of knowledge of appropriate teaching methods	2.29
7. Being unsure of the sequence of learning experiences	2.29
8. Interpreting the objectives of the curriculum guide	2.25
9. Insufficient background knowledge of responding to art	2.21

* Likert scale 1-5

None of these problems were seen as being great, all of them rating in the "little" to "some" categories. Only 2.8% of the responses were in the "very great" category even though many respondents indicated a need for more inservice (Table 33). Again

it seems that the curriculum guide, whether it be Board or Provincial, gives teachers few problems.

Table 36

School problems perceived by teachers (Combined Vancouver)

Problem area	Mean Rating*
1. Availability of funds	3.25
2. Lack of suitable materials and equipment	3.17
3. Insufficient storage or shelving	3.00
4. Lack of suitable working areas	2.92
5. Lack of suitable art works	2.88
6. Lack of suitable reference books	2.75
7. Lack of suitable film strips, slides	2.71
8. Insufficient display areas	2.67

* Likert scale 1-5

All school problems received higher mean ratings than any personal problem. Within the context of general constraint in school funding in British Columbia, the highest ratings being given to funding and materials and equipment are understandable.

Table 37

Teachers' perceptions of personal changes due to networking(Combined Vancouver)

Changes	Mean Rating*
1. Attitude to arts education	3.08
2. Awareness of the place of arts in education	3.08
3. Assistance with art programming	2.83
4. Understanding of art knowledge, processes, and skills	2.83
5. Alteration to teaching content	2.71
6. Alteration to teaching methods	2.46

* Likert scale 1-5

Changes in attitude, awareness, and understanding are goals of arts networking and it therefore appears that Vancouver network respondents see these goals being met. These were also the goals most commented on by the principals interviewed. Changes to what was taught and how it was taught are not so easy to arrange. "A new approach to a subject...might prescribe changes in content which imply changes in method: even so, the signs are that traditional methods are not readily abandoned" (Holt, 1979, p. 57).

Table 38

Teachers' perceptions of school changes due to networking
(Combined Vancouver)

Network Outcome Statement	Mean Rating*
1. Commitment to the ideals of arts networking by the principal is essential	4.42
2. The arts are now an integral part of the daily experience of every child in the school	3.75
3. Fellow teachers readily share ideas and approaches for teaching art	3.67
4. The climate of the school has become livelier and more vital	3.42
5. Interest, support, and involvement of the local and general community in the school has increased	3.25

* Likert scale 1-5

Fifty percent of the respondents reported strong agreement with the statement on principal commitment, and a further 41.7% agreed with the statement. This strong perception of the importance of the principal in change strategies is in accord

with research in the area (Goodlad, 1968; Lieberman, 1973; Myers, 1968; Novotney, 1968; Tye, 1974). Forty-five percent of respondents were undecided on the question of community involvement.

Chapter 5

NETWORKS OVER TIME: THE SEATTLE SAMPLE

Networking in the arts under the Arts in General Education program began in Seattle in January, 1974, "with the major impetus coming from the city's arts institutions, the District's Curriculum Department, and the Junior League" (Remer, 1982). Networks expanded rapidly "due to the district's financial commitment" (Remer, p.93). By 1980 there were "thirty-one elementary and secondary arts in education schools in the district's 106 schools" (Remer, p. 103). The then Superintendent was able to claim,

The arts are basic. They are a social, political, and educational priority for Seattle. As superintendent, I've got to be personally involved in the fight to maintain not just standards but flexibility in this urban school system. The arts are a good weapon to have in my arsenal. Besides, they're good for our public image (Remer, p. 104).

By 1986 the process had slowed dramatically with financial cutbacks and loss of personnel. At an arts network meeting organized by Educational Service District No. 121, in March, 1986, one teacher expressed concern at the lack of opportunities available for inservice in the arts and only one principal of the several present was able to claim continuous arts networking involvement. The Washington Alliance for Arts Education has

attempted to assist by providing funds for such resources as a source book of arts services for schools. This was previously funded and supplied solely by the Seattle Public Schools. The involvement of community arts groups appears to have remained strong and the use of artists in schools was energetically promoted at this network meeting.

This chapter reports the results of principal interviews and teachers' responses to the questionnaire in the same manner as was done with the Vancouver sample.

Interviews with principals

Three principals were interviewed using the same schedule and under similar conditions as were used with the Vancouver principals, that is, in the office of their school at a convenient, pre-arranged time. The principals and schools were chosen by the school board in consultation with the Arts Resource Coordinator.

Results

In response to "Why the arts and why networking?" the Seattle principals, unlike the Vancouver principals, gave differing answers. One principal who had been involved in arts networking for fifteen years, had entered through personal interest but also to grasp the opportunity for his school to join the Junior League. The second principal saw networking as a means of access to grants from the Arts Commission, while the third became

involved when transferred to the school which was already declared a multi-arts school. Underlying these responses, however, was a commitment to the value of the arts in education exhibited in the numerous displays of children's art occupying all available wall space in these schools. All three principals stressed the sharing of resources aspect of networking.

In response to "How successful do you perceive networking to have been in meeting its goals?" again the responses varied although there was general agreement that networking had been successful. The principal with longest involvement had a wider and more comprehensive view and spoke of the time when networking overcame isolation and gave more exposure to the arts. There was leadership given, and personal contacts were easy to make. This, he maintained, was not the case at present because of financial constraints. The fact that a new superintendent had been appointed had slowed down all action by the networks as principals waited to see what would happen.

In response to "How successful do you think teachers perceive networking to have been?" the general response was that although it was a network of principals and teachers had little real involvement in the actual process, teachers gained great satisfaction from the results of the networking process. This included such activities as artists in schools, festivals, and visits by touring companies. One principal suggested that the major impact of arts networking had been

on the administration.

In response to "What has changed because of networking?" the principal with long-term involvement spoke of cycles. He stressed that in the early part of the cycle vitality was the word, with respect given to arts endeavours, but as the cycle was completed, such as it was at that time, "Not much seems to have lasted!" The other principals saw that sharing ideas and information was, for them, an improved outcome and one principal thought that teachers' awareness of the arts had been raised and children had been exposed to artists as role models.

Like Vancouver principals, Seattle principals were unable to respond positively to the question of teachers' commitment. Teachers seemed to rely on the principal's commitment, involvement, and efforts and because of financial constraints were not even involved in professional development days. Several art specialist teachers were reported to have joined principals in network meetings.

Classroom teachers in Seattle have played a passive role. It is a network of principals so response to the question on teachers' actual involvement was that there was none. In earlier times some teacher involvement had been evident but this had not been sustained. There has been no inservice recently in the arts according to one principal.

Two of the three schools had a designated art teacher. One of these schools also had a multi-arts coordinator who spent some time

writing applications for grants for arts involvement.

All three principals reported that classroom teachers carried out some art instruction. The principal of the one school without a specialist designated art teacher reported that all his teachers were comfortable with and aware of the arts and their value. This was the principal with fifteen years network involvement. In the other two schools the designated art teachers were described as leaders and helpers.

Summary and conclusions

The state of the situation in Seattle well illustrates how removal of any element in what is an intricate network of people, actions, and supports can change a picture dramatically. When Remer wrote her book, Changing Schools Through the Arts, Seattle was a shining beacon of the process and program she described but at the time of this study the situation appeared gloomy. It was not that the arts had disappeared, there were enough committed individuals to prevent that, but the uncertainty of funding and the unknown attitude of a new superintendent had placed everything in a neutral gear. One principal suggested that it was necessary to wait and see even though he thought the new superintendent had made "kind noises about the arts." The involvement of such community groups as the Arts Alliance had remained and annual arts festivals illustrated how effective the original program had been.

Teachers' questionnaires

The principal of each of the three schools visited for interview was requested to pass questionnaires randomly to teachers. Twenty-four questionnaires were distributed and 50% were returned. The response rate is low because, due to school board restrictions, distribution of the questionnaire did not take place until the last week of the school year.

The majority of responses were from female teachers (91.6%), thirty-five years or older with more than eleven years teaching experience. Eighty-three per cent of the respondents were classroom teachers.

