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The Ohio State University

Ph.D. 1982

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DISSERTATION

Presented in Partial Fulfillment of the Requirements for the Degree Doctor of Philosophy in the Graduate School of The Ohio State University

By

Ernest C. McNealey, B.S., M.A.T.

* * * * *

The Ohio State University

1982

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ACKNOWLEDGMENTS

I would like to acknowledge the assistance and cooperation of my committee in completing this study. Thanks to Dr. Arthur Efland, whose scholarship served as an inspiration. Thanks to Dr. Virgil Blanke, who kept my thinking relevant. Special thanks are given to Dr. Robert Burnkrant for his theoretical and technical assistance. Very special thanks are given to Dr. Nancy MacGregory for believing in me and providing timely and valuable advice from beginning to end.

Additionally, special thanks are given to Dr. Earnestine G. McNealey for accompanying me spiritually as I traversed the chasm.
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"The arts are nice but our primary job is teaching the basics; so, if the budget gets tight, the arts have to go." This attitude, expressed by a school principal, succinctly encapsulates the status of the arts in education. Understanding the causes and finding strategies to improve the comparatively perilous position of the arts is a problem of concern for many educators.

Tradition of Art in Education

Much of the cause for the position the arts occupy in education can be found in the traditional structure of schools. When children go off to school they encounter language skills, computational skills, history, and the sciences on a daily basis, and these encounters increase as children progress up the grade levels. Their experiences with art and music, even in the best of circumstances, are truncated and meager, when compared to other subject areas. Experiences in other disciplines increase in importance, complexity, and specificity each year, while adding and subtraction become division and square roots, art experiences and their accompanying rewards decrease and/or vanish.

The hierarchy of subject matter encountered in school is communicated largely through non-verbal cues, and becomes fixed as values. When students become adults, they want a "good," quality education for their children, like the one they had. As such, the problem
for art as a part of education becomes cyclical, locked into tradition.

Similarly, those who control public education learned to assign value to subject areas from their earliest experiences as students. Influence came from the adults that they encountered in and out of school during those formative years. I am not suggesting here that those involved in managing public education are a unique lot; rather that their experiences are typical of the general populace, and what's more, they are in positions to perpetuate traditional values. These traditional views have more often than not assigned a low value status to art in education.

Admittedly the specific plight of art education has not been static. It has ebbed and flowed. Overall, however, school officials have manifested the value of art education shared by the general population and themselves. The ebbing and flowing of the relative value status of "art education keeps it in perpetual crisis."

If we are going to survive, we are going to do it ourselves and by ourselves. There may be a welfare system for some of the needy of the world, but, one thing is certain, art education is not on the list of eligibles (Hoffa 1979).

The perception expressed in Hoffa's quote led to a movement in art education called arts advocacy. Webster defines advocacy as "the act of advocating, or speaking or writing in support (of something)."

Arts advocacy is the process of using information and persuasion in support of the arts (in education). This informing and persuading has been aimed primarily at elected and appointed officials in education and in government. The professional associations of arts
educators and their counterparts in local and state art councils have been at the forefront of this movement.

The evolution of arts advocacy sprang from striking contradictions inside and outside of education. While the back to basics movement and competency-based education have engulfed schooling at the elementary and secondary levels, it would be difficult to locate an administrator who believes that the arts should not be taught in the schools. In a nineteen eighty survey of secondary school principals in Virginia, the results indicated an overwhelming endorsement for the arts in education. Concomitantly, a concern was indicated "about the possible over-emphasis on basic skills or functional literacy to the extent that the educational program" becomes unbalanced (Schumacher 1980). A similar positive attitude was suggested by the National Association of Elementary School Principals. For their April 1981 convention "Celebrate the Arts" was selected as the theme. In 1975, an entire issue of Art Education was dedicated to the effusive remarks of U. S. Senators about the value of art education. The issue began with kudos from then Vice President Nelson Rockefeller and ranged across the cultural and political spectrum to the glowing remarks by Senator Jesse Helms. Senator Strom Thurmond stated:

A sound educational program will be concerned not only with teaching children fundamental skills, such as reading, writing, and doing arithmetic, but with encouraging them to use their imaginations. One of the best subjects for this purpose is art. Children are innately creative. However, their creativity can be stifled if they do not get a chance to exercise and develop it. Art education helps to insure that the imaginative child will grow up to be an imaginative adult. It enhances his understanding and enjoyment of his surroundings, natural and man-made. It accustoms him to judging for himself and teaches
him to feel confidence in his judgments. Everyone cannot be a great artist, but everyone can share in the pleasures and insights which training in art invariably brings (Art Education 1975).

Senator Edward Kennedy stated:

Thank you very much for giving me the opportunity to comment, for the October issue of Art Education, on the value of art in education. I am very pleased to do this, for I have long believed the teaching and appreciation of art is an important and integral part of the education of our children, and indeed, of all of our citizens.

President Kennedy once said, "The life of the arts, far from being a distraction in the life of the Nation, is very close to the center of a Nation's purpose and is a test of the quality of a Nation's civilization."

As we as a Nation approach the celebration of our Bicentennial, we must examine all those aspects of American life and culture that have made our country so great. We can look with pride on the development of artistic expression which is truly American over the past two hundred years. And with the continued support of organizations such as the National Art Education Association, I am sure we can look forward to a bright future in the arts for our society. With my best wishes (Art Education 1975).

Ideally, the kind of positiveness expressed above, should portend vitality for art education. The reality is:

... however, when those opinions are translated into actions by school boards and school administrators, within the context of political, economic, and other forces affecting the schools, the picture is often very different (Mahlman 1980).

Economic fluctuations and administrative whim keep the budget and role of art in education problematic and vulnerable. Except in well-to-do school districts, the public does not make an issue of the precarious state of art education.
... arts education is struggling for its life. Music and art teachers are losing their jobs on a wholesale basis in some cities (National School Board Association 1978).

Over the past two decades professional dance companies, arts councils, resident professional theatres, and funding for museum activities have enjoyed almost geometric growth. The public support during this period, according to Harlan Hoffa, "Makes the Medici's and the Mellons look like skinflints." Despite this unprecedented support for the arts, the typical school district in this country spends less than two percent of its total annual budget on arts programs, compared to twelve percent for maintenance operations--nearly 75 percent of the 18,000 school districts in the U. S. lack a centralized arts supervisor or consultant (Howard 1980).

While the arts flourish in society, they are not doing well in the schools. The general climate for the arts and education continue to be captive to the political and philosophical orientation of elected and appointed school officials. For example, the blitzkrieg of the Reagan administration against the National Endowment for the Arts, and decreases in federal aid to education, call into question the plight of the arts and education in the future. President Reagan's preference for block grants to the states suggests that the arts and education will have to begin competing with additional areas of interest for fewer funds. As many arts teachers are paid by some local school districts with federally titled funds, additional difficulties may loom ahead. It is against such a backdrop that the advocacy movement has grown—with increasing urgency. While the advocacy movement has grown, its effectiveness has been questioned.
The following quote is one example:

> Education in the arts have acquired a constituency of aggressive and outspoken advocates... Organizations proliferate and advocacy bureaucracy grows, but the base of and justification for all this activity—the students in the arts classrooms—continue to diminish in importance, numbers, budgets, and support (Engel 1980).

This downward spiral of the arts in education can be attributed to three major factors. The first of these is the general decline of confidence in education, personified by the tendency of taxpayers to reject referenda to support education. The mysterious almost mystical ideas, practices, and value claims often made by educators in the arts is a second factor. The third is the articulate and oftentimes ineffectual advocacy plan on behalf of the arts in education.

**Theory and Practice in Art Education**

The general crisis in education is not likely to be remedied by the actions of art educators. Their efforts can best be spent improving art education and its advocacy.

As a means of improving art education, powerful friends (David Rockefeller and Arts, Education and Americans, Inc.) have suggested structural and logistical changes. These changes included several "deschooling" ideas wherein much of the planning for school art would occur outside of school, artists (other than educators) would assume a greater role in teaching art, and art classes taken outside of school would be given school credit. Additionally, a mega-bureaucracy, unfettered by the existing educational structure, would serve as a facilitating, orchestrating conduit for a new improved art education.
Many of the leading voices in art education have cried out for the profession to clean out its "intellectual cupboard," and firm up theoretical and philosophical bases for practice in the field (Lanier 1980), solve the professional identity crisis (Smith 1980). Other such clarion calls have been aimed in large measure at removing the shroud of rhetoric from art education. Studio oriented curricula (Michaels 1980), dialogue oriented curricula (Lanier 1980), socially conscious curricula, and a plethora of others have been offered to direct practice in the classroom. Each new proposal has its own value claim. Value claims continually find and lose favor.

... we wish to be all things to all populations and times; Sputnik goes up, and we become an empirical science; heavy political weather rolls in with Vietnam and Watts, and we become sociologically and philosophically relevant; education endures a "back to basics" movement, and we find connections between art and reading, between art and right brain hemisphere functions; ... In short, we are good for everything, no double including some things we haven't even thought up yet (Thompson 1982).

What art education is, who should teach it, what should be taught, and how it should be taught find a myriad of answers among the scholars in art education. However, these questions remain problematic for classroom teachers, school administrators, and the public.

The debate about the structure and content of art education, and how to advocate it, has not been conducted to everyone's satisfaction. Ralph Smith (1980) expressed concern that:

The profession of art education . . . is in danger of disintegration, even of self-destructing, for it is sometimes our own ideas and practices and the ideas and policies of those who would be our friends which have the potential for bringing about our demise.
Martin Engel asserted that:

Part of the problem lies in the premises underlying the advocates' message. The arts, they say, are the transcendent experiences of the faithful. Art is believed to be . . . mysterious . . . perhaps even anti, intellectual . . . for the hands and guts, not for the mind . . . the advocates have become their own worst enemies (Engel 1980).

The environment described in the above quotes suggest reasons why advocacy for the arts in education is a difficult undertaking with questionable chances for more than sporadic success.

Advocates for the arts in education can, and justifiably so, claim some successes—the inclusion of art as a "basic" for elementary schools in South Carolina, a drastic reduction in the pupil/teacher ratio for arts teachers in Dade County Florida, an arts theme for the 1981 Minnesota Association of Educators convention. Nonetheless, statistics describing the state of the arts in education call into question the generalizability of those successes. I suggest that there are five primary impediments to broader successes. First, the potential for persuasive strategy is limited by the lack of a research-based understanding of how the beliefs, attitudes, and expectations of administrators affect their behavior relative to the arts. Secondly, art education does not have an organized system for generating, clarifying, and disseminating new and/or existing claims of the profession. The absence of a model that can somehow manage and make use of the disparate claims in the profession is a third impediment. Fourth, the lack of community-based support for art education makes the advocates' task more difficult. And finally, not have "professional" advocates (i.e., individuals with skills and training specifically for advocacy) impedes success. A related point of view holds that:
... Advocacy without sophistication, direction, and the realization of how our political and legislative sectors operate may be not only ineffectual but detrimental. To be successful, an advocate must have the skills and knowledge of the subject at hand, the means and methods of presentation, and the ability to identify the individuals or organizations to whom the cause must be presented (Goldfarb 1979).

While the value of professional advocacy activities would clearly be beneficial, it is on the practice of art education in the schools that the advocate must generally build a case. Questions about practice in the schools, however, are not systematically addressed by direct research in the colleges and universities. Research from the universities does not flow to teachers in the schools in a manner that they find readily usable. I am not suggesting here that research should generate "teach by numbers" sets for the classroom teacher. What research should do, I think, is expressed by Eisner:

... theory and research provide ... guidelines, reminders, platforms from which to view and think about a complex and dynamic set of considerations. Theory and research in art education ... are interpretative tools. ... They help us understand and make coherent what might otherwise be less well understood and less coherent (Eisner 1982).

Coherent practice in the schools would lessen the need for advocacy, and at the same time, improve the likelihood of its success.

Research Basis for Arts Advocacy

The problem of advocating art education has been addressed primarily as public relations and political action tasks. These activities are seldom governed by the results of specific research. Technologies from other disciplines are borrowed and retooled for supporting art education. The emphasis has been on efficiently using
the technologies, rather than gathering information to enhance their effectiveness.

The principal goal of arts advocacy has been to acquire and/or maintain support for art education. Implicit in advocacy activities is the assumption that providing information (to the public and decision-makers) about art education and its activities will bring about cognitive and attitudinal changes relative to art education. The implication is that a favorable disposition towards art education as an attitude object, will translate into positive action relative to it.

The problem here is that there is no research basis for these assumptions in art education. That a positive attitude towards art education leads to positive action towards it has not been validated or even examined by research, it is intuited.

There is support, however, for the general concept that attitude can predict behavior under certain conditions. Ajzen and Fishbein (1977) suggested that when there is correspondence between the action and target components of the attitudinal and behavioral measurements, significant correlation between attitude and behavior may be attained. Weigel and Newman (1976) indicated that when behavioral criteria are equally as broad as measured components of attitude, attitude serves as a predictor of the index of multi-criteria behavior. That is, attitude towards an object may not predict any single act with respect to the object, but would predict a collective index of several acts toward the object.

What the above tells us with regard to art education is that a decision-maker who has a positive attitude towards art education may 1) suggest that his child take art at school, 2) attend art related
functions sponsored by the school, 3) allow an art exhibit to be hung in his office, and 4) fail to support art when an eco-political decision must be made impacting it negatively. The theoretical issues involved in attitude-behavior research, then, are not of value to arts advocacy unless they provide information around which to build strategies to ascertain support and/or maintenance of art in education.

