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High Quality Visual Arts Education K-8, The Student, The Principal, and The Teacher

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High Quality Visual Arts Education K-8
The Student, the Principal, and the Teacher
Patricia A. Hayes
Seattle Pacific University

High Quality Visual Arts Education K-8

The Student, the Principal, and the Teacher

Patricia A. Hayes

A dissertation submitted in partial fulfillment

of the requirement of the degree of

Doctor of Education

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Abstract

High Quality Visual Arts Education K-8

The Student, the Principal, and the Teacher

By Patricia A. Hayes

The national infrastructure of arts education shows continued rhetorical support, updated visual art standards, attributes in 21st century learning frameworks, and research affirming arts disciplines as a core subject still valued today. Concerns from the past, however, show and continue to portend a cloudy future for visual arts education against high profile national standards and high stakes assessments focused on mathematics, language arts, and science. This study provides four views of visual arts education: (a) current research, advocacy, and national and state standards supporting sustained high-quality visual arts education (HQVAE); (b) a renewed look at the Discipline-Based Art Education (Greer, 1984) approach to curriculum and pedagogy; (c) theoretical support of the art development stages in grades K-8; and (d) current analysis of the relationship between principal and teacher experiences and attitudes as they influence high quality visual arts education in northwest Washington State county schools (Catterall & Pepler, 2007; Winner & Hetland, 2007). In addition, it is hypothesized that visual arts education correlates with students' positive educational outcomes including indicators of student capabilities and motivation achievement to support learning across the curriculum (Arts Education Partnership, 2013).

Keywords: visual arts education, student outcomes, HQVAE, DBAE

Chapter One

Introduction

According to recent Arts Education Partnership (AEP) announcements, arts initiatives go hand in hand with school improvement and student achievement, providing important advantages to student learning not seen in achievement through standardized tests (AEP, 2013). The arts are considered to be core academic subjects under the federal *Elementary and Secondary Education Act* and *Educate America Act: Goals 2000* (Americans for the Arts [AFA], 2013). National Art Standards for K-8 were published in 1994, and include all components of the Discipline-Based Art Education (DBAE) approach. Revised PreK-8 visual arts standards were previewed in February 2014 and launched in June 2014 (National Art Education Association [NAEA], 2014). Washington State Arts Standards, Visual Arts were first published in 1994 and more recently revised and published in August 2014 (Office of Superintendent of Public Instruction [OSPI], 2015). The State of the States' AEP Arts Education State Policy Survey (2014) shows that 50 states have adopted the National Art Standards and 45 states require arts instruction in elementary schools (AEP, 2014). The President's Committee on the Arts and the Humanities' 2011 review of the condition of arts education included research that lends support to "positive educational outcomes associated with arts-rich schools" (p. v).

Background

Current national support. Arts education advocates cite certain claims and benefits. Facts and figures from Americans for the Arts 2013 showed low socioeconomic status students with high participation and attendance in arts programs have a high school dropout rate of 4% compared to 22% among students with low participation in arts programs (AFA, 2013). When hiring, United States business leaders view creativity as a

primary skill (AFA, 2013). The President's committee review entitled *Reinvesting in Arts Education* (2011) claimed that the art educational attributes of creativity and critical thinking skills must continue with coordinated action and common purpose to benefit all schools with a creative and comprehensive education. More recently the President's Committee's Turnaround: Arts initiative are testing the power of the arts and seeking to create success in schools through the arts. Turnaround: Arts initiative is a public and private partnership facilitating the arts to boost achievement, motivate learning, and improve school culture (PCAH, 2013). "After years of crouching, arts education is raising its hand again" (Midgette, 2013).

The national curricula for high achieving Organization for Economic Co-operation and Development (OECD) countries such as Finland, China, and Japan include the arts, aesthetics, and craft as quality education components (Winner, Goldstein, & Vincent-Lancrin, 2013). With academic issues and high stakes testing in the forefront of U.S. education reform, the Framework for 21st Century Learning urged American policymakers and leaders to include innovation skills encompassing critical thinking and creativity in public schools as tools to drive change (Partnership for 21st Century Skills, 2011). In 2007, art education researchers Winner and Hetland constructed evidence-based analyses identifying art studio habits of mind and thinking dispositions observed in art classes. This study, funded by the Getty Trust, lent support to the idea that along with the skills of perception and envisioning, innovative thinking is typically present in "high quality visual arts education" (HQVAE) classrooms (Catterall & Pepler 2007; Winner & Hetland, 2007). These are qualities to be prized in an individual as well as in a society at large. Though past and present literature portrays the strength and value of the arts, barriers are still prevalent and the "circle of neglect continues" (Leuhrman, 1999, p. 2).

Current national problems. A report for Common Core by the Farkas Duffett Research Group (FDR) specified that programs including the arts are increasingly crowded out of the school day and that resources to provide arts education are shrinking (FDR, 2012). Current national facts and figures show that federal legislation such as No Child Left Behind ([NCLB], 2002) has led to the arts' lessening accessibility nationwide, decreased time in K-8 classrooms, decline in access to underserved populations, and decreases in art attendance and participation in communities (AEP, 2014; AFA, 2013; Chapman, 2005). This investigation of a narrowing curriculum and reduced learning opportunities cited public school teachers' claims that allude to the reduction of arts subjects and instructional time, especially in elementary schools (FDR, 2012). This FDR report showed that 74% of teachers surveyed in a random sample of 1,001 public school teachers of grades 3-12 across the nation "believe electives, humanities, and arts are getting short shrift because schools are putting focus on the basics," reading, writing, and math (FDR, 2012, p. 2). Art Education Partnership's recent State of the State 2014: Policies of Arts Education reported millions of elementary students are not receiving specific arts instruction as a part of their basic education. Unfortunately, according to the most recent survey of the nation's elementary and public schools (2009-2010) and PCAH (2013) approximately 3.9 million students attend high poverty schools with English language learners and special needs and they have little or no arts programs (AEP, 2014; NCES, 2009; PCAH, 2013).

Problem statement. Although visual arts are technically a national core academic subject, actual matters of value, access, and assessment are elusive (AFA, 2013). The Common Core State Standards (AEP, 2013) targeted mathematics and English language arts to be rigorously prioritized and then assessed in 2015 may result in

diminished time given to the study of visual arts. This continuing pattern of devaluation of arts education calls for further data gathering about what unique contributions the arts have to offer, “specifically creativity and enhanced engagement in schools” (President's Committee on the Arts and the Humanities, 2011, p. viii). In one extensive meta-analysis investigating the arts and ties to achievement, Hetland and Winner wrote, “the arts must be justified in terms of what the arts can teach that no other subject can teach” (2001, p. 3). Following analysis of visual arts research from 1987-1997, presented in his article, “Does Experience in Art Boost Academic Achievement?” Elliot Eisner (1998) staked claims for and cited evidence of positive attitudes, motivation, academic balance, and enhanced school attendance clearly associated with visual arts education. With arts education evidence and advocacy current, and its value grounded in theory and research, questions remain: are the arts in jeopardy today? Are educational leaders in states and districts, and the teachers in classrooms, responsible for continuing and sustaining art programs to engage more students? Does the nation and do states value the pedagogical and achievement benefits of arts education for more children, and can more be done locally and nationally?

Purpose and significance. The primary purpose of this study was to explore the conditions under which, irrespective of national standards and powerful advocacy, a team of stakeholders, that is administrators and teachers, in states and districts might invest in and employ sustained arts education in K-8 schools. Additional purposes of this study were two-fold: first, to portray with current literature and research, the evidence and relationships established between sustained high quality visual arts education (HQVAE) K-8 and students’ positive educational outcomes in general; and second, to extend research with a survey instrument. The survey employed was designed to acquire broad-

based descriptions of K-8 principals' and teachers' views and attitudes shaped by their art experiences in varied social contexts (Luehrman, 2002). The current study was designed to explore the relationships and possible differences and similarities between principal and teacher attitudes about arts education K-8 currently in school districts of a rural county in northwest Washington.

In an attempt to address and clarify significant background, and included in survey questions for principals and teachers, the mention of an exemplary high quality visual arts education approach known as the Discipline-Based Art Education (DBAE) is reviewed (Greer, 1984). National and Washington State Visual Arts Standards are referenced and defined as current arts education frameworks applicable to this study. Developmental stage theory is employed as it is identified and grounded in K-8 visual arts education, specifically, when integrating a DBAE (1984) tenet to curriculum as a high quality model.

Research and related literature show the pedagogical benefits of the DBAE approach, which covers content and experience in four art disciplines sustained over time, K-8. Briefly, the four art disciplines taught through DBAE are *aesthetics, critique, art history, and art studio production* (Greer, 1984). A theory of review and renewal was proposed, one that integrates the DBAE concept and pedagogy with developmental psychology and emergent learning theories. The idea of this renewal of a disciplined and developmental approach to visual arts education, advocates argue, helps students acquire and understand the nature of art and its role in human affairs through art process and making, inquiry, critique, history, and cultural context (Kern, 1987). The crux of the DBAE argument is that arts education deserves to take its place as a legitimate school subject and not as an undisciplined random encounter in a child's education.

Considerations of the place of the visual arts in the school curriculum must be viewed in the context of the controversial standards-based education reform movement dating back to the No Child Left Behind Act (2002) and to resultant, current principals' and teachers' viewpoints and attitudes. In fact, according to the FDR Group's (2012) research report on the impact of reform today, there is "considerable anecdotal evidence to suggest the impact of NCLB on what does—and does not—get taught in today's classrooms" (p.1). The back-to-basics movement has led to concerns that non-core subjects and specialist activities might not survive the standards movement (Chapman, 2004, 2005; Mittler & Stinespring, 1991). In the "mainstream" spirit in which Eisner (1998) and Hetland and Winner (2001) recommend to advocates of arts education, this study focused on students' educational outcomes which is defined by art education experts as "human performance" and "positive outcomes" (Eisner, 1998, p. 32), not academic achievement as measured by current high stakes tests specifically. Academic achievement emphasizes outcomes of education, measured and reported traditionally in mathematics, English language arts, and science through summative and increasingly high stakes standardized testing. In other words, the idea is that engagement in visual arts "provides unparalleled opportunities for learning that enables young people to reach for and attain higher levels of achievement" (Fiske, 1999, p. 15).

Arts education has a history in public schools and theoretical foundations that can contribute to strong learning environments. Chapter Two presents a critical analysis of current research and thoughtful expert opinion, regarding the importance of a balanced education for all children: that is to say, an education that includes more than the so-called core subjects of mathematics, science, and literacy. An abundance of empirical research and scholarly opinion suggests the need for a close look at the differences that

emerge over time between arts-poor and arts-rich schools programming and climate.

This review of literature points to the crucial role of principals and teachers as key players for the delivery, or absence, of arts instruction in K-8 schools (Luehrman, 1999; NAEA, 1992). Today, district educational leaders and teachers may influence arts-rich versus arts-poor schools. Their attitudes and influence may create the impact it takes to continue a comprehensive education with K-8 visual arts curriculum and instruction for all children. This study attempts to contribute to previous work and theory while advancing the growing body of knowledge as it pertains specifically to visual arts education.

Research questions. This study addressed three questions, with sub questions, for three stakeholders (students, principal, and teacher):

Question One: To what extent do educators perceive that the visual arts contribute to positive educational outcomes in student achievement K-8?

Question Two: What is the relationship between the art experiences and attitudes of public school principals toward the provisions of sustained high quality visual arts education (arts-rich schools) K-8 today (Luehrman, 2002).

Sub question: What is the nature of art experiences in social contexts for principals?

- a. within the context of school and as a student;
- b. with peers or classmates;
- c. within the context of family;
- d. with professional colleagues who teach art;
- e. as an adult leisure time.

Question Three: What is the relationship between teachers' personal background, experiences, and attitudes towards delivering and integrating high quality visual arts

education to students in K-8 classrooms (arts-rich classrooms) today (Jensen, 2011; Luehrman, 2002)?

Sub question: What is the nature of art experiences in social contexts for teachers?

- a. within the context of school and as a student;
- b. with peers or classmates;
- c. within the context of family;
- d. with professional colleagues who teach art;
- e. as an adult leisure time.

Terms and Definitions

Art - as defined by the National Coalition for Core Arts Standards (NCCAS, 2014): In everyday discussions and in the history of aesthetics, multiple (and sometimes contradictory) definitions of art have been proposed. In the classic article, “The Role of Theory in Aesthetics,” Morris Weitz (1956) recommended differentiating between classificatory (classifying) and honorific (honoring) definitions of art. In the Next Generation Core Visual Art Standards (NCCAS, 2014), the word is used in the classificatory sense to mean “an artifact or action that has been put forward by an artist or other person as something that is to be experienced, interpreted, and appreciated.” An important component of a quality art education is for students to engage in discussions about honorific definitions of art—identifying the wide range of significant features in art-making approaches, analyzing why artists follow or break with traditions and discussing their own understandings of characteristics of “good art.” (National Coalition for Core Arts Standards [NCCAS], 2014)

Visual arts - as defined by the National Art Education Association (NAEA, 2014):

Visual arts include the traditional fine arts such as drawing, painting, printmaking, photography, and sculpture; media arts including film, graphic communications, animation, and emerging technologies; architectural, environmental, and industrial arts such as urban, interior, product, and landscape design; folk arts; and works of art such as ceramics, fibers, jewelry, works in wood, paper, and other materials. (NAEA, 2014; NCCAS, 2014)

Art Specialist - below is the most comprehensive definition of the art teacher from the 1960s:

Whatever term we use to identify the one who helps the classroom teacher in art programs—art-helping teacher, art educator, art specialist, art consultant, etc.—the role as discussed here is comprehensive enough to include all of these. Let us settle for “art specialist.” The job requires very definite special art training, and a special all-encompassing attitude about educating children through art processes. The full art specialist is at one time a classroom teacher, an educator of other teachers, and a consultant, depending upon the needs of the classroom teacher and the children at the time. These needs do not limit themselves to just art techniques, but should be determined by any problem in which creative art process may supply an answer. If art is to help educate the whole child, then art must affect all aspects of child growth; i.e., aesthetic awareness, physical growth, verbal communication, moral concepts, creative imagination and visual communication. (Saunders, 1964, p. 4)

Arts-rich schools - from site selection, *Learning in and Through the Arts: The Question of Transfer*, Burton, Horowitz and Abeles (2000):

We identified a mix of elementary and middle schools that provided a diverse sample along several dimensions: (a) a mix of art disciplines (music, dance, drama, visual arts); (b) a mix of approaches within disciplines; (c) schools where the arts were taught by specialists and schools where the arts were taught by external providers; (d) schools where the arts were integrated into the general curriculum by classroom teachers, and schools where the arts were taught as discrete subjects by specialists; and (e) schools that were “arts rich” and schools that were “arts poor,” as defined by the quantity of arts programming.” (p. 233-234)

DBAE - Discipline-Based Art Education (Greer,1984):

DBAE is the idea of disciplines in art education as a multi-faceted component for learning. The four disciplines are simply defined as *aesthetics*, the nature of art and inquiry; *art history*, studies and exploration of art and culture past and present; *art critique*, taking a closer look at art through the phases of critique; and *art studio*, where the art is made, the process facilitated, explored, and experienced. (Greer, 1984)

HQVAE - High Quality Visual Arts Education - as defined by Gude, 2009, and Catterall and Pepler, 2007: “Arts opportunities in a high quality visual arts education (HQVAE) encourage children to experience fully, reflect freely, and represent without fear” (Gude, 2009). The cognitive demands on the learner in a HQVAE curriculum and classroom requires sustained creative opportunities for:

Wrestling with technique while processing elements of design and intention, facing the public nature of classroom art making, and making meaning out of critical and supportive comments from peers and teachers. These sorts of

demands may be present in other learning experiences, but children may respond more actively and deeply in the art room than in the general education classroom.

(Catterall & Pepler, 2007, p. 273)

A sustained HQVAE curriculum and classroom also encourages links taught between habits of mind and broader views children have of a worldview.

National Core Arts Standards - Visual Arts (NAEA, 2014; NCCAS, 2014).

The first Voluntary Standards for Arts Education were published in 1994. National Core Arts Standards, including Visual Arts Standards, were reviewed and available for adoption in June 2014. The most recent revisions to state arts standards across the nation began along with the 2010 initiative of Common Core State Standards. All but one state have developed and published elementary and secondary state art standards based on the national standards and other resources (AEP, 2014).

The National Visual Arts Standards (2014) cover levels PreK-12 with four proficiency levels and include “traditional and contemporary approaches for artistic literacy in a digital and visual age” (NAEA; NCCAS, 2014). The essential learning equivalents cover, in general: creating, presenting/performing, responding, and connecting.

Washington State K-12 Arts Standards, Visual Arts (OSPI, 2014). The revised Art Standards through Visual Arts by grade level were first published in 1994 by Washington State, and again in August 2014. These standards, along with the other three disciplines, music, dance, and theater, cover four Essential Academic Learning Requirements (EALRs). In general, the EALRs included standards, statements, components, grade level expectations, evidence of learning, examples, and arts performance assessments. They are similar to the national standards with components of

learning covering in detail, under general categories of creating, presenting/performing, responding, and connecting.

Habits of Mind (8 Studio Habits of Mind) - According to Hetland, Winner, Veenema, and Sheridan (2013), habits of mind are general cognitive and attitudinal dispositions developed and central to thinking and learning. In a high quality visual arts education or classroom they are: develop craft, engage and persist, envision, express, observe, reflect, stretch and explore, and understand art worlds.

Elementary Level - used to describe the level of education that includes Kindergarten through fifth grade.

Middle Level - used to describe the level of education that includes middle schools as well as junior high schools. Serves any combination of grades 6-9, most commonly grades 6-8, or grades 7-8 (Luehrman, 1999).

Outline of Remainder of the Study

The following four chapters of this dissertation review the relevant literature, provide a methodology for this study, present and interpret the study results, and discuss the findings, implications, and future research related to the study results. The literature review includes results of previous studies and relates to the current study, which attempts to extend the topics, issues, and continuing dialogue about high quality visual arts education. Chapter Three provides and discusses the research design, variables, instrumentation, sample, the data collection method, and analysis procedures. Chapter Four includes the results of the statistical analysis conducted and Chapter Five summarizes in-depth discussion of results, implications, limitations and recommendations for future research.

Chapter Two

Review of Literature

HQVAE and the Student

In the executive summary of a study authored by Winner and Cooper (2000), Hetland and Winner (2001) declared:

The arts have been around longer than the sciences; cultures are judged on the basis of their arts; and most cultures and most historical eras have not doubted the importance of studying the arts ... The arts are a fundamentally important part of culture, and an education without them is an impoverished education leading to an impoverished society...they are time-honored ways of learning, knowing and expressing. (p. 5)

Winner and Cooper concluded on the basis of a lengthy meta-analysis published in the *Reviewing Education and the Arts Project Report (REAP)* entitled “Mute Those Claims: No Evidence (Yet) for a Causal Link Between Arts Study and Academic Achievement,” that study in visual arts does not significantly affect academic achievement. Furthermore, they stated that when “justifying the arts instrumentally we make the arts vulnerable” (Hetland & Winner, 2001, p. 67). Therefore, justifying the arts by their power to affect learning in a particular academic area is an elusive quest (Hetland & Winner, 2001). The authors and their REAP team found relevant studies, reports, dissertations, and resources from 1950-1999, published and unpublished. They reviewed 600 reports to analyze the possible relationship between study in one or more arts areas and achievement in one or more academic areas (Winner & Cooper, 2000). They calculated 275 effect sizes and conducted a set of 10 meta-analyses. Visual arts programs and instruction did not show a causal link to achievement in academics at this time.

Studying the arts showed positive value, especially if self-selected, but not causation of cognitive skill development transferred to academic areas (Winner & Cooper, 2000). The recommendation applicable to this study is that, as Winner and Cooper (2000) wrote, “We must not discount claims. Rather, we suggest that researchers look closely and ethnographically at what happens to schools that grant the arts a central role in the curriculum” (p. 66).

A study conducted in 2000 by Burton, Horowitz and Abeles came closer to connecting visual arts with the cognitive domain and, in particular, learning transfer. They wrote that transfer and sustained transfer through visual arts teaching and learning has “become a leitmotif of arts education” but one that lost some ground (p. 228). The author’s theoretical research showed studies from the 80s and 90s narrowing transfer claims to learners attracting unidirectional and linear capacities through arts “travel” to other subject disciplines (p. 228). And if transfer exists it supports enhanced learning and possible retention. These theories have evidence of both successes and failures. The purpose for the Burton et al. study was to determine if cognitive and disposition skills build and group together through arts curriculum and instruction and show a relationship between learning in other subjects. Their mixed-methods study, “Learning In and Through the Arts: The Question of Transfer,” targeted 12 “real school settings,” grades 4-8, testing 2,406 children to determine if higher order thinking skills and divergent thinking developed through arts have an effect on learning in other disciplines (p. 232). Teacher perceptions and views as experts were also identified in both “arts-rich and arts-poor schools” (p. 234).

The study went through five phases. The first phase addressed taxonomies of learning in the arts. The taxonomy was developed initially to find variables through field

research used in the quantitative phases of the study. The investigators reviewed literature, discussed with professionals, and summarized collective experiences of researchers and educators. Quantitative investigations incorporating two tests, several student and teacher questionnaires, and inventories followed. Qualitative explorations through observation, interviews and evaluation of artwork samples and performances in the classroom were also part of the investigation (Burton et al., 2000).