Table 39

Sex of respondents: Seattle sample

Sex	N	%
Male	1	8.4
Female	11	91.6
	12	100.0

Table 40

Age of respondents: Seattle sample

Age	N	%
25-34	1	8.3
35-44	6	50.0
45-54	3	25.0
55+	2	16.7
	12	100.0

Table 41

Teaching experience of respondents: Seattle sample

Teaching Experience Years	N	%
2-3	1	8.3
4-5	-	-
6-10	1	8.3
11-20	6	50.0
21+	4	33.4
	12	100.0

Results (Seattle)

Table 42

Influences upon the content of teachers' programs (B)*

Influences	Mean Rating**
1. Personal books and/or notes	4.25
2. Ideas suggested by fellow teachers	4.00
3. Ideas developed from children's interests	3.83
4. Art resources in the community	3.67
5. Ideas suggested by art consultants	3.25
6. Reference books from school library	3.08
7. Audio-visual material	2.67
8. Curriculum guide	2.42

* (B) indicates Seattle sample

** Likert scale 1-5

Seattle respondents rated in-school influences as "great" to "very great" but rejected the curriculum guide as having only "little" to "some" influence. "Art resources in the community" received a higher ranking than from the respondents in the other samples perhaps because of the emphasis on such resources by the League of Cities networking process in which Seattle is involved.

The goal of the League of Cities is to support and facilitate the efforts of its members as they seek to improve the effectiveness of education and the quality of life for all children and youth

by incorporating all the arts in the teaching-learning process, and to make results available to others. (Remer, 1982, p. 88)

Table 43

Emphasis given to certain objectives in teachers' art programs (B)

Objective	Mean Rating*
1. Art as a means of self-expression	4.42
2. Providing for child satisfaction	4.00
3. Providing for individual child thinking	3.75
4. Acquisition of certain skills by children	3.75
5. Teaching of art techniques	3.75
6. Teaching of art concepts	3.67
7. Providing a sequence of art activities	3.50

* Likert scale 1-5

A child-centred approach appears to be the choice of Seattle respondents, with an emphasis on self-expression. All objectives rated positively ("some" to "very great") although Lovano-Kerr's observation that "instruction is usually devoid of sequence" (Lovano-Kerr, 1985, p. 219) seems supported by the lower rating given to this aspect.

Table 44

Integration of art with other curriculum areas (B)

Curriculum area	Mean Rating*
1. Social studies	3.92
2. Language arts	3.83
3. Science	3.33
4. Music	3.08
5. Mathematics	2.83
6. Physical education	2.00

* Likert scale 1-5

Fifty percent of the respondents indicated that they never integrated art with physical education. Elementary teachers, as Goodlad noted (1983, p. 13) tend to treat art education as instrumentalist to something more important and this appears to be supported by the ratings given to social studies and language arts.

Table 45

Teachers' priorities for assistance (B)

Type of assistance	Mean Rating*
1. Greater range of supplied art materials and equipment	4.17
2. Inservice workshops and seminars in art	3.67
3. Long-term inservice courses in art	3.42
4. More art consultant visits	3.42
5. Additional art reference books in school library	3.25
6. More detailed curriculum guide	2.58

* Likert scale 1-5

Having rated the curriculum guide as being only "little" to "some" use (Table 42) the respondents saw "little" to "moderate" priority for a more detailed curriculum. Chapman's (1982) observation on networking concerning itself overly with the artist/performer with little concern for curriculum content or continuity seems to be supported here. Financial constraints in Seattle have led to cutbacks in inservice in the arts and this may explain the higher ratings given to inservice as a priority.

Table 46

Methods of class organization (B)

Method	Mean Rating*
1. All pupils work on the same individual activity at the same time	3.50
2. Groups of pupils work on different projects at the same time	3.00
3. Individual pupils work on different projects at the same time	2.92

* Likert scale 1-4

Only three respondents reported never using group or individual organizational methods while 66% reported using the traditional whole class method. All three methods were used in most respondents' classrooms.

Table 47

Personal problems perceived by teachers (B)

Problem area	Mean Rating*
Insufficient background knowledge of:	
1. Design elements and principles	2.67
2. Art processes	2.58
3. Image development	2.58
4. Responding to art	2.50
5. Children's art development	2.50
6. Art evaluation	2.42
7. Being unsure of the sequence of learning experiences	2.33
8. Lack of knowledge of appropriate teaching methods	2.08
9. Interpreting the objectives of the curriculum guide	1.83

* Likert scale 1-5

None of the personal problems ranked above "some", although individual respondents indicated "great" to "very great" problems with some knowledge areas, in particular "Design elements and principles". Interpretation of curriculum objectives was seen as very little of a problem, which is in accord with responses noted

in Tables 42 and 45. Knowledge of sequencing was not perceived as a problem to any extent nor was it perceived as a major objective in programming (Table 43).

Table 48

School problems perceived by teachers (B)

Problem area	Mean Rating*
1. Availability of funds	4.00
2. Insufficient storage or shelving	3.83
3. Lack of suitable working areas	3.83
4. Lack of suitable materials and equipment	3.67
5. Lack of suitable film strips, slides	3.17
6. Lack of suitable art works	3.17
7. Lack of suitable reference books	2.92
8. Insufficient display areas	2.83

* Likert scale 1-5

As has been noted earlier Seattle schools are experiencing a period of financial constraint. This is reflected in the responses on funding where four of the respondents (33.3%) saw it as a very great problem. Physical problems of storage, shelving, and working areas rated highly and all school problems rated higher than any personal problem. The comments noted

previously by the principals interviewed regarding finances and decline in arts emphasis appear to support the teachers' perceptions that external agencies determine many of their problems.

Table 49

Teachers' perceptions of personal changes due to networking (B)

Changes	Mean Rating*
1. Assistance with art programming	3.25
2. Awareness of the place of arts in education	2.92
3. Attitude to arts education	2.83
4. Understanding of art knowledge, processes, and skills	2.83
5. Alteration to teaching methods	2.67
6. Alteration to teaching content	2.67

* Likert scale 1-5

Seattle respondents perceived networking to have had some practical effect with their programming but little on changing their understanding and knowledge or their teaching. Only one respondent reported that arts networking had very greatly changed what was taught. Most respondents saw some change in all categories.

Table 50

Teachers' perceptions of school changes due to networking (B)

Network Outcome Statement	Mean Rating*
1. Commitment to the ideals of arts networking by the principal is essential	4.33
2. The climate of the school has become livelier and more vital	4.00
3. Fellow teachers readily share ideas and approaches for teaching art	4.00
4. The arts are now an integral part of the daily experience of every child in the school	3.75
5. Interest, support, and involvement of the local and general community in the school has increased	3.33

* Likert scale 1-5

In the perception of respondents networking has changed the climate of the school and the degree of cooperation among teachers. The principal's commitment is seen as vital (50% strongly agreed with this statement) but little increase is reported in community involvement. Two respondents disagreed with this statement on

community support.

Summary of results (Seattle). Seventy-five per cent of respondents have been involved in networking for four or more years so their responses can be seen as reflecting experience of the process over time. They indicated that in-school sources were important influences on their programming but used art resources such as galleries, museums, and artists from the community some of the time. The curriculum guide seems to have little use among respondents. Seattle respondents rated highest child-centred objectives and rated sequencing lowest. Art as self-expression appears to have maintained its place as the major objective of these elementary teachers. Social studies and language arts which art activities can illuminate are integrated most frequently while physical education is almost never linked with art. The respondents saw a great need for more art materials and services which the district might fund but rated the need for a more detailed curriculum guide lowest. They organized their classrooms mostly in the traditional whole class manner but used group and individual project methods at least some of the time. They reported having few personal problems of any significant magnitude, least of all interpreting curriculum objectives. Knowledge of sequencing ranked at the low end. For school problems respondents indicated a need for funds and physical improvements, which was

perhaps a reflection of lack of funding within the district reported by the principals. Seattle respondents thought networking had helped their art programming but had done little to alter their methods or content of teaching. They saw the commitment of the principal as essential and reported a significant change in school climate, but community support was not seen to have changed.

Similarities and differences between Vancouver and Seattle

The major difference between the Vancouver sample and the Seattle sample is in their time in networking. The three schools in Seattle had been involved in the process for over five years while the Vancouver schools sampled had been networking for one to four years. There were no major differences in sex, age, or teaching experience of the teacher respondents.