As school boards, central office staffs, and school principals play the major role in shaping the content and form of public education, proper attitude-behavior research regarding these groups could provide helpful information for art advocates. Few researchers have examined the attitudes of school officials toward art education. Where this has been done (Schumacher 1980), no effort was made to use attitude as a predictor or explicator of action (behavior). Attitude-behavior research designed to inform public relations and political action activities of arts advocacy should be aimed at the decision-makers listed above. Such research would solve a major problem regarding the effectiveness of those activities.

In summary, the general problem area can be divided into two interrelated areas: 1) the tradition in education which accords art education a low value status relative to other subject areas, and 2) problems within the profession caused by the nature of the content, claims, and organization. However, the specific problem area addressed by this study is the lack of a research basis for developing advocacy strategies to support art education.
REVIEW OF LITERATURE

Arts advocacy literature can generally be divided into two categories, public relations and political action. The two areas overlap in many instances, but are reviewed separately here.

Several literature searches, both manual and mechanical, produced only a single study (Schumacher 1980) which addressed the attitudes of school administrators towards arts education. The Schumacher article, cited earlier, is discussed in greater detail here.

Advocacy/Public Relations

It is interesting to note that the Education Index cross-references public relations articles relative to the arts in education under the rubric, "Duties." This reflects an underlying assumption in the literature about public relations and arts advocacy. An awareness of the state of education in general and how it impacts the arts suggests special duties for arts educators. The following quote expresses such an attitude:

At this point, whatever the approach to advocacy, those of us in the arts need to work harder than teachers in math, English, or science, be more visible, and be better prepared (Saunders 1979).

Warwick (1972) questioned whether art educators actually understood the special need for public relations. Discussions about the value of the arts among arts educators and on the pages of the profession's journals did little to support the arts where it really mattered, in Warwick's view. Warwick further stated that:
If art teachers fail to blow their own bugle, they shouldn't expect applause from a tone deaf audience (Warwick 1972).

The hesitancy of art teachers to "toot their own horns" may stem from society's taboo on bragging, Thompson (1979) believes. A quality art program, that is well planned, is the best way to garner support for art. It is the task of the art teacher to make certain that the public is aware of quality programs. Thompson added:

The survival of art programs in these times of economic cuts depends on communities knowing that the art program is worth continued support (Thompson 1979).

The recognition of a need for good public relations is not void of basic educational assumptions. Kathleen Thompson's view that a quality art program is the best form of publicity is representative of many found in the literature. There are instances wherein a quality program (one that is adequately staffed and funded, well-planned with measurable objectives, and shows evidence that the objectives are being attained) is viewed as the best means for "selling" the arts. A back to basics art--separating crafts from art and concentration on skills--approach is an example of the quality education viewpoint (Macklin 1978). These concerns can be subsumed under the notion that before effective promotion of the arts can take place, art educators must decide what art education is, what it should be, and what it will be in the given school districts (Harfield 1979a).

Public relations literature, generally speaking, takes for granted these basic assumptions and addresses what should be done and how to do it. The first concern is getting information about art education out of the classroom into the school and into the community. Booker
(1978) suggested the process of making the art program needed within the school is the first and best step in public relations. Painting the school mascot on the gymnasium floor, assisting with the newspaper and yearbook, and taking photographs for special activities are the kinds of activities Booker had in mind.

Getting information about art into the community is the primary objective of public relations literature. It is in the community outside of the individual school building that art education must make and influence its most important friends. These connections begin with the school principal (Hatfield, 1979b), and include the PTA and other advisory groups (Hinchey and Russey 1979), school district administrators, local government officials, and individuals in the media (Ryan 1973). The use of student exhibitions is the major vehicle in all of these efforts.

There is a general recognition that arts educators may lack public relations skills and even the inclination to use them. Consequently, many articles deal with "how to do" particulars--news releases, exhibition sites, etc.--others suggest in-service training sessions and the need for college and university attention to these needs.

Thomas Hatfield (1979c) subsumes most public relations activities--publicity, community relations, etc.--under the heading promotion. Promotion is ostensibly a marketing term. Hatfield assumes a marketing stance when he addresses the topic of audience analysis and discusses choices in advertising strategies. He makes concrete suggestions in each case as to what should be done, and how to do it. Hatfield deals with promotion primarily and does not address
the other components of the marketing mix. Nonetheless, his voice is the clearest and most persuasive for the value of public relations and, in that regard, suggests that our most important concern should not be how well we do what we do, but rather that we do the right things in order to achieve our objectives.

Advocacy/Political Action

Public relations and political action for advocacy often merge into one activity. The implication of the public relations literature is that these activities not only provide information and create goodwill, but also ultimately impact what are in essence political decisions relative to budget, personnel, and related matters. This concept is revealed below:

Public awareness means . . . successful legislation, funding, and education that will recognize the arts as a fundamental and undeniably integral aspect of all that is deemed characteristic of our culture (Goldfarb 1979).

There are a number of activities which highlight political action in arts advocacy: 1) networking or building alliances (Ling 1977, Joseph 1975, Goldfarb 1979); 2) lobbying (on-site, through letters, and by telephone)—including participation in exhibitions at the seat of government (Hinchey & Russey 1979), using influential community leaders to pressure truculent legislators (Sjolund 1971); and 3) identifying candidates to support who are sympathetic towards the arts (Mulcahy, Wyszomirski et al. 1980). The literature also suggests that the political philosophy (liberal-vs-conservative) of citizens and elected officials has a greater impact on attitudes towards
supporting the arts than do other demographic considerations. Liberals tend to support the arts (Nielsen et al. 1974, Swain 1978).

Burton Joseph (1975) believes that effective political action is vital to the survival of programs in art education. His exemplary political action model for arts education advocacy includes: a) identifying allies and forming beneficial alliances, b) appealing to the self interest of decision-makers who will impact programs, c) identifying the appropriate decision-makers, d) adapting lobbying styles and techniques to personalities of decision-makers, e) organizing and planning—including alternatives, f) identifying antagonists and neutralizing them, and g) building a community-based constituency.

The strategies and technologies suggested for public relations and political action advocacy have proven valid in other areas. However, there is no body of history or research to insure and support their optimal application for arts advocacy. Manual searches of the Education Index, CIJE, and ERIC produced only the Schumacher article. A computerized ERIC search produced the same results. Without research or a long history of trial and error, the strategies suggested may have difficulty attaining the desired outcomes.

The Schumacher article addresses the attitudes of school principals with regards to "arts education" (not art education). The survey contained five items related to the following topics: definition of a comprehensive arts education program, goals of arts education, objectives of arts education, and criteria for an effective arts education program. The five items were positive statements and/or claims relative to each topic (e.g. Arts education programs help develop intelligent consumers. . . . Arts education programs are
suitable for all students K-12, etc.). The respondents were asked to respond on a standard Likert scale.

The results indicated that 92% of the principals who responded strongly agreed or agreed with the items addressing the four topics. Some of the principals expressed concern about the problems of implementing an arts program. Concern was also voiced about the lack of balance in the curriculum. Schumacher made no attempt to address how the overall positive attitudes towards arts education might affect the behavior of the respondents.

Research regarding attitude alone does only half the job. The existence of a relationship between attitude and behavior with regard to a particular issue should be researched. The nature of an attitude/behavior relationship and its contextual parameters are important research issues.

The shortcoming in all of the foregoing literature is that the content of informational and persuasive communications is not addressed. The writers appear to have assumed that any content communicated in the manner prescribed could be successful. It is this lack of a research basis for determining the content of advocacy campaigns that this study addresses.
STATEMENT OF RESEARCH PROBLEM/QUESTIONS

Many promotional efforts in the business world are aimed at changing attitudes such that purchase behavior will ultimately change. The basic principle in the marketing approach is that when the causes of attitude are determined, that information is used as the basis for building strategy. What to say, how to say it, and who should say it are not intuited, but based on information which link specific attitude and behavior.

The marketing concept of attitude and behavior could hold a great deal of potential for arts advocacy. For example, understanding the attitudes that decision-makers bring to bear on the arts would allow the advocate to develop strategies for changing those attitudes, and hence the resulting actions which impact the arts. Research to determine the basis for attitudes the various decision-makers bring to deliberations affecting art needs to be conducted before strategy building takes place. A widely used advertising textbook summarized the concept:

In essence, we want to know where we are before deciding where we want to go. Two intervening variables, image and attitude, are particularly significant in gaining this knowledge. By understanding what our own . . . positions are . . . we can decide what, if anything, needs changing. . . (Aaker and Meyers 1975).

The relationship between attitude and behavior has proved to be elusive, and numerous investigations have begun to question whether
attitudes and behaviors are related at all (Deutscher, in King 1975). After more than seventy five (75) years of attitude research, there is little, if any, consistent evidence supporting the hypothesis that knowledge of an individual's attitude toward some object will allow one to predict the way he will behave with respect to the object" (Fishbein 1967, p. 471). A review of more than forty studies addressing attitude/behavior research concluded that "it is much more likely to find attitudes unrelated (or slightly so) to overt behaviors" (Wicker 1969).

Weigel and Newman (1976) asserted that lack of correspondence in attitude-behavior measurements stemmed from 1) methodology problems and 2) behavior criterion problems. The methodological problems were seen as stemming from the questionable reliability and validity of attitude measures, while behavioral criteria problems arose from using general attitude measurements to predict single specific acts.

Schwartz and Tesser (1972) suggested four potential sources of discrepancy in attitude/behavior research: 1) that overt behavior is influenced by a multitude of factors in addition to the particular attitudes of interest to the observer; 2) inadequate conceptualization and measurement of attitudes; 3) attitudes and behavior are seldom, if ever, assessed simultaneously; and 4) variations in the situational cues and pressures that are salient at the two points in time reduce the adequacy of earlier measured attitudes as predictors of subsequent behavior.

Fishbein (1967) suggested that there are two possible reasons for attitude-behavior research discrepancy: 1) attitude is often measured towards the wrong stimulus object—i.e., towards Chinese,
say, rather than a particular Chinese; and 2) the particular behavior being studied may be completely or unrelated to attitude. Additionally, Ajzen and Fishbein (1977) pointed out that the lack of correspondence in the entities of attitude and behavior explained the disappointing results in many previous studies. The action, the target of the action, the context of action and the time of the action are the entities that must correspond in the attitude and behavior measurements, if significant correlations are to be achieved.

Martin Fishbein's Behavioral Intentions Model purports to have solved the historic inadequacies in attitude/behavior research. Generally speaking, Fishbein's model makes use of attitude towards performing a specific act (behavior) rather than a general attitude towards an object. Additionally, Fishbein makes use of a normative component in conjunction with specific attitude towards the act in predicting behavior. The Fishbein BI Model may be expressed algebraically in the following multiple regression equation:

\[ B_{\cdot BI} = A_{act} w_1 + SN w_2 \]

Where

- \( B \) = behavior
- \( BI \) = behavioral intention
- \( A_{act} \) = attitude towards the act
- \( SN \) = subjective norm
- \( w_1 + w_2 \) = appropriate beta weights

Schematically the model and equation may be represented in the following form:
The sum of beliefs about outcomes times the evaluation of those outcomes

Perception of referent's beliefs times the motivation to comply

Figure 1. Fishbein's Behavioral Intentions Model

Fishbein's model has been tested quite extensively in social psychology and marketing research. There is considerable evidence to support the validity of the Fishbein model. Laboratory and field setting studies tend to provide general support for the validity of the model.

In a 1973 study (King 1975), the Fishbein model was tested with regard to predicting specific church attendance behavior. Among the hypotheses were the following:

A person's intention to attend church during Easter break, 1973, should be highly correlated with the reported behavior of going to church during Easter week, 1973.

A high multiple correlation should be observed between (a) intention to attend church every two weeks, and (b) that attitude toward the act of attending church every two weeks and normative beliefs, weighted by motivation to comply.

Semantic differential scales were used to measure a) intentions to attend church every two weeks, b) attitude towards attending church every two weeks, c) normative beliefs about attending church with regard to four referents and d) motivation to comply with each of the referents.
The questionnaire was administered to 94 respondents (students at the University of Illinois) during a regular class three weeks prior to Easter vacation. A week following the break, 64 of the respondents were asked if they had attended church during Easter vacation.

A correlation of .899 was observed between the reported behavior and the initially stated intentions. The multiple correlation between the components of the Fishbein model (attitude towards the act and subjective norm) and behavioral intention was .760 (p < .01). As a summary statement, the experimenter reported that the hypotheses derived from the Fishbein model were supported by the data.

In a marketing oriented study, the theoretical antecedents and predictive validity of the Fishbein model were examined in the context of behavior relative to nationally-advertised brands of toothpaste (Wilson, Mathews and Harvey 1975). Among the purposes of the study were the following:

To demonstrate in a marketing setting, the predictive validity of the Fishbein model, compared with an earlier expectancy-value model.

To report the association between behavioral intention and a measure of actual behavior.

Through newspaper ads and wall posters offering three dollars to participants in a "shopper's opinion study," 162 housewives were selected. In a community room in a shopping mall, the respondents were administered questionnaires which measured: 1) behavioral intentions-- how likely are you to buy toothpaste XYZ; 2) attitude towards the act-- purchasing toothpaste XYZ is: wise-foolish, good-bad.; 3) Normative beliefs-- my family would expect me to buy toothpaste XYZ; and 4) motivation to comply-- I intend to follow the advice
of family: likely-unlikely. After the questionnaire was administered, each housewife was paid two dollars and allowed to select a family size toothpaste from a display containing national brands.

The results indicated that there was a .900 (p < .001) correlation between behavioral intention (to purchase a particular brand) and behavior (selecting a brand as partial pay for participation). The researchers went on to say that the Fishbein Behavioral Intentions Model was the better predictor when compared to other models, was determined to be statistically significant and, was validated using double-cross validation procedures. In summary they stated, "The present research provides correalional evidence that the FBI Model can be applied in a marketing context and that "attitude towards the act" and the sum of "normative beliefs times motivation to comply" are both important predictors of intention" (Wilson, Mathews, and Harvey 1975).