Three key themes emerged in this study and draw attention back to the Winner and Cooper (2000) meta-analysis summary. Burton et al. (2000) concluded that the search for solid transfer evidence in high quality visual arts education (HQVAE) is worthy of continued investigation. They stated that HQVAE offers (a) “a constellation of cognitive competencies and dispositions” which imply dynamic and interactive impacts (p. 253); (b) the relationships “to other domains of knowledge in terms of the flow of effects from the arts to other subjects” cannot be ignored (p. 253); (c) the contextual factors to consider such as personalities, home, school climate, district support and exposure to the arts are further recommended as avenues of investigation. The above three themes are thought to be characteristics that could lead to transfer, but any firm conclusions regarding the possible effects of visual arts teaching and learning and on other subjects requires continued research (Burton et al., 2000, p. 253; Catterall, 1998). The operative phrase is “solid transfer evidence” which is desirable but not easily found and perhaps will not be found. Implications from this study do show real concern for how “we think about learning and thinking possibilities within broad and flexible pedagogy contexts” such as are present in the arts (Burton et al., p. 253). As Burton et al. discussed the study of transfer of learning as a result of arts experience in the context of all subjects and their own potentials to affect transfer, their research indicated, “to

diminish one is to diminish the possibility and promise of them all” (p. 255). Students learn science, not so much because we expect and can conclusively demonstrate transfer of learning to the arts, for example. But this in no way diminishes the importance of science as a school subject.

Children’s Growth and Development in Visual Arts

Lowenfeld’s stage theory. Viktor Lowenfeld (1947), a contemporary of Jean Piaget, was influential in an art education era of extensive research, methodologies and theory. His theory of visual and haptic learning and artistic stage theory have influenced art classrooms and their pedagogy since the mid-20th century. Burton’s article titled, “Creative Intelligences, Creative Practice: Lowenfeld Redux ” provides an analysis of Lowenfeld’s insights to visual art education (Burton, 2009). Encouraged that creative and mental growth takes place in stages, he theorized that young people would grow their creative intelligence as a result of experiences in learning the arts (Burton, 2009; Lowenfeld 1960). Lowenfeld’s influence encouraged changing the 1950s approach of imitation by students and telling by teachers inside and outside of school. Lowenfeld (1947) studied the art of children, ages newborn to age seventeen years old, leading to a detailed children’s art developmental progression divided into seven stages which are scribbling (birth-2 years); manipulative (2-4 years); pre-schematic/symbol making (4-7 years); schematic (7-9 years); drawing realism (9-11 years); late drawing realism (11-13 years) and adolescent (13-18 years). Lowenfeld’s introduction of developmental stages of arts experience grounded the arts in education in a scientific perspective from which to assess and monitor student work and growth over time. He wrote persuasively about the ability of arts to empower young children to make sense of a confusing and complicated world (Burton, 2009).

Hurwitz and Day (1958-2011). The book, *Children and Their Art*, by Al Hurwitz and Michael Day (1970), addressed children's development, the art disciplines at length, and described a child's learning domains and high quality visual arts education as they scaffold over time. Their stage theory differs somewhat from Lowenfeld's, and they integrated it specifically with the four DBAE art disciplines. Hurwitz and Day outlined stages of graphic representation based upon "unique personal qualities of its creator and the experiences he has had in life. Since children neither possess identical personalities nor react in wholly similar fashion to experience, their output in art must of necessity vary" (p. 140). This interpretation of stage theory described three general stages of development: manipulative stage (2-5 years), symbol-making stage (6-9 years), and preadolescent stage (10-13 years). A number of studies have been published pertaining to children's drawing and development providing evidence of and insight as background for arts educators. This background in the field of child and adolescent development and visual arts education established a descriptive, not prescriptive, framework to consider and guide instruction.

A recent study connected to children's development, perception, and drawing tasks conducted by Rostan (2010), measured students' years in art programs with detailed artistic behavior data using the Need for Cognition Scale (NCS) (Cacioppo, Petty & Feng Kao, 1984). The NCS instrument measures and summarizes a student's inclination to engage, enjoy learning, and evaluate whether a child is an interested "thinker" or not (Bost, 2007; Cacioppo et al., 1984). Rostan focused on creativity as evidenced in personal expression of visual information, through life drawing and imaginative drawing skills. With respect to age-related development, in this case, within 9-10 year old and 11-16 year old students in a self-selected after-school art program, Rostan observed

“acquired motivation competence” or skill acquired by students in high quality visual arts education (HQVAE). Rostan noted that “measurable changes” emerge in creativity, motivation, then competence given extended time and practice of tasks (Hetland et al., 2007; Rostan, 2010, p. 270). That said, a young art student who is nurtured to succeed, over time, with deliberately designed exercises and practice, develops skills through these processes and experiences. Students can then define their thinking, which influences ways of knowing, and strengthens habits of mind (Eisner, 2002; Rostan, 2010). These indicators of creative and motivational growth lead to competence and seem to align well with both above mentioned stage theories.

Student engagement. Catterall and Peppler (2007) conducted a study of visual arts attributes testing treatment and comparison groups with pre- and post-survey measures and through investigators’ use of an observation instrument to explore engagement in art and specific social views of cognitive and affective (motivation) development. Catterall and Peppler chose non-random samples of grade three students from two inner city schools with low socioeconomic status for a five-month visual arts curriculum intervention. Measurements were taken using pre and post-survey instruments administered to program participants and compared to non-participant students using general motivation and creativity scales. The authors redesigned a self-concept, self-efficacy belief scale, success attribute scale, as well as creativity scales for elementary students based on the Torrance Test of Creativity (TTCT; Torrance, 1984). Formal observation instruments were used to record student focus, student engagement, and social development in the visual arts classrooms compared to their home classrooms.

Self-concept is an unstable construct but was measured using a four-point Likert, global self-concept survey conflated into one with self-efficacy and success attribution

statements (Ames, 1990; Catterall, 1995). Three findings emerged within participant and non-participant group differences related to visual arts study and student achievement (Catterall & Pepler, 2007). Over a sustained period of time in HQVAE programs, significant associations were noted with growth in the indicators of general student self-efficacy and original thinking under the creativity dimension. The visual arts students out-gained comparison students 55% and 33% in creativity. And increased positive gains were shown through observation procedures of social development, up to 30% more in visual art classrooms (Catterall & Pepler, 2007). The authors suggested that these outcomes show benefits for children and have positive effects on children's view of themselves, their future achievements, and the world they face, especially for "underprivileged children for whom educational and social advantages are scarce" (Catterall & Pepler, 2007, p. 559). Sustained, high quality curriculum and instruction such as a discipline-based approach to teaching, and socially constructed classrooms in visual arts is founded on researched pedagogy, evidenced, and valued in this study.

History of discipline-based art education (DBAE) approach. Research and curriculum writing by Manuel Barkan of Ohio State University and Elliot Eisner of Stanford University in the 1960's embraced art education as it relates to professions or adult models of accomplishment as ultimate targets (Duke, 1988). At the Central Midwestern Regional Educational Laboratory, a research team which explored aesthetic theory and curriculum development in the disciplines of art, followed Barkan's work and added to a broader understanding of arts education, one that incorporates stage theories of growth and development as foundational to student accomplishment in the four disciplines of DBAE (Barkan, 1962; Madeja, 1973, 1976). Barkan (1962) noted that art in schools had for too long been treated solely as a two-dimensional, restricted activity

such as formal representation drawing instruction to build skills. He envisioned the 60s and 70s as a time in which a foundation of resources, progressive freedom in education, and ideologies of art education would be increasingly well established (Barkan, 1962). Following on this renaissance begun by Barkan and Eisner, as well as others, the DBAE philosophy and program that Eisner called “structure and magic,” both purposeful and flexible, grew from 1970 forward to the late 1990s (Eisner, 1988, p. 9). Since that time, DBAE has held a prominent position in arts education programming nationally, internationally, and at many levels of education, in spite of the fact that current trends favor core subjects at the expense of the arts in general (DiBlasio, 1997, 2002; Eisner, 2002; Smith, 2004).

Established in 1982, the avenues and resources of the John Paul Getty Center for Education in Los Angeles, California, have guided, supported, and disseminated the DBAE approach. The Getty Center’s commitment to research and models for instructions in DBAE thrived as the hub in the United States until 1997. DBAE was based considerably on Barkan’s (1962) ideas of organized structures or disciplines of knowledge in art. The cornerstone of the Getty Center enthusiasm for DBAE was focused on the visual arts and its highest achievements of culture with a systematic program of disciplined study for children and adolescents (Greer & Rush, 1985).

Former Getty director, Dwayne Greer, published material on Discipline-Based Art Education topics, including models of instruction and theory, in 1984, two years after the Getty Center opened. Greer argued that the idea of disciplines in art teaching as a multi-faceted component for learning entails the same kind of intellectual rigor we expect in other subjects (Duke 1988; Smith, 2004). The DBAE premise presents a comprehensive and team approach to the field of art study and integrates content from

four art disciplines (Clark, Day, & Greer, 1987). These disciplines are simply defined as *aesthetics*, the nature of art and inquiry; *art history*, studies and exploration of art and culture past and present; *art critique*, taking a closer look at art through the phases of critique; and *art studio*, where the art is made, the process facilitated, explored and experienced (Greer, 1984). Rationalizing DBAE, Karen Hamblen (1988) explained the broadening possibilities rather than limiting the conceptual base of art studio work by the inclusion of the art studio experience as a discipline. The emphasis is on learning definable art content and observable skills. Hamblen wrote DBAE art instruction includes “emphasizing aesthetic responses as well as expressive behaviors, conceptual components as well as affective ones” (Hamblen, 1988, p. 24). Consequently, Discipline-Based Art Education followed an educational trend of increasing intellectual content and shifting aims for art teaching in the 1980s and 1990s (Smith, 2004).

The original DBAE claim stated that if treated contextually by educators and interpreted and built according to the content, pedagogy and values needed in specific student populations and context the possibilities and support to learning are endless (Hamblen, 1988). At that time she trusted the arts to become core curriculum. Through the four disciplines, historically, aesthetically, and culturally, the visual arts, Hamblen wrote, can teach attitudes, values, and ways of thinking and knowing. Eisner (1987) also noted that DBAE resources developed from convictions, theories, and evidences related to how children learn, what is important to teach, and how to organize content are the keys to its promise. It is important to note as well that DBAE opens avenues for interdisciplinary studies and the full range of human knowledge (Hamblen, 1988). Most clearly, it is explained in DBAE author Dwaine Greer’s (1984) words:

Activities and skills presented in sequence produce an evolution from a naïve (untutored) to a sophisticated (knowledgeable) understanding of art, taking into account children's level of maturations and tasks ordered from simple to complex. When art is taught with this kind of structure, it answers critics who maintain that art education has little to do with art. The artworks of children become examples of concepts learned, in addition to being expressive efforts. (p. 212)

From 1982-1999 the John Paul Getty Center for Education in the Arts played both an instrumental and controversial role at the same time, as introducer and sponsor of DBAE. The foundation established a lofty support system and resource for the arts that has unquestionably left an influential mark on arts education. The authors, advocates, and DBAE educators have promoted this resource developed for elevating visual arts in schools for 30 years. With firm ground and practice it can be concluded that DBAE is still today an appropriate approach and pedagogy in K-8 best practice. At a time when high stakes assessments have found such favor, the last 15 years show some shifts away from this potentially essentialist framework including the use of the standards for general and art educators. Through careful analysis of current national and state visual arts standards, the disciplines approach, though not directly noted as DBAE in the 2014 standards, expands and deepens arts curriculum and core instruction and proves to have stood the test of time and influence. It is proposed that this particular arts education approach in a postmodern art world builds crucially needed and constructed content, skills, habits of mind, and values in the visual arts and quite probably beyond.

Further Research

The principal, teacher, and the school. In a 12-year study begun in the mid-80s, Margaret DiBlasio (1997) tracked and published DBAE efforts related to program and

instruction. DiBlasio conducted a mixed-methods longitudinal investigation in a single school district in order to document the evolution of a district-wide implemented DBAE art program. The urban/suburban district started the team effort with grant funding and stayed the course. The study entitled, “Twelve Years and Counting: Tracking a Comprehensive Effort at Instructional and Programmatic Reform through DBAE,” followed staffing, integration, successes, and challenges of DBAE for 12 years (DiBlasio, 1997). The study summary was set up to communicate: (a) adapting and influencing factors, (b) benefits and challenges, and (c) theoretical implications of the program. The DBAE approach components outlined are: (a) interdisciplinary emphasis, (b) interpretive criticism, (c) multicultural and gender inclusiveness, (d) disciplinary inquiry focus, (e) high order reflectiveness, (f) museum partnership, (g) pre-service mentorship, and (h) performance and assessment. DiBlasio monitored the evolution of DBAE curriculum components and integration longitudinally over this extended period of time.

The study showed evidence of a partnership of administration, specialists and general education teachers K-12 that grew as a spiraled, interdisciplinary arts education effort. The originally adopted parameters of DBAE theory were aligned to school curricula and standards with concurrent fluctuating initiatives. Hypotheses about effective instructional and delivery trends and initiatives came and went over the period of twelve years as the district continued focus and use of the DBAE approach and pedagogy (DiBlasio, 1997). As it relates to this study and theory of renewal, the district and staff committed to parameters of DBAE theory and art study with inventiveness and innovation. Impressions left and foundations built were explained by DiBlasio as the result of this commitment and provided insight into “a remedy offered by DBAE structure and the guidance of scholarly expertise provided within the disciplines of art” (p.

41). This structure and approach to teaching the high quality visual arts comprehensively in a district can be contrasted with past and current trivialization of school art programs and instruction.

The effects of the DBAE discipline, art history instruction and inquiry on fourth and eighth grade students' abilities to interpret unfamiliar artworks contextually were the topics of a study by Mary Erickson in 1998, which followed two earlier studies. There is the hypothesis that DBAE art history instruction opens young people's minds to react, respond and practice interpretive and inquiry skills (Erickson, 1998). Erickson looked for influences that exposure to art history has on interpretive skills, sequence of understanding, and learning about context in visual arts. The National Visual Arts Standards (NAEA, 1994) and DBAE (Greer, 1984) components were used for curriculum and integration to encourage these critical thinking skills. In an intervention study she used a small sample of intact groups: two diverse Southwest school districts were chosen, one with middle class demographics and one with a lower income population, selecting one grade four, and one grade eight, from each school. The study included a piloted art history unit and pre-test post-test design using a researcher-developed contextual interpretation test to evaluate interpretive skills appropriate for the age and experience. There were three historical views scored, including the perspectives of the historical artist, the viewer, and the culture.

A statistical MANOVA analysis with repeated measures was used to test the multivariate effects of grade level and instruction upon the art history interpretation variables. The findings were statistically significant and stronger for Grade 8 in historical artist ($F = 6.88, p < 0.010$) and very strong in historical culture perspectives ($F = 20.00, p < .000$). Both grade levels were given high quality instruction, lessons, and support in

art history that in turn showed student abilities and skills gained in interpretation and context over time. Students were not expected to know answers to the tests, the attempt was to practice and encourage good inquiry and critical thinking skills. Findings revealed that cumulative historical interpretation scores comparing Grade 4 and Grade 8 increased significantly after instruction from pre-test to post-test (Erickson, 1998). This demonstrated the effect of quality, explicit art history instruction over time. If treated with explicit transfer or targeted objectives planned and communicated, students are shown to increase ability to understand historical perspective when viewing, learning about, and interpreting works of art.

Following the 1997 longitudinal study, DiBlasio (2002) wrote more about the DBAE cornerstone of efforts in art education analyzed over time. She reviewed authors of DBAE monographs, including Ralph Smith (1987) well known art educator and author, and Brent Wilson who wrote, *The Quiet Evolution* (1997). DiBlasio's review examined the challenges of Smith's wisdom at the time (1980s) regarding postmodern art education, education idealism, and the integrated balance of open inquiry and core knowledge construction. DiBlasio (2002) also reviewed and outlined the tenet's concept, characteristics, and constructed disciplines and found that it continues to strive toward the ideals of visual arts pedagogy in 21st century. She summarized this visual arts education wisdom as driven by passion, energy, and continued refinement towards movement and change. She ended with a comparative chart of DBAE concepts, *Comparison of Concepts Related to DBAE Issues*, still convincing as they relate to 21st century excellence in education and the arts education world (DiBlasio, 2002, p.138). DiBlasio's visual framework summarizes and compares DBAE transformation issues and

adaptations of the approach including the concept, the curriculum, best practices, the art world, and the purpose of the arts in schooling in the 21st century.

Following the DiBlasio study (1997) and review (2002), Ralph Smith conducted a two-year study, funded by the Getty Trust and published in 2004, which involved the compilation of an extensive annotated bibliography of DBAE literature. Smith's findings included 600 pieces of literature—"a major effort by writers in the field of art education" (2004, p. 6)—written about DBAE topics from 1982-1998 that were categorized into ten areas ranging from aims and policy to dissertations on the topic. This careful and thorough meta-analysis of DBAE history reflects an atmosphere of interest and change and suggests future research and advocacy toward a substantive and demanding era of arts education (Smith, 2004). With 21st century standards and assessment of core subjects driving public education to meet national requirements today, research may benefit from a closer look at educational leaders and their roles in sustaining high quality art programs and approaches such as DBAE, K-8.

Luehrman ran a triangulated study (2002) investigating the impact of attitudes and viewpoints of principals towards arts education in Missouri. The purpose of this 2002 study was to explore and analyze the relationship between principals' experiences past and present with their attitudes toward arts education leadership positions in 1999. Luehrman chose to analyze and isolate the factors and their social contexts that may affect principals' attitudes towards sustaining visual arts teaching in schools. The goal was to determine support and advocacy for school-wide art programs through communicated cooperation of building administrators, principals, and teachers versus excluding or marginalizing arts education. A further goal was to inform and strengthen arts education pedagogy for general education and art teachers. The significance of this

study first regards the importance of K-8 high quality visual arts education and learning. Secondly, it explicates how through art experiences or lack thereof, those who hold positions of leadership may positively or negatively influence schools and classrooms with regard to high quality visual arts education. Luehrman wrote, “cooperation between the art teacher and the principal is essential if art education is to flourish and grow” (Luehrman, 2002, p. 197).

Luehrman constructed a survey instrument in order to compile quantitative data from state principals as well as inviting all principals to be interviewed. The qualitative component includes three data sources for a triangulated study. The survey was administered to find out where attitudes lie today and the experiences and foundations that influence principals’ positive or negative viewpoints on quality visual arts education. He purposely employed questions in the instrument to investigate the nature of art experiences in different social contexts such as their school level experiences of the past, cultural climate, workplace, leisure time, and extra-curricular involvements at home and in the community. Luehrman used survey research methodology to gather data from 297 K-12 Missouri public school principals randomly selected out of 2,084. He had a high (79%) return rate ($n = 225$). There were six parts to the questionnaire as well as questions for on-site interviews. He constructed 25 questions, with five-point attitudinal Likert scale scoring, the majority being objective questions, and several open-ended questions. His goal was to measure respondents’ attitudes quantitatively and qualitatively, provide comprehensive descriptive data, and find possible relationships between types and degrees of art experiences or lack thereof (Luehrman, 2002). Purposeful sampling strategy of maximum variation was used to provide context to the qualitative data

gleaned from interviewees who had the most diverse art experiences and social context. This added to his final results, discussion, and conclusions.

Luehrman's study was set up to describe but not claim causality; that is taken for granted in survey research. Though statistically significant correlation between variables was relatively small, it revealed factors that offered venues for further study. The stand out variable of home climate and family background influences was consistent with the results other studies about childhood influences towards positive education outcomes. In this case, when principals were students, views of the importance of visual arts experiences from their family members and backgrounds, including cultural climate and encouragement to participate, did affect future "arts consumption" (Luehrman, 2002). Luehrman also concluded that quality of art courses and longer-term, or sustained art experiences at all levels were more important than quantity of different experiences. Having strong art educator or teacher-mediator experiences influenced 83% principals' attitudes in a positive way at some point in their careers. This showed the effects of influences and values attached to high quality teaching at several levels of a leaders education and profession. Luehrman correlated this to Eisner's' idea of the visual arts being the hidden curriculum, or, for the hidden learners. Curriculum and instruction that enhances and engages learners who later realize, reflect upon, or "crystallize" the experiences and values of arts education, seems worthy data for further study from other perspectives (Eisner 1994; Gardner, 1983; Luehrman, 2002).

Luehrman realized the limitations of a single data source: principals in this study. He recommended an on-site, triangulated, and longitudinal study, such as a version of the DiBlasio 12-year DBAE approach study noted earlier (DiBlasio,1997). One further recommendation by this author is to examine relationships between the principal attitudes

and viewpoints of various stakeholders, such as teachers, parents, and community members.

A 2003 study also involved survey data from principals to obtain evidence of time spent in non-academic subjects or the reduction of the arts, visual and musical, as well as physical education (PE) as a way to improve test scores by allowing more time for tested content (Wilkins, Graham, Parker, Westfall, Fraser, & Tembo, 2003). Over 500 K-5 principals across Virginia were surveyed and results were analyzed using school-level percentage passing rates, schedules of class time allocation, and the percentage of time spent in these subjects both currently and proposed for the future. Wilkins et al. sought to learn whether time allocated to specialist classes such as art or music might be related to achievement on standardized examinations. Results indicated the largest percentage of time was allocated to music K-5, followed by visual arts, and PE. The survey results provided no significant evidence of a relationship between academic achievement and specialist time allocation or the inverse. However, implications of the study raised questions about the justification to cut or reduce specialists programs such as visual arts. Time spent with non-core specialists did not appear to affect school success nor did it seem to contribute to poor results on standardized tests. Therefore, reducing the time allocation was not recommended (Wilkins et al.). It could be reasoned that school principals who responded to this study value contributions made by specialists programs, or at the very least do not view them as harmful. The survey results indicated that principals think these non-core subjects enhance whole-child education and positive student outcomes since, in fact, 10% reported increasing specialist time, and 90% reported anticipating no change in specialist time allocations in the future (p. 730).