While many similarities between the two systems emerged there were a number of significant differences, particularly with regard to the curriculum guide and issues related to funding and network involvement. On the question of influences on the content of their art programs, Seattle respondents rated the curriculum guide lowest (mean rating 2.42) whereas Vancouver respondents ranked it fifth out of the eight possibilities. Seattle respondents also ranked "Personal books and/or notes" at a higher mean (4.25) than Vancouver respondents (3.79), although both gave it first ranking.

The use of ideas from fellow teachers ranked higher and had a higher mean (4.00) with respondents from Seattle. The highest difference between means was on the use of art resources from the community where Seattle respondents ranked it fourth compared to Vancouver respondents' eighth ranking. The longer time in networking and the stated aims of the League of Cities program could account for this difference.

Both samples ranked the objectives they emphasized in the same order with the provision for child satisfaction first and provision of a sequence of art activities last. The mean ratings were over a similar range. For integration, although both samples gave a similar order of subject areas there were two minor differences. Seattle respondents ranked social studies first, ahead of language arts and Vancouver respondents the reverse. Seattle respondents also gave music, science, and mathematics slightly higher mean ratings than did Vancouver respondents but a lower rating to physical education.

Seattle respondents' priorities for assistance were headed by the need for a greater range of materials and equipment, with a mean rating higher than the Vancouver sample's, reflecting the stronger financial restraints evident in Seattle schools. Another difference was in the ranking of art consultant visits which Seattle respondents placed third but Vancouver respondents placed last of the six priorities. Both samples saw little need for a

more detailed curriculum guide. Both samples appear to adopt a variety of classroom management practices with the traditional whole class method most favoured.

Seattle respondents saw interpretation of the objectives of the curriculum as less of a problem than the Vancouver sample but lack of knowledge of design elements and principles was ranked first by both samples with similar mean ratings (Seattle: 2.67; Vancouver: 2.58). Neither sample admitted to any personal problem above the "some" (3) category. With school problems there were some differences. Seattle respondents gave "availability of funds" a higher mean (4.00) than Vancouver (3.25). Both samples saw problems with the physical provisions of space, storage, and shelving but Seattle respondents generally gave these higher mean ratings. Vancouver respondents ranked lack of film strips and slides at seventh (2.71) but Seattle respondents ranked this item fifth (3.17).

On the question of personal changes due to networking Seattle respondents credited networking with assisting them with their art programming to a greater degree (3.25) than did Vancouver respondents (2.83). This could be related to the time spent in networking. Both samples rated principal commitment very highly with the highest mean ratings of the survey (S: 4.33; V: 4.42). The Seattle sample, again perhaps indicating a relationship to time in networking, rated changes to school climate higher and

with a higher mean than did the Vancouver sample. Both samples saw less of a change in the involvement of the community, both ranking it last.

The two systems appear to have similar characteristics and their differences may be attributable to the current situation in Seattle where financial constraint is more severe than in Vancouver.

Chapter 6

NETWORKING: BETWEEN GROUP COMPARISONS

From the results reported in the previous chapters it is now possible to consider the question of similarities and differences among the three systems involved. Are the priorities, emphases, and problems similar or are there significant differences? What do the North American respondents perceive to be changes in their programs and attitudes that are attributable to networking? This chapter will explore these two issues.

Table 51

Comparison of rank orders (1-8): Question 1

Influences	Q	V	S
Personal books and/or notes	2	1	1
Reference books from school library	4	6	6
State, provincial, or district curriculum guide	6	5	8
Ideas suggested by fellow teachers	3	3	2
Ideas suggested by art consultants	5	4	5
Ideas developed from children's interests	1	2	3
Audio-visual material	7	7	7
Art resources in the community	8	8	4

Q = Queensland; V = Vancouver; S = Seattle

The similarities of the three systems are obvious and two differences emerge between the Seattle sample and the other two. The low order given to the use of the curriculum guide by the Seattle teachers is in contrast to the other responses. Both Queensland and Vancouver had relatively new curricula at the time of surveying and novelty may have had a positive effect. The second difference, in use of community resources, may be attributable to arts networking. Queensland teachers reported "very little" to "little" use of community resources (1.54) and Vancouver respondents gave "little" to "some" (2.54). Seattle respondents gave this item a mean rating of 3.67 ("some" to "great" use). This progression of ratings appears to be related to average time in networking. Queensland has had no involvement, Vancouver two to four years involvement and Seattle five or more years.

Table 52

Comparison of rank orders (1-7): Question 2

Objective	Q	V	S
Providing for child satisfaction	1	1	2
Providing for individual child thinking	3	3	3
Art as a means of self-expression	2	2	1
The sequence of art activities	6	7	7
Acquisition of certain skills by children	4	4	4
Teaching of art techniques	5	5	5
Teaching of art concepts	7	6	6

Responses indicate the close similarities of the three systems showing that child-centred objectives are ranked higher by these elementary teachers than are art knowledge and skills objectives. These perceptions, if general, might make it difficult to expand elementary programs into areas of criticism, aesthetics, and art history.

Table 53

Comparison of rank orders (1-6): Question 3

Curriculum area	Q	V	S
Language arts	2	1	2
Music	4	4	4
Social studies	1	2	1
Science	3	3	3
Mathematics	5	5	5
Physical education	6	6	6

It should be noted that this question addressed the frequency and not the quality or nature of integration. Arts networking stresses "all the arts for all the children", but the respondents involved in networking indicated they integrated visual art with music only sometimes or rarely, ranking it below science, social studies and language arts. This is the same ranking given by the non-networking respondents.

Table 54

Comparison of rank orders (1-6): Question 4

Type of assistance	Q	V	S
More art consultant visits	3	6	3
More detailed curriculum guide	5	5	6
Additional art reference books in school library	4	4	5
Greater range of supplied art materials and equipment	1	1	1
Long-term inservice courses in art	6	3	4
Inservice workshops and seminars in art	2	2	2

Vancouver respondents placed lowest priority on more art consultant visits which is quite different from the other groups. Queensland respondents ranked long-term inservice lowest, perhaps reflecting their opposition at the time to upgrading courses in contrast to the North American acceptance of summer schools and continuing or further study.

Table 55

Comparison of rank orders (1-3): Question 5

Method	Q	V	S
All pupils work on the same individual activity at the same time	1	1	1
Individual pupils work on different projects at the same time	3	2	3
Groups of pupils work on different projects at the same time	2	3	2

Despite the ten year difference between the time of the Queensland survey and the North American survey, traditional whole class methods still seem favoured. All three samples reported using the other methods at least some of the time.

Table 56

Comparison of rank orders (1-8): Question 6 (School problems only)

Problem area	Q	V	S
Lack of suitable materials and equipment	4	2	4
Lack of suitable working areas	2	4	3
Insufficient storage or shelving	3	3	2
Insufficient display areas	1	8	8
Availability of funds	5	1	1
Lack of suitable reference books	8	6	7
Lack of suitable film strips, slides	7	7	5
Lack of suitable art works	6	5	6

With school problems two issues of difference emerge. Queensland teachers ranked lack of display space first while the North American respondents ranked it last. This may be due simply to physical building requirements and environment. Because of climatic conditions, Queensland elementary schoolrooms have large numbers of windows with usually only one wall available for display purposes. Corridors and verandas are usually open. This is in stark contrast to North American schools. Thus Queensland teachers are always seeking areas on which to display children's work. On the problem of funding, 1976 was a year in which the federal government in Australia provided generous funds to education. Thus when the Queensland teachers were sampled,

supplies of materials, equipment, and funds were more than adequate. By 1986, funding cut backs had eliminated all materials supplied and reduced funding. It is likely that the three responses would be similar if Queensland teachers were surveyed at this time. All other responses are similar.

Several personal problems invite comparison. None of the respondents indicated that interpretation of curriculum objectives was a major problem, ranking it last (Queensland and Seattle) or second last (Vancouver). Queensland teachers felt they lacked knowledge of appropriate teaching methods to a greater degree than Vancouver or Seattle respondents. All three groups ranked lack of background knowledge highly, filling at least the first five places in the rank order. The three systems appear to be very similar in the perceptions of the respondents.

Changes due to arts networking. Two sections of the Whelan survey were used only with the North American samples in an attempt to determine those respondents' perceptions of changes due to networking.

Table 57

Comparison of rank orders (1-6): Question 7

Changes	V	S
Attitude to arts education	1	3
Awareness of the place of arts in education	2	2
Alteration to teaching methods	6	5
Alteration to teaching content	5	6
Assistance with art programming	3	1
Understanding of art knowledge, processes, and skills	4	4

Seattle respondents, perhaps because of longer networking experience, ranked assistance with art programming first. Vancouver respondents ranked alteration to attitude towards art education first. All other items were similar.