The act of selecting a future career choice has also been used to test the predictive capability of the Fishbein model (Sperber, Fishbein and Ajzen 1980). In the study, two choices--career woman vs. traditional homemaker--provided the content for testing the model. Among the issues examined were:

- The ability of the model to mediate demographic variables and personality variables.

- Verification of the model's assumed relationship between beliefs, attitudes and subjective norms, intentions, and choices.

- The explanatory capabilities of the model in the career choice or orientation of women.

The study involved 111 high school young women in the eleventh and twelfth grades. To avoid ambiguity relative to the labels, "career
orientation" and "homemaker orientation," verbal sketches of Jane (career oriented woman) and Mary (homemaking oriented woman) were presented. Scales were then administered to measure 1) intentions, 2) attitudes, 3) subjective norms, 4) motivation to comply with the norms, 5) beliefs which undergirded the attitudes and subjective norms and 6) choice.

Prior to administering the scales, personality measures assessing ten factors, and demographic information addressing nine areas were obtained. The results indicated by these measurements were not significant in choice intentions.

The data from the Fishbein measurements indicated a strong correlation between the components of the model—ranging from \( r = .64 \) for the relationship between subjective norm and intention, to \( r = .87 \) between intention and choice. The Fishbein model was much more successful in explaining career choices than traditional methods of examining personality, abilities, etc.

There are instances in the literature wherein the Fishbein BI Model's construct and assumptions are challenged. Miniard and Cohen, 1979, using experimental approaches rather than correlational significance, questioned the convergent and discriminant validity of the model. A major concern was the adequacy of the model in separating attitudinal and normative components. The investigators indicated, however, that they employed a role playing methodology and a manipulation which may not have been free of cross construct inferences. Their definition of discriminant validity was much more stringent than usual. However, the Fishbein model does conform to the normal validity criteria. Additionally, much of the theoretical underpinning
for the Miniard/Cohen study was based on Kelman's processes of social influence (compliance, identification, and internalization), wherein, with the exception of compliance, influence may be yielded to subconsciously and become a part of attitudinal structures.

The distinct differences between the cognitive attitude (based on years of academic preparation) and the normative influences school administrators must attend diminish the possibility of subconscious yielding to normative considerations. Such distinct differences preclude the relevance of the theoretical foundations of the Miniard/Cohen study to the task identified in the present study. For this reason and the methodological peculiarity mentioned, the Fishbein model was still viewed viable for the present study.

Burnkrant and Page (1982) have also examined the validity of the Fishbein Model. Using blood donation as the behavior at issue, the predictive, convergent and discriminant validity were empirically examined using structural equations. The results of the research provided "strong support" for the validity of the model.

Schwartz and Tessler (1972) supported the model's sufficiency, but questioned its ability to mediate external variables, and relative ability to predict behavior. The researchers diminished the probability of prediction by allowing a considerable time interval between measurements of intention and behavior. Additionally, a moral obligation (formerly a part of the model called personal norm) variable was included in the testing process. This variable was found to be the best predictor of intention, and added considerably to the predictive capability of the model. However, given that the behavior in question addressed life and death issues (a range of organ donation activities)
a sense of moral obligation may have played an inordinate role in prediction. Because 1) the current study was primarily interested in explication rather than prediction, 2) the behavior in question in the Schwartz/Tessler study may have had undue influence on the nature of their results, and 3) the methodological considerations deviated from the Fishbein caveat relative to time, the Fishbein Model was still deemed appropriate for the present study.

The validity of the causal theory posited by the Fishbein Model was examined by Lutz (1975). The context of the study was experimental, wherein information was used to try and change the belief and evaluative elements (in separate manipulations) of cognitive attitude relative to attributes of brand "H" detergent. If the causal theory were accurate, then a change in one of the elements (Bi or Ai) would result in changing only the next element in the linear model, and that element the one following it, etc. Despite, discouraging results in the second experiment (changing evaluation), Lutz concluded that, considering methodological limitations, the findings of the experiments were generally favorable in support of the model.

While the construction of the model treats attitude towards the act and subjective norm as equal components, there has been a tendency for behavioral intentions to be primarily determined by attitudinal factors (Fishbein in Glassman 1976). Attempts by Glassman to demonstrate the importance of subjective norm by employing behavioral criteria that appeared likely to be influenced by normative considerations were discouraging. In a second experiment relative to the validity of the internal linear relationship of the normative elements of the model, the researcher reported results which supported
the mediation relationship of INBIMCI and SN and behavioral intention.

The validity of the model has been demonstrated across a diverse range of behavioral areas. The validity of the model was supported with regard to family planning activities (Davidson and Jaccard 1975), voting in American elections (Fishbein, Ajzen and Hinkle 1976), altruistic behavior (Pomazal and Jaccard 1976), as well as those already detailed. The kind of issues addressed in those studies suggested that the model would lend itself to research in art education.

Whether or not the Fishbein Behavioral Intentions Model would lend itself to attitude/behavior research in art education (Advocacy), was the fundamental question to be answered by this study. Other research questions also pertained to the efficacy of the Fishbein model:

Is Fishbein's "attitude towards the act" a better predictor of behavior than the more traditional "attitude towards the object?"

Does the operationalization of the Fishbein model provide explanatory power for understanding the beliefs which underlie attitudes towards performing specific acts regarding art education?

With regard to school principals performing the specific behavior of "including art in the curriculum when some other subjects have to be omitted," the following hypotheses will be tested:

1. That a linear combination of their attitude toward performing the act (Aact) and their subjective norm regarding the act (SN) will predict their behavioral intention regarding the act (BI).

2. That there is a significant positive correlation between Aact and BI.

3. That Aact correlates more strongly with BI than attitude towards the attitude object (Ao) art education does with BI.
4. That the sum of their beliefs about outcomes accruing from performing the act times (x) the evaluation of those beliefs (∑B_i E_i) will correlate significantly with A_{act}.

5. That there is a significant positive correlation between SN and BI.

6. That the sum of their perception of the beliefs of "important others" regarding performance of the act times (x) the motivation to comply with those referents (∑N_{B_i} M_{C_i}) will correlate significantly with SN.

The specific behavior was selected because it addressed the most crucial issue for arts advocacy—maintaining support for art education as a part of the school curriculum when eco-political conditions require cutbacks in some area(s). The relationships among variables suggested in the hypotheses are specific to the theory posited by the Fishbein Model.
RESEARCH METHODOLOGY

The Fishbein Behavioral Intentions Model is different from other attitude/behavior models, in that it is designed to encompass all principal variables that impact behavior directly. The relationships between the model's component variables are always specific to the behavior, rather than encompassing broad general areas of attitudes and related behaviors.

There are some basic assumptions inherent in the model that should be pointed out: 1) behavioral intention is the immediate antecedent of overt behavior, 2) that attitude towards the act and subjective norm are the only direct mediators of intention, and 3) that all other variables impacting intention--personality, age, socio-economic status, etc.--do so only indirectly to the extent that they affect attitude towards the act and subjective norm. For optimal predictive use of the model the conditions under which behavioral intention is measured must be maximally conducive to high correlation between behavioral intention and behavior. This occurs to the extent that: a) the time interval between measurement of intention and the observation of behavior must be small to obtain high correlation, b) unanticipated behavioral consequences and/or normative expectations may lower the correlations between behavior and behavioral intention, and c) execution of the behavior is under the volitional control of the subject.

The behavior of educational officials is both theoretically and practically under their volitional control. Because of the nature of
public education, however, they at least must consider the concerns and expectations of students, teachers, support personnel and the general public. Any attempt to predict the behavior of, or understand, the attitude of administrators relative to the arts in education would certainly have to take cognizance of the impact of "important others." This fact is specifically significant because public education must depend upon the general public for its funding.

The public must entrust its money and children to professional educators with special training and skills. The academic preparation and experience of administrators provide them with conceptual cognitive structures with regard to what should or should not be done in education. Their assessment of what is desired or expected by the general public, however, makes the decision-making process a dichotomous one.

The Fishbein model provides for consideration of both the professional attitudinal factors and the practical normative considerations. The model deals with subjective norm as a separate and equally important (with regards to the model's construction) component in predicting and understanding behavior. For this reason, the Fishbein model was appropriate for accounting for the behaviors under consideration in the current research.

The diagram in Figure 2 presents a general framework for art education employing the Fishbein concept of attitude/behavior relationship. The conceptual framework was carried out through a number of operational phases. The results of each phase are presented along with the methodology in the following pages.
Exploratory Research/Preliminary Interviews

The initial phase of exploratory research related only indirectly to the Fishbein Model. It was undertaken to derive a realistic behavioral criterion— one based on actual issues and concerns relative to supporting art education. Additionally, listening to administrators discuss issues relevant to art education of interest was thought beneficial in understanding the context of responses in operationalizing the Fishbein Model. Because this initial exploration was undertaken to get a "lay of the land" in this area, empirical data was not always compiled. However, summaries of the formal interviews are presented in the Appendixes to illuminate the information reported here.
The first step involved informal interviews with graduate students majoring in educational administration. Their opinions were sought about the nature of a number of issues in public education. The following open-ended questions were central in the interviews: 1) what individual or group of individuals have the greatest influence on what students encounter in public school education? 2) what is the principal goal of education today? and 3) what is the basis for determining the ingredients of a school curriculum?

Two answers were given to the question regarding who influences the content and form of public education. The first answer was what I perceived to be the obligatory one for a democratic society, "the people determine what education is." The second answer, stripped of discussion and qualifiers, was that school boards, central office staffs, and principals jointly, with differing spheres of influence, determine the form and content of public education.

The interviewees were straight forward in their beliefs about the simplicity of the goals for education. The first goal was vocational; that public education should prepare students to gain useful work. The second goal was a humanistic one; public education should foster a wholesome sense of self, a positive self-concept.

With regard to bases for curriculum decisions, the educational administration majors reported that subject areas attending communication and computational skills were automatics for the curriculum because they facilitated the process of education. Beyond that, however, "last year's curriculum guide" provided the basis for curriculum decisions.
The summary information gathered from graduate educational administration majors was used to develop a series of formal interviews with administrators from central office staffs. Central office staff refers to those individuals who work directly for the board of education in what is commonly called the superintendent's office. Indepth interviews were conducted with five officials, holding the position of associate or assistant superintendent, from several school districts across the country.

Open-ended questions, addressing a wide range of educational issues, were used in the interviews. The questions addressed values, beliefs or attitudes and behavioral intentions. While the primary interest was attitude/behavior relationship relative to art education, the interest was disguised by questions about other areas of study, and other issues. The disguise was employed to preclude any demand character effect on the answers, had the interviewees known the true intent of the interviews.

The questions were read to each interviewee in the same manner (see Appendix B). In a few instances, additional explanation was necessary. The responses were allowed to move in any direction after the questions were made clear.

There were four questions of primary concern for my study:
1) Would you curtail school expenditures on athletics in an effort to continue an art program at your school? 2) If allowed to, would you recommend for hiring a dual certificated teacher to teach two subjects rather than lose one program to budget cuts? 3) What contribution does art make to general education? and 4) If you were asked to select a total of five subject areas to include in a new model school, what
would they be? Some clarification was required with regard to whether "a total of five" meant only five, and what was meant by "subject areas."

Curtailing spending on athletics appeared to be a matter difficult to address forthrightly. Perceived and/or expected protest from parents, was a troublesome variable to consider when answering the question. While the interviewees expressed personal attitudes favorable to art education, sixty percent of them either could not or would not, without some qualifications, curb athletic spending for the sake of art education.

All of the officials indicated that hiring dual certificated teachers was a common activity in their school systems. Multiple areas of expertise in a teacher was viewed as beneficial for students, teachers, and administrators.

Art education was reported to make its principal contribution to general education through its benefits to special students, those with artistic ability. Other general benefits listed were: 1) makes students well-rounded, 2) helpful in building a quality life, 3) useful in teaching other disciplines, and 4) facilitates personal expression and fulfillment.

The single most revealing question addressed whether or not art would be among those subjects included in a limited curriculum context. The rubric cultural arts was explained to subsume art education. Table 1 lists the percentage of times various subject areas were included in a curriculum limited to five areas.
Table 1. Subjects Selected for Five Subject Area Curriculum

<table>
<thead>
<tr>
<th>Subject Areas Selected</th>
<th>Selection Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Language Arts</td>
<td>100%</td>
</tr>
<tr>
<td>Mathematics</td>
<td>100%</td>
</tr>
<tr>
<td>Natural Sciences</td>
<td>100%</td>
</tr>
<tr>
<td>Cultural Arts</td>
<td>80%</td>
</tr>
<tr>
<td>Social Sciences</td>
<td>60%</td>
</tr>
<tr>
<td>*Physical Education</td>
<td>60%</td>
</tr>
</tbody>
</table>

*Tied with Social Sciences in frequency selected, but followed in rank ordering.

What was particularly interesting to note, was that the arts were selected more frequently than more traditional, government mandated, areas like social sciences and physical education. This appears to indicate a contradiction between current behavior and the reported behavior for the hypothetical situation. The explanation may be that there are normative considerations influencing real situations not present in sheer speculation.

In summary (see Appendix C), the interviews with central office staff members left me with the following tentative insights: 1) the arts are generally seen in a favorable light; 2) seeking dual certification would make art teachers more marketable; 3) the attitudes of school administrators are often supplanted by the expectations of the public they serve; and 4) curtailing spending in other areas to maintain art instruction, while feasible, might prove to be a difficult undertaking.
Fishbein Exploratory Research/Interviews and Pilot Survey

Metropolitan Columbus, Ohio school principals were selected as the population for the final phase of the research. Six school districts were systematically selected, from which principals would be sampled. The number six was selected by a blind drop of a pencil on a table of random numbers. \( K = 6 \) was used throughout the remainder of the study to draw samples.