Teachers' investment influencing rich arts program curriculum and instruction may depend upon past higher education and affect current positions and planning. La Porte, Speirs and Young (2008) conducted a study looking for evidence from K-12 art teachers with respect to how their own higher arts education influences their current professional curriculum content planning and pedagogy. The influences were cited as factors from a principle components analysis with varimax rotation, which yielded five influential content areas in visual arts. Selected on the assumption of their visual arts education theory background and experience, the sample consisted of K-12 art teachers in the U.S. ($n = 437$).

Teachers' choice and use of curriculum trends were assessed both from the participants' formal education as well as their work as teachers. The teachers responded to a questionnaire scored with a five-point Likert scale, and ultimately the five art curriculum themes or factors emerged. Influences from undergraduate schooling for these teachers included DBAE influences, multicultural art themes, studio work and child-centered art approaches to teaching as common amongst them (La Porte et al., 2008). Lastly, attitudes, interests, and needs of students received significant attention in the qualitative data received from teachers adding to data and conclusions. Conclusions drawn were that traditional and contemporary high quality visual arts education in higher education had positive impact on educators' diversified curriculum and instruction as art teachers, and serves as a model to follow for teacher preparation and certification programs. This study used survey method and qualitative data however, and any causal inferences are actually beyond the scope of La Porte et al.'s study. Continued efforts to retain both the experienced art teachers and sustained high quality programs are

recommended to education communities with the conclusion that positive impact and outcomes may be made on student achievement (La Porte et al., 2008).

A mixed-methods study run recently by Jensen (2011) viewed teachers as art program stakeholders. Jensen investigated elementary teacher views on visual arts education in Utah. She asked several questions; specifically, what is high quality arts education and curriculum? In her comparative case study she also asked about the value of art, and how an art specialist changes art learning or experiences for students compared to general education teachers? Her purpose was to add to data regarding teacher perception of the value and major benefits of visual arts education sustained in elementary school. She also included analysis of teacher qualifications and comfort level in teaching art. She compared backgrounds, training, and understanding of high quality curriculum and instruction between the general education teacher and the art specialist.

Literature in her dissertation (Jensen, 2011) covered art education benefits, cross-curricular possibilities, descriptions, and characteristics of high quality curriculum, including DBAE and integration. Applicable to this study is the survey instrument developed and administered to gather information about attitudes. This is similar to Luehrman's work, but focusing on teachers. Survey data were compiled as a whole but also disaggregated by participant position: elementary administrator, art certified educator, art endorsement educator, and non-art certified general educator. The surveys were disseminated online with small respondent return rates 5.47% for teachers, and 16.98% for administrators. Her research reiterated the importance and value educators attribute to arts education contrasted with the near disappearance and regular neglect of elementary art programs.

Conclusion

Research shows empirically those transferable skills of visual arts programs for children K-8 does not appear to significantly affect academic achievement in non-art content areas. Whether the arts as a school subject should carry that burden is another question. Current evidence, however, does show abundant evidence of the value of high quality visual arts education programs' instruction leading to further knowledge and achievement in the arts. In addition, it addresses the difficult relationship between sustained art education and achievement in other school subjects although the nature of any such relationship remains elusive. Therefore, any hypothesis about the effects of visual arts' knowledge, skills, and values learning on student academic achievement in other subjects is problematic. The potential for arts education to improve knowledge, skills, and values in the arts is another matter; one that needs renewed attention. At the elementary and intermediate level, Disciplined-Based Art Education does at the very least approach Jerome Bruner's (1996) idea of process, as defined as actually *doing* a subject rather than merely learning it as a receiver of information, to a greater extent than process is found in other school subjects (Hamblen, 1993). In this respect, DBAE must contain certain inquiry skills worthy of investigation, some of which could be utilized in social studies, language arts, and other subjects.

This chapter has briefly outlined visual arts education K-8 rationale, the four components of a Discipline-Based Art Education (Greer, 1984) and its attributes, Lowenfeld's (1947) and Hurwitz and Day's (1970) art stages of development, and a relevant number of current studies that reinforce the idea of continued investment in visual arts education for children in the 21st century. The DiBlasio (1997), La Porte et al. (2008), Luehrman (2002) and Jensen (2011) studies underscore the importance of also

examining relationships between art programs and the attitudes and viewpoints of a variety of stakeholders, teacher, school principal, and community. Theories, current studies, new and old evidence establish, ground, and support the facilitation of further research investigating attitudes toward sustained, high quality visual arts programs K-8. The pursuit of arts for arts' sake must continue. Chapter Three outlines the research methodology approach based on the Luehrman (1999) study used as a framework to conduct this study, including the sample, instruments, procedures for collecting data, and method of analysis used.

Chapter Three

Research Methodology

Introduction

Mick Luehrman (1999) wrote:

Throughout an individual's development, as a child, and continuing on into adulthood, interactions within the family, the school, and with peers offer possible social contexts within which domain-defining experiences for art education may occur. As a result, the relative significance of a specific art experiences is of interest for those who seek a deeper understanding of how art attitudes are formed, maintained, and altered. (p. 50)

The present study replicated, with permission, methodology, research question components, and instrumentation from author Luehrman's (2002) study, *Art Experiences and Attitude Toward Art Education: A Descriptive Study of Missouri Public School Principals*. The purpose of the study was to describe principal and teacher experiences within a variety of social contexts, and look for relationships between these experiences and current attitudes toward visual arts education in K-8 public schools today.

Research Design

The research design for this study was descriptive and correlational with the intent to study perceptions of phenomena as they existed in the current school year (2014-2015) and within broad past and present educational and social contexts (Gall, Gall, & Borg, 2007; Luehrman, 2002). It was designed to statistically describe K-8 public school principals' and teachers' attitudes by asking questions on art experiences and opinions and gather and analyze the data for possible relationships of these experiences and attitudes (Fowler, 2009; Luehrman, 1999). The study employed descriptive statistics

with correlation analysis (Vogt & Johnson, 2011). The instrument used was a survey designed to determine educators' perceptions of the importance of the independent variables—experiences, social contexts, and demographics—to predict associations with the dependent variable— attitude— toward arts education. This study included psychometric and correlational investigations both between participants' experiences and approach, and between the two groups, principals and teachers. The data collected and computed within the extended survey from the Luehrman (2002) study were meant to render quantitative measurement of the perspectives of field-based drivers of art programs: principals and teachers. These two stakeholders in a child's education, it was theorized, may be key advocates when it comes to authentically supporting, sustaining, and teaching high quality art programs in public schools K-8. The Chapter Two literature review and noted research rests on theoretical underpinnings concerning and supporting evidence pertaining to the benefits and positive outcomes for children in sustained, high quality visual arts education programs K-8.

The proposed method was survey research as an extension of previous research using the mentioned instrument replicated online and run under similar conditions. The Luehrman questionnaire, *Art Education Attitude Scale*, was constructed to survey, seek insights, and measure the strength of principals' attitudes and beliefs (Luehrman, 1999, 2002; Vogt & Johnson, 2011). In accordance with the recommendations of Gall et al. (2007), and the topic at hand, data were collected from another sample set—teachers— adding to data from Luehrman and other studies in an attempt to assess phenomena not directly observable. In this case, principal and teacher participants' viewpoints, experiences, and attitudes were solicited regarding the value of visual arts education at the public elementary and middle school levels, ranging from grades K-8, in a rural

Washington county. The instrument is intended to provide both robust descriptive information and to provide inter-item correlations calculated through analysis, between types and degrees of positive or negative arts experiences and investigate where attitudes lie amongst the two groups of school leaders in varied contexts (Jensen, 2011; Luehrman, 1999).

Research Questions

The following research questions were addressed in this study:

1. To what extent do educators perceive that the visual arts contribute to positive educational outcomes in student achievement K-8?
2. What is the relationship between the art experiences and attitudes of public school principals toward the provisions of sustained high quality visual arts education (arts-rich schools) K-8 today (Luehrman, 2002)?

Sub questions and independent variables: What is the nature of the art experiences and social contexts for principals and teachers?

- a. within the context of school as a youth;
- b. with peers or classmates;
- c. within the context of family;
- d. with professional colleagues who teach art;
- e. as an adult, leisure time.

3. What is the relationship between teachers' personal arts background, experiences, and attitudes towards delivering and integrating high quality visual arts education to students in K-8 (arts-rich classrooms) today (Jensen, 2011; Luehrman, 2002)?

Sub questions and independent variables: What is the nature of the art experiences and social contexts for principals and teachers?

- a. within the context of school as a youth;
- b. with peers or classmates;
- c. within the context of family;
- d. with professional colleagues who teach art;
- e. as an adult, leisure time.

Hypotheses- Statement of Predictions

Research Question 1. Null and alternative hypotheses

H_0 =Educators do not perceive that visual arts contributes to positive educational outcomes in student achievement K-8.

H_1 =Educators do perceive that visual arts contributes to positive educational outcomes in student achievement K-8.

Research Question 2. Null and alternative hypotheses

H_0 =There is no relationship between the personal art experiences and attitudes of public school principals toward the provisions of sustained high quality visual arts education K-8.

H_1 =There is a relationship between the personal art experiences and attitudes of public school principals toward the provisions of sustained high quality visual arts education K-8.

Research Question 3. Null and alternative hypotheses.

H_0 =There is no relationship between teachers' personal arts background, experiences, and attitudes towards delivering and integrating high quality visual arts education to students in K-8 classrooms (arts-rich classrooms) today.

H_1 =There is a relationship between teachers' personal arts background, experiences, and attitudes towards delivering and integrating high quality visual arts education to students in K-8 classrooms/arts-rich classrooms today.

Participants

The data for the current study were collected during the winter and spring of the 2014-2015 academic years. The same self-reporting questionnaire, for both principal and teacher participants, was completed online. Luehrman's (1999) original questionnaire was a hardcopy and sent by mail with one reminder. The subjects surveyed in the present study were public school principals and teachers K-8 within the county's seven school districts. The seven county public school districts include 33 elementary and nine middle schools. This rural county is located in northwest Washington, between Seattle to the south, and Bellingham to the north. Many of the schools included are located within the agricultural valley of this county with four cities, and five towns. Table 1 shows school districts by given letter label, level models, teacher and principal totals, and student enrollment demographics (OSPI, 2014).

Table 1

School Districts, Level and Model. Total Teachers, Principals, and Student Enrollment

School District (SD)	K-5, K-6 , K-8, 6-8, 7-8 Level model (# of schools)	Number of teachers, (principals) total	Student enrollment total
District A	K-6 (3), 7-8 (1)	92 (5)	819
District B	K-6 (1), K-8 (4)	153 (5)	2,523
District C	K-8 (1)	24 (1)	434
District D	K-8 (1)	28 (1)	365
District E	K-5 (1), 6-8 (1)	47 (2)	370
District F	K-5 (4), 6-8 (2)	197 (9)	3,074
District G	K-6 (6), 7-8 (1)	174 (8)	2,820
Totals:	26 schools	715 (31)	10,405

A list of all principals and teachers was acquired and verified through both the Washington State Education Directory (Hendrickson, 2014) and the State of Washington Office of Superintendent of Public Instruction webpage under the Washington State Report Card (OSPI, 2015). The list of 31 public school principals and 715 certified teachers describe the population target for this study with a total sample pool of 746 ($n = 746$). Data acquired from OSPI describing principals' and classroom teachers' demographics include: school level, gender, average years of teacher experience, teachers with at least a master's degree, core subject teachers (including visual arts), and teacher status of the Elementary and Secondary Education Act (ESEA, 2013) high quality rating. The high quality criteria include the requirement for teachers to hold at least a bachelor's degree, teacher's certification, knowledge of subject matter and skill in area assigned. These demographic classifications may be considered as additional, outside variables in the current study (Cone & Foster, 2006). Details such as years of experience and teacher prep programs may inform investigation into teacher pedagogy and practice within the

field of arts education. Certification and extracurricular duties are of interest as possible influences to explore where arts-related training and background differences or similarities relate to attitude and experiences (Luehrman, 1999).

Operational Definitions of Variables

In this study the dependent variable and construct was the attitude of principals and teachers toward high quality visual arts education K-8. This dependent variable was tested and measured using the survey instrumentation designed and authored by Luehrman (1999). The independent variables were the resultant outcomes of a 52-question survey divided into six parts with four main themes. The current study divided the 52 questions and six parts of the survey instrument into three comparable sections. The sections cover attitude, context, and demographic inquiry. The statements in the questionnaire are considered to be equal in relationship to the attitudinal value. The instrument was designed to measure types and degrees of experiences in varied social contexts as well as demographics of the sample. The instrument was meant to measure and predict or explain respondents' attitudes and influences towards arts education. Numerical values were assigned to possible responses of each statement with scores ranging from 0 and 1 (lowest), to 4 (highest). This data collection "provided the basis to look for differences among groups regarding this variable, and possible relationships between this and other variables" (Luehrman, 1999, p. 66). Four arts education themes included purpose and benefits of arts education, the place of arts education in the curriculum, administrative supports, and opportunities through the arts for curriculum and critical thinking skills.

Sampling Procedures

Purposeful sampling, a type of non-probability sampling, was used for representativeness and stratified sampling of intact groups (Vogt & Johnson, 2011). Teachers and principals included in the anticipated 31 public schools were proposed to be part of the sample, depending upon participation results. The survey format was revised slightly by the investigator, with permission from the author Luehrman (2002), using Survey Monkey and beginning transfer of the survey online on December 30, 2014. Participant emails and consent information were emailed in February 2015 with a desired 30-40% return rate goal (Cone & Foster, 2006). The participants represented a subset of a larger population of public school principals and teachers in field research (Vogt & Johnson, 2011).

Study and survey announcements began in February 2015 first by contacting superintendents of districts, and then the principals of each school, inquiring about the possibility of administering the survey to both groups of educational leaders. With administrative support agreed upon, principals and teachers were solicited by email first using an invitation cover letter including an introduction to the study, and secondly with the on-line consent form approved through Seattle Pacific University (SPU), Institutional Review Board (IRB) protocol February 3, 2015 (see Appendix A). Third, more detailed information about the study, timelines, and purpose followed on the first page of the survey to teachers and principals when permission was received from districts.

Survey Instrument

Scale construction method using Likert scaling in the survey, *Art Education Attitude Scale*, was used to quantitatively measure respondents' strength of positive or negative attitude toward art education (Luehrman, 1999). For each statement or question,

participants were asked to select a response from the following to allow investigation of the extent of agreement or disagreement: strongly agree, agree, not applicable (NA), disagree, and strongly disagree. A number value (0) NA to (4) was assigned to possible responses and allowed the investigator to sum up and obtain individuals' instrument scores. Twelve of the 25 items had a high (4) score for strongly agree and 13 had a high (4) score for strongly disagree. After piloting a field pre-test of the survey amongst teachers and administrators outside of the sample set, question fluency suggestions, user-friendly online tool recommendations, and comment boxes added after each question were suggested to encourage participants. Sub questions were answered through statistical data gathered while two qualitative questions went through dimensional analyses (Luehrman, 1999). Comment opportunities for most questions, additionally, allowed for other qualitative data to code, theme, and add to analysis in Part Two results.

The questionnaire had six parts and four themes which addressed several arts education issues, varied social contexts past and present, and demographic details. When completed, data were divided into three data entry sections for analysis. The survey was labeled in parts and included 36-scaled questions (Q), 14 demographic questions, and two qualitative comment questions. Part One (Q1-25) included 25 attitudinal items about visual arts education and participant viewpoints specifically. Part Two (Q26-31) included six items and covered recall and opinions about art experiences during participants' own schooling, including art museum and gallery visits, lessons, and peer influences during their youth. Part Three (Q32-37) included six items and covered visual arts experiences during adulthood. Part Four (Q38-40) included three items and covered the influences of family members and arts activities. Part Five (Q41-43) included three items and asked respondents to describe as open-ended responses, stand-out art or arts

education experiences including rating the degrees of impact, effect, and value these experiences had on their current arts education views and decisions as administrators and educators. Part Six included seven demographic items (Q44-50, 52) asking for information covering certifications, teaching levels and content, extra curricular work, years of experience as educators, and finally, another open-ended opportunity (Q51) for comments (Luehrman, 1999, 2002). All questions on the 2014-2015 instrument gave participants an additional opportunity to optionally comment after scaled and demographic options with an “other (please specify)” box. Table 2 outlines the question characteristics and count under each of the three question types.

Table 2

Questionnaire parts, question-types, and context

Art Experiences and Attitudes Toward Arts Education 2014-2015

Questionnaire Part and Context	Scaled Questions	Demographic Questions	Qualitative
1 Art Attitudes	25		
2 Art experiences as a K-college student	3	3	
3 Art experiences as an adult	4	2	
4 Art experiences related to family	2	1	
5 Recalling art experiences	2		1
6 Demographic information	8		1
	Total	52 questions	

Results from Luehrman’s study described each question of the first 25 in detail as to the theme or issue it was covering, how respondents answered them, and a summary of the findings. Again, the themes are visual arts education purpose and benefits, the place in education, support by stakeholders, and critical thinking and curriculum inquiry.

Luehrman’s theoretical basis for this 1999 study discussed familial and other social

contexts that influenced experiential arts events, crystallization events, and attitudes toward future life and educational events connected to the experience (Gardner, 1983; Luehrman, 1999). Embedded in instrument questions and further elaborated in his research questions, discussion and conclusions, influential contexts includes art experiences in school setting, interaction with peers, early experiences and family influences, leisure activities, stand out experiences in memory, and finally, demographics. Objectives were based on theoretical foundations for the current study and analyses pertaining to teachers' and principals' attitudes toward sustained, high quality visual arts education K-8 and positive student outcomes. Of the many articles and questionnaires reviewed on the topic of high quality visual arts education, the Luehrman instrument resulted in the most connected and comprehensive inquiry including discussion of analyses as it related to the current condition of elementary visual arts education.

Luehrman Analyses Framework

Reliability and validity. Luehrman's (1999) creation of the comprehensive questionnaire construction was evident by his design philosophy. The questions were meant to leave little pressure on respondents to freely generate any type of responses. Luehrman and the current investigator piloted the survey with education professionals to judge, examine, and receive feedback on question content, readability, and format. These suggestions were taken into account for final revisions and edits to the questionnaire. The piloted teachers and other professionals were not included in the major study sample. After the piloting process, author Luehrman tested the attitudinal instrument using Cronbach's coefficient alpha index measure of internal reliability and calculated the scaled items in order (Luehrman, 1999). This measure assesses internal reliability of the

scaled survey and whether items on scale were measuring the same underlying construct. One item was excluded in Luehrman's study after results evidenced (Q13) its lowest correlation with the sum of other factors. The accepted coefficient level was .81 for the attitude scale. Typically, a Chronbachs' alpha coefficient of anything above .70 is considered acceptable (Santos, 1999). Luehrman sent out 297 questionnaires using two mailing events. For his final data analysis, 233 surveys were used for the study showing a very high 79% return rate. This is strong, Luehrman (1999) stated, considering the lengthy survey about non-traditional, non-standardized content, high quality visual arts education, traditionally not a domain of expertise for many principals and teachers, though publicized within his state at the time of the study. This current study, 16 years later, showed a dichotomy and comparison of participant response rates and communicated a contrasting response rate and claim during a time in which educators were deeply immersed in new academic standards, new assessments online, and federal mandates. Those current education issues and mandates may have diversely interrupted the paths to participation in visual arts education and other connected education topics.

Data analysis. For purposes of extending Luehrman's (2002) study by replication of the instrument, many, but not all procedures were followed for predicted analysis. One difference and added component to the current study was survey and data analysis of an additional group sample: K-8 teachers. When data were collected and data bank created, statistical estimates were made to achieve conclusions through analysis. Upon closing the survey and calculating the return rate, each individual variable was coded (Fowler, 2009). Nominal and ordinal scale scores were coded and entered into SPSS predictive analytic software to collect descriptions, calculate reliability, and determine the relationship among variables. Subjects — principals and teachers — were

grouped separately and together based on the different variables and depending upon the final response rate. With the adoption of the appropriate .05 alpha values for level of significance, the data from Part One 25 Likert-scale items about arts education attitude were summed and examined for normality through descriptive statistics using the SPSS programing (Field, 2009). Descriptive statistics were generated to show central tendency. These data distributions were checked for skewness, kurtosis, and outliers. Luehrman performed a factor analysis on the same items (Q1-25) to provide construct validity and possible reduction of variables or grouping of the questions into shorter sets or factors, which ultimately described the phenomena being studied. In Luehrman's study the factor analysis revealed that all scaled items measured as single items and may have measured the single factor: attitude toward arts education (Luehrman, 1999, p. 122). Chronbach's alpha reliability was computed when responses were collected to assess internal reliability of the scale, and measure the construct it is supposed to be measuring: attitude toward visual arts education.

According to Luehrman's (1999) study, in Part Two through Part Six, calculations were done on art experiences and demographic items to get occurrence frequencies and percentages. Additionally, an ANOVA and MANOVA program were run, when appropriate, to check for differences between and among demographic variable groups for mean score on individual item responses as well as attitude scale scores. If there were significant *F* values, a Tukey post hoc comparison was run to determine which groups differ significantly. For correlational analysis, Luehrman utilized the Spearman rho correlation coefficient method for scaled ordinal variables. In Part Five and Part Six of the instrument there were two open-ended questions, which required close examination, coding, and looking for themes or dimensions that described experiences and attitudes.