Table 58

Comparison of rank orders (1-5): Question 8

Network Outcome Statement	V	S
Fellow teachers readily share ideas and approaches for teaching art	3	3
Interest, support, and involvement of the local and general community in the school has increased	5	5
The climate of the school has become livelier and more vital	4	2
Commitment to the ideals of arts networking by the principal is essential	1	1
The arts are now an integral part of the daily experience of every child in the school	2	4

Although Seattle respondents rated positive changes to the climate of the school higher than Vancouver respondents they rated daily integration of arts experiences lower. All other items were ranked similarly.

Summary. In general the respondents from the three systems gave very similar responses. Elementary teachers appear to have similar problems, emphases, and priorities despite differences of geography, environment, and administration. Seattle respondents

saw little problem in interpreting curriculum objectives, used personal notes and books in planning, used art resources in the community, integrated art with other subjects in a traditional classroom setting but did not see the need for a more detailed curriculum. They saw a need for more funds and a greater range of art materials and equipment.

Vancouver respondents had problems of insufficient working areas and storage but did not seek more art consultant visits. They also saw little need for a more detailed curriculum. They integrated art with most subjects and stressed child-centred objectives in their art programs. Although they used personal books and notes, they also gathered ideas from fellow teachers.

Queensland respondents used very few community art resources, stressed child-centred objectives and gave little emphasis to teaching art concepts. They integrated art with other subjects in traditional classroom settings. They sought more art materials and equipment but did not want long-term inservice. Lack of display areas was a great concern.

Seattle respondents saw networking as having improved the climate of their schools and given them assistance with art programming. Vancouver teachers thought the arts were a more integral part of daily school life but neither sample saw much increase in community involvement.

Chapter 7

SUMMARY AND CONCLUSIONS

This study set out to answer four questions on the perceptions of elementary teachers in three systems. Firstly, what similarities and differences exist among the priorities, emphases, and problems in art education of Queensland elementary teachers and Seattle and Vancouver elementary teachers who belong to arts networks? Secondly, what similarities and differences occur in the responses of the Seattle teachers and the Vancouver teachers? Thirdly, are there any similarities or differences in the responses of teachers from the two Vancouver networks? Finally, what do North American teachers perceive arts networking to have done for them and to their schools?

Queensland respondents appeared to differ from their North American counterparts on several issues. Queensland teachers tended to make less use of community resources than either Seattle or Vancouver respondents. They rejected long-term inservice as a means of assistance and were greatly concerned with a lack of display space. Seattle respondents reported little need for a more detailed curriculum, but used community arts resources to a greater extent than the other respondents. Vancouver respondents rated more art consultant visits low as a priority for assistance, unlike the other samples. On questions of objectives used, frequency of

integration, classroom organizational models used, and school problems encountered, there were great similarities.

A number of differences between the Seattle and Vancouver responses were indicated on influences upon programming, funding, and network involvement. Seattle respondents rated the curriculum guide lowest as a source of ideas in planning art programs while the Vancouver sample ranked it sixth of the eight influences. Community art resources was ranked higher by the Seattle respondents than by Vancouver respondents, perhaps reflecting Seattle's longer involvement in networking. Lack of funds was a greater problem for Seattle respondents than the Vancouver respondents. Vancouver respondents saw less of a need for art consultant visits.

The respondents from the two Vancouver networks gave similar responses except for questions concerning art reference books in the school library. Network 2 respondents indicated they were less of a priority for assistance; a lesser influence upon content; and less of a school problem.

Seattle respondents, with longest involvement in networking, perceived two changes they attributed to arts networking - a livelier and more vital school climate and some assistance with their art programming. Vancouver respondents perceived the arts to be a more integral part of each child's daily school life because of networking, but neither sample perceived networking to have given them more financial or material assistance. Although

Seattle respondents used community arts resources more than the other samples, neither Vancouver nor Seattle respondents reported any increase in community involvement in their schools.

The art education problems and priorities of the respondents have close similarity even though the responses from Queensland teachers were gathered ten years before the others. Differences between the two Vancouver samples were not as evident as expected because of changes to network composition, but the longer network involvement of Seattle schools provided some evidence of the perceived effects of arts networking.

Arts networking appears to have some advantages in the perception of the North American respondents although it appears not to have overcome problems of funding or supply of materials and equipment which were common to all three systems. Networking does not appear to have affected classroom management practices, or integration strategies. Objectives of art education programs of all three samples were firmly child-centred and little need was seen for detailed curriculum guides.

As a method of changing school practices in the arts, networking has many advantages in that it brings together people with common concerns and problems to discuss issues, share solutions, and generate new ideas. It promotes closer ties between the school and its community and more involvement of arts practitioners in schools. It is school-based, individualized, and relies on administrative

commitment. This study shows that unless adequate funding and administrative support are provided the process becomes stagnant. It has survived through the dedication of those involved and Seattle schools have shown what the arts in education are capable of initiating as is evidenced by the increased use of community arts resources and the quality of the public arts festivals held annually in Seattle. Vancouver schools are embracing networking because of the commitment of principals. As a method of renewing schools, networking in the arts continues although this study tends to indicate that changes are minimal and traditional practices remain.

Current approaches to reform are most often reactions to the traditional system, which, as soon as they gain acceptance, tend to be caught up again into the traditional system, often diluted and distorted. Promising innovations are evaluated before they have had an opportunity to be proven successes or failures. Often teachers have not yet had time to become thoroughly comfortable with new techniques or programs, but an impatient public judges them prematurely and usually finds fault. The average life span of an educational innovation in

the United States is three years. (Ignas & Corsini, 1981, p. 11). Networking has already surpassed this average life span and even with the minimal changes noted in this study and elsewhere, it appears to be helping elementary teachers become more comfortable with art education.

Networking allows educational administrators to encourage those factors which writers in curriculum change and innovation have been urging are essential for school improvement. Networking is concerned with people and their problems and the mutual support each can provide another. It can be a continuing source of explication and encouragement. It is school-based, and "teachers are more likely to find the actions of their colleagues credible than the measured words of academics" (Dow, 1985, p. 217). Small gains such as this study has found should not blind us to the value of a process which has as its outcomes improved attitudes towards school among both teachers and students; climbing morale; better programs emerging and ideas more widely shared; and a livelier and more vital atmosphere in our schools. (Remer, 1982, pp. 54-55).

Elementary teachers have busy schedules and a multitude of pressures upon them. They appreciate the needs of their pupils and attempt to meet them, but when problems occur they are often offered lofty words and remote solutions. Networking attempts to make them comfortable, giving them the opportunity to share with their peers their frustrations and problems. If, as this and other studies have shown, elementary teachers obtain program ideas mainly from fellow teachers, then the networking process is surely one way to disseminate those practices and procedures in art education that we as art educators see are essential for the total education of every child.

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Appendix A

The following tables are reprinted from Tainton, B. E. (1976).

Art Education in primary schools: Some perceptions of Queensland teachers. Brisbane: Department of Education. Copyright

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Table 1.1

Comparison of sample and population characteristics

Sex	Sample		Population	
	N	%	N	%
Male	126	31.8	2958	35.5
Female	270	68.2	5367	64.5
TOTALS	396	100.0	8325	100.0

$$\chi^2 = 2.28; \text{ d.f. } = 1; p > .10$$

Note - Population figures derived from August Census, 1975.