The next step in the study involved personal interviews with individual principals from the sample population. Twenty principals were systematically selected and written a letter requesting an interview. Each principal was telephoned, beginning five days after the letters were posted, to ascertain their willingness to grant an interview, and to schedule it if they were agreeable. Ten interviews were scheduled and completed.

The interview questions (see Appendix E) were developed against the backdrop of the exploratory research alluded to earlier, and expressly to satisfy the particulars of the Fishbein BI model. Three behaviors were the content for the questions: 1) keeping art in the curriculum when some subjects have to be omitted, 2) hiring dual certificated teachers when one of the areas of certification is art, and 3) curtailing spending in other areas to maintain art instruction. The questions solicited beliefs about the outcomes which would result from performing the behaviors mentioned, and to identify reference groups or individuals of importance regarding each behavior. All questions were open-ended and in the following form:

Beliefs ): What do you see as the advantages of hiring a dual certificated teacher to teach art and some other subject?
What disadvantages would you expect from hiring a dual certificated teacher to teach art and some other subject?

Referents: Are there individuals or groups who would favor your including art in the curriculum when some other subjects have to be omitted?

): Are there individuals or groups who would disfavor your including art in the curriculum when some other subjects have to be omitted?

The interviews were conducted with the suggestion that the interviewer was a doctoral student majoring in educational administration. This was done to eliminate any bias which might have resulted from an art educator interviewing an administrator about art education. The interviews ranged from a half-hour to an hour and a half in length.

Summary data from the interviews (see Appendix F) were transformed into a structured closed-ended questionnaire. All belief statements mentioned by four of the ten interviewees were included. Open-ended questions were included to solicit additional beliefs and referents not garnered from the interviews. The instrument was mailed to a random sample of fifty principals.

The pilot survey was undertaken for three reasons: 1) to assess the degree to which the beliefs and referents of the interviewees were shared by other principals, 2) to discover additional beliefs and referents, and 3) to refine the content and form of the survey instrument for the final survey.

Sixty-six percent of the questionnaires were returned; fifty-four percent by the time of data processing. In processing the data summary scores for the beliefs regarding the two behaviors—keeping art in the curriculum, curtailing spending to maintain art—were computed. As curtailing spending in some other area is actually a means of keeping
art in the curriculum, the possibility that the two behaviors might be
undergirded by the same, or very similar beliefs, appeared distinct.
The summary scores for the two correlated at \( r = .46 \). On the basis
of this correlation, the desire to avoid an extremely long question-
naire, and the fact curtailing spending was a means to keep art in
the curriculum, curtailing spending was dropped as a behavior to be
considered in the final survey.

"Hiring dual certificated teachers" was not included as a
behavior of interest in the questionnaire. Attitudes and previous
behavior were indicated to be so favorable in the interviews to render
additional inquiry pointless. 100 percent of the interviewees, in
both phases of exploratory research, reported that this behavior was
common practice.

The pilot survey results indicated that agreement with the
behavioral beliefs ranged from 64% for "increase pupil/teacher ratios
in other subjects" to 96% for "facilitate appreciation of art and
beauty" (see Table 2). The data also indicated agreement ranging from
61% to 96% that parents in general, parents of artistic children, and
art teachers were salient referents for the specific behaviors in
question. In addition, other referents who were salient for all
decision-making processes (see Table 3) received broad agreement.
Table 2. Beliefs About Outcomes of Including Art in the Curriculum when some other subjects must be omitted*

<table>
<thead>
<tr>
<th>Belief</th>
<th>Agree (%)</th>
<th>Disagree (%)</th>
<th>Uncertain (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Provide learning opportunities for talented students</td>
<td>69.22</td>
<td>19.23</td>
<td>11.55</td>
</tr>
<tr>
<td>2. Facilitate appreciation of art and beauty</td>
<td>96.29</td>
<td>0.00</td>
<td>3.71</td>
</tr>
<tr>
<td>3. Cause students to develop sensitivity towards the environment</td>
<td>74.07</td>
<td>14.81</td>
<td>11.12</td>
</tr>
<tr>
<td>4. Provide a well-rounded education.</td>
<td>77.77</td>
<td>18.51</td>
<td>3.72</td>
</tr>
<tr>
<td>5. Cause the teaching of basic skills to suffer</td>
<td>59.25</td>
<td>25.92</td>
<td>14.83</td>
</tr>
<tr>
<td>6. Be difficult to justify because of a lack of enrollment</td>
<td>66.66</td>
<td>14.81</td>
<td>18.53</td>
</tr>
<tr>
<td>7. Increase pupil/teacher ratio in other subjects</td>
<td>64.00</td>
<td>16.00</td>
<td>20.00</td>
</tr>
</tbody>
</table>

*N = 27 Columbus, Ohio area school principals.

Prior to processing the pilot data, a decision was made to include all beliefs (normative and behavioral) that were shared (i.e., agree or disagree) by 51% of the respondents in the pilot survey. By this yardstick, all the beliefs contained in the pilot questionnaire were selected for inclusion in the final survey.

Table 3. Important Support Referents*

<table>
<thead>
<tr>
<th>Support Referent</th>
<th>Agree (%)</th>
<th>Disagree (%)</th>
<th>Uncertain (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Immediate Supervisor</td>
<td>80.76</td>
<td>11.54</td>
<td>7.69</td>
</tr>
<tr>
<td>2. Administrative Staff</td>
<td>92.00</td>
<td>8.00</td>
<td>0.00</td>
</tr>
<tr>
<td>3. Other Principals</td>
<td>80.76</td>
<td>11.54</td>
<td>7.69</td>
</tr>
<tr>
<td>4. Teaching Staff</td>
<td>80.76</td>
<td>15.39</td>
<td>3.85</td>
</tr>
<tr>
<td>5. Spouses</td>
<td>79.16</td>
<td>16.67</td>
<td>4.17</td>
</tr>
</tbody>
</table>

*N = 27 Columbus, Ohio area school principals.
The pilot survey also contained thirty-five belief statements (concepts in some questions from Stuckhardt and Morris, 1977) about art education-attitude towards the object. The statements were of the following type:

- Art education provides an opportunity for self-expression.
- Art education can enrich the process of teaching in areas outside of art.
- Art education is an educational frill.
- Art education's benefits do not justify its costs.

Items of this type were followed by a single question which requested a direct indication of attitude on a bipolar favorability scale.

A composite index of the attitude towards the object, art education, was computed by summing scores on all belief questions. Each belief statement was correlated with both the composite index and the direct rating of favorability. The eighteen items most strongly correlated with the composite index and the direct measure of favorability were designated for inclusion in the final survey instrument. These items constituted a Likert scale of attitude towards art education.

**Final Survey**

To address the research questions and test the hypotheses previously detailed, the research instrument required the following measurements: 1) behavioral intention, 2) a direct measurement of attitude towards the act, 3) beliefs about the outcomes resulting from engaging in the behavior, 4) evaluation of those outcomes, 5) perception of referents' beliefs about whether or not the behavior in question should be performed, 6) motivation to comply with the referents, 7) a direct
measurement of subjective norm, 8) beliefs about art education comprising a Likert attitude instrument, and 9) a measurement of attitude towards art education.

Responses to the questionnaire items were on bipolar adjective and Likert type scales. There were a total of fifty-three items. The following are examples:

1) Behavioral Intention

How likely are you to include art in the curriculum when some other subjects have to be omitted?

likely___:____:____:____:____:____:____:____:____:____unlikely

2) Attitude towards the Act

My including art in the curriculum when some other subjects have to be omitted

favorable___:____:____:____:____:____:____:____:____:____unfavorable

3) Beliefs about Outcomes

My including art in the curriculum when some other subjects have to be omitted would cause the teaching of basic skills to suffer.

likely___:____:____:____:____:____:____:____:____:____unlikely

4) Evaluation of Outcomes

Providing a well-rounded education

good___:____:____:____:____:____:____:____:____:____bad

5) Subjective Norm

Most people who are important to me think I should include art in the curriculum when some other subjects have to be omitted.

likely___:____:____:____:____:____:____:____:____:____unlikely

6) Perception of Referents' Beliefs

My immediate supervisor would want me to include art in the curriculum when some other subjects have to be omitted.

likely___:____:____:____:____:____:____:____:____:____unlikely


): Motivation to Comply

Generally speaking, I want to do what other principals think I should do.

likely____:____:____:____:____:____:____:____:unlikely

): Beliefs about the Object

Art education enhances knowledge of our cultural heritage.

strongly agree____:____:____:____:____:____:____:____strongly disagree

): Attitude towards the Object

Please circle the number which most closely represents your general attitude towards art education.

very favorable 7 6 5 4 3 2 1 very unfavorable

The spaces along the bipolar semantic differential scales were labeled: extremely, quite, slightly, neither, quite, slightly, extremely. The Likert items were labeled in the standard agree/disagree format. Semantic differential scales for items worded positively were coded +3 to -3, and -3 to +3 for items worded negatively. Scales which measured motivation to comply were coded from 7 to 1. Likert scaled items were coded +2 to -2 for items worded positively, and -2 to +2 for items negatively worded.

Sampling without replacement was used in the earlier stages of the research process. This procedure decreased the population size considerably. To increase the size of the population for the final survey, principals from five (relatively small) school districts in the metropolitan Columbus, Ohio area, omitted in the initial draw of six, were added to the sampling frame. The questionnaires, with cover letter and stamped self-addressed return envelopes, were mailed to 160 of the 174 principals in the sampling frame. Within two weeks of the
original mailings, a follow-up letter and questionnaire were mailed to those principals who did not respond to the initial questionnaire.

One hundred (62%) of the one hundred and sixty principals surveyed responded to the questionnaire. Eighty-one of the questionnaires were returned in good order, and used in the statistical analysis; two questionnaires arrived too late for inclusion; fourteen questionnaires had sections of missing data too large for processing; and three respondents returned the questionnaires with letters explaining their refusal to complete them.
ANALYSIS AND INTERPRETATION OF THE DATA

As stated in the previous chapter, in order to test the theory posited by the Fishbein Model, measurements were taken of 1) normative and behavioral beliefs, motivations to comply and evaluation of outcomes; 2) direct measures of attitude towards the act and subjective norm; and 3) two measures of behavioral intentions. Measures were also taken of beliefs about art education and a direct measure of attitude towards art education.

The use of statistics with regards to these measures is presented quite explicitly:

In presenting our data, we will need a means of describing the strength of the relationship among variables . . . A useful index . . . is known as the correlation coefficient, or simply correlation . . . Empirical tests of our theory require . . . an index of the degree to which we can predict one variable (the intention) from a simultaneous consideration of two other variables (attitude toward the behavior and subjective norm). Such an index is provided by the multiple correlation coefficient (R) . . . (Ajzen and Fishbein 1980).

The hypotheses listed earlier were tested in accordance with the Ajzen and Fishbein prescription. Two measures of behavioral intention were taken, and as such, hypotheses were tested with regard to each. The two measures of intention were not combined because one was a ratio measure, while the other was a probability measure. As a result, the data is presented here in two sections, one for each measure of intention.
Testing of Hypotheses

The principal test of the Fishbein Model, and the first hypotheses in this study, is the degree to which attitude towards the act (Aact) and subjective norm (SN) can predict behavioral intention (BI). In the first instance, BI was a measure on a semantic differential scale of how likely or unlikely principals were to include art in the curriculum when some other subjects have to be omitted. When Aact and SN were regressed on BI a multiple correlation (R) of .92 (p < .01) was obtained (see Appendix N, Table 10). Additionally, Aact and SN explained 85 percent of the variance in BI. Given the magnitude and the significance of the R, it is reasonable to conclude "that a linear combination of principals attitude towards the act and their subjective norm relative to the act are highly predictive of their behavioral intention with regard to including art in the curriculum when some other subjects have to be omitted (see Figure 3).

Ajzen and Fishbein (1977) suggest that correspondence between the entities of attitude and behavior should obtain strong correlations between the two. It follows from their theory, then, that consistency in entities of attitude and intention should facilitate strong correlations. As such, it was hypothesized that a significant positive correlation between principals' attitude towards the act and their behavior intention would exist. In bivariate analysis (see Appendix M, Table 5) Aact and BI showed a correlation (r) of .91 (p < .0001). The hypothesis was strongly supported by the data.

A third hypothesis derived from the Fishbein Model is that the Aact of principals would correlate more strongly than their attitude towards the object (Ao) with their BI. This was supported by the data.
$BI_1 = A_{act} w_1 + SN w_2$

Where

$BI_1 =$ "chances in 100 I will include art..."

$A_{act} =$ Attitude towards the act

$SN =$ Subjective norm

$w_1 + w_2 =$ Beta weights

Figure 3. Multiple Regression Data Using Attitude Towards the Act and Subjective Norm as Independent Variables and a Probability Measure of Behavioral Intention as the Dependent Variables.
Ao correlated with BI with an $r = .18$ (p < .09), while Aact correlated with BI with an $r$ of .91 (p < .0001). The hypothesis was supported by the difference in magnitude of the correlations. Additionally, Aact explained ($r^2$) 83 percent of the variance in BI, while Ao explained only 3 percent of the variance in BI.

It also follows from the model that SN should be significantly related to BI. Given the public nature of the principal's job, it would be further assumed that normative considerations would be related to his/her intention to act. SN and BI had a moderate $r$ of .33, which was highly significant at p < .002. These data support the hypothesis regarding the relationship of SN and BI.

The second measure of behavioral intention (BII) asked for the number of chances in 100 that a principal would include art in the curriculum when some other subjects have to be omitted. Each of the hypotheses alluded to above was tested with BII.