Frequencies and percentages were run on these occurrences of dimensions and categorized to review the responses as a whole picture, discuss the results, and draw conclusions. Luehrman also noted the exploration of possible associations amongst demographic variables and comparing them to any limitations of the sample and as they must connect to the study purposes. Luehrman paid close attention and analysis to the Part One 25 scaled items as they collectively provided some level of degree of respondents' attitude towards high quality visual arts education, positive or negative.

Anticipated results. Luehrman ran the study and wrote his dissertation in 1999. At the time in Missouri, fine arts education standards and assessments were a publicized topic and issue in education. He stated that this may have been a reason for such a high return rate and depth of interest and interviews on this topic. The context for the current study, 2015, is important and may have driven return rate, data, and conclusions, positive, negative, or neutral. The national and state arts standards were revised (2014) and publicized to coincide and work rigorously with the Common Core State Standards (CCSS; <http://www.corestandards.org/>). Arts policies and advocacy have been prominent nationally and at state levels with statistics and research covered in Chapters One and Two. The issues and context for this study, however, may have been immersed in the “policies paradox” of current, and very publicized national and state goals for Math and English language arts (AEP, March, 2014). The monitoring of compliance and accountability of the arts goals locally, at district levels, in schools, in classrooms has been tenuous and varies state-to-state, district-to-district, and school-to-school. Finding adequate resources, funding, and support have been mechanisms still to be put in place locally. National compliance with sustained high quality arts education may be invisible or impossible without further surveys and publicly reported research results everywhere.

Unfortunately, the roadblocks to equitable high quality visual arts education for all students K-8 may remain for sometime. Adding to and publicizing visual arts education K-8 current research is highly recommended to strengthen state and local programs.

Luehrman (1999) ran a triangulated study including six principal interviews representing qualitative data triangulated with quantitative data. The current study followed the quantitative element of Luehrman's work and other art teacher perception studies viewed through the use of survey method (Chapman & Newton, 1990; Jensen, 2011; Luehrman, 2002; LaPorte et al., 2008). The amount of anecdotal comments supplied by participants optionally and in Q43 and Q51 added to and enriched data. The investigator of the present study serves as a full time content and high quality visual arts education teacher, equally immersed in the classroom curriculum and instructional trenches, preparation for new standards, imminent state assessments, and a high expectation teacher evaluation system. Given the investigator's position and the particular sample utilized for this study, there may be more or less supportive perceptions of the value of visual arts education K-8. Neutrality was anticipated from principals' and teachers' attitudes regarding arts education's sustained implementation owing to such issues as lack of time, training, money, and visual arts education monitored mandates. Specifically, the scheduled April-May 2015 Washington State Smarter Balanced Assessment Consortium (SBAC) online testing based on new ELA and Math standards has weighed heavily in district goals and progress, professional and technology development, and classroom curriculum and instruction K-12 this year. Even though results of Luehrman's 1999 study and results from the current study show perceived high value and correlations of art experiences with formed attitudes, stronger implementation of K-8 programs are looked at closely through the current research sample, response rate,

and data. Positive and supportive attitudes about the arts and prioritization may be outweighed by other federal and district mandates, initiatives, and pressured requirements for principals and teachers K-8. Continued studies of this nature are needed to show long and short-term societal effects and specific aspects of past school art experiences deemed valuable on attitude toward visual arts education in schools and districts.

Summary

Chapter Three contained design, methods, and procedures, following the conceptual framework of the 1999 Luehrman study. Data for the current study were collected beginning March 4, 2015 and ended April 2, 2015 using Survey Monkey. Chapter Four presents the results of respondent rates, statistical analyses, and results run in 2015 and based on Luehrman's (1999) research methodology. The current study dramatically illustrated different results as far as participation and sample size. With the framework from Chapter Three, variety in the use of the online instrument, and results as they related to research questions two and three are summarized in the following chapter. Discussion, limitations, and conclusions follow in Chapter Five.

Chapter Four

Results

Introduction

The purpose of this study was to explore the conditions under which a team of stakeholders, that is teachers and principals, invest or do not invest positive attitudes, and further, employ, sustained arts education in K-8 schools. This study sought to extend research using the current survey instrument (see Appendix B) and determine whether or not a relationship exists between educators' past and present art experiences as they relate to their current attitudes and viewpoints toward supporting visual arts education K-8. Principal and teacher attitudes were measured and assessed using the *Art Education Attitude Scale* in a format using online software through Survey Monkey. Offering, dissemination, and collection of the survey was an attempt to acquire current broad-based descriptions from K-8 principals and teachers in varied social contexts and demographics (Luehrman, 2002). The study utilized an attitudinal scale and was designed to explore the attitudinal relationships between principals and teachers separately and aggregated from a population of Washington county public school district employees. Close attention within analysis and results are given to Part One and the 1-25 scaled items. These collectively provide some level of degree of respondents' attitude towards high quality visual arts education, positive or negative.

This chapter presents a detailed description of the sample, the survey distribution process, the timeline and rate of returns, and results of the statistical analyses in two parts. Further, salient statistical findings provide a more detailed summary as they relate to research questions two and three. This chapter examines statistical results in part one and

anecdotal data in part two from three sample groups described next: principals, teachers, and principals and teachers combined.

Description of Study Sample

The sample proposed for the current study seemed manageable at the conception of this research design and created the potential for deep data and results. Table 1 is reformatted as Table 3 with student population deleted to show the scope and proposed sample population of districts, schools, principals, and teachers. After the online survey was piloted and email database acquired from OSPI, a proposed pool to sample and reach by survey included seven districts, 26 schools, 31 principals, and 715 teachers.

Predicting a 30%-40% approval rate or sample size from districts, expectations summarized should have come from at least two to three districts, nine schools, 11 principals, and 250 teachers. Directly following Table 3, Table 4 outlines the actual participant sample acquired after invitations and introduction to the study were sent, followed by a five-week open survey with reminders to administrators and participants.

Table 3

Proposed Sample: Districts, Schools, Levels, Teachers, and Principals

School District	Level model (# of schools)	Number of teachers, (principals) total
District A	K-6 (3), 7-8 (1)	92 (5)
District B	K-6 (1), K-8 (4)	153 (5)
District C	K-8 (1)	24 (1)
District D	K-8 (1)	28 (1)
District E	K-5 (1), 6-8 (1)	47 (2)
District F	K-5 (4), 6-8 (2)	197 (9)
District G	K-6 (6), 7-8 (1)	174 (8)
Totals:	26 schools	715 (31)

Table 4

Final Schools and Participant Sample

School Districts	Levels, Model of School	Participants: Teachers (principals)
District C	School 1 K-8	17 (1)
District B	School 2 K-8	1 (1)
	School 3 K-8	10 (1)
	School 4 K-6	3 (1)
District E	School 5 K-5, 6-8	13 (2)
Totals:	5 schools	44 (6)

Further analysis of Tables 3 and 4 reveal that seven districts were invited but not all participated. Districts were invited by formal email introduction letters followed by reminders and an offer to each district for the primary investigator to travel to the school and explain the study purpose further and review survey content and facilitation. Email letters sent on February 19, 2015, were the first contact with assistant superintendents and curriculum and instruction directors of the seven school districts (see Appendix C). Follow-up email replies immediately revealed concerns regarding the nature of interest or comments from district administrators. An example comment came immediately by email from the largest school district stating, “with the number of outside groups wishing to survey our staff, we work hard to decrease interruptions for our certificated teachers and administrators, and are therefore unable to honor your request” (Personal communication, February 20, 2015). Phone calls to administrators were then made to encourage a personal connection, potential phone interview appointments, or otherwise. At this time, District C, School 1 superintendent and principal gave permission to run the survey. This quick connection reinforced participation, as it is the school in which the

investigator is employed. In hindsight, information to drive future research indicates that time planned and spent going to each district and a sample of schools to present the study proposal in person may have added greatly to the final participation and response pool.

An extra strategy to leave a personal note with administrators or the principal, and, in the case of School 1, the accessibility or effort to see the principal and each teacher and first explain the survey and purpose, may have also reinforced and encouraged participation and response rate.

The study and survey were purposefully facilitated at School 1 immediately after consent to prepare and troubleshoot communication, recruiting strategies, and facilitation for other school participants. School 1 data came in throughout a two-week period. At the same time a strong refusal to participate or little communication was received from the largest district invited and three other districts. These denials added to the concerns. Fowler (2009) stated that there may be disadvantages to Internet surveys such as limitation of user ability, cyber cooperation, and, as in the above mentioned case, response rates may be higher in rural areas compared to central cities. Highest response rates from schools in this study came from three of the rural K-8 schools in three different school districts, District C-School 1, District E-School 5, and District B-School 3.

As a result of low interest and feedback from top administrators, others in the field at the director level were approached for assistance. The general consensus from three colleagues noted tight parameters for principals and teachers with schedules and ongoing professional development work geared towards required mandates, initiatives, and state testing. One administrator portrayed her work as “protecting busy teachers from extra work” (Personal communication, March 10, 2015). It was said that voluntary participation in areas other than the work at hand is problematic at this time. Knowing

the academic schedule for participating schools, including breaks and imminent testing windows, the investigator considered schedules in designing and implementing the survey. The timeline plan was purposeful by beginning after winter break, allowing one month to respond, and closing the survey study two days after the districts' spring breaks. Principals from all schools at the seven districts were then called directly and emailed secondly to introduce and inform them of the study and survey (see Appendix D). This strategy finalized feedback and sample to work with. After initial support feedback was still tentative or non-existent, including comments such as, "no promise of results," "we will try to get responses," and "I'm promoting it, we'll see" (Personal communication, March 3, 2015; March 23, 2015). The final sample includes three of seven districts participating, 5/20 schools participating (25% response rate), 6/18 principals participating (33.3% rate), and 44/149 teachers participating (30% response rate). The final response rate for this study is 50 total participants ($n = 50$): principals ($n = 6$), and teachers ($n = 44$). According to Fowler's (2009) *Survey Research Methods* the particular sample size can or cannot describe a population well and the plan to analyze the data should ultimately address the study goals, conclusions, and limitations.

Though a fairly low rate of responses is clear, statistical and anecdotal results are still rich and the sample was sufficient. According to Gall et al., (2007) a general rule of thumb is the larger the sample size, the better in quantitative research for determined samples to represent population parameters. For correlational research, however, a minimum of 30 participants is desirable. The instrument replicated and used is described next and considered to have a strong reliability measure when considering the use of the current total sample size ($n = 50$) of principals and teachers combined.

Survey Questionnaire

The survey was opened February 26, 2015. Most participation occurred at the beginning of the timeline, March 4, 2015, and the end, April 2, 2015. This data trend coincides with beginning school after winter break when the study and survey were announced and the starting of spring break when the survey closed (see Appendix F). Upon closing the survey April 2, 2015 the questionnaire was divided into three sections for purposes of analysis. These sections include (a) the 25-attitudinal items (Q1-25), (b) 11 other scaled and leveled items (Q28-30, 33, 35, 36-38, 40-42), and (c) 14 demographic items (Q26, 27, 31, 32, 34, 39, 44-48, 52). Two items (Q43, 51) elicited written comments only and will be discussed in the anecdotal results along with other optional comments collected from Q1-52.

The researcher input data directly from Survey Monkey records into the SPSS analytical program in order to accommodate the style of questions and themes covered. Scaled questions in sections 1 and 2 were entered into SPSS adhering to the previously mentioned Likert scale and scoring system. Demographic questions in Sections 2 and 3 were configured to include single-leveled choices and multi-leveled choices in data entry scores. Choices pertained to grade levels and semesters in participants' education, value of arts education experiences, effect of peer influences, activities outside the school day, pastimes and skills, and familial influences. Data from the attitudinal questions Q1-25 were summed and associated with the other two sections. Analysis includes principals' experiences ($n = 6$) and attitudes, teachers' experiences ($n = 44$) and attitudes, and finally, combined, teachers' and principals' strengths of attitudes ($n = 50$). The final survey is in Appendix B. Because replication and extension of the Luehrman survey was decided as the instrument with its noted construct validity, no changes were made to the order or

content of the 52 questions. Analysis and implications, however, aroused awareness that if the survey study were run again, questions carefully crafted and reformatted in streamlined sections along with the six parts would allow more fluid transfer of data into the analysis program and results.

Part One

Statistical results. The purpose of the study is to describe principals' and teachers' experiences within a variety of social contexts, and look for relationships between these experiences and current attitude toward visual arts education in K-8 public schools today. The attitudinal survey developed for this study is meant to measure the degrees of strength, positive and negative. With a final response rate determined, a decision was made to combine the data—principals ($n = 6$) and teachers ($n = 44$)—as total stakeholders' attitudes. Even though principal participant numbers are small, analysis was run separately to test the construct of the attitudinal questions and report on the two different educational groups first. In brief, and as an introduction to results as they apply to the research questions and the principals' responses, descriptive statistics and Cronbach's alpha reliability coefficient are discussed first. Primary analysis for both groups includes correlation and inter-correlations as they pertain to the research questions. The experiences and context associated with attitude are explored further by running a one-way analysis of variance (ANOVA) to compare means and look for statistical significance to predict outcomes. Primary focus is on the larger sample set, teachers and research question three, and finally the two groups combined ($n = 50$) but not associated with each other. In other words, no comparisons between the sample groups, principals and teachers were attempted. In review, Q1-25 are attitudinal, Q26-42 cover the social

contexts of experiences, Q43 and Q51 elicit reflective and written responses, and Q44-49 and 52 are demographic questions.

Research question 1. To what extent do educators perceive that the visual arts contribute to positive educational outcomes in student achievement K-8? This question was addressed initially in the Chapter Two literature review; however, results were also drawn from the instrument data including anecdotal data to show both positive and negative attitudes toward the educational outcomes in students' achievement K-8. After analyses of data pertaining to research questions 2 and research question 3, a statistically moderate to strong relationship may be drawn from adult experiences and viewpoints towards their attitudes about sustained visual arts education and possible contributions to students K-8 and their positive outcomes. This is elaborated on in Chapter 5 conclusions.

Research question 2. What is the relationship between the art experiences and attitudes of public school principals toward the provisions of sustained high quality visual arts education (arts-rich schools) K-8 today (Q1-25).

Sub questions and independent variables: What is the nature of the art experiences and social contexts for principals and teachers (Q26-42)?

- a. within the context of school as a youth;
- b. with peers or classmates;
- c. within the context of family;
- d. with professional colleagues who teach art;
- e. as an adult, leisure time.

Principals' data and analyses. Initial analysis was conducted to generate descriptive statistics, normality, and the internal consistency of the measurement for reliability. These data helps to provide context for the primary analyses, which cover

principals' then teachers' perceptions and attitudes. Table 5 shows the Cronbach's alpha score for questions 1-25 with principals and can be compared to the Luehrman internal reliability rating of .81. An alpha rating .783 is reported, indicating a high range score ($> .70$) and suggesting that attitude questions with different weights, answered and scored in this instrument, measure the same construct or common factor (Gall et al., 2007; Vogt & Johnson, 2011).

Table 5

Cronbach's Alpha Internal Consistency Reliability for Arts Education Attitude Scale, Principals (n = 4)

Cronbach's Alpha	N
.783	4 ^a

a. Listwise deletion ($n = 2$) based on all variables in the procedure

Upon completing the attitude section of the instrument (Q1-25) participants, both principals and teachers, selected choices from a 5-level agreement continuum ranging from 0 (N/A) to 4 (strongly agree or strongly disagree). Question choice scores were valued according to the positive agreement statement (4) about attitudes towards arts education (see Appendix G). Specifically, topics covered in Luehrman's questions 1-25 include the integrity of visual arts as a subject (Q18, 20, 22), how they are taught (Q11, 14), the purpose (Q1, 5), arts curriculum (Q8, 10, 12, 21, 24), assessment (Q16, 19), art and other academics (Q2, 9), resources, funding and scheduling (Q5, 13, 15), importance of arts education overall (Q3, 4, 7, 23, 25), extra curricular involvement in the arts (Q7, 23), and the experiences as a child/student as it affects attitudes as adults (Q17). Table 6

shows the overall mean score and standard deviation calculated for principals, and the highest and lowest mean score and standard deviations from the attitudinal questions 1-25.

Table 6

Descriptive Statistics: Arts Education Attitude Scale, Principals (n = 6)

Scale and Question	<i>N</i>	<i>M</i>	<i>SD</i>	Total <i>M</i>
Arts Education Attitudinal Scale Q1-25	6		10.00	68.00
Highest Q1 Drawing talent and need for art classes		3.67	0.82	
Q3 Art is NOT an important part of school		3.67	0.52	
Q25 Strong arts program is overall strong ed.		3.50	0.55	
Lowest Q4 Required credit in art high school		1.50	1.38	
Q14 Art should be taught as integrate subject		1.67	1.03	
Q16 Art should be give grades or assessment		1.80	1.64	

Table 6 indicates a 68% agreement mean for principals on questions 1-25; the highest positive agreements from remaining questions include questions 1 and 3 which have the same mean ($n = 6$; $M = 3.67$, $SD = .082$; $M = 3.67$, $SD = .052$). This suggests disagreement and strong disagreement with the statement (Q1), “for those with little drawing talent there is not much to be gained by taking art class,” which positively supports attitudes that drawing practice and skills in arts education classes are important for students with or without talent. Results for question 3 demonstrate disagreement and strong disagreement with the negative statement that “art is not an important part of school curriculum.” Therefore principal participants suggest that, on average, drawing skills can be gained in arts classes and visual arts education classes are an important part of school curriculum. The lower means include scores of ($M = 1.50$, $SD = 1.38$) for Q4 requiring arts as high school credit, ($M = 1.67$, $SD = 1.03$) for Q14 suggesting art should

be integrated and not taught as separate subject, and lastly, Q16, grades or assessments should be given for the arts along with other subjects ($M = 1.80$, $SD = 1.64$).

Questions 26-52 in the instrument are contextual and demographic and used to compare and find the strength of relationships with attitudes in correlation analysis. The question styles vary throughout Parts Two to Six (see Appendix B). Only one topic is correlated and outlined briefly in principal data ($n = 6$) using Pearson's correlation (r) analysis, a parametric statistic. The values standardized with Pearson's correlation (r) coefficient have to lie between -1 and +1. Statistically significant correlations indicate a reliable observed difference, relationship, or effect although they do not necessarily confirm a strong correlation but a degree to which one variable is related to another. In other words, correlation coefficients tell how scores on one measure can be used to predict scores on another (Gall et al., 2007). When correlations are negative and positive, the amount of strength is the same but the relationship is opposite. The correlation (r) is negative for association of principals' attitudes on question 35 ($r = -.92$, $p < .05$), meaning as one variable increases the other decreases, and as the first decreases the second increases (Field, 2009; Gall et al., 2007). The question narrative (Q35) asks how one would rate their knowledge about art and art history. This is an example of a correlation with a negative, high, statistically significant relationship in the principal data ($n = 6$).

Analysis of variance is another statistical procedure (ANOVA) and it uses the F -ratio to test the fit of a linear model. It is an overall test to show differences between and among the mean scores of two or more groups or one or more variables (Field, 2009; Vogt & Johnson, 2011). For the purposes of this study and data analysis ANOVA is used to calculate if the model predicts, to some degree, the outcome variable. Statistically

significant differences of the subscale scores are identified for one or more dependent variables, principal and teacher attitudes, and for contextual experiences, the independent variable. No evidence of statistical significance was found when running the ANOVA for principal data. However, several statistically significant differences were found to be larger than likely due to chance alone within the teacher data and the teacher and principal combined data that follows (Field, 2009; Vogt & Johnson, 2011).

Teacher data analysis is presented next, following research question three and finally, the combined sample of principals' and teachers' ($n = 50$) data are examined, and described.

Research Question 3

Teachers' data and analyses. What is the relationship between teachers' personal arts background, experiences, and attitudes towards delivering and integrating high quality visual arts education to students in K-8 today (Q1-25) (Jensen, 2011; Luehrman, 2002)?

Sub questions and independent variables: What is the nature of the art experiences and social contexts for principals and teachers? (Q26-42)

- a. within the context of school as a youth;
- b. with peers or classmates;
- c. within the context of family;
- d. with professional colleagues who teach art;
- e. as an adult, leisure time.

A total of 44 teachers from five K-8 schools returned the online survey. The majority of teacher participants came from two rural district and school combinations,

District 5 and District 3, with student populations between 300 and 430. The instrument measurement of teacher attitudes generated a high reliability coefficient of .813. This demonstrates high internal consistency for this group of teachers seen in Table 7.

Table 7

Cronbach's Alpha: Arts Education Attitude Scale, Teachers (n = 44)

Cronbach's Alpha	N
.813	25

Time spent on the survey by principals and teachers ranged from eight minutes to 56 minutes, averaged at 13 minutes, and included the opportunity to work on the survey throughout a day or even a week. Using SPSS analysis, a test for normality was run on attitude questions 1-25 from principals and teachers. This descriptive data was used to explore frequencies and percentages on the levels of agreement or disagreement. Through analysis of Q-Q plots, normality is generally linear and evenly distributed and histograms also support normality. The data shows high frequency of positive responses to support arts education ranging from 86%-100% positive agreement on 17 questions and 61.3%-81.8% positive agreement on eight questions. Fourteen of the 25 attitude questions have positive agreement scores of 92% or higher. Question 20 about the arts as entertainment only had “strongly disagree” and “disagree” totaling 100%. Table 8 shows a partial view of the frequency table for teachers. The complete table of teachers’ frequencies and percentages is in Appendix H.