Table 1.4

Distribution of teachers by grades

	Grade Taught								Totals
	1	2	3	4	5	6	7	Composite	
N	53	54	50	39	43	36	40	81	396
%	13.4	13.6	12.6	9.8	10.9	9.1	10.1	20.5	100.0

Table 4

Personal problems perceived by teachers

Problem Area	Extent of Problem					Mean Rating	N
	Very Great (5) %	Great (4) %	Some (3) %	Little (2) %	Very Little (1) %		
Insufficient background knowledge of:							
1. Textiles	11.5	22.1	34.1	20.3	12.0	3.01	390
2. Design	12.9	18.8	34.2	21.5	12.6	2.98	389
3. Modelling and carving	12.0	21.7	30.9	20.5	14.9	2.96	382
4. Construction	11.3	16.4	32.3	27.7	12.3	2.87	390
5. Enjoyment of art	11.9	17.4	29.5	23.6	17.6	2.82	386
6. Being unsure of the sequence of learning experiences	5.6	18.3	35.2	27.1	13.8	2.75	378
7. Insufficient background knowledge of printmaking	9.2	15.9	29.7	26.7	18.5	2.71	390
8. Lack of knowledge of appropriate teaching methods	5.7	14.8	38.2	26.8	14.5	2.70	385
9. Insufficient knowledge of children's art development	4.4	12.2	35.9	28.4	19.1	2.55	384
10. Insufficient background knowledge of painting and drawing	9.0	11.8	26.6	29.0	23.6	2.54	390
11. Interpreting the objectives of the syllabus guide	3.7	6.3	40.0	32.9	17.1	2.47	380

Table 5

School problems perceived by teachers

Problem Area	Extent of Problem					Mean Rating	N
	Very Great (5) %	Great (4) %	Some (3) %	Little (2) %	Very Little (1) %		
1. Insufficient display areas	44.2	23.7	15.2	11.5	5.4	3.90	389
2. Lack of suitable working areas	44.1	20.8	17.5	9.7	7.9	3.83	390
3. Insufficient storage or shelving	38.9	23.5	18.3	12.7	6.6	3.75	391
4. Lack of suitable materials and equipment	33.1	19.0	31.8	10.5	5.6	3.63	390
5. Availability of funds	31.0	19.5	28.4	14.3	6.8	3.54	384
6. Lack of suitable art works	23.4	24.2	29.3	15.4	7.7	3.40	389
7. Lack of suitable film strips, slides	17.6	25.8	28.9	18.2	9.5	3.24	391
8. Lack of suitable reference books	9.5	17.0	38.2	23.7	11.6	2.89	388

Table 8

Emphasis given to certain objectives in teachers' art programs

Objective	Extent of Emphasis					Mean Rating	N
	Very Great (5) %	Great (4) %	Some (3) %	Little (2) %	Very Little (1) %		
1. Providing for child satisfaction	41.8	47.2	10.5	0.2	0.3	4.30	390
2. Art as a means of self-expression	29.3	46.3	22.1	1.8	0.5	4.02	389
3. Providing for individual child thinking	26.0	44.2	26.5	2.5	0.8	3.92	389
4. Acquisition of certain skills by children	10.8	41.2	39.5	7.7	0.8	3.54	388
5. Teaching of art techniques	6.4	23.1	50.3	15.6	4.6	3.11	390
6. Providing a sequence of art activities	4.4	23.8	49.8	17.1	4.9	3.06	387
7. Teaching of art concepts	1.3	10.3	48.2	28.9	11.3	2.61	388

Table 9

Influences upon the content of teachers' programs

Influences	Extent of Influence					Mean Rating	N
	Very Great (5) %	Great (4) %	Some (3) %	Little (2) %	Very Little (1) %		
1. Ideas developed from children's interests	16.5	38.7	39.2	4.1	1.5	3.64	388
2. Personal books and/or notes	21.2	31.9	33.9	6.9	6.1	3.55	392
3. Ideas suggested by fellow teachers	8.8	33.8	49.0	6.3	2.1	3.41	388
4. Reference books from school library	6.7	33.9	44.2	10.1	5.1	3.27	389
5. Ideas suggested by advisory teachers in art	9.6	28.3	39.6	8.5	14.0	3.11	364
6. <u>Program in art for primary schools</u>	4.9	18.7	56.0	12.8	7.6	3.00	391
7. Audio-visual material	2.1	6.2	32.7	36.3	22.7	2.29	388
8. Art resources in the community	0.8	0.5	11.6	25.8	61.3	1.54	388

Table 12

Integration of art with other curriculum areas

Curriculum Area	Extent of Integration					Mean Rating	N
	Very Often (5) %	Often (4) %	Sometimes (3) %	Rarely (2) %	Never (1) %		
1. Social studies	28.2	44.4	24.3	2.6	0.5	3.97	387
2. Language arts	29.6	37.3	27.5	4.8	0.8	3.90	389
3. Science	13.9	26.2	38.0	16.7	5.2	3.27	389
4. Music	3.4	12.3	38.6	33.9	11.8	2.61	389
5. Mathematics	1.3	6.4	38.6	36.5	17.2	2.38	389
6. Physical education	0.3	3.5	20.4	42.0	33.8	1.95	390

Table 13

Methods of class organization

Method	Extent of Use				Mean Rating	N
	Very Often (4) %	Sometimes (3) %	Rarely (2) %	Never (1) %		
1. All pupils work on the same individual activity at the same time	51.9	37.2	8.4	2.5	3.29	395
2. Groups of pupils work on different projects at the same time	28.2	53.5	14.7	3.6	3.06	393
3. Individual pupils work on different projects at the same time	14.2	61.1	18.1	6.6	2.83	394

Table 14

Teachers' priorities for assistance

Type of Assistance	Perceived Importance					Mean Rating	N
	Very Great (5) %	Great (4) %	Moderate (3) %	Little (2) %	Very Little (1) %		
1. Greater range of supplied art materials and equipment	65.5	25.4	6.2	2.3	0.6	4.53	386
2. In-service workshops and seminars in art	29.6	30.6	26.2	9.0	4.6	3.72	389
3. More advisory teacher visits	24.6	36.4	29.3	5.6	4.1	3.72	390
4. Additional art reference books for school library	25.5	33.2	29.9	8.3	3.1	3.70	385
5. More detailed syllabus guide	14.7	25.8	37.0	17.8	4.7	3.28	387
6. Long-term in-service courses in art	14.5	14.5	35.9	20.6	14.5	2.94	387

Appendix B

RESPONSES TO TEACHERS' QUESTIONNAIRE
(VANCOUVER SAMPLE)

Table B1

Influences upon the content of teachers' programs (Network 1)

Influences	Extent of Influence					Mean Rating	N
	Very Great (5) %	Great (4) %	Some (3) %	Little (2) %	Very Little (1) %		
1. Personal books and/or notes	16.7	33.3	41.7	8.3	-	3.58	12
2. Ideas developed from children's interests	8.3	50.0	33.3	8.3	-	3.58	12
3. Ideas suggested by fellow teachers	16.7	16.7	50.0	16.7	-	3.33	12
4. Reference books from school library	8.3	8.3	58.3	16.7	8.3	2.92	12
5. Ideas suggested by art consultants	-	16.7	58.3	25.0	-	2.92	12
6. Curriculum guide	-	16.7	50.0	33.3	-	2.83	12
7. Art resources in the community	-	8.3	66.7	25.0	-	2.83	12
8. Audio-visual material	8.3	-	58.3	16.7	16.7	2.67	12

Table B2

Influences upon the content of teachers' programs (Network 2)

Influences	Extent of Influence					Mean Rating	N
	Very Great (5) %	Great (4) %	Some (3) %	Little (2) %	Very Little (1) %		
1. Personal books and/or notes	25.0	50.0	25.0	-	-	4.00	12
2. Ideas developed from children's interests	33.3	16.7	41.7	8.3	-	3.67	12
3. Ideas suggested by fellow teachers	8.3	16.7	66.7	-	8.3	3.17	12
4. Ideas suggested by art consultants	-	41.7	25.0	33.3	-	3.08	12
5. Curriculum guide	-	25.0	50.0	16.7	8.3	2.92	12
6. Reference books from school library	-	16.7	33.3	41.7	8.3	2.58	12
7. Audio-visual material	-	16.7	25.0	41.6	16.7	2.42	12
8. Art resources in the community	-	8.3	41.7	16.7	33.3	2.25	12

Table B3

Emphasis given to certain objectives in teachers' art programs (Network 1)

Objective	Extent of Emphasis					Mean Rating	N
	Very Great (5) %	Great (4) %	Some (3) %	Little (2) %	Very Little (1) %		
1. Art as a means of self-expression	33.3	50.0	16.7	-	-	4.17	12
2. Providing for individual child thinking	41.7	16.6	41.7	-	-	4.00	12
3. Acquisition of certain skills by children	16.7	66.6	16.7	-	-	4.00	12
4. Providing for child satisfaction	8.3	66.7	25.0	-	-	3.83	12
5. Teaching of art techniques	8.3	66.7	25.0	-	-	3.83	12
6. Teaching of art concepts	8.3	50.0	41.7	-	-	3.67	12
7. Providing a sequence of art activities	8.3	41.7	50.0	-	-	3.58	12