Regressing Aact and SN on BII produced $R = .74$, with Aact and SN explaining 54 percent of the variance in BII. These data, as in the first instance, strongly supports the hypothesis that a linear combination of Aact and SN predicts BII (see Figure 4).

The second and third hypotheses, that Aact was significantly correlated with BII and Aact correlated stronger with BII than did Ao, were also supported by the data. Aact correlated with BII with an $r$ of .81 (p < .0001), while Ao and BII had an $r = .22$ (p < .04).

The data did not provide satisfactory support for the hypothesis that SN correlates significantly with BII. The magnitude of the correlation between SN and BII was relatively small at $r = .19$, and the
$BI_1 = A_{act} w_1 + SN w_2$

Where

$BI_1 = "chances in 100 I will include art..."$

$A_{act} =$ Attitude towards the act

$SN =$ Subjective norm

$w_1 + w_2 =$ Beta weights

Figure 4. Multiple Regression Data Using Attitude Towards the Act and Subjective Norm as Independent Variables and a Ratio Measure of Behavioral Intention as the Dependent Variable.
significance was \((p < .10)\). A larger sample size may have increased the significance.

Hypotheses four and five did not pertain to relationships with behavioral intentions, but rather with the mediation capacity of behavioral and normative beliefs relative to Aact and SN, respectively. Based on the "theory of reasoned action," it was hypothesized that the sum of principals beliefs about outcomes resulting from "including art in the curriculum . . . ," times, the evaluation of those beliefs \(\Sigma B_i E_i\) would be correlated significantly with Aact. In the same manner, the sum of principals' perceptions of the beliefs of "important others" regarding the act, times, the motivation to comply \(\Sigma N B_i M C_i\) was hypothesized to correlate significantly with SN.

Aact and \(\Sigma B_i E_i\) correlated with an \(r = .58\) \((p < .0001)\). SN and \(\Sigma N B_i M C_i\) correlated with an \(r = .43\) \((p < .0002)\). In both cases, the magnitude and level of significance provided satisfactory support for the relevant hypothesis.

**Informational Analysis**

Beliefs are the informational basis on which the Fishbein Model is built. Ajzen and Fishbein (1980) arrive at this point in the following manner:

> Generally speaking, the theory is based on the assumption that human beings are quite rational and make systematic use of the information available to them . . . people consider the implication of their actions . . . intention to perform (or to not perform) a behavior (is) the immediate determinant of the action . . . intention is a function of two basic determinants . . . attitude towards the act . . . (and) . . . subjective norm . . . attitudes are function of beliefs. . . . Subjective norms are also a function of beliefs. . . .
A seven by one correlation matrix was constructed to examine the relationship between behavioral beliefs and their evaluation (BiEi) and Aact (see Table 6).

In the examination of this data the following guidelines were followed:

Although it is an arbitrary decision to term a correlation "weak" or strong, some general guidelines can be suggested. In the social sciences, correlations around .30 have been considered satisfactory and, consistent with this practice, we would suggest that correlations below this level are usually of little practical value even if they are statistically significant (Ajzen and Fishbein 1980).

Of the seven BiEi's generated by operationalizing the model, the belief/evaluation that "including art . . . " would increase the pupil/teacher ratio in other subject areas (BE7) was rejected as a satisfactory predictor of Aact. BE7 had a correlation of only .20 (p < .08) with Aact. The belief/evaluation that "including art . . . " would provide a well-rounded education (BE4) was the most predictive attitudinal belief--BE4 had a correlation of r = .65 (p < .001) with Aact.

The relationships shown in Table 6 may be due to the belief (B) or evaluation (E) elements or both. In order to determine which element was most important, it was necessary to examine the correlations between each element and Aact separately. Table 7 indicates that, in every instance, the belief element correlates more strongly with Aact than the evaluation element does with Aact.

When these data are examined in light of the mean score for Aact, for this sample of principals, insight for advocacy activity is generated. For example, while the mean of Aact was only .77 (1 would indicate a slightly favorable Aact), the strong correlation of
Table 6. Bivariate Correlations Between Attitude Towards the Act and Behavioral Beliefs Times Their Evaluation

<table>
<thead>
<tr>
<th>Attitude towards the Act</th>
<th>r's</th>
<th>significance</th>
<th>Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>BE₁</td>
<td>.36</td>
<td>.00</td>
<td>78</td>
</tr>
<tr>
<td>BE₂</td>
<td>.54</td>
<td>.00</td>
<td>78</td>
</tr>
<tr>
<td>BE₃</td>
<td>.55</td>
<td>.00</td>
<td>79</td>
</tr>
<tr>
<td>BE₄</td>
<td>.65</td>
<td>.00</td>
<td>79</td>
</tr>
<tr>
<td>BE₅</td>
<td>.30</td>
<td>.00</td>
<td>71</td>
</tr>
<tr>
<td>BE₆</td>
<td>.30</td>
<td>.00</td>
<td>71</td>
</tr>
<tr>
<td>BE₇</td>
<td>.20</td>
<td>.00</td>
<td>71</td>
</tr>
</tbody>
</table>

Where

BE₁ = "My including art...would provide learning opportunities for talented students."

BE₂ = "My including art...would facilitate appreciation of art and beauty."

BE₃ = "My including art...would cause students to develop sensitivity towards the environment."

BE₄ = "My including art...would provide a well-rounded education."

BE₅ = "My including art...would cause the teaching of basic skills to suffer."

BE₆ = "My including art...would be difficult to justify because of a lack of enrollment."

BE₇ = "My including art...would increase the pupil/teacher ratio in other subject areas."
Table 7. Correlations of Behavioral Beliefs and Evaluations of Those Beliefs with Attitude Towards the Act and Two Measures of Behavioral Intention

<table>
<thead>
<tr>
<th></th>
<th>B1</th>
<th>B2</th>
<th>B3</th>
<th>B4</th>
<th>B5</th>
<th>B6</th>
<th>B7</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aact</td>
<td>0.46</td>
<td>0.50</td>
<td>0.52</td>
<td>0.64</td>
<td>0.52</td>
<td>0.37</td>
<td>0.47</td>
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<td>.00</td>
<td>.00</td>
<td>.00</td>
<td>.00</td>
<td>.00</td>
</tr>
<tr>
<td>BI</td>
<td>0.40</td>
<td>0.46</td>
<td>0.43</td>
<td>0.62</td>
<td>0.51</td>
<td>0.37</td>
<td>0.48</td>
</tr>
<tr>
<td></td>
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<td>.00</td>
<td>.00</td>
<td>.00</td>
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<td>.00</td>
</tr>
<tr>
<td>BII</td>
<td>0.42</td>
<td>0.46</td>
<td>0.46</td>
<td>0.42</td>
<td>0.57</td>
<td>0.46</td>
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<table>
<thead>
<tr>
<th></th>
<th>E1</th>
<th>E2</th>
<th>E3</th>
<th>E4</th>
<th>E5</th>
<th>E6</th>
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</thead>
<tbody>
<tr>
<td>Aact</td>
<td>0.29</td>
<td>0.31</td>
<td>0.40</td>
<td>0.42</td>
<td>0.11</td>
<td>0.32</td>
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<td>.34</td>
<td>.79</td>
<td>.32</td>
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<tr>
<td>BI</td>
<td>0.24</td>
<td>0.27</td>
<td>0.34</td>
<td>0.44</td>
<td>0.06</td>
<td>0.04</td>
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</tr>
<tr>
<td></td>
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<td>.00</td>
<td>.00</td>
<td>.56</td>
<td>.72</td>
<td>.31</td>
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<tr>
<td>BII</td>
<td>0.31</td>
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<td>0.32</td>
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<td>.00</td>
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<td>.15</td>
<td>.01</td>
</tr>
</tbody>
</table>

BE4 (and each of its components) with Aact suggests that informational campaigns, which emphasize that art helps provide a well-rounded education would be beneficial. The variance in Aact and BE4, as indicated by their correlation, indicates considerable opportunity to move the subjects in a positive direction with regard to including art in the curriculum.

An eight by one correlation matrix was also constructed to examine the relationship of normative beliefs, the motivation to comply with them and the direct measure of subjective norm (see Table 8).
Table 8. Bivariate Correlations Between Subjective Norm and Normative Beliefs Times the Motivation to Comply

<table>
<thead>
<tr>
<th>Subjective Norm</th>
<th>r's</th>
<th>significance</th>
<th>Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>NBMC(_1)</td>
<td>.18</td>
<td>.10</td>
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<tr>
<td>NBMC(_2)</td>
<td>.14</td>
<td>.20</td>
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<td>NBMC(_3)</td>
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<td>NBMC(_4)</td>
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<td>NBMC(_5)</td>
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<td>NBMC(_6)</td>
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<td>.00</td>
<td>78</td>
</tr>
<tr>
<td>NBMC(_7)</td>
<td>.54</td>
<td>.00</td>
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<tr>
<td>NBMC(_8)</td>
<td>.34</td>
<td>.00</td>
<td>71</td>
</tr>
</tbody>
</table>

Where

NBMC\(_1\) = "Most parents would oppose my including art..."

NBMC\(_2\) = "Parents of artistic children would want me to include art..."

NBMC\(_3\) = "Art teachers would want me to include art..."

NBMC\(_4\) = "My immediate supervisor would want me to include art..."

NBMC\(_5\) = "Other principals would want me to include art..."

NBMC\(_6\) = "My administrative staff would want me to include art..."

NBMC\(_7\) = "My teaching staff would want me to include art..."

NBMC\(_8\) = "My spouse would want me to include art..."
Only four of the normative beliefs/motivations to comply were satisfactory predictors of subjective norm. Normative beliefs relative to "most parents (NBMC1)," "parents of artistic children (NBMC2)," "art teachers (NbmC3)" and "my immediate supervisor (NBMC4)" did not correlate satisfactorily with subjective norm.

To further examine the unsatisfactory correlations above, the normative beliefs and motivations to comply were correlated individually with SN. Table 9 indicates that NB1 correlated with SN at \( r = .22 \) (\( p < .04 \)), while MC1 had a negative correlation of \(-.05\) (\( p < .61 \)). NB2 and SN had an \( r \) of \(.20\) (\( p < .06 \)), and MC2 correlated with SN at .02 (\( p < .81 \)). NB3 correlated at \( r = .08 \) (\( p < .43 \)) with SN, while MC3 correlated at \( r = .21 \) (\( p < .05 \)). NB4 and SN had an \( r \) of \(.21\) (\( p < .05 \)), MC4 correlated at \( r = .14 \) (\( p < .19 \)). Of particular note are the negative correlations, though in some cases nonsignificant, between the MC's and SN. While the NB's did not exhibit impressive relationships with SN, the data suggest that motivation to comply components were primarily responsible for lack of relationship exhibited by the four NBiMCi's alluded to above.

Of the four NBiMCi's which were good predictors of SN, NBMC7 (the perception of the beliefs of teaching staffs) was the best predictor of SN \( r = .54 \) (\( p < .001 \)). The magnitude of the correlations of NBMC5, NBMC6 and NBMC7 with SN were smaller, but equally significant.

In bivariate and multivariate analysis, the attitudinal component of the model was the strongest and most important predictor of intention. The attitudinal beliefs correlated with BI and BI1 with \( r \)'s of \(.52\) and \(.64 \) (\( p \)'s \(< .001 \)), respectively. The direct measure of Aact
Table 9. Correlations of Normative Beliefs and the Motivation to Comply with Subjective Norm and Two Measures of Behavioral Intention

<table>
<thead>
<tr>
<th></th>
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<th>NB2</th>
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<th>NB4</th>
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correlated with Bi and BII with r's of .91 and .81 (p's < .001), respectively. When Aact and SN were regressed on BI and BII, Aact had decidedly higher beta weights. Consequently, it is the attitudinal area where examining beliefs should provide the information for understanding the intentions of school principals to include (or not include) art in the curriculum when some other subjects must be omitted.

Summary and Discussion

Whether or not the Fishbein Model was a viable research tool for art education advocacy was answered affirmatively by the overall robust
data provided through tests of the model's assumptions. Principal among these assumptions was that a linear combination of SN and Aact would predict BI. This was strongly supported by an R of .92 when Aact and SN were regressed on BI. Secondly, the assumption that Aact was a better predictor of BI than Ao was tested and supported by the data--Aact and BI correlated at $r = .91$ ($p < .001$), while Ao and BI correlated at $r = .18$ ($p < .09$). Other hypotheses which grew out of the model's assumptions were supported by the data, with a single exception. SN did not show a satisfactory relationship with BI--$r = .19$ ($p < .10$).

The ability of the model to generate an understanding of the beliefs which underlying intention was demonstrated (see Tables 6, 7, 8 and 9).

Initial statistical procedures addressed summary and mean scores (see Appendix L, Table 4). The mean scores for behavioral intention measures, I believe, are insightful. In the measurement of "chances in 100 of including art . . . ", the mean score was 58. The mean score was .67 for the measure of "how likely are you to include art. . . . " In the latter, probability, measurement a score of "1" would have indicated a slight likelihood of including art. In both cases, we see that the intent to include art under the circumstances described is only slightly better than even. It would not be a quantum leap to infer that these scores represent what art educators believe to be the ambivalence traditionally shown by administrators towards the arts in education. At the same time, this indicates that there is considerable room for improvement in these variables, especially when advocacy activities are based on the beliefs which underly the variables.
The relative strength of all statistics regarding normative measurements were a matter of concern. The difficulty in soliciting definitive responses regarding normative issues in the interviewing process, the discordant comments written on the survey instrument, the lack of satisfactory correlations of beliefs regarding referents who would appear to have a priori saliency (immediate supervisors and most parents), and relative small coefficients of correlations for most of the normative beliefs were the sources of this concern.