Table 8

Partial Table of Questions 1-25 Frequencies and Percentages of Teachers

Question			Frequency	Percent
Q1	Valid	SA	3	6.8
		D	6	13.6
		*SD	35	79.5
		Total	44	100.0
Q2	Valid	SD	1	2.3
		D	1	2.3
		A	12	27.3
		*SA	30	68.2
		Total	44	100.0
Q3	Valid	NA	1	2.3
		SA	2	4.5
		A	1	2.3
		D	11	25.0
		*SD	29	65.9
		Total	44	100.0

Notes: SA means “strongly agree, A “agree,” SD “strongly disagree,” and D “disagrees”

Table 9 below shows a portion of the means and standard deviations calculations for questions 1-25 from teachers (see Appendix I). On average, teacher participants have a nearly 80% or an ($n = 44$; $M = 78.89$, $SD = 8.25$) agreement score to support positive attitudes toward visual arts education. Teachers scored highest here on questions (Q1, Q2) pertaining to arts learning, drawing ($M = 3.66$, $SD = .805$) and critical thinking skills ($M = 3.61$, $SD = .655$) as well as disagreement and strong disagreement to the statements (Q3, Q20) about art not being an important part of school curriculum ($M = 3.56$, $SD = .765$) or a serious subject ($M = 3.61$, $SD = 4.92$). Though not extremely low, mean scores ranging from 2.57-2.73, topics to support visual arts education less positively or in disagreement include (Q6, 14) the extraneous need for arts education textbooks ($M = 2.57$, $SD = .846$), lower agreements about teaching art as a separate subject ($M = 2.59$, $SD = .893$), considerations of ability in arts (Q9) for gifted programs

($M = 2.73$, $SD = .872$), and the attitude that studying acclaimed artists (Q10) is as important as art-making ($M = 2.79$, $SD = .838$), one of several DBAE components woven throughout the survey.

Table 9

Means and Standard Deviations for Arts Education Attitude Scale, Teachers (n = 44)

Scale & Question	<i>N</i>	<i>M</i>	<i>SD</i>	Total <i>M</i>
Arts Education Attitudinal Scale Q1-25	44	4.00	8.25	78.89
Highest Q1 Drawing talent and need for art classes		3.66	.805	
Q2 Arts education teaches critical thinking		3.61	.655	
Q20 Arts class are a entertainment break		3.61	.492	
Q3 Art is NOT an important part of school		3.56	.765	
Q17 HQVAE experiences affect adult attitude		3.41	.583	
Q25 Strong arts program is overall strong ed.		3.49	.592	
Q24 Art is an important subject worth knowing		3.45	.547	
Lowest Q6 Textbooks and commercial resources are not necessary for art classes		2.57	.846	
Q14 Art should be taught integrated, not separate		2.59	.893	
Q9 Gifted programs should consider arts abilities		2.73	.872	
Q10 Showing acclaimed artists is as important as making art		2.79	.838	

Correlations Initial correlations are formatted in Table 10 using Pearson's r calculations to show how experience variables for each individual in a sample predicts attitude variable scores. The correlations are between Q1-25 and nine of the other leveled and scaled questions described in brief from Parts Two through Six of the questionnaire. The questions abbreviated and tabled below are titled "art experience variables," followed by the correlation values found between arts education attitude as they pertain to teachers using Pearson's correlation (r) analysis. With a larger sample

size to work with ($n = 44$) correlations inform the study as to the most correlated and interesting contextual associations that influence teacher attitudes. With the level of statistical significance set at both a $p < .01$ and $p < .05$ alpha level associations can be identified in medium to large effect sizes ranging from .30 and $>.50$ in Table 10. The complete correlation table with teachers and combined principals and teachers is in Appendix J.

Table 10

Relationship between Art Education Attitude Scale Scores and Art Experience Variables

Pearson's Correlation (r), Teachers (n = 44)

Art Experiences/Context Variables	Attitude Toward Arts Education Teachers
	<i>r</i>
27a. Number of Middle School Semesters of Art Class	.38*
29a. Rated Value of Their Elementary Art Experiences	.39*
29b. Rated Value of Their Middle School Art Classes	.46**
29c. Rated Value of Their High School Art Classes	.41**
30d. Rating of Peers Effect on College Art Experiences	.37*
33. Rating of Art Teacher/Colleague Influence	.37*
35. Rating of Own Art and Art History Knowledge	.46**
36. Rating of Own Art-Making Skills	.36*
37a. Rating of Arts Importance in Elementary	.58**
37b. Rating of Arts Importance in Middle School	.70**
37c. Rating of Arts Importance in High School	.76**
37d. Rating of Arts Importance in College/U	.36*
38. Parental Encouragement to Participate in Art Activities	.51**
41. Impact of Your Experiences on Attitude Arts Education	.49**
42. Effect of Your Experiences on Arts Program Decisions	.37*

*. Correlation is significant at the 0.05 level (2-tailed).

**. Correlation is significant at the 0.01 level (2-tailed).

Correlation analysis conducted on teacher data seen in Table 10 above indicates the highest correlation of arts education attitudes by teachers to the rating of arts importance

(Q37b, Q37c) in high school ($r = .76, p < .01$), middle school ($r = .70, p < .01$), and (Q37d) lower for college ($r = .36, p < .05$) and a medium to high correlation ($r = .51, p < .01$) relating to parental encouragement of arts activities (Q38). In question 41 the overall impact of arts experiences and influences is rated and correlates to teacher attitudes ($r = .49, p < .01$). The value of the teachers' middle school arts education (Q29b) classes ($r = .46, p < .01$) with the number of semesters of art classes ($r = .38, p < .01$) in middle school (Q27a)—where it is more likely to include an art specialist—and the value of high school (Q29c) art classes ($r = .41, p < .01$) shows moderate to high association to attitudes about the value of these disciplines. Elementary (Q29a) is rated with a low to medium correlation coefficient ($r = .39, p < .05$) as teacher participants recall the value. The rating of their own art knowledge or art history ($r = .46, p < .01$) and their own art-making skills ($r = .36, p < .05$) shows moderate strength of attitude, implying possible confidence to teach visual arts in the classroom. Peer influences in college ($r = .37, p < .05$) and the influence of art teachers in their current profession as an educator ($r = .37, p < .05$) correlate with medium positive attitudes for both of these context experiences. Further, analysis of variance results show strengths of teacher attitudes toward arts education, followed by inter-correlations highlighted and discussed amongst question groups when both educator groups are combined, principals and teachers.

An ANOVA was conducted to evaluate the *Art Education Attitude Scale* scores for teachers ($n = 44$) relative to demographic and other relevant independent variables (Luehrman, 1999). Results reveal statistically significant comparisons within the group for their attitudinal sum score means and resulted in five strong findings of interest.

Table 11 below details the key results and statistically significant figures beside question descriptions of the combined participants' reflections on student arts education K-12.

Table 11

Analysis of Variance Run on Teachers (n = 44) and Attitudinal Questions 1-25

Context Question	Mean Square	F	Sig.
Q26h NO art teacher recollection/Elementary	.14	3.01	.013
Q29b Value of art experiences/Middle School	3.33	2.27	.046
Q37a Importance of arts education-Elementary	.76	2.48	.031
Q37b Importance of arts education- Middle School	.76	4.29	.002
Q37c Importance of arts education-High School	.86	6.33	.000

* $p < .05$

The ANOVA in Table 11 with an alpha level $< .05$ data reveals teacher participants' responses of recall to not having visual arts education in elementary (Q26h) as statistically significant $F(26,16) = .301, p = .013$. Contrasting that statement is rating the importance of arts education in (Q37c) high school $F(26,16) = 6.33, p = .000$, and again less significant during (Q37a) elementary $F(26,16) = 2.48, p = .031$. For middle school (Q37b) the value was lower $F(26,16) = 2.27, p = .046$ but importance (Q37b) was higher $F(26, 16) = 4.29, p = .002$ from which may be inferred a need for arts education at that level.

Principals and Teachers Combined Data and Analyses

Principal and teacher ($n = 50$) data are combined to finalize statistical results and look closely at the data in order to summarize the final group of education stakeholders as they relate to visual arts education. First, demographic data contextually informs the

population within this sample. Years of classroom experience, gender, and grade level certifications for principals and teachers combined are below in Tables 12, 13, and 14.

Table 12

Q47 Classroom Teaching Experience K-8 Principal and Teacher (n = 38, 5 skipped)

Years of Teaching Experience	
1-5	11.36%
6-10	29.55%
11-15	22.73%
16-20	13.64%
21-25	25.00%

Table 13

Q52 What Is Your Gender? K-8 Principals and Teachers (n = 48, 2 skipped)

Gender Principals and Teachers K-8	
Female	77.08%
Male	22.92%

Table 14

Q49 Content and Grade Level Certifications of Principals and Teachers (n = 50)

Content and Grade Level	Certifications
K-8 ELL	2
K-12 ELL	1
P-3	3
P-12	4
K-12	3
K-8	24
K-12 Math	2
K-12 Art	6
P-12 Spec. Ed.	3
K-12 Spec. Ed.	7
4-12 ELA	7
K-12 Music	3
SS	2
Technology	1
Other- science	2
Multiple certifications	22

According to the National Center for Education Statistics current national trends in the public school teaching profession identify 76% of teachers K-12 as female (NCES, 2012). Washington State's percent of female elementary teachers in 2012 was near 83% and elementary principals at 58% (OSPI, 2012). This pattern continues in the current study and shows 77% ($n = 50$) are females in the K-8 settings seen in Table 13. The highest percentage of principals and teachers are fairly new with nearly 30% who have been working in the education profession 6-10 years. This figure as seen in Table 12 is combined with teachers and principal work experience at more than 20 years. Table 14

shows that the primary certification from this population is K-8, which was the survey's targeted population. Many participating teachers and principals have multiple certifications including six teachers—as noted in demographic information—have certification as art specialists or arts integration certification. Of the two art specialist teachers noted in this study, one principal reported having an art specialist who teaches grades 3-5, 6-8, and 9-12. The other district has a certified art teacher who works and is available to teach K-8 and is currently teaching visual arts education with grades 4-8.

While collecting data over the given one-month period for the online instrument, response and feedback, or lack of feedback, indicated a lack of involvement by administrators. For purposes of data analysis the small sample of principals was combined with teachers to further analyze results as education stakeholders and evaluate their attitudes as they relate to visual arts education past and present. Descriptive statistics displayed in Table 15 show the scores and distribution of scores from the attitude variable for all educators in the combined sample.

Table 15

Descriptive Statistics for Principals and Teachers (n=50) Arts Education Attitude Scale

Attitude Q1-25	<i>N</i>	<i>M</i>	<i>SD</i>
Q1: No drawing talent, no need for art class	50	3.66	.80
Q2: Arts ed. teaches critical thinking skills	50	3.54	.73
Q3: Art is NOT an important part of curriculum	49	3.57	.74
Q4: Credit in art should be required, high school	50	2.70	1.09
Q5: Arts ultimate purpose is preparation for work in arts field	50	3.36	.53
Q6: Textbooks/commercial resources NOT necessary	50	2.50	.84
Q7: Arts education more appropriate for extra-curricular	49	3.31	.80
Q8: Arts education offers all students important learning	50	3.12	.87
Q9: Gifted programs should consider abilities in arts	50	2.76	.85
Q10: Studying art history is as important as arts-making	49	2.73	.88
Q11: Arts specialists are NOT necessary at elementary level	48	3.02	.79
Q12: Arts education develops visual literacy and communication	49	3.31	.71
Q13: Budgets for the arts should be equal to other subjects	50	2.84	1.00
Q14: Art should be taught as integrated subject only	47	2.47	.95
Q15: Large class size is acceptable for art but not for core subjects	50	3.06	.77
Q16: Students should be given grades/assessments in arts	49	2.76	1.00
Q17: Quality of students' arts experience affects/all levels, affects attitude toward arts as adults	50	3.40	.57
Q18: Art should be used as reward for motivation to complete school work	50	3.16	.79
Q19: Arts concepts and ideas cannot be assessed effectively	50	3.12	.52
Q20: Arts primary purpose is to provide entertainment breaks from other subjects	50	3.58	.50
Q21: A child's art progress requires sequential art curriculum	50	2.92	.85
Q22: Teaching art is less demanding than teaching other subjects	50	3.26	.72
Q23: Art should be the first to go when cuts are necessary	49	3.27	.70
Q24: Art is an important subject with specific content to know	50	3.40	.53
Q25: A strong arts program means a strong overall educational program in school.	49	3.49	.58
Subscale2Total	50	77.58	9.10
Valid <i>N</i> (listwise)	41		

In Table 15 the organization of quantitative data for principals and teachers can be summarized to describe and illustrate high mean scores (M) and spread or variability (SD) from the mean (Gall et al., 2007; Vogt & Johnson, 2011). Summarized for individual groups previously, the highest mean scores for these two groups combined cover the questions (Q1-3, 5, 20, 24-25) and the summed mean score is over 77% ($n = 50$; $M = 77.58$, $SD = 9.10$). In detail, principals and teachers in this study disagree and strongly disagree with the statements in questions about needing drawing talent (Q1) to be in art class ($M = 3.66$, $SD = .80$), art is NOT important (Q3) curriculum ($M = 3.57$, $SD = .74$), art's main purpose (Q5) is for work training ($M = 3.36$, $SD = .53$), and arts are to provide entertainment breaks to motivate students (Q20) in other subjects ($M = 3.58$, $SD = .50$). Agreement or strong agreement toward positive visual arts education attitudes come from questions stating that visual arts education teaches critical thinking (Q2) skills ($M = 3.54$, $SD = .73$), art is an important subject with specific content (Q24) to know ($M = 3.40$, $SD = .53$), and a strong arts program means a strong (Q25) overall education ($M = 3.49$, $SD = .58$). Although there were no scores lower than ($M = 2.47$, $SD = .95$), the lower mean scores of disagreement and strong disagreement include the question (Q6) that textbooks and other resources are not necessary in arts curriculum ($M = 2.50$, $SD = .84$), and art should be taught as an integrated (Q14) subject only ($M = 2.47$, $SD = .95$). Agreement and strong agreement with less positive scores included high school credit requirements (Q4) in the arts ($M = 2.70$, $SD = 1.09$) and the study of art history is as important (Q10) as arts making ($M = 2.73$, $SD = .88$).

An ANOVA was run for this combined group seen in Table 16 and can be compared and contrasted with highlights from teachers-only data in Table 11.

Table 16

Analysis of Variance: Principals and Teachers (n=50)

Context Questions	Mean Square	F	Sig.
Q33 Rating of Art Teacher Influences as Colleague	2.70	2.33	.032
Q34i Participation in arts related activities/adult, last 5 years	.68	2.81	.012
Q37b Rate importance of Arts Education- Middle School	1.06	3.28	.004
Q37c Rate importance of Arts Education- High School	1.03	3.27	.005
Q39e No One Involved in the Arts	.96	2.17	.045

* $p < .05$

ANOVA data in Table 16 shows statistically significant figures for seven context and demographic questions compared with the attitude scale Q1-25 from principals and teachers. In comparison, teachers attach similar importance when combined with principals about rating the importance of visual arts education at varied levels of their own education. Question 37a-d asks principals and teachers to rate the importance of their K-12 arts education. Data here reveal, upon educator reflections, the importance of arts in middle school $F(29,19) = 3.28, p = .004$ and high school arts education $F(29,19) = 3.27, p = .005$. More importantly, as a group, three remaining questions of interest with a significant level $p < .05$ include question 33 which rates influence of art teachers on this sample in their current profession as principals and teachers $F(29,19) = 2.33, p = .032$, participation in the art activity (Q34j) computer graphics as an adult in the last five years $F(29,19) = 2.81, p = .012$, and there being no other personal influence noted (Q39e) who is involved in the arts $F(29,19) = 2.17, p = .045$. The final statistical results to display and discuss are the correlation and inter-correlation data from the combined group of educators.

In Table 17 there are 9 of 39 questions with moderate to strong correlation coefficients represented that dictate associations to arts education attitudes of principals and teachers ($n = 50$). Further discussion will be highlighted from the inter-correlation matrix in Table 18 results that follow. Seven of the 39 questions listed in the context and experiences variables for combined principals and teacher scores are multi-leveled questions have moderate to high correlations, and the remaining seven are scaled. The full table is in the appendix (see Appendix J).

Using Pearson's (r) statistical analysis, a bivariate correlation coefficient calculates here the strengths of relationships for different variables. In this study, the variables associate educator attitudes with arts experiences in varied contexts (Gall et al., 2007). This final view of analysis along with the inter-item correlations seen in Figure 1 (see Appendix K), should assist in summarizing the data and find relationships to the literature, purpose of the study, and implications for future studies and exploration in the visual arts education field. General patterns and themes are arising and seen fairly consistently with medium to high correlations in Table 17 connected to the value of arts education, where and when arts education is offered with high quality enough to influence recall, as well as familial influences, in particular, for these principals and teachers, parent encouragement and positive experiences in college classes.

Table 17

Arts Education Attitude Scale Scores and Art Experience Variables Pearson's Correlation (r) of Teachers Only, and Principal and Teacher Responses

Art Experiences/Context Variables	Attitude Teachers (n=44)	Attitude Principals and Teachers (n=50)
	$\frac{r}{a}$	$\frac{R}{}$
26a. Years Art Classes with an Art Specialist- Kindergarten	.	-.39**
26d. Years of Art Classes with an Art Specialist- 3 rd Grade	-.19	-.29*
26g. Years of Art Classes with NO Art Specialist K-6	-.23	-.32*
27a. Number of Middle School Semesters of Art Class	.38*	.41**
27c. Number of College Semesters of Art Class	.23	.30*
28b. Recall Being Shown Acclaimed Art Works (Middle School)	.19	.31*
29a. Rated Value of Their Elementary Art Experiences	.39*	.34*
29b. Rated Value of Their Middle School Art Classes	.46**	.50**
29c. Rated Value of Their High School Art Classes	.41**	.47**
29d. Rated Value of Their College Art Classes	.18	.29*
30b. Rating of Peers Effect on Middle School Art Experiences	.26	.32*
30d. Rating of Peers Effect on College Art Experiences	.37*	.33*
33. Rating of Art Teacher Influence/as Colleague	.37*	.47**
37a. Rate the Importance of Arts Education- Elementary	.58**	.54**
37b. Rate the Importance of Arts Education-Middle School	.70**	.68**
37c. Rate the Importance of Arts Education- High School	.76**	.68**
37d. Rate the Importance of Arts Education- College/U	.36*	.47**
38. Parental Encouragement to Participate in Art Activities	.51**	.55**
39d. Number of other Relative/Friend Involved in the Arts	-.18	-.44**
39e. No One Involved in the Arts	$\frac{a}{}$	-.39**

a. Cannot be computed because at least one of the variables is constant.

** . Correlation is significant at the 0.01 level (2 tailed).

* . Correlation is significant at the 0.05 level (2 tailed).

The independent variables, or instrument, are the resultant outcomes of the 52-question survey. The statements in the questionnaire are considered to be equal in relationship to the attitudinal value. The instrument is designed to measure types and degrees of experiences in varied social contexts as well as demographics of the sample. The instrument is meant to measure and predict or explain respondents' attitudes and

influences towards arts education. In Table 17 moderate to high correlations show up in questions as they relate to the importance and value of arts at different levels. In particular here, all levels K-12 (Q37a-c) ranging from elementary importance ($r = .54, p < .01$) to high school importance ($r = .68, p < .01$), and middle school value ($r = .50, p < .01$) to high school value ($r = .47, p < .01$) have a moderate or high correlation coefficient (Q29b, 29c). Another interest for drawing inferences toward context of educators' experiences on current arts education attitude includes the question pertaining to encouragement and influence of parents (Q38), encouragement to participate in arts activities was rated and correlates to attitude moderately ($r = .55, p < .01$). In summary and to be elaborated on with the inter-correlation matrix, are moderate correlations pertaining to question themes, importance and value of secondary arts educational experiences in this case, middle school (Q27a), high school (Q29c), and college (37d). The influence of an art specialist K-8 on principals and teachers is of interest to the research questions as it pertains to high quality visual arts education and is portrayed with moderately high correlation in question 33 ($r = .47, p < .01$).

Several survey question responses with lower correlations, beginning with questions 26d and ($r = -.29, p < .05$) 26g ($r = -.32, p = .05$) highlighting specific recall of arts classes in grade 3 and no recall of having an art specialist K-6. The overall rated value of elementary arts education experiences has a noticeable correlation ($r = .34, p < .05$). Higher positive attitude correlations about college art classes are highlighted in questions 29d ($r = .29, p < .05$), and 37d with the rating the importance of college arts education classes and experiences ($r = .47, p < .01$).

Research questions two (The Principal) and three (The Teacher) have sub questions pertaining to the nature of the art experiences and social contexts. They

include schooling as youth, peer influences during schooling, the context of family, art specialist colleagues, and adult leisure time spent in the arts. After correlations were run, an inter-correlation matrix was assembled to find strong associations between the attitude-scaled questions 1-25 and 17 of the context and demographic questions out of the total 52 items. For purposes of reference, a screen shot is included below in Figure 1 and the full matrix, Table 18, is in the appendix (see Appendix K).