Table B4

Emphasis given to certain objectives in teachers' art programs (Network 2)

Objective	Extent of Emphasis					Mean Rating	N
	Very Great (5) %	Great (4) %	Some (3) %	Little (2) %	Very Little (1) %		
1. Providing for child satisfaction	58.4	33.3	8.3	-	-	4.33	12
2. Providing for individual child thinking	25.0	58.3	16.7	-	-	4.08	12
3. Art as a means of self-expression	25.0	50.0	25.0	-	-	4.00	12
4. Acquisition of certain skills by children	8.3	50.0	41.7	-	-	3.67	12
5. Teaching of art concepts	-	50.0	50.0	-	-	3.50	
6. Teaching of art techniques	-	33.3	66.7	-	-	3.33	12
7. Providing a sequence of art activities	-	33.3	66.7	-	-	3.33	12

Table B5

Integration of art with other curriculum areas (Network 1)

Curriculum Area	Extent of Integration					Mean Rating	N
	Very Often (5) %	Often (4) %	Sometimes (3) %	Rarely (2) %	Never (1) %		
1. Language arts	16.7	50.0	33.3	-	-	3.83	12
2. Social studies	8.3	8.3	83.4	-	-	3.25	12
3. Music	-	8.3	50.0	33.3	8.3	2.58	12
4. Science	8.3	8.3	41.7	16.7	25.0	2.58	12
5. Mathematics	8.3	8.3	33.3	41.7	8.3	2.67	12
6. Physical education	-	8.3	25.0	50.0	16.7	2.25	12

Table B6

Integration of art with other curriculum areas (Network 2)

Curriculum Area	Extent of Integration					Mean Rating	N
	Very Often (5) %	Often (4) %	Sometimes (3) %	Rarely (2) %	Never (1) %		
1. Language arts	33.3	41.7	16.7	8.3	-	4.00	12
2. Social studies	25.0	33.3	33.3	8.4	-	3.75	12
3. Science	25.0	16.7	41.6	16.7	-	3.50	12
4. Music	16.7	8.3	58.3	16.7	-	3.25	12
5. Mathematics	16.7	8.3	33.3	25.0	16.7	2.83	12
6. Physical education	8.3	8.3	-	50.0	33.3	2.08	12

Table B7

Teachers' priorities for assistance (Network 1)

Type of Assistance	Perceived Importance					Mean Rating	N
	Very Great (5) %	Great (4) %	Moderate (3) %	Little (2) %	Very Little (1) %		
1. Greater range of supplied art materials and equipment	25.0	41.7	25.0	8.3	-	3.83	12
2. Inservice workshops and seminars in art	8.3	50.0	33.4	8.3	-	3.58	12
3. Long-term inservice courses in art	-	41.7	41.7	16.6	-	3.25	12
4. Additional art reference books for school library	8.3	33.3	41.7	16.7	-	3.17	12
5. More art consultant visits	-	16.7	33.3	41.7	8.3	2.58	12
6. More detailed curriculum guide	-	16.7	33.3	41.7	8.3	2.58	12

Table B8

Teachers' priorities for assistance (Network 2)

Type of Assistance	Perceived Importance					Mean Rating	N
	Very Great (5) %	Great (4) %	Moderate (3) %	Little (2) %	Very Little (1) %		
1. Greater range of supplied art materials and equipment	33.3	25.0	41.7	-	-	3.92	12
2. Inservice workshops and seminars in art	16.7	50.0	33.3	-	-	3.83	12
3. Long-term inservice courses in art	8.3	33.4	50.0	8.3	-	3.33	12
4. Additional art reference books for school library	8.3	16.7	58.4	8.3	8.3	3.08	12
5. More detailed curriculum guide	-	16.7	33.3	25.0	25.0	2.42	12
6. More art consultant visits	-	8.3	41.7	25.0	25.0	2.33	12

Table B9

Methods of class organization (Network 1)

Method	Extent of Use				Mean Rating	N
	Very Often (4) %	Sometimes (3) %	Rarely (2) %	Never (1) %		
1. All pupils work on the same individual activity at the same time	41.7	58.3	-	-	3.42	12
2. Individual pupils work on different projects at the same time	16.7	58.3	16.7	8.3	2.83	12
3. Groups of pupils work on different projects at the same time	8.3	66.7	16.7	8.3	2.75	12

Table B10

Methods of class organization (Network 2)

Method	Extent of Use				Mean Rating	N
	Very Often (4) %	Sometimes (3) %	Rarely (2) %	Never (1) %		
1. All pupils work on the same individual activity at the same time	58.3	33.3	-	8.4	3.42	12
2. Individual pupils work on different projects at the same time	16.7	75.0	8.3	-	3.08	12
3. Groups of pupils work on different projects at the same time	25.0	58.3	16.7	-	3.08	12

Table B11

Personal problems perceived by teachers (Network 1)

Problem Area	Extent of Problem						N
	Very Great (5) %	Great (4) %	Some (3) %	Little (2) %	Very Little (1) %	Mean Rating	
Insufficient background knowledge of:							
1. Design elements and principles	-	25.0	16.7	41.6	16.7	2.50	12
2. Art processes	-	8.3	41.7	41.7	8.3	2.50	12
3. Being unsure of the sequence of learning experiences	-	16.7	33.3	25.0	25.0	2.42	12
Insufficient background knowledge of:							
4. Children's art development	-	-	41.7	50.0	8.3	2.33	12
5. Image development	-	8.3	25.0	58.4	8.3	2.33	12
6. Art evaluation	-	16.7	25.0	33.3	25.0	2.33	12
7. Lack of knowledge of appropriate teaching methods	-	8.3	41.7	25.0	25.0	2.33	12
8. Interpreting the objectives of the curriculum guide	-	-	41.7	41.7	16.6	2.25	12
9. Insufficient background knowledge of responding to art	-	8.3	25.0	41.7	25.0	2.17	12

Table B12

Personal problems perceived by teachers (Network 2)

Problem Area	Extent of Problem					Mean Rating	N
	Very Great (5) %	Great (4) %	Some (3) %	Little (2) %	Very Little (1) %		
Insufficient background knowledge of:							
1. Design elements and principles	8.3	-	58.3	16.7	16.7	2.67	12
2. Art processes	8.3	8.3	41.7	25.0	16.7	2.67	12
3. Art evaluation	8.3	16.7	33.3	16.7	25.0	2.67	12
4. Image development	8.3	8.3	41.7	16.7	25.0	2.58	12
5. Children's art development	-	8.3	41.7	25.0	25.0	2.33	12
6. Interpreting the objectives of the curriculum guide	-	-	50.0	25.0	25.0	2.25	12
7. Insufficient background knowledge of responding to art	8.3	-	41.7	8.3	41.7	2.25	12
8. Lack of knowledge of appropriate teaching methods	-	16.7	25.0	25.0	33.3	2.25	12
9. Being unsure of the sequence of learning experiences	8.3	-	33.3	16.7	41.7	2.17	12

Table B13

School problems perceived by teachers (Network 1)

Problem Area	Extent of Problem					Mean Rating	N
	Very Great (5) %	Great (4) %	Some (3) %	Little (2) %	Very Little (1) %		
1. Lack of suitable materials and equipment	16.7	16.7	41.6	16.7	8.3	3.17	12
2. Availability of funds	8.3	33.4	25.0	25.0	8.3	3.08	12
3. Lack of suitable art works	-	16.7	66.6	16.7	-	3.00	12
4. Insufficient storage or shelving	8.3	25.0	33.3	16.7	16.7	2.92	12
5. Lack of suitable reference books	-	8.3	75.0	16.7	-	2.92	12
6. Lack of suitable film strips, slides	-	16.7	58.3	25.0	-	2.92	12
7. Lack of suitable working areas	8.3	25.0	25.0	25.0	16.7	2.83	12
8. Insufficient display areas	8.3	25.0	16.7	25.0	25.0	2.67	12

Table B14

School problems perceived by teachers (Network 2)