When questions were raised in the interviewing process to identify referents, a lack of responsiveness (see Appendix F) was frequent. The fourteen questionnaires eliminated from the survey were excluded because of missing data from the normative section. No provision was made for extemporaneous comments on the questionnaire. However, there were fifteen comments made in the normative section. The comments were varied, but I feel that the following two quotes reflect the tenor of them: "How about a question which says I want to do what I think I should do." I don't mean to be a chauvinist, but my wife runs the house; I run this school." There appeared to be some tension generated by the normative items in the instrument.

Four of the eight NBiMCi's initially believed to be strongly related to SN did not correlate satisfactorily. Even when separated from the motivations to comply, the perception of referents' beliefs did not correlate satisfactorily with SN. Further diminishing the predictive strength of the NBiMCi's (detailed above) was the fact that the motivations to comply, with the exception of NBMC3, correlated negatively with SN.
Table 9, however, does indicate significant correlations between BI and NB1, NB2, and NB3. The relationships between normative beliefs and behavioral intention in these cases, in view of the lack of strong relationships between the NBi's and SN, could suggest that SN, in this study, was not a good measure of subjective norm.

The data clearly indicate that intention, in this study, is largely under attitudinal control. The question that remains unanswered is whether normative considerations would have assumed more weight in an actual situation.
CONCLUSIONS AND IMPLICATIONS

This study grew out of the belief that marketing concepts and research could bolster arts advocacy activities and concomitantly enhance the role of art in the school curriculum. As such, a marketing model for art education was developed which had as one of its components a promotional and marketing research function. Because the efforts of arts advocacy are ultimately aimed at impacting the attitude and/or behavior of individuals or groups who make decisions about art in education, a model used in marketing to address the attitude/behavior relationship was sought to test marketing technology for art education.

Martin Fishbein and Icek Ajzen's theory of "reasoned action" not only had substantial support in marketing/social psychology literature, but its underlying assumption seemed particularly suited to the deliberative process associated with decision making in education. The theory is based on the assumption that human beings are usually quite rational and make systematic use of the information available to them.

The theory is embodied in the behavioral intentions model operationalized in this study. Simply put, intention is viewed as the immediate antecedent of behavior, not attitude; attitudinal and normative considerations mediate intention; and beliefs underpin attitude and perception of norms. The causal relationships specified by the
model were tested in an art education context, using the inclusion of art in the curriculum as the behavior at issue and Columbus, Ohio area school principals as the subjects in the survey.

The assumption that attitude and subjective norm were mediators and predictors of intention was examined through regression analysis and strongly supported by the data. The assumption that the attitude towards engaging in a particular act is a better predictor of behavior than the attitude towards the object which is the target of the action, was tested and strongly supported by the data. Operationalizing the model generated behavioral and normative beliefs which correlated significantly with attitude and subjective norm. Generally speaking, the relationships posited by the Fishbein Model were demonstrated in the context of this study. Consequently, we could conclude that the Fishbein Behavior Intentions Model is a viable research tool for art education advocacy.

Employing the Fishbein Model for research in an educational context may, however, require a number of caveats. The possibility of the survey instrument becoming unusually long is distinct. At least two questions must address each salient behavioral and normative belief alone. Additionally, with the exception of the evaluation of behavioral beliefs, each question must be specific and consistent with regard to the action to be taken, the target of the action, the context of the action and the time of the action. The length of the questionnaire and the tedium of reading the repetitive, pedantic items may add significantly to the non-response bias normally expected in surveys. At the same time, it must be pointed out that these same characteristics, which may adversely affect a respondent's willingness to complete the
survey instrument, are the same characteristics which give the model its predictive and explicatory power.

The professional self-esteem or self-concept of educators, especially in administrative capacities, may create static in the information flow about normative concerns. While I have no empirical evidence to support this caveat, it is a matter of public knowledge that interest groups and the general citizenry when aroused, can, and do influence the decisions of school boards, central office staffs and principals. Kotler (1980), Tye (1975) and Zaltman (1977) have addressed the influence of individuals and groups who are not a part of a school's administrative structure on the decision-making process. Nonetheless, the respondents in this study, in the interviewing and surveying processes, were not readily responsive to the assumption that there were "important others" who would influence their decisions in the final analysis. There were however, correlations between normative beliefs and behavioral intention. The issue involved here provides, I think, the basis for further investigation.

In testing the model, revealing art education information was generated. For example, the principals surveyed were asked to indicate their general attitude towards art education on a scale from 7 to 1; the mean response was 5.88, indicating a quite positive attitude; while at the same time the intention to include art in the curriculum under crisis conditions was very ambivalent. On a probability scale ranging from +3 to -3, the mean response for including art was .67. In a second measure of intention asking for chances in 100 of including art, the mean response was 58. How does one reconcile the highly positive attitudes towards art education with the lack of enthusiasm
towards including it in the curriculum? What does this indicate about the impact of previous and on-going advocacy efforts aimed at improving the perception decision-makers have of art education?

This apparent conflict between general attitude and intention is resolved by arguments, such as Weigel and Newman (1976), that attitude is a predictor of the range (an index) of behaviors relevant to that attitude, but may not be predictive of a specific behavior within that range. It follows then, that for the specific act or maintaining/ supporting art in education, advocacy aimed at changing the general attitude towards art education could be largely ineffectual.

Kotler (1982) notes that there are four types of change: 1) cognitive, 2) action, 3) behavioral and 4) value. Cognitive changes are essentially changes in an awareness or knowledge. They are sought through public education via informational campaigns. Such activities describe advocacy on behalf of art in education, in that, getting information about the qualities of art education to the public and decision-makers has been the major endeavor. The premise that appears to underly this activity is that providing knowledge about art education will change attitudes toward it, and ultimately behavior impacting it.

The Fishbein theory challenges the assumption that there is a correlation between general attitude towards an attitude object and specific behavior. The data in the present study corroborated that assumption. What can be concluded, then, is that present advocacy activities may lack the ability to impact decisions affecting art education because an inappropriate kind of change is sought.

The issue is further amplified by examining the behavioral beliefs with regard to including art in the curriculum, generated by this
study. Four of the six beliefs were positive—including art would:
facilitate the appreciation of art and beauty, provide a well-rounded
education, develop a sensitivity towards the environment, and provide
learning opportunities for talented students. The mere existence alone
of positive behavioral beliefs was not sufficient to mediate in a
favorable way the intention of school principals to include art in the
curriculum when some other subjects have to be omitted. Arguments
aimed at engendering such beliefs, rather than increasing the strength
of them, may have no perceptive impact on behavior because decision-
makers are being told what they already believe, though not strongly
efficient to affect attitude towards the act.

The study also generated two negative behavioral beliefs—
including art would be difficult to justify because of a lack of enroll-
ment and would cause the teaching of basic skills to suffer. The
latter belief is one that art educators are very familiar with. The
former one, however, may well be surprising to many art educators. This
belief appears to suggest that the surveyed principals had experienced
some difficulty in filling existing art classes. Could this mean that
art as an elective in education is not relevant to the interests and
needs of today's students? Or does art, as currently taught, fail to
meet the expectations of students? Should advocacy also be aimed at
selling students on art? The data in this study do not facilitate any
conclusions.

Ideally, the arts advocate, in addition to cognitive change, must
also seek action changes, behavioral changes and value changes. In
the short term, action changes are needed where a target audience is
provided information on which to take specific action to support art
when "cut art from the curriculum brush fires" sprang up. In the middle distance, there is a need for behavioral changes, where the habit of jettisoning the arts when budgets get tight is unlearned, finding ways to maintain art is learned, and maintaining art in the curriculum becomes habitual. For the long term, advocates must seek value changes, wherein basic, visceral, traditional orientations towards the intellectual, moral and social worth of art in education is redefined and its perception altered.

What are the implications for use of the Fishbein Model in achieving the kinds of changes just enumerated? Once the validity of the model is established with regard to a specific context, the strategy building potential of the model stems from the understanding garnered from working backwards from behavior to intention to attitude towards the act and subjective norm to behavioral and normative beliefs. In this process, the relative influence of the normative and attitudinal components in mediating intention must be assessed. When this is done, the beliefs which underly the more influential component indicate where strategies may be derived.

If, as in this study, the attitudinal component is the principal mediator, three principal tasks must be undertaken: first, strategies may be aimed at changing existing beliefs. Considering the current back to basics movement in public education, changing the belief that including art in the curriculum when other subjects must be omitted would cause the teaching of basic skills to suffer would be a prime belief that strategies could be developed to change.

Second, the evaluation of existing behavioral beliefs may be altered. For example, the subjects in my study believed that including
art in the curriculum would provide a well-rounded education. Advocacy strategy could be developed to increase the relative value attached to this belief. Finally, new beliefs can be added to existing beliefs. New beliefs about art education should preferably address some goal of topical saliency for education and society at the time the argument is presented.

If the normative component proved to be the principal mediator of intention, the beliefs which undergird that component would suggest the strategies which should be developed. These strategies may take the form of 1) changing the perception of the beliefs of referents, 2) presenting other important referents not previously considered who think the subject should or should not perform the behavior in question and 3) altering the motivation to comply by altering the perception of potential reward or punishment.

It is important to note, however, that successfully changing one or two attitudinal or normative beliefs does not necessarily precipitate a change in behavior. A change in behavior results only to the extent that intentions change. Intentions change only with changes in the attitudinal and/or the normative component. Changes in these components occur only with sufficient changes in the beliefs on which they are based.

Kotler (1982) states that there are four approaches to social change—"legal, technological, economic and informational approaches." The informational approach to change is the approach most readily available to arts advocates. Information is the stuff on which most persuasive efforts are made. The Fishbein Model is relevant in that regard in that it provides guidance in selecting the kind of information
to be used in persuasive communication. Azjen and Fishbein state that:

Construction of an effective message has been left largely to the intuitive devices of the investigator, while ... research has been devoted to the discovery of factors that influence the effectiveness of the message as constructed (Azjen and Fishbein, 1980).

The revelation of beliefs provided by the Fishbein Model largely removes the intuitive process in making arguments and presenting evidence. For example, in the case of principals fearing that including art in the curriculum would cause the teaching of basic skills to suffer, the advocate could build his case with many examples from the literature which report a positive impact of art on reading scores. Even in this regard, novel arguments have excellent chances of being accepted when they are tailored specifically to counter long held beliefs.

The traditional arguments for the arts have grown from the rumina­
tions and reflections of art supporters. Figure 5 represents the traditional communication process. In the traditional process, the content of the message lacks any basis in research. Instead, it reflects the desired outcome of the advocate and his/her beliefs about art.

Arts advocacy based on the Fishbein Model would take the form of Figure 6. In this process, content and source for the message are determined by research. The message is aimed directly towards the primary behavioral and normative beliefs which have been determined to underly intention. In the Fishbein construct, it is intention that ultimately mediates behavior.

Current advocacy aimed at cognitive change, while not necessarily related to behavior, appears adequate, as typified by public relations
Select

Source

May or may not be art educator
But normatively salient for particular decision-makers

Who presents

Message

Support/Maintain Art because if it will lead to X valued outcomes and/or because Y expects this support, etc.

To

Receiver

Political or educational decision-makers

Who then

Destination/Effect

Makes decision(behavior) on salient beliefs about outcomes and/or perception of salient normative expectations

Figure 5. Traditional Arts Advocacy Communication Process.
Perception of Possible Dilemma
Researches the behavior involved
Designs message content to impact
Primary behavioral and normative beliefs
which mediate the desired behavior

Select

Source
May or may not be art educator
But normatively salient for
particular decision-makers

Who presents

Message
Support/Maintain Art because it will
lead to X valued outcomes and/or
because Y expects this support, etc.

To

Receiver
Political or educational decision-makers

Who then

Destination/Effect
Makes decision(behavior) on salient beliefs about
outcomes and/or perception of salient normative
expectations

Figure 6. Arts Advocacy Communication Process Based on Fishbein Model.
materials from the National Art Education Association and the Arts, Education, and Americans, Inc. However, Fishbein-oriented research could prove beneficial in action, behavioral and value change efforts. Through this research, audiences which might have normative saliency for decision-makers may be targeted for communications to spur them to action in support of a particular art related issue. Operationalizing the Fishbein Model reveals the primary beliefs which mediate ultimate behavior. Understanding these beliefs provides the informational basis on which to build strategies to change behavior regarding art. Fixing the behavioral changes in place will ultimately, through dissonance resolution, lead to value changes.

The lack of a research basis for current advocacy activity was identified as a primary problem area this research would address. What the current study demonstrated was the efficacy of the Fishbein Behavioral Intentions Model for redressing this research gap. What can be concluded in the final analysis, from this study and the Fishbein Model, is that decision-makers do not make decisions which impact art education on the basis of their attitudes towards art education, but rather on the basis of their primary beliefs which mediate that behavior, and that it is on the basis of those primary normative and behavioral beliefs the strategy of arts advocacy should be built.
APPENDIX B

Literature Origins for Arts Advocacy Marketing Model

This study grew out of an inquiry into marketing concepts with regard to their potential for advocating the arts in education. As such, the marketing literature which led to this research effort is included here following the arts advocacy model.

The tremendous power of television as an advertising medium became clear early in the 1950's. Social scientists and others, while marveling at the motivational impact relative to tangible goods, began to sense the possibility of media serving the same role for intangible products (ideas, social causes, etc.). Writing in Public Opinion Quarterly, G. C. Wiebe (1950) explored the minimum condition for this kind of promotion through examining four applicable cases. The questions: "Why can't you sell brotherhood and rational thinking like you sell soap? . . . Can't radio and television 'sell' the reduction of juvenile delinquency like they have sold the use of the home permanent wave?" were answered by Wiebe with a qualified yes!