Inter-Item Correlation Matrix for Arts Education Attitude Scale Q1-25

Item	1-25	28a	28b	28c	28d	29a	29b	29c	29d	33	37a	37b	37c	37d	38	40	41	42
1-25	1																	
28a	-.045	1																
28b	.194	.394**	1															
28c	.035	.215	.546**	1														
28d	.142	-.326	-.062	-.116	1													
29a	.385*	.247	.479**	.121	.080	1												
29b	.460**	.254	.532**	.246	.096	.820**	1											
29c	.410**	.216	.360*	.426**	.054	.488**	.124	1										
29d	.175	-.149	.062	.091	.527**	.124	.270	.216	1									
33	.373*	.166	.257	.279	.169	.270	.393**	.310*	.308*	1								
37a	.579**	-.019	.153	.170	.220	.393**	.411**	.362*	.370**	.632**	1							
37b	.699**	.037	.285*	.292*	.070	.411**	.455**	.608**	.497**	.546**	.829**	1						
37c	.758**	.036	.301*	.205	.254	.455**	.244	.370*	.549**	.597**	.684**	.750**	1					
37d	.356*	-.044	.145	.035	.493**	.244	.416**	.362*	.370*	.374**	.453**	.482**	.590**	1				
38	.505**	.283	.348*	.155	.134	.416**	.286	.329*	.329*	.441**	.419**	.427**	.508**	.311*	1			
40	.258	.308*	.223	.050	.034	.286	.286	.175	.175	.153	.110	.204	-.351*	.189	.125	1		
41	.492*	.049	.242	.210	.207	.227	.227	.398**	.398**	.669**	.568**	.599**	.627**	.550**	.484**	.387**	1	
42	.374*	.157	.260	.333*	.079	.229	.229	.433**	.433**	.563**	.453**	.538**	.556**	.484**	.426**	.397*	.905*	1

Figure 1. Inter-Item Correlation Matrix

** . Correlation is significant at the 0.01 level (2 tailed).

* . Correlation is significant at the 0.05 level (2 tailed).

The strongest inter-correlations are noted and summarized as they refer to research questions driving the claim of the importance of sustained visual arts education and are highlighted in the inter-item correlations between attitude questions 1-25 and eight context questions. The value of arts education (Q29a-c) in elementary ($r = .39$, $p < .05$), middle school ($r = .46$, $p < .01$), and high school ($r = .41$, $p < .01$) respectively are moderate to high. The importance of arts education (Q37a-d) at all levels K-12 ($r = .58$, $p < .01$); ($r = .70$, $p < .01$); ($r = .76$, $p < .01$), and ($r = .36$, $p < .05$) are high. Context question 38 about parental influences at K-12 grade levels, ($r = .51$, $p < .01$)

including college ($r = .31, p < .05$) show moderate relationships. Attitudes correlate lower but still strong with reflections by teachers and principals on their experiences in the arts ($r = .49, p < .05$) summarized in question 41 as well as the effect these experiences have on decisions (Q42) toward arts education in the classroom and programs ($r = .37, p < .05$). This is an important topic asked in this study and is discussed further in Chapter Five.

The strong relationships and conclusions from inter-correlated results on principals' and teachers' attitudes toward responses to questions 41 and 42 need highlighting further. These two questions ask directly, towards the end of the survey, what effect "these" experiences (Q41)—a summary of their experiences—have had on one's attitude toward arts education K-8 currently as an educator ($r = .49, p < .05$). Question 42 asks respondents what effect the experiences have had on their decisions about arts education curriculum or overall programming ($r = .37, p < .05$). There is a very high correlation ($r = .90, p < .01$) shown in the results from question 41 on question 42 as seen at the end of the matrix. Quite clearly the value of arts education (Q41) at all levels is important and may have an effect on educator decisions (Q42). The importance at all levels, as well, will likely be considered after experiences positive and negative are reflected upon and considered towards positive or supportive attitudes about arts education. A direct quote from an educator comment received on question 51 is a powerful qualitative reflection on K-8 arts education:

I think it is more important to have visual arts classes in elementary school than in MS or HS because the students are so open to the experience and so uninhibited. If they have the chance to develop their skills and tap into their innate creativity early, then in MS and HS and later they can carry on and build

their talent by themselves. So many students never get the chance to discover their untapped talent in visual art or experience the joy of success in that area because of the lack of art classes in schools. (Comment 229)

Part Two of the data analysis follows and portrays a summary of other anecdotal results and connects in Chapter Five to quantitative data. The results seen in Chapter Four analyses will be elaborated upon in Chapter Five through an overall review, discussion of findings, implications, citing limitations, and conclusions gleaned from the survey study.

Part Two

Anecdotal results. Though return rates were small relative to the sample pool, anecdotal comments are important data that coincide and triangulate with the above quantitative data, results, and discussion ahead. Gall et al. (2007) explained qualitative data allow the question responses to be modified and adapted to the respondents' viewpoints and connections with more detail. Comment 224 mentions the survey itself, "I am pleased that you are conducting a study which would help to clarify the impact of arts education within the total school experience." A majority, though not all question comments, were in support of visual arts education.

Anecdotal data are numbered as they appeared in the data output. Several are worth repeating to add perspective to the numbers. Comment 46 for question 20 about visual arts education purposes stated, "Yes, arts in school is a break from traditional studies, but, it is also to be thought of in terms of being a part of the whole learning experience of a human being." After question 11 about art teachers not being necessary at the elementary level, comment 23 wrote, "They (the arts) could be taught well, but will not be taught well by classroom teachers as long as there is so much testing pressure."

On the other hand, “visual arts can be taught well by classroom teachers but specialists go further, more in-depth, have more experiences for the students to participate in.”

Comment 24 followed with, “Budget and adequate time for ELA and Math instruction is always a factor in programming (the arts) for students.” Qualitative research on its own is the study of cases in local situations which have the potential to explain causal relationships and meanings among social phenomena (Gall et al., 2007). The anecdotal data extrapolated from this instrument provides insights and possibly raises further questions and a sample of answers to drive future research. In the current study data were coded and summarized from optional comments Q1-52 and in particular, open-ended questions Q43 and Q51. Comment and open-ended data from principals ($n = 6$) and teachers ($n = 44$) are combined. A total of 229 open-ended comments were collected, 111 from Q1-42, 31 from Q43, 30 from Q50, and 57 from the 14 demographic questions.

Coding was tabulated by using a table singling out positive and negative comments on visual arts education themes and topics mentioned qualitatively in each Part One to Part Six attitudinal and other scaled questions. The themes and topics included, in the order as they are presented in the survey are purpose and benefits, HQVAE in school K-8, administrative support, arts integration and critical skills opportunities, arts in and outside of the school day, DBAE components, and art teacher mentioned, no memory of or no art teacher. The three highest positive tabulations of comments occurred in the categories of purpose and benefits, high quality visual arts education K-8, and arts integration and critical thinking. The two lowest marks were connected to the topics of administrative support and presence of art teachers. There were no comments for questions for Q24 and Q25, important positive attitude visual arts education; however,

these questions had very high summed scores and percentages in responses. Question 24 reads, “Art is an important subject with specific content worth knowing,” which received a total score of 96% who agreed (58%) or strongly agreed (38%). Question 25 reads, “A strong art program is a sign of a strong overall education program in school,” which received a total score of 94% who agreed (46%) or strongly agreed (48%).

In question 37 teachers and principals are asked to rate the importance of arts education at the different levels K-college. In contrast to the high percentage of participants 58% who noted they had no regular art classes in elementary (Q26), no recall of art classes or art specialist, little skills or practice learned, and some with no memory of art as a child in elementary school, the rating in question 37, covering the importance of arts education at the different levels K-college, found all levels K-12 essential 52-60% or of considerable importance 29-38%, a combined high degree of importance for elementary 90%, middle school 90%, and high school 81%. The importance or role of arts education as an integrated subject that encourages critical thinking skills and participation in the arts in and outside the school day received high positive occurrences as well. Comment 52 stated, “integrated art is often the engagement students need.” Comments from question 14 repeatedly state the importance of not just integrated art but both integrated arts within other content and of art for art’s sake.

Part One (Q1-25 attitudinal scaled questions) and Part Five (Q43, recall of experiences question only for comments) were the two parts of the survey with the most comments other than demographic questions. For question 43 there were 32 comments and 19 skipped, with comments positive and plentiful about college experiences, activities outside of school, including teacher training at a museum program. There were only a few “sad” comments, and bad experiences noted from peer experiences, high

school and college teachers, and very few reflections about elementary arts experiences in principals' and teachers' educational pasts. The memories and experiences were mainly from grade 3 on, and the highest degree of positive comments came from college classes and professors.

A summary of other positive comments in support of visual arts education includes both short phrases and anecdotal elaboration by educators. They include visual arts strengths in deeper learning process, drawing skills, arts concepts, a foundation, diverse learning and intelligences, both integrating and teaching separately, assessment using reflective and growth models, arts as a venue for knowing and expressing knowledge and visual arts encouraging engagement.

Q51 reads, "Please feel free to make any additional general comments related to the survey below." It received seven out of eight positive and elaborate comments about visual arts education. Topics include the importance of K-8 arts education and use of DBAE instruction, in particular, art history, critique, and museum visits, and also a salient topic, teacher training. Two reinforcing comments in support of visual arts education and the current study stated, "We need art back in school," and, "I long for the day when arts education is given a serious consideration at the school where I work," (Comments 223 and 229). The themes for negative comments included test pressure, no time, little funding, no training, "theory doesn't connect to reality" (Comment 27), negative peer influences, negative art lessons, teaching, and teacher comments, and lastly, no power to decide, no part of decisions supporting the arts.

Other high and low scores on questions and anecdotal comments pertained to the amount of semesters in arts taken at all levels. Scores were especially low and educators stated difficulty recalling visual arts education at the elementary level. Scores were

higher and more comments pertained to arts education at middle school, secondary, and college levels. Comments mentioned little of parental or other family, friends' influences in their arts experiences. In summary of arts experiences and attitudes expressed in this anecdotal collection, comment 97 states, "Arts gets pushed out because it was not pushed, in my experiences." Chapter Five includes the final results of this survey study with analysis of key findings, discussion, limitations, research recommendations, and concluding topics and remarks.

Chapter Five

Summary and Discussion

Introduction

This chapter begins by reviewing the present study's purpose as it connects to theory and previous research that supports and points to the need for the present study. An overview of visual arts education past and present is summarized briefly and woven throughout the chapter from the plethora of work by educators, theorists, and advocates covered in Chapter Two. This concluding chapter covers the three research questions with more detailed discussion drawn from final statistical and anecdotal results and key findings. It is also necessary to summarize limitations of the study as well as any threats and implications from the overall investigation. Suggestions for improvement or modifications of this study, notes about recommended research, and conclusions will finalize Chapter Five.

The resultant synopsis from Chapters One and Two are clear about the many efforts and some successes to instrumentalize the arts. At the heart of the matter is the question whether the arts are an end to themselves or whether they are instruments to support learning in other subject areas. Assessment of value and links to academics continues to be necessary for this nationally acknowledged and standardized subject matter, visual arts education. The rationale and budgets to require the arts, attempts to integrate the arts, or support to keep the essential arts alive and in school settings continues to be an uphill and tedious climb. The current study addresses high quality visual arts education in the public school setting specifically covering grades K-8. Study outcomes from the survey data, however, have rendered interesting and reinforcing quantitative and qualitative data relating to arts education K-12 as well as college and

university experiences and attitudes of principals and teachers toward high quality visual arts education (HQVAE).

It is said transparently and with reason by many arts educators, in particular, Winner and Cooper (2001), Hetland and Winner (2001), Hetland et al. (2007), and Elliot Eisner (1998), that there is no statistically significant empirical evidence to link visual arts learning to transferable skills and academic achievement. That quest continues for further empirical research and meaningful advocacy for arts education to keep up with the modern and competitive nation with all its educational issues and academic endeavors (Hetland & Winner, 2001). In an increasingly competitive global economic environment, arts education is often perceived as a marginal and fragile school subject. However, to continue exploring and affirming the purposes and benefits of visual arts education in schools through research, both quantitative and qualitative data collection should continue with asserted and autonomous expert effort. Sustained HQVAE in schools for all students is based on a foundation of evidence and expert opinion. The current study is an attempt to summarize current state of arts education and to replicate a thoughtful research design and survey study to explore a small, more or less typical, sample of educators.

Summary and Interpretations of Key Findings

This discussion of results begins with key findings and then connects or explains them as they relate to the research questions and further formulate nascent questions for future investigation. Currently, the nation and state are immersed in the “academic wars” and both positive and negative attitudes emerge from summary of the local key findings from the present study about the state of visual arts education K-8 and educator perceptions (Jensen, 2011). The results of this survey from three school districts in

Washington State were both surprising and, at the same time, anticipated. Study purposes and problem statements addressed educators' perceptions of the need for sustained high quality visual arts education K-8 as it pertains and adds to positive outcomes for more students in all domains and developmental levels. Research question 1 asked: does HQVAE correlate with positive education outcomes, capabilities, motivation achievement to support learning across curriculum? Do educators perceive this and to what extent? This study focused on two stakeholders –principals and teachers – and explored attitudes toward the importance of arts education, possible positive or negative experiences past and present that influenced current attitudes in classrooms, schools, and districts in this northwest Washington County. The study's inquiry and results furnished details concerning the impact and possible effects of principal and teachers' attitudes toward HQVAE, or lack of HQVAE K-8. Further discussion continues but begins with highlights of key findings summarized below.

Key findings:

- 1) Anecdotal results and response rates showed that many district administrators, principals, and teachers were not encouraged to take the time or be given the time to participate in the survey on behalf of visual arts education.
- 2) Principal and teacher participant responses were 77% female ($n = 50$).
- 3) Responses of educators who hold K-8 certifications were 26%, with 22% of participants holding multiple certifications.
- 4) Principals and teachers' mean score frequencies and percentages on attitude questions 1-25 showed 86%-100% positive agreement on 17 of 25 questions and 61%-82% positive agreement on the other eight questions.

- 5) Principals answered questions 1-25 and positively support drawing (Q1) and learning techniques in arts education classes and do not agree with the statement (Q3), “Art is NOT an important subject in school.”
- 6) Principals’ data indicates high agreement pertaining to their own art knowledge and art history, as well as correlations to attitudes about typical administrative concerns, arts and high school credit, assessing arts as a subject, and arts integration.
- 7) Teachers also scored high on Q1, Q2 supporting drawing in education and critical thinking skills, and strongly disagreed or disagreed with the statement that “art is NOT an important part of school curriculum.”
- 8) The highest scores for choice of extra curricular arts activities (Q34a-j) for principals and teachers were respectively computer graphics, photography, drawing, and sculpture/jewelry.
- 9) Teachers surveyed in this study ascribed greater value and importance to visual arts teachers and high quality visual arts education K-8 curriculum than did principals. The total mean score for the twenty-five attitude questions were 68% positive for principals and 79% positive for teachers.
- 10) Teachers scored moderately high on Q10 stating “studying the works of acclaimed artist is as important as art making,” and Q9 “gifted programs should consider arts abilities as an eligibility factors in their programs K-8.”
- 11) Teacher correlation data with attitude sums revealed nine moderate- to medium-high correlations, the highest pertaining to the importance of their middle school and high school art classes and recalling taking more art classes at those levels. Educators’ own arts experiences valued in elementary school,

art knowledge later as an adult, and parental encouragement were correlated moderately with their current attitudes. Though lower, statistically significant figures were noted for the influence of peers in college and the influence of art teachers as colleagues and educators in their schools.

- 12) The ANOVA interestingly enough revealed that teachers having little or no recollection of elementary art teachers or specialists although they showed significantly strong attitudes towards the importance of arts education K-8 now as adults and educators.
- 13) Strengths in descriptive statistics for the combined group of educators coincide with the purpose of the study; finding perceptions of attitudes toward visual arts education. In particular principals and teachers positively agreed that talent is not necessary for arts classes, the arts are not for entertainment or work preparation alone, visual arts are an important part of curriculum, they develop visual literacy with content worth knowing, and finally educators agreed and strongly agreed (Q25) that “a strong arts program means a strong overall education program in school.”
- 14) Inter-item correlations are strongest and most connected to research questions from principals and teachers as attitudes relate to the value of arts education K-12, including several correlations for college classes, which could include teacher training programs. Furthermore are the strengths of contextual experience relationships to positive attitudes and attitudes about the effects arts experiences have on decisions for arts education programs.

In summary, these findings combined with anecdotal comments demonstrate that these stakeholders perceive the importance and value of arts education in a child’s school

experience. When time was taken—the survey— or opportunity was taken—the survey—educators had a chance to reflect upon their own arts education and experiences in and outside of the school day. The results tell a story of their not having had many experiences or recollections of high quality arts education especially in elementary. Findings show in the current study and Luehrman's' (1999) results that positive parental influences and outside the school day activities strengthened attitudes and added to experiences. This is seen in the respondents' perceptions of the arts overall, reflections on family members as artists and advocates, visits to art museums and training at museums as educators, and finally, their own personal art activities and interests. Adult interest and reflection on the arts of one's past and what educators currently participate in adds to the reminder of the use of arts knowledge, arts-making, the need for balance in academic environments, and participation opportunities. Principals and teachers who responded to the survey do show evidence of support; find value, and importance in high quality, discipline-based arts education. Of note are studio and critical thinking skills and practice, history and acclaimed artists study, and the importance of the subject study across curriculum and programs. The findings as they connect more concretely to the research design follow.

Theory and Research

This research design, and outcomes of the dependent variable – principal and teacher attitudes – and independent variables – contextual experiences as a child and adult – is built upon strong theoretical underpinnings and past and present research. The theoretical basis for this study included the theories of arts developmental stages K-8 and renewed discipline-based arts education pedagogy and curriculum. The theory then rests on current research, advocacy, and national and state standards supporting sustained

high-quality visual arts education. The null hypothesis for research question one states educators do not perceive that visual arts contribute to positive educational outcomes in student achievement K-8. The attitudes of participating principals and teachers measured using the survey instrument *Attitudes Art Education Scale* demonstrated that the attitudes can be collected and analyzed; results show that stakeholders do perceive that visual arts contribute to many positive educational outcomes, outweighing and outscoring the negative results both by mean scores, frequencies and percentages, correlation analysis, and several statistically significant findings. Strong inter-item correlation data collection showed significance and practical effects to support or encourage visual arts education K-8, if not now, then in the future. Results, as they connect to stage theory, were not specific enough by survey question content to provide details of the work teachers facilitate in the arts specifically and outcomes with elementary students developmentally. This is a separate topic to further investigate, though mentioned by participants several times in anecdotal comments.

The arts and developmental stages as a topic are thoroughly researched and the importance and value were strongly communicated by many elementary school stakeholders in the current findings. Educators in preparation for the profession study stage theories; therefore, considerations of development in teaching are inferred to be a part of teaching and learning about students each year whether through colleagues, the arts, or other subjects. The key to development and the arts is the spiraled skills, techniques, disciplines for integration and processes acquired through all learning domains in high quality visual arts curriculum, and arts-rich schools (Bruner, 1996; Catterall & Peppler, 2007; Hurwitz & Day, 1970; Lowenfeld, 1960).

Arts education has a history in public schools and theory that contributes to strong learning environments (Burton et al., 2000). Discipline-based arts education is one example explored in this design and in existing literature and research. The instrument administered to educators in the present study had reference to the discipline components of this pedagogy and resource developed in the 1980s, and which gained momentum nationally in the 1990s (Clark et al., 1987; DiBlasio, 1997; Greer, 1984). Connections to DBAE are immersed in at least 26 of the 52 questions in the survey. In general these include topics about aesthetics and visual arts, including reaction, perception, desire, and opinion. The survey questions include critical thinking and inquiry venues, academic disciplines, and critique. Art history assimilation, learning about acclaimed artists is mentioned quantitatively and qualitatively throughout the survey, including museum and gallery visits in or outside the school day. Last, and never least, are the studio projects, the art making (Greer, 1984; Hamblen, 1988). This topic is explored through the survey to gain agreements, disagreements, and give choices to participants reflecting on one's childhood education, as an adult, and as an educator. The pattern of items with strong means and correlations as they relate to arts education attitude questions yields data adding to the literature and to the replicated results of the Luehrman (2002) study with principals and the Jensen (2011) study with teachers.

Research Question 1

Research question one asks: To what extent do educators perceive that the visual arts contribute to positive educational outcomes in student achievement K-8? The most profound correlations to teacher attitude and their contextual experiences summarized are found in four of the 52 questions. Two are at the end of the Part One attitudes section and two are toward the end of the scaled and context questions. Questions 24 and 25 in

Part One ask participants, if after reflection and responding about curriculum, technique, place in school, requirements, resources, extra programming, and varied education theories about visual arts education, “is it an important subject with specific content worth knowing (Q24)?” Principals and teachers responded with 97% agreement and strong agreement. And to the question “is a strong arts program a sign of a strong overall education program in school (Q25)?” They responded 93% in agreement and strong agreement. In Part Five of the survey, “Recalling Experiences,” question 41 asks which best describes the impact the respondent believes the experiences have had on his/her attitude toward arts education, and question 42 asks, what effects does the respondent believe these past experiences have had on the decisions he/she makes regarding his/her school arts program? In review, inter-correlations of these two items on attitude had moderately high to very high correlations ($r = .39, p < .05$) and ($r = .90, p < .01$). As the respondents relate attitudes to student work K-12 and college (Q37a-d) in visual arts education given the choices from “essential,” “considerable importance,” to “moderate,” “limited and “non-essential,” stakeholders attitudes correlated highest respectively, in high school, middle school, elementary, and college. The value of arts experiences at school they associated from their experiences as highly valuable, and somewhat valuable with highest correlations in middle school, then high school, elementary, and college.

Respondents’ perceptions relate to theory supporting visual arts education and the purpose of this study, finding out current perceptions of educators’ attitudes toward sustained high quality arts education K-8. Data from the current study suggests that recall and experiences are most memorable later in principal and teachers’ K-8 education. This may reflect low quality curriculum and programs in schools and districts or the possible neglect and near disappearance of visual arts curriculum or programs (Jensen,

2011). On the other hand, middle school and secondary levels arts education are perceived more plentiful and memorable from respondents' overall education. Mixed with anecdotal comments, a dilemma seems to permeate data from the present study as to the value of the subject of the visual arts K-5 in light of the many constraints, requirements, and mounting pressures outside of the arts for many school systems.