Problem Area	Extent of Problem					Mean Rating	N
	Very Great (5) %	Great (4) %	Some (3) %	Little (2) %	Very Little (1) %		
1. Availability of funds	16.7	41.7	8.3	33.3	-	3.42	12
2. Lack of suitable materials and equipment	8.3	33.3	33.3	16.7	8.3	3.17	12
3. Insufficient storage or shelving	8.3	33.3	25.0	25.0	8.3	3.08	12
4. Lack of suitable working areas	16.7	16.7	33.3	16.7	16.7	3.00	12
5. Lack of suitable art works	-	25.0	33.3	33.3	8.3	2.75	12
6. Insufficient display areas	8.3	16.7	25.0	33.3	16.7	2.67	12
7. Lack of suitable reference books	-	8.3	58.3	16.7	16.7	2.58	12
8. Lack of suitable film strips, slides	-	8.3	50.0	25.0	16.7	2.50	12

Table B15

Teachers' perceptions of personal changes due to networking (Network 1)

Changes	Extent of Changes					Mean Rating	N
	Very Great (5) %	Great (4) %	Some (3) %	Little (2) %	Very Little (1) %		
1. Attitude to arts education	16.7	16.7	58.3	-	8.3	3.33	12
2. Awareness of the place of arts in education	16.7	25.0	33.3	16.7	8.3	3.25	12
3. Assistance with art programming	8.3	8.3	50.0	33.4	-	2.92	12
4. Alteration to teaching content	8.3	8.3	41.7	33.3	8.3	2.75	12
5. Understanding of art knowledge, processes and skills	16.7	-	33.3	41.7	8.3	2.75	12
6. Alteration to teaching methods	8.3	8.3	16.7	58.4	8.3	2.50	12

Table B16

Teachers' perceptions of personal changes due to networking (Network 2)

Changes	Extent of Changes					Mean Rating	N
	Very Great (5) %	Great (4) %	Some (3) %	Little (2) %	Very Little (1) %		
1. Understanding of art knowledge, processes and skills	8.3	16.7	41.7	25.0	8.3	2.92	12
2. Awareness of the place of arts in education	-	33.3	41.7	8.3	16.7	2.92	12
3. Attitude to arts education	-	16.7	58.3	16.7	8.3	2.83	12
4. Assistance with art programming	8.3	8.3	50.0	16.7	16.7	2.75	12
5. Alteration to teaching content	8.3	-	50.0	33.3	8.3	2.67	12
6. Alteration to teaching methods	8.3	-	41.7	25.0	25.0	2.42	12

Table B17

Teachers' perceptions of school changes due to networking (Network 1)

Network Outcome Statement	Extent of agreement					Mean Rating	N
	Strongly Agree (5) %	Agree (4) %	Undecided (3) %	Disagree (2) %	Strongly Disagree (1) %		
1. Commitment to the ideals of arts networking by the principal is essential	50.0	41.7	8.3	-	-	4.42	12
2. The arts are now an integral part of the daily experience of every child in the school	25.0	41.7	33.3	-	-	3.92	12
3. Fellow teachers readily share ideas and approaches for teaching art	16.7	33.3	41.7	8.3	-	3.58	12
4. Interest, support, and involvement of the local and general community in the school has increased	25.0	16.7	50.0	8.3	-	3.58	12
5. The climate of the school has become livelier and more vital	16.7	41.7	33.3	8.3	-	3.58	12

Table B18

Teachers' perceptions of school changes due to networking (Network 2)

Network Outcome Statement	Extent of agreement					Mean Rating	N
	Strongly Agree (5) %	Agree (4) %	Undecided (3) %	Disagree (2) %	Strongly Disagree (1) %		
1. Commitment to the ideals of arts networking by the principal is essential	50.0	41.7	8.3	-	-	4.42	12
2. Fellow teachers readily share ideas and approaches for teaching art	8.3	58.3	33.3	-	-	3.75	12
3. The arts are now an integral part of the daily experience of every child in the school	16.7	41.6	25.0	16.7	-	3.58	12
4. The climate of the school has become livelier and more vital	-	33.3	58.4	8.3	-	3.25	12
5. Interest, support, and involvement of the local and general community in the school has increased	-	25.0	41.7	33.3	-	2.92	12

Appendix C

RESPONSES TO TEACHERS' QUESTIONNAIRE

(SEATTLE SAMPLE)

Table C1

Influences upon the content of teachers' programs (Seattle)

Influences	Extent of Influence					Mean Rating	N
	Very Great (5) %	Great (4) %	Some (3) %	Little (2) %	Very Little (1) %		
1. Personal books and/or notes	50.0	25.0	25.0	-	-	4.25	12
2. Ideas suggested by fellow teachers	33.3	41.7	16.7	8.3	-	4.00	12
3. Ideas developed from children's interests	25.0	33.3	41.7	-	-	3.83	12
4. Art resources in the community	33.3	16.7	41.7	-	8.3	3.67	12
5. Ideas suggested by art consultants	16.7	33.3	25.0	8.3	16.7	3.25	12
6. Reference books from school library	8.3	25.0	41.7	16.7	8.3	3.08	12
7. Audio-visual material	-	16.7	41.7	33.3	8.3	2.67	12
8. Curriculum guide	8.3	8.3	25.0	33.3	25.0	2.42	12

Table C2

Emphasis given to certain objectives in teachers' art programs (Seattle)

Objective	Extent of Emphasis					Mean Rating	N
	Very Great (5) %	Great (4) %	Some (3) %	Little (2) %	Very Little (1) %		
1. Art as a means of self-expression	50.0	41.7	8.3	-	-	4.42	12
2. Providing for child satisfaction	41.7	50.0	8.3	-	-	4.00	12
3. Providing for individual child thinking	25.0	33.3	33.3	8.3	-	3.75	12
4. Acquisition of certain skills by children	16.7	50.0	25.0	8.3	-	3.75	12
5. Teaching of art techniques	25.0	41.6	16.7	16.7	-	3.75	12
6. Teaching of art concepts	25.0	33.3	25.0	16.7	-	3.67	12
7. Providing a sequence of art activities	16.7	41.7	25.0	8.3	8.3	3.50	12

Table C3

Integration of art with other curriculum areas (Seattle)

Curriculum Area	Extent of Integration					Mean Rating	N
	Very Often (5) %	Often (4) %	Sometimes (3) %	Rarely (2) %	Never (1) %		
1. Social studies	33.3	33.3	25.0	8.3	-	3.92	12
2. Language arts	25.0	41.7	25.0	8.3	-	3.83	12
3. Science	16.7	33.3	33.3	-	16.7	3.33	12
4. Music	25.0	16.7	16.7	25.0	16.7	3.08	12
5. Mathematics	8.3	16.7	41.7	16.7	16.7	2.83	12
6. Physical education	8.3	8.3	8.3	25.0	50.0	2.00	12

Table C4

Teachers' priorities for assistance (Seattle)

Type of Assistance	Perceived Importance					Mean Rating	N
	Very Great (5) %	Great (4) %	Moderate (3) %	Little (2) %	Very Little (1) %		
1. Greater range of supplied art materials and equipment	33.3	50.0	16.7	-	-	4.17	12
2. Inservice workshops and seminars in art	25.0	25.0	41.7	8.3	-	3.67	12
3. Long-term inservice courses in art	25.0	16.7	41.7	8.3	8.3	3.42	12
4. More art consultant visits	33.3	16.7	25.0	8.3	16.7	3.42	12
5. Additional art reference books for school library	-	50.0	25.0	25.0	-	3.25	12
6. More detailed curriculum guide	-	16.7	41.7	25.0	16.7	2.58	12

Table C5

Methods of class organization (Seattle)

Method	Extent of Use				Mean Rating	N
	Very Often (4) %	Sometimes (3) %	Rarely (2) %	Never (1) %		
1. All pupils work on the same individual activity at the same time	66.7	16.7	16.7	-	3.50	12
2. Groups of pupils work on different projects at the same time	50.0	16.7	16.7	16.7	3.00	12
3. Individual pupils work on different projects at the same time	33.3	33.3	25.0	8.3	2.92	12

Table C6

Personal problems perceived by teachers (Seattle)