Many organizations with causes became cognizant of the apparent effectiveness of commercial advertising. Marketing men started to advise churches how to increase membership and raise money. The Advertising Council of America has run several campaigns with social objectives: "Smokey the Bear," "Buy Bonds," "Keep America Beautiful," etc. This, labeled social advertising (Kotler & Zaltman 1971), has become an established part of Americana. Social advertising evolved
into social communication, wherein the cause organization systematically adds word-of-mouth and printed media support to the mass advertising (Kotler & Fox 1980).

Kotler subsumes social advertising and social communication under the heading of generic/social marketing. This concept was introduced formally by Kotler and Levy (1969) in an article which assessed the role of marketing in nonbusiness organizations. As these organizations developed and offered products (health care, education, etc.) to clients (patients, students, etc.) and various publics, the authors asserted that marketing technology was appropriate for them to employ. They stated:

The choice facing those who manage nonbusiness organizations is not whether to market or not to market, for no organization can avoid marketing. The choice is whether to do it well or poorly, and on this necessity the case for organizational marketing is basically founded (Kotler & Levy 1969).

In a 1972 article, Kotler presents the watershed discourse on Generic Marketing (under which social marketing is subsumed). In it he sets forth ideas of particular significance for arts advocacy:

1) marketing applies to attempts to relate to all publics, not just consuming publics, 2) that generic marketing includes idea marketing, and 3) that configuration, valuation, facilitation, and symbolization are generic equivalents of business marketing's product development, pricing, placing (distribution), and promotion.

In an assessment of the first ten years of social marketing, Kotler and Fox (1980) suggest that only a few marketers still dispute the relevance of marketing to nonprofit organizations. The article restates the accepted definition of social marketing:
... the design, implementation, and control of programs calculated to influence the acceptability of social ideas and involving considerations of product planning, pricing, communications and marketing research (Kotler & Zaltman 1971).

It goes on to list two exemplary cases of social marketing: a) Family Planning Campaigns, and b) Heart Disease Prevention. In assessing the future the authors stated:

... that social marketing specialists, combining business marketing skills with additional training in the social sciences, will be working on a wider range of social causes with increasing sophistication. Though at present many social marketers are outside consultants, a look into the future suggests that organizations may attract or develop their own "in house" social marketers. These people may already be educators... (Kotler & Fox 1980).

The literature suggests that art in education is in a precarious position and that public relations and political action activities have been directed toward redressing the situation. However, a report commissioned by the National School Board Association indicates that "arts education is struggling for its life." Statements from leading art educators and news reports for local school districts, tend to support the findings of the National School Board Association report. It is reasonable to conclude that arts advocacy has met with limited success.

Generic/social marketing literature reports successes for non-business institutions, social ideas, and groups with causes who have used marketing concepts and strategies. Marketing appears to offer new possibilities for the arts advocacy movement. What is most instructive for advocacy is the emphasis on research. Marketing, in the profit and the social domains, depends heavily on research when developing overall and specific marketing strategies.
APPENDIX C

QUESTIONS FOR INTERVIEWS WITH CENTRAL OFFICE STAFF

1. The role of education in American society is obviously broad and complex. The central Function of Education has mirrored the evolution of our society. Preparing "good" American citizens, for example, was once the focus of education. What in your personal opinion is the central value of education today?

2. During the Sputnik era, science became the pre-eminent discipline in our schools. What do you think is the single most important area of study in our schools today?

3. I will read to you a list of disciplines for each of which I would like you to give me an estimate of the percentage received from the budget in your school district.

   - Music
   - English
   - Social Sciences
   - Mathematics
   - Art

4. How would you characterize the contribution of math in general education?

5. The willingness of taxpayers to fund education at adequate levels has become a matter of serious question. Consequently, austerity has become the order of the day for school administrators. If your budget had to be cut, how would you prioritize the following areas for cutting?

   - course offerings
   - maintenance
   - support personnel
   - equipment & supplies
   - extra-curricular activities

6. What contribution does English make to general education?
7. As an administrator, would you voice your concern about areas affected by budget cuts to those persons responsible for making the final decision?

8. If allowed to, would you recommend for hiring a dual certificated teacher to teach two subjects rather than lose one program to budget cuts?

9. What contribution does art make to general education?

10. Back to basics and competency-based education appear to be the order of the day in public education. While most would agree that students should be competent and should be thoroughly grounded in the basics, there are those who view the movement as more beneficial to political and accountability concerns than those of quality education. What is your opinion about this issue?

11. If you were asked to select a total of five subject areas to include in a new model school, what would they be?

12. Would you curtail school expenditures on athletics in an effort to continue an art program at your school?
APPENDIX D

SUMMARY OF RESPONSES FROM INTERVIEWS WITH CENTRAL OFFICE STAFF MEMBERS

To assess adequately the relationship between the attitudes and behaviors of school officials relative to the arts in education, exploratory research was undertaken. Open-ended questions, addressing a wide range of educational issues, were developed. The questions address values/attitudes and behavioral intentions. While the primary interest was the attitude/behavior relationship relative to the arts in education, this interest was disguised by questions about other areas of study and issues.

The questions were read in the same manner to each interviewee. In a number of instances additional explanation was necessary. The responses to the questions were summated and placed into categories in preparation for processing into a structured questionnaire.
The answers are listed below:

1. What in your personal opinion is the central view value of education?
   
   ): Humanistic/builds a sense of self and self adequacy
   ): Societal/prepares productive and contributing citizens
   ): Economic/prepares students to become self-supporting in society
   ): Socio-Political/maintains control of the societal structure

2. What do you think is the single most important area of study in our schools today?
   
   ): Language arts/reading
   ): The Three R's

3. Please estimate the percentage spent in your school district on the following general subject areas:
   
   ): music 7%
   ): social sciences 18%
   ): art 6%
   ): english 41%
   ): math 28%

4. How would you characterize the contribution of math in general education?
   
   ): prepares students to live in ever-growing technological society
   ): provides computation skills for daily living
   ): facilitates disciplined thinking

5. How would you prioritize the following areas for cutting to satisfy budget demands?
   
   ): extra-curricular activities
   ): support personnel
   ): equipment and supplies (tie)
   ): maintainence
   ): course offerings
6. What contribution does English make to general education?

- provides bases for responsible communication
- provides a bridge into and across all human endeavors
- is basis for operating in other disciplines

7. Would you voice your concern about the particulars in a cut budget?

- yes
- would advocate a balanced curriculum
- yes/is current practice

8. Would you hire dual certificated teachers to save program?

- yes
- would seek such teachers already in system
- yes/a frequent practice

9. What contribution does art make to general education?

- beneficial for special students
- makes students well-rounded
- is essential for having a quality life
- facilitates personal expression and fulfillment

10. Were the back to basics and competency based movements in education accountability/politically oriented or education oriented?

- Political impetus/the schools provided excuse
- addresses quality education

11. Select five areas of study to include in a model school:

- language arts 100%
- mathematics 100%
- natural sciences 100%
- cultural arts 80%
- social sciences 60%
- physical ed. 60%
12. Would you curtail athletics to save an art program?

): yes
): would not
): not at the elementary level
): probably at high school level

): Other points of discussion addressed: the influence of partners and parent groups on decision making, the role of principals in the decision-making apparatus of their school districts, and the role of athletics in public education.

There were two particularly interesting comments about the arts in education that are worth noting. In response to "voicing concerns about budget cuts", Mrs. Randolph, Asso. Supt., Charlotte, N.C., discussed how she had defended cultural art programs and intoned "administrators should have a sense of commitment beyond the functions of their jobs." Dr. Banks, Asst. Supt., Tucson, AZ, discussed at length her involvement in the budgetary process of her school district and referred to a recent struggle to save the positions of arts teachers. However when asked about the curtailing of athletic spending to save an art program, she bluntly said she would not, but added apologetically, because the public would not want her to.
The anecdotal responses relating to the arts were particularly informative inasmuch as the respondents had not knowledge of my special interest in the arts. Their general responses are especially useful in generating additional questions for future interviews.
APPENDIX E

Request for Interview with Principals

October 19, 1981

Mr. Gerald Chappel
Principal
Second Avenue Elementary
68 East Second Avenue
Columbus, Ohio

Dear Mr. Chappel:

The problem of funding education is a concern for most citizens. The maintenance and administration of a balanced curriculum and support programs are difficult tasks for school officials. This state of affairs has of necessity caused re-thinking and re-ordering the priorities of what schools can and should do.

As an administrator, your opinions about how the current fiscal situation has impacted decision-making would be most valuable. We have designed a brief interview to assess how attitudes concerning course offerings and other matters may have changed. We would appreciate your sharing your insight regarding this matter with us.

We will call your office to determine whether or not you will be available for the interview and to arrange a convenient date and time.

Yours truly,

Ernest C. McNealey
Ph. D. Candidate

Virgil Blanke
Professor

ECM: VB/eg
APPENDIX F

Questions for Interview with Principals

1. The willingness of taxpayers to fund education at adequate levels has become a matter of serious question. Consequently, austerity has become the order of the day for school administrators. If your budget had to be cut, how would you prioritize the following areas for cutting?

:support personnel
:maintenance
:course offerings

:extra-curricular activities
:equipment and supplies

2. What advantages would you expect from including art in the curriculum when some subjects have to be omitted?

3. What would be the disadvantages of including art in the curriculum when some subjects have to be omitted?

4. Are there other important outcomes that you would associate with including art in a limited curriculum?

5. What do you see as the advantages of hiring a dual certificated teacher to teach art and some other subject?

6. What disadvantages would you expect from hiring a dual certificated teacher to teach art and some other subject?

7. Are there other outcomes to consider when hiring a dual certificated teacher to teach art and some other subject?

8. What advantages do you see resulting from curtailing spending in some other area to maintain art instruction?

9. What would be the important disadvantages of curtailing spending in some other area to maintain art instruction?

10. Are there other important outcomes to consider when curtailing spending in some other area to maintain art instruction?

11. Who provides personal or moral support for you when you must make difficult or controversial decisions concerning education?

12. Are there individuals or groups who would favor your including art in the curriculum when some other subjects have to be omitted?

13. Are there individuals or groups who would disfavor your including art in the curriculum when some other subjects have to be omitted?
14. Are there other people to consider when including art in the curriculum when some other subjects have to be omitted?

15. Are there groups or people who would approve of your hiring a dual certificated teacher to teach art and some other subject?

16. Are there groups or people who would disapprove of your hiring a dual certificated teacher to teach art and some other subject?

17. Are there others who would come to mind when you consider hiring a dual certificated teacher to teach art and some other subject?

18. Are there individuals or groups who would approve of your curtailing spending in some other area to maintain art instruction?

19. Are there individuals or groups who would disapprove of your curtailing spending in some other area to maintain art instruction?

20. Are there other people that you would consider when deciding to curtail spending in some other area to support art instruction?

21. What benefits accrue to students who take art classes?
APPENDIX G

SUMMARY OF RESPONSES FROM INTERVIEWS WITH PRINCIPALS

In the second phase of my exploratory research, twenty Columbus area principals were contacted requesting an interview. Each principal was written a letter explaining the purpose of the interview. They were later telephoned to arrange a convenient date and time for the interviews. Ten of the twenty agreed and were interviewed at their schools. The interviews ranged in length from a half hour to an hour and a half. The questions were initially read to each principal with clarifications added when necessary. Occasionally, attempts were made to probe for additional information, especially in cases of "none" responses.

The following is a summary of the questions and responses from the ten interviews.

1. The willingness of taxpayers to fund education at adequate levels has become a matter of serious question. Consequently, austerity has become the order of the day for school administrators. If your budget had to cut, how would you prioritize the following areas for cutting?

- Extra-curricular activities  
- Support personnel  
- Maintenance  
- Equipment and supplies  
- Course offerings
Only a small percentage of tax revenues (1 percent or less), by law, can be spent on extracurricular activities. Most of the funds must be generated by the activities themselves and thru other fundraising activities.

2. What advantages would you expect from including art in the curriculum when some subjects have to be omitted?

- Learning opportunities for talented students
- Appreciation of art and beauty by all students
- Enhanced sensitivity towards the environment
- A well-rounded education

3. What would be the disadvantages of including art in the curriculum when some subjects have to be omitted?

- Basic skills will suffer
- Lack of students to justify it
- Pupil/teacher ratio would increase for other teachers

4. Are there other important outcomes that you would associate with including art in a limited curriculum?

- No was the most frequent answer
- The arts should be among the first things omitted
- Schools are obligated to attend the needs of talented students

5. What do you see as the advantages of hiring a dual certificated teacher to teach art and some other subject?

- Able to meet requirements in two areas with limited staff
- Allows for scheduling flexibility
6. What disadvantages would you expect from hiring a dual certificated teacher to teach art and some other subject?
   : Possible lack of expertise in one of the areas
   : Extra work load for that teacher

7. Are there other outcomes to consider when hiring a dual certificated teacher to teach art and some other subject?
   : Ability will vary in the two areas

8. What advantages do you see resulting from curtailing spending in some other area to maintain art instruction?
   : Students would receive a well-rounded education
   : Could maintain normal schedule and have art too
   : Would spur public support for areas curtailed

9. What would be the important disadvantages of curtailing spending in some other area to maintain art instruction?
   : None was the most frequent answer
   : Would be detrimental to basic subjects

10. Are there other important outcomes to consider when curtailing spending in some other area to maintain art instruction?
    : No

11. Who provides personal or moral support for you when you must make difficult or controversial decisions concerning education?
    : Immediate supervisors
    : Other principals
    : Own administrative staff
    : Teaching staff
    : Spouse
12. Are there individuals or groups who would favor your including art in the curriculum when some other subjects have to be omitted?

- None was the most frequent answer
- Parents with artistic students
- Art teachers

13. Are there individuals or groups who would disfavor your including art in the curriculum when some other subjects have to be omitted?