Research Question 2 and 3

Research questions 2 and 3 and the questionnaire instrument delve into principals' then teachers' past arts experiences in and outside the public school day. The original scope was intended to target K-8; however, with applicable survey questions, high school and college/university content did not go without mention. In fact, combined with anecdotal comments, and as mentioned above, educators remembering their past arts education, K-5 grade levels did not receive a great deal of attention. The strongest evidence data of "arts-rich schools" were gleaned from context of multi-leveled questions about grade level experiences, numbers of semesters, and the value of them as well. Though not as profound as in the Luehrman (1999) study, parent influence, peer influence, and colleagues at schools who work in the arts are highlighted. It seems from the evidence that extra curricular and leisure time events were positive and fairly regular events within this sample. The choice of "more than 10 times" was chosen by 56% of participants as a child, in art-related activities, 88% educators participated as an adult in a variety of outside the school day arts activities, and 43 out of 50 responded to one or more of the arts and craft activity choices on question 34 of the instrument. This is frequency of occurrences data in addition to attitude and context data. The questions themselves, though not connected to the classroom and students' influence directly, may uncover perceptions about the importance and value of the arts. Reflecting back and

reviewing current national problems that hinder arts education activities and the problem statement that influenced facilitation of this study is discussed next.

Current National Problem Statement and Implications

The introduction to the current study and to a growing body of recent educational events at the national and state level continue to raise questions whether visual arts education has a strong place in regular curriculum and classrooms K-5. According to the present study data there seems less concern for grades 6-8. The visual arts are technically a national core academic subject with aligned common core standards, and yet access, and sustainability for more schools are elusive (AFA, 2013). The Common Core State Standards (AEP, 2013) has targeted mathematics and English language arts and now is assessed in most Washington public schools (OSPI, 2014, 2015). This clearly has had a negative impact on interest and time given to the study of visual arts, quite possibly since the years the educator participants were in school themselves.

The problem statement fueling this study began with statements looking for evidence on progress made in visual arts achievement benefits and data gathering on contributions the arts have to offer. There is plenty of art history and arts education history to enhance and support visual arts education. There is growing evidence of positive outcomes, international acclaim, and current and revised advocacy in support of arts education in school settings. Arts education has the power of its inherent value. It is grounded in theory and research. The arts are an important part of our society, in and outside of the school or workday. The questions remain and no doubt shape current data; however, the arts continue to be in jeopardy, replaced, or set aside, not recalled by past generations. Ideally and hypothetically educational leaders in states and districts can find the room in curriculums and schedules, budgets for sustainability, and high quality art

teachers, or well trained classroom teachers. The problem is priority. As mentioned before, the continuing pattern of marginalization of arts education calls for further data gathering about what unique contributions the arts have to offer. Specific focus on continued creativity and innovation in classrooms, intentional attention to habits of mind lessons and practice, some form of explicit transfer or flow of effects in visual arts classrooms, and visual arts education integration are contributions to build on and may further positively change where administrators and educators perceptions and attitudes lie (Burton et al., 2000; Catterall & Pepler, 2007; Eisner, 2002; Erickson, 1998).

Threats to Validity and Reliability

Most methods of scientific inquiry have limitations. The survey method design has an advantage of having a multi-method approach to social research. This is offset by the limitations inherent in self-reported data, vulnerability to low response rates, and possible non-representative attitudes on the part of those who do or do not choose to participate. Survey studies are considered a field approach to collecting data and producing statistics from a defined population using a questionnaire (Fowler, 2009; Visser, Krosnick, & Lavrakas, 2000). Social research explores a sample of societal influences and phenomena within varied environments, and in this case, a sample of educators from public school districts K-8 participated. The survey utilized for this study was voluntary and introduced during a busy time of a school year. Participants created the data and conclusions are drawn from results depending on individual responses averaged together within groups of the sample. These individual responses and summary in correlational analysis require inferences to be drawn without causal attribution. A certain correlation does not signify cause and effect. Validity covers the confidence in the findings and whether the questions are getting at what is being measured: in this case,

attitude about visual arts education K-8. Validity also describes the relationship between an answer or answers and some measure of the score (Fowler, 2009).

Vogt and Johnson (2011) define validity of measurement as the degree to which an instrument accurately measures what is supposed to be measured. Validity, as it relates to this study, checks the accuracy of inferences and interpretation of scores. In this case, within the inter-item correlation data the instrument measured strength and weakness perceptions and patterns of context from principals and teachers at this time. Their combined attitude responses and scores show enough confidence in the findings to garner inferences about the positive attitudes this sample of educators have about the value and importance of visual arts education programs. Anecdotal data expands the statistical analysis in this case with opportunities for respondents to comment and elaborate on questions affirming trust in the instrument and what it is measuring. One educator wrote in comment 223, "I am pleased that you are conducting a study which would help to clarify the impact of arts education with the total school experience."

Validity requires reliability, a measure of repeatability or stability of the measures. In this study the measure was checked for internal reliability by running a Chronbach's alpha for both groups of educators and their responses to attitude questions 1-25. Principal participants' alpha for consistency of instrument items was near to high ($\alpha = .78$) and teachers' alpha is considered in the high range ($\alpha = .81$), both alpha scores suggesting all 25 items are reliably measuring attitude in both participant groups. The measurements aligned similarly to Luehrman's (1999) principals' study of attitudes ($\alpha = .81$) and affirm the work of a reliable measure constructed by the author.

Limitations

Following on the previous discussion, certain limitations in social research must be mentioned in any study, especially a first attempt as this one is. Questions posed are often not answered as expected or predicted. In this case the questions are centered on the three research questions and one main purpose: the quality and sustainability of visual arts education K-8. As recommended by Cone and Foster (2006) limitations will cover two sources: delimiting decisions made in advance about conducting the study, and problems that arose when actually conducting the study. Reflecting upon decisions made for preparing and organizing the study led to two matters unknown at the time of planning. First, communication, correspondence to districts and employees needed to be much more intensive and informative about high quality visual arts education. More districts and schools may likely have joined the survey with a much earlier announcement and investigator attempts to go to each district and speak clearly about the study proposal, purposes, and outcomes expected to add to research on this topic. This occurred when a second email letter was sent to principals, a more personal and qualitative call of invitation to participate (see Appendix E). During a busy time of year with standardized testing issues and new mandates, especially grades 3-8, an earlier and more informative communication may have been more productive. A larger, more diverse, and probably more representative population could have offered the potential to randomize samples of survey participants as suggested by one district administrator. When the data bank of educators came from OSPI in February 2015 the investigator's anticipation was to reach many more schools and educators with this survey study, but that was not to be. In spite of this limitation, it was determined that results were sufficient to warrant a careful, modest analysis. Beyond this, there was the matter of the return rate on the part of

respondents. Given its somewhat low percentage, the matters of sheer numbers as well as the unknown biases of those who did (and who did not) return surveys must be taken into account.

Another source of limitation occurs when there are problems running through the procedures and statistical analyses of the research design (Cone & Foster, 2006). The findings in this study have added to and informed the research. In hindsight, although the instrument authored by Luehrman (2002) in Missouri was shown to be reliable for his study, the current study measuring attitudes may not have utilized the best questionnaire for the study purpose, theoretical foundations, and education trends occurring today in Washington State, or this particular county. Either with further investigation of surveys on this topic — and several were explored — construction of a questionnaire more appropriate to the purpose of the current investigation may have affected results. Initial research toward this design included using two separate surveys for teachers and principals with appropriately aggregated questions, which in retrospect, may have been informative and more detailed in conclusions. That said, strong surprises in educators' attitudes toward the influence of arts education classes at the different levels were not anticipated. Though Luehrman noted in his study that the most compelling arts education experiences were in non-similar levels, elementary and college, the current study showed, in particular, consistent and some strong correlations and anecdotal responses between secondary and college arts education, very little in elementary K-5.

Another limitation to the procedure for analysis were the multi-leveled questions, the entry of that type of question into the statistical program, and organization to run appropriate analysis centered at educators' attitudes aligned with purposes of the study and research questions. Although these limitations suggest changes in procedures for

future studies, the outcomes from the present study functioned well enough for descriptive and correlational data, and certain co-relationships were found. Based upon study findings and analysis of perceptions of the value of visual arts education within this population, future research recommendations are made.

Research Recommendations

The primary purpose of this study was to explore educators' perceptions of the conditions of current arts education and summarize attitudes of educators K-8 in districts and their perceptions and investments in visual arts education. A cloud of concern about participation was anticipated and noted during research design preparation and survey dissemination. This survey was run one month prior to new, standardized, technology-based testing in public schools in Washington State, and a survey of perceptions of visual arts education was definitely not a high priority on the part of district leaders. The questionnaire results summarize respondents' attitudes, not generalizable, but certainly informative, and perceptions were strong, on average, about the value and importance of visual arts education K-8. Of considerable interest were the unanticipated results of recall and influence visual arts education had on participants when they were in middle, high school and college. As a result of findings and conclusion the following insights and recommendations are made.

Dissimilar to the Luehrman (1999) study, anecdotal results revealed in the present study less strength in correlations and mean agreement concerning art teachers' influence on colleagues in their profession. Investigation of high quality art specialists' work when granted a central role in curriculum and their influence on colleagues is an important topic of further ethnographic investigation of schools K-8. Given what the arts can teach that no other subject can teach, explicit arts curriculum and instruction K-8 create venues

for further study supporting positive student outcomes. Future investigators would be advised to create applicable questions when constructing a survey to find out the current conditions and status of visual arts teachers or specialists employed in K-8 public schools. Inferences from this study suggest that art teachers employed for K-6 classrooms past and present are an anomaly. Questions remain and additional research is encouraged regarding the status of art teachers in public schools and what the educational and motivational benefits of such specialist positions are for students K-8.

Other recommended investigation would be to follow up and continue to monitor research-based developmental stages and children's art making and study, or lack of this descriptive developmental tool in classrooms K-8. In the current technology age, generating a carefully crafted survey for general education teachers, visual arts teachers, and parents of children K-8 could shed new light and information on stage theory as it relates to current classroom curriculum and instructional practices. What do students gain from continued visual arts education and to what extent should high quality visual arts education change its pedagogy? Lastly, in retrospective assessment of the present survey study, it may have benefitted and provided strong results to have invitations for teachers to participate in one survey and administrators a separate survey in order to find a more comprehensive view and applicable perceptions of the value of children's quality K-8 education from the two groups. The questions used for the present survey study could have been divided up between teachers and administrators and enriched with more current educational issue-based questions for both groups.

Conclusions

Evidence suggests the perception on the part of educators in this survey of the value of visual arts education, especially if the curriculum and instruction are considered

high quality. Evidence indicates a perception that arts-rich classrooms and arts-rich schools lead to expanded knowledge, skills, achievement in the arts and positive student outcomes. Survey questions to participants in the present study asked and received strong agreement in attitude including the perception that the quality of students' arts education experiences at all levels will affect their attitudes as adults, that art is an important subject with specific content worth knowing, and that a strong arts program is a sign of a strong overall education program in school. Furthermore, in the current study findings suggest positive attitudes on the part of respondents regarding the value and importance of the arts for both the child and adult. This study's results indicate a perception that at the elementary to college level, components of Discipline-Based Art Education were noted as valuable both anecdotally and in survey data. Respondents appear to value the arts' contribution to learning as a process and doing a subject rather than merely learning a subject.

Beyond the results of this study in which at the very least respondents stated their desire for arts-rich schools, it is hoped by this investigator that in the future the public, district educational leaders, and teachers will support such classrooms and schools. The use of a survey approach to acquire further data from stakeholders is but one way to bring a focus on the perceived place of arts education in school settings. This study attempted to present the state of theory and research in arts education, and contribute one piece of the picture to the knowledge base as it pertains to the relevance and importance of high quality visual arts experiences and education in schools K-8 with positive and productive student outcomes.

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Appendix A

IRB APPROVAL

Exempt Review

Subject: IRB Approval – IRB # 141506005(Exempt)

Dear Ms. Hayes,

Your research project “*High Quality Visual Arts Education K-8. The Student, the Principal, and the Teacher,*” has been approved under exempt IRB review. This study was approved under exempt review as it met the following criteria.

3. Research uses survey or interview procedures or observations (including observations by participants) of public behavior AND at least one of the following conditions exist:
 - a. Human participants cannot be identified directly or through identifiers code or numbers
OR
 - b. The participants' responses or the observations recorded, if they became known outside research, cannot reasonably place the participant at risk of criminal or civil liability or be damaging to the participant's financial standing or employment
OR
 - c. The research does not deal with sensitive aspects of the participant's own behavior, such as illegal conduct, drug use, sexual behavior, or use of alcohol

Your approval is in effect until **12/03/2016**. Your study has been assigned IRB number: **IRB # 141506005**.

To complete your documents please add your IRB # and expiration date to you study's written recruitment material and invitation to participate in the research project.

Please contact me when you have completed collecting data for your study so that I can close your file. If you need more than one year to complete data collection, you must file a request for an extension with me six weeks before the expiration date of this study. Your request for an extension can be written or communicated through e-mail and must include a report on the status of your study. Otherwise you will need to file a new IRB application to continue with data collection after the expiration date.

Use your study number in any further communication regarding this study.

This is the only documentation that you will receive regarding your study's approval. Please print it out and add to your study's documentation.

Best Wishes in the Completion of your Research

Thomas Alsbury, IRB Committee Member-SOE Rep.
Petersen, Room 401
Ph: 206-378-5099 Email: alsburyt@spu.edu

Appendix B

Arts Education Attitude Scale Survey Instrument

Revised survey sent to participants (Luehrman 1999; Hayes, 2015)

Art Experiences & Attitudes Toward Arts Education
Letter of Introduction
<p>March 2, 2015 Seattle Pacific University School of Education/Graduate Studies Curriculum and Instruction 3307 3rd Avenue West Seattle, Washington 98119 1-206-281-2369</p> <p>Dear Principal and Teachers,</p> <p>You have been selected to participate in an educational research study. This study seeks to describe the kinds of experiences (both positive and negative) that you and other principals/teachers in the Skagit County seven school districts have had in visual arts education. It also will examine the relationship between these past art experiences and attitude toward K-8 art education today. This study extends the examination and analysis of other studies about the relationships between these factors. It is being conducted as a part of a doctoral thesis in the Department of Curriculum and Instruction at Seattle Pacific University, IRB approval #141507005.</p> <p>In order to gauge and monitor the effectiveness of art education, I believe it is crucial to understand the views of those who are partners with art educators in the school. This knowledge about the kinds of art experiences you and other stakeholders have had can promote an understanding and the values of arts education. Through your responses, you can help in efforts to strengthen and improve the quality of sustained arts education K-8 in the future.</p> <p>Please complete and return this on line questionnaire by March 7, 2015. At the conclusion of the study I would be glad to provide you with an abstract of the major findings.</p> <p>All information will be kept confidential. Neither, your name, nor that of your school, will be used in the study. The data collected will not be used for evaluative purposes of any kind.</p> <p>In advance, thank you for your help,</p> <p>Patti Hayes Doctoral Student</p>
PART ONE: Attitudes Toward Arts Education, Skagit County Principals and Tea...
<p>Instructions: There are six parts to this survey. Please check the response that best reflects your level of agreement or disagreement with the following ideas about visual arts education K-8. There are no right or wrong answers and all information will be kept confidential. Your view is what is important.</p> <p>PART ONE has 25 questions. Your response choices are: SA (Strongly Agree) A (Agree) D (Disagree) SD (Strongly Disagree) N/A (or Undecided)</p> <p>At the end of each question there is a place to comment on other (please specify) if you would like.</p>

Art Experiences & Attitudes Toward Arts Education

1. For those with little drawing talent there is not much to be gained by taking an art class.

SA (Strongly Agree) A (Agree) D (Disagree) SD (Strongly Disagree) N/A

Other (please specify)

2. Arts education teaches critical thinking skills.

SA (Strongly Agree) A (Agree) D (Disagree) SD (Strongly Disagree) N/A

Other (please specify)

3. Art is not an important part of the school curriculum.

SA (Strongly Agree) A (Agree) D (Disagree) SD (Strongly Disagree) N/A

Other (please specify)

4. Credit in art should be required for graduation from high school.

SA (Strongly Agree) A (Agree) D (Disagree) SD (Strongly Disagree) N/A

Other (please specify)

5. Arts education's ultimate purpose is to prepare those who will go on to work in art-related fields.

SA (Strongly Agree) A (Agree) D (Disagree) SD (Strongly Disagree) N/A

Other (please specify)

6. Textbooks and commercially produced teaching resources are not necessary for art classes.

SA (Strongly Agree) A (Agree) D (Disagree) SD (Strongly Disagree) N/A

Other (please specify)

7. Arts education would be more appropriately served through extra-curricular programs.

SA (Strongly Agree) A (Agree) D (Disagree) SD (Strongly Disagree) N/A

Other (please specify)

Art Experiences & Attitudes Toward Arts Education

8. For all students, arts education offers important learning opportunities that are unavailable through other subjects.

SA (Strongly Agree) A (Agree) D (Disagree) SD (Strongly Disagree) N/A

Other (please specify)

9. Gifted education programs should consider ability in art as one of the factors when determining student eligibility standards.

SA (Strongly Agree) A (Agree) D (Disagree) SD (Strongly Disagree) N/A

Other (please specify)

10. Having students study the great works of acclaimed artist in art class is as important as having them make art.

SA (Strongly Agree) A (Agree) D (Disagree) SD (Strongly Disagree) N/A

Other (please specify)

11. Art specialists/teachers are not necessary at the elementary level; visual arts can be taught well by classroom teachers.

SA (Strongly Agree) A (Agree) D (Disagree) SD (Strongly Disagree) N/A

Other (please specify)

12. Arts education develops visual communication skills that represent an important form of literacy.

SA (Strongly Agree) A (Agree) D (Disagree) SD (Strongly Disagree) N/A

Other (please specify)

13. In our school the budgetary priority for art should be equal to that of any other subject.

SA (Strongly Agree) A (Agree) D (Disagree) SD (Strongly Disagree) N/A

Other (please specify)

Art Experiences & Attitudes Toward Arts Education

14. Art should be taught as an integrated part of other subject areas—not as a separate subject.

SA (Strongly Agree) A (Agree) D (Disagree) SD (Strongly Disagree) N/A

Other (please specify)

15. It is acceptable for class sizes to be larger for art than for traditional core subjects (math, science, language arts).

SA (Strongly Agree) A (Agree) D (Disagree) SD (Strongly Disagree) N/A

Other (please specify)

16. Students should be given grades or assessment reports in art just as they are in other subjects.

SA (Strongly Agree) A (Agree) D (Disagree) SD (Strongly Disagree) N/A

Other (please specify)

17. The quality of students' arts education experiences at all levels will affect their attitude toward art as adults.

SA (Strongly Agree) A (Agree) D (Disagree) SD (Strongly Disagree) N/A

Other (please specify)

18. Art should be used as a "reward" in education, helping to motivate students to get school work done.

SA (Strongly Agree) A (Agree) D (Disagree) SD (Strongly Disagree) N/A

Other (please specify)

19. Art concepts and ideas cannot be effectively assessed.

SA (Strongly Agree) A (Agree) D (Disagree) SD (Strongly Disagree) N/A

Other (please specify)

Art Experiences & Attitudes Toward Arts Education

20. The primary purpose for art in the school is to provide entertaining breaks from other more serious subjects.

SA (Strongly Agree) A (Agree) D (Disagree) SD (Strongly Disagree) N/A

Other (please specify)

21. Children's progress in art requires a systematic and sequentially organized art curriculum.

SA (Strongly Agree) A (Agree) D (Disagree) SD (Strongly Disagree) N/A

Other (please specify)

22. Teaching art is less demanding than teaching other subjects.

SA (Strongly Agree) A (Agree) D (Disagree) SD (Strongly Disagree) N/A

Other (please specify)

23. Art should be one of the first courses eliminated from the curriculum if a cut is necessary.

SA (Strongly Agree) A (Agree) D (Disagree) SD (Strongly Disagree) N/A

Other (please specify)

24. Art is an important subject with specific content worth knowing.

SA (Strongly Agree) A (Agree) D (Disagree) SD (Strongly Disagree) N/A

Other (please specify)

25. A strong arts program is a sign of a strong overall educational program in school.

SA (Strongly Agree) A (Agree) D (Disagree) SD (Strongly Disagree) N/A

Other (please specify)

PART TWO: Your visual arts experiences as a student at all levels.

PART TWO asks 6 questions for varied opinions and level descriptions about your own experiences and background in visual arts, childhood and beyond.

Art Experiences & Attitudes Toward Arts Education

26. During what elementary grades did you have regularly scheduled art classes with an art specialist/teacher?

Check each grade you recall having an art teacher.