Problem Area	Extent of Problem					Mean Rating	N
	Very Great (5) %	Great (4) %	Some (3) %	Little (2) %	Very Little (1) %		
Insufficient background knowledge of:							
1. Design elements and principles	8.3	25.0	25.0	8.3	33.3	2.67	12
2. Art processes	8.3	16.7	33.3	8.3	33.3	2.58	12
3. Image development	8.3	16.7	33.3	8.3	33.3	2.58	12
4. Responding to art	8.3	16.7	33.3	-	41.7	2.50	12
5. Children's art development	8.3	8.3	41.7	8.3	33.3	2.50	12
6. Art evaluation	8.3	16.7	25.0	8.3	41.7	2.42	12
7. Being unsure of the sequence of learning experiences	-	16.7	41.7	-	41.7	2.33	12
8. Lack of knowledge of appropriate teaching methods	-	-	50.0	8.3	41.7	2.08	12
9. Interpreting the objectives of the curriculum guide	-	-	33.3	16.7	50.0	1.83	12

Table C7

School problems perceived by teachers (Seattle)

Problem Area	Extent of Problem					Mean Rating	N
	Very Great (5) %	Great (4) %	Some (3) %	Little (2) %	Very Little (1) %		
1. Availability of funds	33.3	41.7	16.7	8.3	-	4.00	12
2. Insufficient storage or shelving	41.7	8.3	41.7	8.3	-	3.83	12
3. Lack of suitable working areas	33.3	25.0	33.3	8.3	-	3.83	12
4. Lack of suitable materials and equipment	8.3	58.4	25.0	8.3	-	3.67	12
5. Lack of suitable film strips, slides	-	33.3	50.0	16.7	-	3.17	12
6. Lack of suitable art works	8.3	16.7	58.3	16.7	-	3.17	12
7. Lack of suitable reference books	-	25.0	50.0	16.7	8.3	2.92	12
8. Insufficient display areas	8.3	8.3	50.0	25.0	8.3	2.83	12

Table C8

Teachers' perceptions of personal changes due to networking (Seattle)

Changes	Extent of Changes					Mean Rating	N
	Very Great (5) %	Great (4) %	Some (3) %	Little (2) %	Very Little (1) %		
1. Assistance with art programming	8.3	25.0	58.3	-	8.3	3.25	12
2. Awareness of the place of arts in education	-	33.3	33.3	25.0	8.3	2.92	12
3. Attitude to arts education	-	16.7	58.3	16.7	8.3	2.83	12
4. Understanding of art knowledge, processes and skills	-	-	83.3	16.7	-	2.83	12
5. Alteration to teaching methods	-	8.3	58.3	25.0	8.3	2.67	12
6. Alteration to teaching content	8.3	-	50.0	33.3	8.3	2.67	12

Table C9

Teachers' perceptions of school changes due to networking (Seattle)

Network Outcome Statement	Extent of agreement					Mean Rating	N
	Strongly Agree (5) %	Agree (4) %	Undecided (3) %	Disagree (2) %	Strongly Disagree (1) %		
1. Commitment to the ideals of arts networking by the principal is essential	50.0	33.3	16.7	-	-	4.33	12
2. The climate of the school has become livelier and more vital	33.3	33.3	33.3	-	-	4.00	12
3. Fellow teachers readily share ideas and approaches for teaching art	25.0	50.0	25.0	-	-	4.00	12
4. The arts are now an integral part of the daily experience of every child in the school	25.0	33.3	33.3	8.3	-	3.75	12
5. Interest, support, and involvement of the local and general community in the school has increased	-	50.0	33.3	16.7	-	3.33	12

Appendix D

NETWORK PRINCIPAL INTERVIEW PROTOCOL

SchoolNetwork

PrincipalDate

Number of classroom teachers

1. Why the arts and why networking?

2. How successful do you perceive networking to have been in meeting its goals?

3. How successful do you think teachers perceive networking to have been?

4. What has changed because of networking?

5. How committed have teachers become to the ideals of networking?

6. How involved have teachers been?

7. Does the school have a designated art teacher?

8. How much art is taught by classroom teachers?

Appendix E

TEACHERS' QUESTIONNAIRE

ART SURVEYBackground information

(Please mark the appropriate box)

A. SEX

Male ☐Female ☐

B. AGE

Under 25 years ☐25 - 34 ☐35 - 44 ☐45 - 54 ☐55+ ☐

C. TEACHING EXPERIENCE

(Count this year as one year)

1 year ☐2 - 3 years ☐4 - 5 years ☐6 - 10 years ☐11 - 20 years ☐21+ ☐

D. POSITION IN SCHOOL

Principal ☐Class teacher ☐Specialist arts teacher ☐E. WHICH GRADE, OR GRADES,
DO YOU NOW TEACH?Grade 1 ☐Grade 2 ☐Grade 3 ☐Grade 4 ☐Grade 5 ☐Grade 6 ☐Grade 7 ☐F. HOW LONG HAS YOUR SCHOOL
BEEN INVOLVED IN AN ARTS
NETWORK?1 year ☐2 - 4 years ☐5+ years ☐G. HOW LONG HAVE YOU BEEN
IN AN ARTS NETWORK SCHOOL?1 year ☐2 - 4 years ☐5+ years ☐

1. WHEN PLANNING YOUR ART PROGRAM WHAT USE DO YOU MAKE OF:

Very
GreatGreat
UseSome
UseLittle
UseVery
Little
Use

(1) Personal books and/or notes

(2) Reference books from the school library

(3) State, Provincial, or District Curriculum Guide

(4) Ideas suggested by fellow teachers

(5) Ideas suggested by art consultants

(6) Ideas developed from children's interests

(7) Audio-visual material

(8) Art resources in the community (e.g. museums,
galleries, visits by artists)

2. WHAT EMPHASIS IS GIVEN TO EACH OF THE FOLLOWING IN YOUR ART PROGRAM?

	Very Great	Great	Some	Little	Very Little
(1) Providing for child satisfaction					
(2) Providing for individual child thinking					
(3) Art as a means of self-expression					
(4) The sequence of art activities					
(5) Acquisition of certain skills by children					
(6) Teaching of art techniques					
(7) Teaching of art concepts					

3. HOW OFTEN DO YOU RELATE ART WORK TO:

	Very Often	Often	Sometimes	Rarely	Never
(1) Language Arts					
(2) Music					
(3) Social Studies					
(4) Science					
(5) Mathematics					
(6) Physical Education					

4. WHAT PRIORITY DO YOU PLACE UPON THE FOLLOWING SOURCES OF ASSISTANCE:

	Very Great	Great	Moderate	Little	Very Little
(1) More art consultant visits					
(2) A more detailed curriculum guide					
(3) Additional art reference books in the school library					
(4) A greater range of supplied art materials and equipment					
(5) Long-term in-service courses in art					
(6) In-service workshops and seminars in art					

5. IN ART HOW OFTEN DO YOU

	Very Often	Sometimes	Rarely	Never
(1) Have all pupils working on the same individual activity at the same time				
(2) Have individual pupils working on different projects at the same time				
(3) Have groups of pupils working on different projects at the same time				

6. INDICATE THE EXTENT TO WHICH EACH OF THE FOLLOWING
CONSTITUTES A PROBLEM FOR YOU:

Very Great	Great	Some	Little	Very Little
---------------	-------	------	--------	----------------

(1) Interpreting the objectives of the curriculum guide

(2) Having insufficient knowledge of children's art
development

(3) Having insufficient background knowledge of:

design elements and principles

art processes

image development

responding to art

art evaluation

(4) Lack of knowledge of appropriate teaching methods

(5) Being unsure of the sequence of learning experiences

(6) Lack of suitable materials and equipment

(7) Lack of suitable working areas

(8) Insufficient storage or shelving

(9) Insufficient display areas

(10) Availability of funds

(11) Lack of suitable:

reference books

film strips, film slides

art works

Very Great	Great	Some	Little	Very Little
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7. TO WHAT EXTENT HAS ARTS NETWORKING:

(1) Altered your attitude to arts education

(2) Made you more aware of the place of arts in education

(3) Changed the way you teach

(4) Changed what you teach

(5) Helped your art programming

(6) Given you a better understanding of art knowledge, processes
and skills

8. AS A RESULT OF ARTS NETWORK INVOLVEMENT -

Strongly agree	Agree	Undecided	Disagree	Strongly disagree
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(1) Fellow teachers have readily shared ideas and
approaches for teaching art.

(2) Interest, support, and involvement of the local
and general community in the school has increased.

(3) The climate of the school has become livelier and
more vital.

(4) Commitment to the ideals of arts networking by
the principal is essential.

(5) The arts are now an integral part of the daily
experience of every child in the school.

LETTERS OF PERMISSION