- K
 1
 2
 3
 4
 5
 6
 None

Other (please specify)

27. As a student, how many semesters of visual arts did you have at each level? Check the number/approximate if fine.

	0	1	2	3	4	5	6	7	8
a. Grades 6, 7, & 8	<input type="checkbox"/>								
b. Grades 9-12	<input type="checkbox"/>								
c. College/University	<input type="checkbox"/>								

Other (please specify)

28. When you were a student, how often did the art teacher show works by famous artists as a part of the lesson? (Please check an answer for each level)

	Almost always	Often	Sometimes	Never	Had NO Art Class
a. Elementary school	<input type="checkbox"/>				
b. Middle school/Jr. high	<input type="checkbox"/>				
c. High school	<input type="checkbox"/>				
d. College/University	<input type="checkbox"/>				

Other (please specify)

Art Experiences & Attitudes Toward Arts Education

29. Remembering when you were a student, what are your feelings about the value of the art experiences you had in school? (skip the levels at which you had no art instruction)

	No Value	Limited Value	No Opinion	Somewhat Valuable	Highly Valuable
a. Elementary school	<input type="checkbox"/>				
b. Middle school/Jr. high	<input type="checkbox"/>				
c. High school	<input type="checkbox"/>				
d. College/University	<input type="checkbox"/>				

Other (please specify)

30. When you were a student, what kind of effect did your classmates and peers have on your art experiences?

	Very Negative	Somewhat Negative	No Effect	Somewhat Positive	Very Positive
a. Elementary school	<input type="checkbox"/>				
b. Middle school/Jr. high	<input type="checkbox"/>				
c. High school	<input type="checkbox"/>				
d. College/University	<input type="checkbox"/>				

Other (please specify)

31. Check the answer that most closely fits the number of times you participated in these arts-related activities during childhood (elementary through high school age).

	Never	Once or Twice	3-5 Times	6-10 Times	More than 10 Times
a. Visited an art museum	<input type="checkbox"/>				
b. Visited an art fair/gallery	<input type="checkbox"/>				
c. Had art lessons outside of school.	<input type="checkbox"/>				
d. Other visual arts experiences	<input type="checkbox"/>				

Other (please specify)

PART THREE: Your arts education experiences as an adult (from high school u...

Art Experiences & Attitudes Toward Arts Education

32. Check the answer that most closely fits the number of times you participated in these arts-related activities as an adult (since high school).

	Never	Once or Twice	3-5 Times	6-10 Times	More than 10 Times
a. Visited an art museum	<input type="checkbox"/>				
b. Visited an art fair/gallery	<input type="checkbox"/>				
c. Had art lessons outside of school	<input type="checkbox"/>				

Other (please specify)

33. As an administrator/teacher, what kind of influence have art teachers who were your colleagues had on you attitude toward arts education?

- Very Negative
- Somewhat Negative
- No Effect
- Somewhat Positive
- Very Positive

Other (please specify)

34. Check the arts-related activities you have voluntarily participated in at least once during leisure time within the last 5 years? (check any or all that apply)

- Drawing or painting
- Sculpture or jewelry making
- Architectural or landscape design
- weaving, quilting, or fashion design
- fiber arts, knitting, crocheting or other
- reading a book about art or artists
- ceramics
- photography
- computer graphics or advertising design
- woodworking or furniture making
- other

Other (please specify)

Art Experiences & Attitudes Toward Arts Education

35. How would you rate your own knowledge about art or art history?

- Very Good
 Good
 Fair
 Limited
 Very Limited

Other (please specify)

36. How would you rate your skills for making art?

- Very Good
 Good
 Fair
 Limited
 Very Limited

Other (please specify)

37. How would you rate the importance of arts education at each of the following levels?

For each level please check one answer.

	Non-Essential	Limited Importance	Moderate Importance	Considerable Importance	Essential
Elementary school	<input type="checkbox"/>				
Middle school/Jr. high	<input type="checkbox"/>				
High school	<input type="checkbox"/>				
College/University	<input type="checkbox"/>				

Other (please specify)

PART FOUR: Your arts education experiences related to your family.

Art Experiences & Attitudes Toward Arts Education**38. Did your parents encourage you to participate in art activities?**

- Never
 Seldom
 Sometimes
 Usually
 Always

Other (please specify)

39. Is someone close to you in some way involved in the arts? Please check all that apply and use the blank to briefly describe their involvement.

- Parent (s)
 Spouse
 Child
 Other relative or close friend
 No one (skip #40)

Other (please specify)

40. How would you characterize the influence they've had on your attitude toward art?

- Very Negative
 Somewhat Negative
 No Effect
 Somewhat Positive
 Very Positive

Other (please specify)

PART FIVE: Recalling an experience.

Art Experiences & Attitudes Toward Arts Education

41. Which best describes the impact you believe this experience has had on your attitude toward arts education.

- Strong Negative
 Negative
 Neutral
 Positive
 Strong Positive

Other (please specify)

42. What effect do you believe this experience has had on the decisions you make regarding your school's arts program?

- Strong Negative
 Negative
 Neutral
 Positive
 Strong Positive

Other (please specify)

43. Reflect and recall an art or arts education experience, either positive or negative, that stands out in your mind. Please describe to any degree you wish. If you are unable to recall or choose not to, skip the next 2 questions.

PART SIX: Demographic Information

44. Are you an elementary teacher?

- yes
 no

Other (please specify)

Art Experiences & Attitudes Toward Arts Education**45. Are you a middle school teacher?** yes no

Other (please specify)

46. Are you a certified K-12 arts specialist/teacher? yes no

Other (please specify)

47. What is the total number of years that you have been a teacher in the classroom? 1-5 6-10 11-15 16-20 21-25

Other (please specify)

48. Including the current 2014-15 school year, what is the total number of years that you have been an administrator? 0 1-5 6-10 11-15 16-20 21-25 26 or more

Other (please specify)

Art Experiences & Attitudes Toward Arts Education

49. Please list the content area(s) and grade levels that you are certified to teach.

50. Please list the student extra-curricular activities for which you have had a significant responsibility at some time during your educational career (i.e., band, chorus, coaching, or clubs such as drama, art, photography, business, etc.)

51. Please feel free to make any additional general comments related to this survey below.

52. What is your gender?

Female

Male

Appendix C

Email Sent to Administrators February 19, 2015

Good Morning Superintendents and Curriculum Directors,

My name is Patti Hayes and I have been a full time teacher for 13 years in Skagit County. I am also a current doctoral student with SPU working towards an Ed.D. in curriculum and instruction, visual arts education specifically. I have permission from the University (IRB# 141506005), to run a study after defense of my dissertation proposal. I am prepared to run a study in Skagit County surveying principals and teachers in the seven districts. The survey title is, *Art Experiences and Attitudes Toward Arts Education K-8*.

This letter is meant to introduce the idea and forthcoming study to your district as well as ask three questions that will assist with background and grounding to the study. In advance I appreciate any assistance and information about your school district and ask that you inform principals and teachers in your district about this confidential online survey study I will send by the end of this month, February 2015.

These are questions as they pertain to **K-8 levels** only:

1. Give a brief background of your districts arts education programs within the last 10-15 years. My study pertains specifically to visual arts education K-8 if you wish to address these components only. This can include arts specialist's format K-8, standards and assessment referred to or not, curriculum and instruction, arts approaches and pedagogy, etc.
2. Have there been shifts supporting or not arts education programs in your district and/or schools and why?
3. How many visual arts teachers are employed in your district at the K-8 levels?

My intent is to send online surveys from Survey Monkey out to all principals and teachers starting the week of February 23-27. I will send a reminder out the following week and then collect, analyze data, and write up the results and conclusions. I will send a copy of the final study abstract and results to follow up your support of this important research.

Your support for this work is greatly appreciated and aspires to benefit more K-8 students in a comprehensive public school education.

Thank you,
Patti Hayes

Appendix D

Email Sent to Principals March 18, 2015

Good Morning Principals,

My name is Patti Hayes and I have been a full time teacher for 13 years in Skagit County. I currently teach full time at Conway K-8, visual arts education and middle school literature. I am also a current doctoral student with SPU finishing an Ed.D. in curriculum and instruction, visual arts education K-8, specifically. I have permission from the University (IRB# 141506005), to run a study after defense of my dissertation proposal. I am prepared to run a study in Skagit County surveying principals and teachers in the seven districts. The survey title is, *Art Experiences and Attitudes Toward Arts Education K-8*. There are two districts that have participated thus far.

This letter is meant to introduce the idea and forthcoming study to your district. My intent is to send the online surveys from Survey Monkey out to all principals and teachers the week March 18-March 31. I will send a reminder out the following weeks and then collect, analyze data, and write up the results and conclusions. I will send a copy of the final study abstract and results to follow up your support of this important research.

Your support for this work is greatly appreciated and aspires to benefit more K-8 students in a comprehensive public school education.

Thank you,

Patti Hayes

hayesp@spu.edu

Appendix E

Second email sent to principals March 24, 2015

March 24, 2015

Hello Principals,

"The arts are necessary not just nice" (Clements & Wachowiak, 2006)"

I have been working in visual arts teaching at all levels for 25 years.
I truly believe this statement is valid for K-8 children and a comprehensive education.

I currently work for Conway School District, grades 4-8, and am a SPU doctoral candidate in curriculum and instruction.

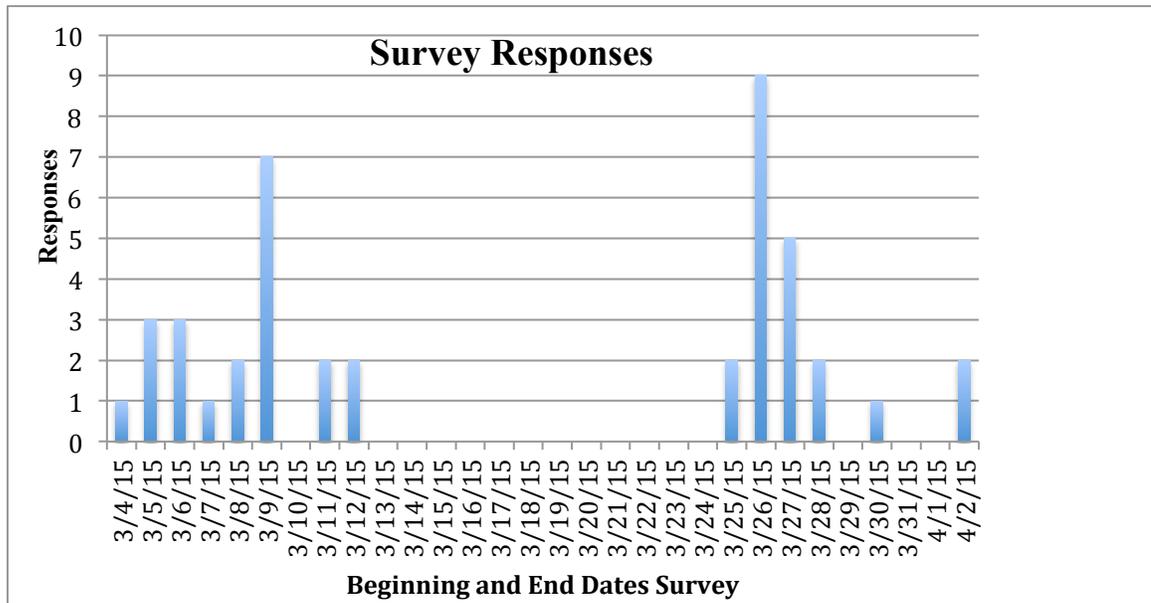
I am attempting once more to see if you and your teachers K-8 will participate in the survey I am disseminating connected to my doctoral studies. An email went out last week about this study, survey, and my permission from the university. I am happy to explain more by phone or email.

Let me know if I can send the survey and try to get some participants from your school.

Thank you,
Patti Hayes 445-5785
421-8178

Appendix F

Survey Timeline and Response Graph, March 4-April 2, 2015



Appendix G

Agreement/Disagreement Table Scores (4) for Each Question 1-25

Agreement Level and High Score					
Question	Agreement	Score	Question	Agreement	Score
Q1	SD	4	Q14	SD	4
Q2	SA	4	Q15	SD	4
Q3	SD	4	Q16	SA	4
Q4	SA	4	Q17	SA	4
Q5	SD	4	A18	SD	4
Q6	SD	4	Q19	SD	4
Q7	SD	4	Q20	SD	4
Q8	SA	4	Q21	SA	4
Q9	SA	4	Q22	SD	4
Q10	SA	4	Q23	SD	4
Q11	SD	4	Q24	SA	4
Q12	SA	4	Q25	SA	4
Q13	SA	4			

Appendix H

Frequency and Percentages Questions 1-25 of Teachers

Frequency and Percent- Teachers

Question		Frequency	Percent	Question		Frequency	Percent					
Q1	Valid	SA	3	6.8	Q10	Valid	NA	2	4.5			
		D	6	13.6			D	8	18.2			
		*SD	35	79.5			A	28	63.6			
		Total	44	100.00			*SA	5	11.4			
Q2	Valid	SD	1	2.3		Missing	Total	43	93.7			
		D	1	2.3			Missing	1	2.3			
		A	12	27.3					100.0			
		*SA	30	68.2			Q11	Valid	SA	2	4.5	
Total	44	100.00	A	2	4.5							
Q3	Valid	NA	1	2.3	D	29			65.9			
		SA	2	4.5	*SD	10			22.7			
		A	1	2.3	Total	43	97.7					
		D	11	25.0	Missing	Missing	1					
*SD	29	65.9				100.0						
Total	44	100.0	Q12	Valid		SD	2	4.5				
Q4	Valid	NA				2	4.5	D	1	2.3		
		SD			1	2.3	A	21	47.7			
		D			8	18.2	*SA	19	43.2			
		A	23	52.3	Total	43	97.7					
*SA	10	22.7	Missing	Missing	1	2.3						
Total	44	100.0				100.0						
Q5	Valid	A		1	2.3	Q13	Valid	NA	1	2.3		
		D		27	61.4			D	9	20.5		
		*SD	16	36.4	A			23	52.3			
		Total	44	100.00	*SA			11	25.0			
Q6	Valid	NA	2	4.5		Total	Total	44	100.0			
		SA	1	2.3			Q14	Valid	NA	2	4.5	
		A	14	31.8					SA	2	4.5	
		D	24	54.5					A	10	22.7	
*SD	3	6.78	D	24	54.5							
Total	44	100.0	*SD	3	6.8							
Q7	Valid	NA	1	2.3		Total	Total	41	93.2			
		A	1	2.3			Missing	Missing	3	6.8		
		D	23	52.3				Q15	Valid	A	6	13.6
		*SD	18	40.9						D	25	56.8
Total	43	97.7	*SD	13	29.5							
Missing	1	2.3	Total	44	100.0							
			100.0	Q16	Valid	NA	1	2.3				
Q8	Valid	SD	3			6.8	SD	1	2.3			
		D	1			2.3	D	10	22.7			
		A	25			56.8	A	23	52.3			

		*SA	15	34.1		*SA	9	20.5
		Total	44			Total	44	100.0
Q9	Valid	NA	1	Q17	Valid	D	2	4.5
		SD	4			A	20	50.0
		D	6			*SA	22	20.5
		A	28			Total	44	100.0
		*SA	5					
		Total	100					

Question			Frequency	Percent
Q18	Valid	SA	1	2.3
		A	3	6.8
		D	25	56.8
		*SD	15	34.1
		Total	44	100.0
Q19	Valid	D	17	38.6
		*SD	27	61.4
		Total	44	100.0
Q20	Valid	D	17	38.6
		*SD	27	61.4
		Total	44	100.0
Q21	Valid	NA	2	4.5
		D	6	13.6
		A	26	59.1
		*SA	10	22.7
		Total	44	100.0
Q22	Valid	SA	2	4.5
		A	2	4.5
		D	22	50.0
		*SD	18	40.9
		Total	44	100.0
Q23	Valid	A	4	9.1
		D	22	50.0
		*SD	18	40.9
		Total	44	100.0
Q24	Valid	D	1	2.3
		A	22	50.0
		*SA	21	47.7
		Total	44	100.0
Q25	Valid	D	2	4.5
		A	18	40.9
		*SA	23	52.3
		Total	43	97.7
	Missing		1	2.3
				100.0

Appendix I

Descriptive Statistics for Teachers- Arts Education Attitude Scale

Attitude	<i>N</i>	<i>M</i>	<i>SD</i>	Skew. ^a Kurt. ^b	
				statistics	
Q1: No drawing talent, no need for art class	44	3.66	.81	-2.65	6.41
Q2: Arts ed. teachers critical thinking skills	44	3.61	.65	-2.00	4.90
Q3: Art is NOT an important part of curriculum	43	3.56	.76	-2.04	4.27
Q4: Credit in art should be required, high school	44	2.86	.95	-1.23	2.18
Q5: Arts ultimate purpose is preparation for work in arts field	44	3.34	.53	.18	-.91
Q6: Textbooks/commercial resources NOT necessary	44	2.57	.85	-1.19	2.41
Q7: Arts education more appropriate for extra-curricular	43	3.33	.75	-2.06	8.18
Q8: Arts education offers all students important learning	44	3.18	.79	-1.24	2.16
Q9: Gifted programs should consider abilities in arts	44	2.73	.87	-1.19	1.67
Q10: Studying art history is as important as arts making	43	2.79	.83	-1.66	4.50
Q11: Arts specialists are NOT necessary at elementary level	43	3.09	.68	-1.06	2.81
Q12: Arts education develops visual literacy and communication	43	3.33	.75	-1.34	2.57
Q13: Budgets for the arts should be equal to other subjects	44	3.00	.82	-1.01	2.60
Q14: Art should be taught as integrated subject only	41	2.59	.89	-1.26	2.04
Q15: Large class size is acceptable for art but not for core subjects	44	3.16	.64	-.16	-.54
Q16: Students should be given grades/assessments in arts	44	2.86	.85	-.91	1.86
Q17: Quality of students' arts experience affects/all levels, affects attitude toward arts as adults	44	3.41	.58	-.37	-.70
Q18: Art should be used as reward for motivation to complete school work	44	3.23	.68	-.78	1.46
Q19: Arts concepts and ideas cannot be assessed effectively	44	3.14	.55	-.79	4.61
Q20: Arts primary purpose is to provide entertainment breaks from other subjects	44	3.61	.49	-.48	-1.85
Q21: A child's art progress requires sequential art curriculum	44	3.00	.88	-1.58	4.06
Q22: Teacher art is less demanding than teaching other subjects	44	3.27	.76	-1.18	1.94
Q23: Art should be the first to go when cuts are necessary	44	3.32	.64	-.39	-.62
Q24: Art is an important subject with specific content to know	44	3.45	.55	-.26	-1.06
Q25: A strong arts program means a strong overall educational program in school	43	3.49	.59	-.67	-.46
Subscale1Total	44	78.89	8.25	-.11	-.74
Valid N (listwise)	37				

Appendix J

Principals, Teachers and Principals Pearson's Correlation (r)

Art Education Attitude Scale Scores and Art Experience Variables
Pearson's Correlation (r) School Principals, Teachers, and Principals

Art Experiences/Context Variables	Attitude Toward Arts Education Teachers ($n=44$)	Attitude Toward Arts Education Teachers & Principals ($n= 50$)
	r	r
26a. Years Art Classes with an Art Specialist- Kindergarten	. ^a	-.39**
26b. Years of Art Classes with an Art Specialist- 1 st Grade	.09	-.26
26c. Years of Art Classes with an Art Specialist- 2 nd Grade	-.02	-.24
26d. Years of Art Classes with an Art Specialist- 3 rd Grade	-.19	-.29*
26e. Years of Art Classes with an Art Specialist- 4 th Grade	.05	.04
26f. Years of Art Classes with an Art Specialist- 5 th Grade	.15	.19
26g. Years of Art Classes with an Art Specialist- 6 th Grade	-.23	-.32*
26h. No Art Class with an Art Specialist- Elementary	-.27	-.17
27a. Number of Middle School Semesters of Art Class	.38*	.41**
27b. Number of High School Semesters of Art Class	.13	.23
27c. Number of College Semesters of Art Class	.23	.30*
28a. Recall Being Shown Acclaimed Art Works (Elementary)	-.05	.08
28b. Recall Being Shown Acclaimed Art Works (Middle School)	.19	.31*
	.04	.15
28c. Recall Being Shown Acclaimed Art Works (High School)	.14	.13
28d. Recall Being Shown Acclaimed Art Works (College)	.39*	.34*
29a. Rated Value of Their Elementary Art Experiences	.46**	.50**
29b. Rated Value of Their Middle School Art Classes	.41**	.47**
29c. Rated Value of Their High School Art Classes	.18	.29*
29d. Rated Value of Their College Art Classes	.18	.24
30a. Rating of Peers Effect on Elementary Art Experiences	.26	.32*
30b. Rating of Peers Effect on Middle School Art Experiences	.22	.25
30c. Rating of Peers Effect on High School Art Experiences	.37*	.33*
30d. Rating of Peers Effect on College Art Experiences	.08	.08
31a. Art Museum Visits During Youth (Before HS Graduation)	.16	.20
32a. Art Museum Visits During Adulthood (After HS Graduation)	.37*	.47**
	.46**	.18
33. Rating of Art Teacher Influence/as Colleague	.36*	.17
35. Rating of Own Art Knowledge	.58**	.54**

36. Rating of Own Art-Making Skills	.70**	.68**
37a. Rate the Importance of Arts Education- Elementary	.76**	.68**
37b. Rate the Importance of Arts Education-Middle School	.36*	.47**
37c. Rate the Importance of Arts Education- High School	.51**	.55**
37d. Rate the Importance of Arts Education- College/U	.26	.16
38. Parental Encouragement to Participate in Art Activities	.18	-.03
39a. Family Member Involved in the Arts- Parent	.15	.20
39b. Family Member Involved in the Arts- Spouse	-.18	-.44**
39c. Family Member Involved in the Arts- Child	. ^a	-.39**
39d. Number of other Relative/Friend Involved in the Arts	.26	.26
39e. No one Involved in the Arts		
40. Rating the Influence of Family Member Involved in the Arts		

a. Cannot be computed because at least one of the variables is constant.

** . Correlation is significant at the 0.01 level (2 tailed).

* . Correlation is significant at the 0.05 level (2-tailed).