- None was the most frequent answer
- Parents

14. Are there other people to consider when including art in the curriculum when some other subjects have to be omitted?

- None was the most frequent answer
- Parents
- Students
- Teachers

15. Are there groups or people who would approve of your hiring a dual certificated teacher to teach art and some other subject?

- None was the most frequent answer
- Yes (non-specific)

16. Are there groups or people who would disapprove of your hiring a dual certificated teacher to teach art and some other subject?

- None was the most frequent answer
- Art teachers

17. Are there others who would come to mind when you consider hiring a dual certificated teacher to teach art and some other subject?

- None was the most frequent answer
- Supervisor
- Art teachers
- Board Members
18. Are there individuals or groups who would approve of your curtailing spending in some other area to maintain art instruction?

- None was the most frequent answer
- Art teachers
- Parents of artistic students

19. Are there individuals or groups who would disapprove of your curtailing spending in some other area to maintain art instruction?

- None was the most frequent answer

After answering none, many of the principals added that this would depend on what is being curtailed.

20. Are there other people that you would consider when deciding to curtail spending in some other area to support art instruction?

- None was the most frequent answer
- Affected staff members

21. What benefits accrue to students who take art classes?

- The appreciation of art
- Learning of basic art skills and concepts
- Enhanced self-esteem
Dear Principal:

The problem of funding education is a concern for most citizens. The maintenance and administration of a balanced curriculum and support programs are difficult tasks. This state of affairs has of necessity caused rethinking or reordering the priorities of what schools can or should do. The movement of certain subject areas to the periphery of the curriculum, and in some instances elimination altogether, demonstrates this change in priorities.

As an administrator your opinions about how the current fiscal situation has impacted the school curriculum would be most valuable. The arts in education are frequently the focus of reassessing fiscal capabilities of school districts. As such we have designed a two part questionnaire to determine how attitudes regarding art education may have been affected. We would appreciate you sharing your insight regarding this matter.

Please complete the questionnaire and return it in the envelope enclosed at your earliest possible convenience. Thank you very much for your cooperation.

Yours truly,

Ernest C. McIesley
Ph.D. Candidate

Virgil Blanke
Professor
APPENDIX I

Pilot Questionnaire

The following statements are belief statements about art education. Art education refers to the making, history, and criticism of visual arts in the school setting. Please circle the phrase which reflects your feelings regarding the statements. For example, if you strongly agree with a statement circle "strongly agree." If you strongly disagree with a statement circle "strongly disagree." In general, try to avoid circling "uncertain" unless you neither agree at all nor disagree at all.

1. Including art in the curriculum when some other subjects have to be omitted would:
   A. Provide learning opportunities for talented students.
      Strongly agree    Agree    Uncertain    Disagree    Strongly disagree
   B. Facilitate appreciation of art and beauty.
      Strongly agree    Agree    Uncertain    Disagree    Strongly disagree
   C. Cause students to develop sensitivity towards the environment.
      Strongly agree    Agree    Uncertain    Disagree    Strongly disagree
   D. Provide a well-rounded education.
      Strongly agree    Agree    Uncertain    Disagree    Strongly disagree
   E. Cause the teaching of basic skills to suffer.
      Strongly agree    Agree    Uncertain    Disagree    Strongly disagree
   F. Be difficult to justify because of a lack of enrollment.
      Strongly agree    Agree    Uncertain    Disagree    Strongly disagree
   G. Increase the pupil/teacher ratio in other subjects.
      Strongly agree    Agree    Uncertain    Disagree    Strongly disagree
   H. Are there other outcomes you would associate with including art in the curriculum when some other subjects have to be omitted? ________________________________________________________

2. Curtailing spending in other areas to maintain art instruction would:
   A. Allow students to receive a well-rounded education.
      Strongly agree    Agree    Uncertain    Disagree    Strongly disagree
   B. Allow for a normal schedule and maintain art too.
      Strongly agree    Agree    Uncertain    Disagree    Strongly disagree
C. Spur public support for the areas curtailed.
Strongly agree  Agree  Uncertain  Disagree  Strongly disagree

D. Be detrimental to the basic subjects.
Strongly agree  Agree  Uncertain  Disagree  Strongly disagree

E. Are there other outcomes you would associate with curtailing spending in some other area to maintain art instruction? 

3. Generally speaking, parents would oppose your including art in the curriculum when some other subjects have to be omitted.
Strongly agree  Agree  Uncertain  Disagree  Strongly disagree

4. Parents with artistic children would want you to include art in the curriculum when other subjects have to be omitted.
Strongly agree  Agree  Uncertain  Disagree  Strongly disagree

5. Art teachers would want you to include art in the curriculum when some other subjects have to be omitted.
Strongly agree  Agree  Uncertain  Disagree  Strongly disagree

6. Are there other specific groups or individuals who would voice their opinions about including art in the curriculum when some other subjects have to be omitted?

7. Art teachers would approve of your curtailing spending in some other areas to maintain art instruction.
Strongly agree  Agree  Uncertain  Disagree  Strongly disagree

8. Parents with artistic students would approve of your curtailing spending in some other areas to maintain art instruction.
Strongly agree  Agree  Uncertain  Disagree  Strongly disagree

9. Staff affected by spending curtailments to maintain art instruction would object to the curtailments.
Strongly agree  Agree  Uncertain  Disagree  Strongly disagree

10. Are there other specific groups or individuals who would voice their opinions about curtailing spending in other areas to maintain art instruction?
11. Some of the following individuals might provide personal and/or moral support for you when you must make difficult or controversial decisions concerning education:

A. My immediate supervisor will provide support.
   Strongly agree  Agree  Uncertain  Disagree  Strongly Disagree

B. Other principals will provide support.
   Strongly agree  Agree  Uncertain  Disagree  Strongly Disagree

C. My administrative staff will provide support.
   Strongly agree  Agree  Uncertain  Disagree  Strongly Disagree

D. My teaching staff will provide support.
   Strongly agree  Agree  Uncertain  Disagree  Strongly Disagree

E. My spouse will provide support.
   Strongly agree  Agree  Uncertain  Disagree  Strongly Disagree

F. Are there other individuals who provide personal and/or moral support for you when you must make difficult or controversial decisions concerning education? _______________________________

12. When making decisions about art education how likely are you to do what parents would want you to do?
   Very likely  7  6  5  4  3  2  1  very unlikely

13. When making decisions about art education how likely are you to do what art teachers would want you to do?
   Very likely  7  6  5  4  3  2  1  very unlikely

14. When making decisions about art education how likely are you to do what parents of artistic children would want you to do?
   Very likely  7  6  5  4  3  2  1  very unlikely

15. When making decisions about art education how likely are you to do what your administrative staff would want you to do?
   Very likely  7  6  5  4  3  2  1  very unlikely

16. When making decisions about art education how likely are you to do what your immediate supervisor would want you to do?
   Very likely  7  6  5  4  3  2  1  very unlikely

17. When making decisions about art education how likely are you to do what other principals would want you to do?
   Very likely  7  6  5  4  3  2  1  very unlikely
18. When making decisions about art education how likely are you to do what your teaching staff would want you to do?
Very likely 7  6  5  4  3  2  1 very unlikely

19. When making decisions about art education how likely are you to do what your spouse would want you to do?
Very likely 7  6  5  4  3  2  1 very unlikely

20. Are there other individuals who provide personal and/or moral support for you when you must make difficult or controversial decisions concerning education?

PART II

1. Art education is not a very important aspect of the total school curriculum.
   Strongly agree Agree Uncertain Disagree Strongly Disagree

2. Art education can enhance cognitive learning in the classroom.
   Strongly agree Agree Uncertain Disagree Strongly Disagree

3. Art education has a unique contribution to make to the total education of each student.
   Strongly agree Agree Uncertain Disagree Strongly Disagree

4. Art education can lead students to a better outlook on life.
   Strongly agree Agree Uncertain Disagree Strongly Disagree

5. Art education should be reserved for only those students who excel in the arts.
   Strongly agree Agree Uncertain Disagree Strongly Disagree

6. Students become more self-actualized through art education.
   Strongly agree Agree Uncertain Disagree Strongly Disagree

7. Art education enhances a student's awareness of the environment.
   Strongly agree Agree Uncertain Disagree Strongly Disagree

8. Art education provides opportunity for self-expression.
   Strongly agree Agree Uncertain Disagree Strongly Disagree

9. Art education is an educational frill.
   Strongly agree Agree Uncertain Disagree Strongly Disagree

10. Art education enhances knowledge of our cultural heritage.
    Strongly agree Agree Uncertain Disagree Strongly Disagree
11. Art education does not make any valid contribution to the mental development of students.
   Strongly agree  Agree  Uncertain  Disagree  Strongly Disagree

12. Art education benefits do not justify their cost.
   Strongly agree  Agree  Uncertain  Disagree  Strongly Disagree

13. Art education offers little of importance in the education of youth today.
   Strongly agree  Agree  Uncertain  Disagree  Strongly Disagree

14. Art education exposes students to genuine emotional experiences.
   Strongly agree  Agree  Uncertain  Disagree  Strongly Disagree

15. Art education provides opportunities for achieving personal fulfillment.
   Strongly agree  Agree  Uncertain  Disagree  Strongly Disagree

16. Students waste time studying art.
   Strongly agree  Agree  Uncertain  Disagree  Strongly Disagree

17. Art education is too impractical.
   Strongly agree  Agree  Uncertain  Disagree  Strongly Disagree

18. The expenditure of funds for art education is wasteful.
   Strongly agree  Agree  Uncertain  Disagree  Strongly Disagree

19. Art education can enrich the process of teaching in areas outside of art.
   Strongly agree  Agree  Uncertain  Disagree  Strongly Disagree

   Strongly agree  Agree  Uncertain  Disagree  Strongly Disagree

21. Art education does not interest the typical student.
   Strongly agree  Agree  Uncertain  Disagree  Strongly Disagree

22. Art education consumes time that could be used studying the basics.
   Strongly agree  Agree  Uncertain  Disagree  Strongly Disagree

23. Art education encourages detachment from reality.
   Strongly agree  Agree  Uncertain  Disagree  Strongly Disagree

   Strongly agree  Agree  Uncertain  Disagree  Strongly Disagree
25. Art education has a positive influence on school discipline.
   Strongly agree  Agree  Uncertain  Disagree  Strongly Disagree
26. Art education increases the tolerance for ambiguity.
   Strongly agree  Agree  Uncertain  Disagree  Strongly Disagree
27. Extrasensory perception is enhanced by art education.
   Strongly agree  Agree  Uncertain  Disagree  Strongly Disagree
28. Personal neatness is diminished by taking art education.
   Strongly agree  Agree  Uncertain  Disagree  Strongly Disagree
29. Art education provides recreational skills for old age.
   Strongly agree  Agree  Uncertain  Disagree  Strongly Disagree
30. Art education has therapeutic value for students with "special needs."
   Strongly agree  Agree  Uncertain  Disagree  Strongly Disagree
31. Art education should not be the responsibility of schools.
   Strongly agree  Agree  Uncertain  Disagree  Strongly Disagree
32. Creativity developed in art is transferable to other areas.
   Strongly agree  Agree  Uncertain  Disagree  Strongly Disagree
33. Art education encourages homosexuality.
   Strongly agree  Agree  Uncertain  Disagree  Strongly Disagree
34. Art education diminishes public support for general education.
   Strongly agree  Agree  Uncertain  Disagree  Strongly Disagree
35. Art education leads to immoral behavior.
   Strongly agree  Agree  Uncertain  Disagree  Strongly Disagree
36. Please circle the number which most closely represents your general attitude towards art education.
   Very favorable  7  6  5  4  3  2  1  Very unfavorable
Survey Questionnaire

The statements in this questionnaire are belief statements regarding art education. Art education refers to the making, history and criticism of visual arts (painting, drawing, sculpture, architecture, printmaking, etc.) in the school setting. In the questionnaire you are about to fill out, we ask questions which make use of rating scales with seven places; for each rating scale, you are to mark an X in the place that best describes your opinion. For example, if you think it is quite likely that Art Education builds Creativity, your response should be made in the following manner:

Art Education builds Creativity

On the other hand, if you think it is extremely unlikely that Art Education builds Creativity, your response should be made in the following manner:

Art Education builds Creativity

Other responses should be recorded in the same manner.

Many school districts are presently confronted with budgetary difficulties. In some instances, the difficulties are dealt with by eliminating course offerings from the curriculum. In some cases, less drastic measures are taken. Basic courses which address reading, writing and computational skills are not considered for cutting or cutbacks. However, subject areas in the social sciences, the sciences and the arts are frequently targets for the budgetary ax. These are difficult financial times for public education, with difficult decisions to make at various levels of responsibility. Your responses should reflect your opinion in light of the foregoing conditions.

1. How likely are you to include art in the curriculum when some other subjects have to be omitted?


2. There are _ chances in 100 that I will include art in the curriculum when some other subjects have to be omitted.

3. My including art in the curriculum when some other subjects have to be omitted:


----------

96
4. My including art in the curriculum when some other subjects have to be omitted would provide learning opportunities for talented students.

5. My including art in the curriculum when some other subjects have to be omitted would facilitate appreciation of art and beauty.

6. My including art in the curriculum when some other subjects have to be omitted would cause students to develop sensitivity towards the environment.

7. My including art in the curriculum when some other subjects have to be omitted would provide a well-rounded education.

8. My including art in the curriculum when some other subjects have to be omitted would cause the teaching of basic skills to suffer.

9. My including art in the curriculum when some other subjects have to be omitted would be difficult to justify because of a lack of enrollment.

10. My including art in the curriculum when some other subjects have to be omitted would increase the pupil/teacher ratio in other subjects.

11. Providing learning opportunities for talented students

   good: ______: ______: ______: ______: ______: ______: bad

12. Facilitating appreciation of art and beauty

   good: ______: ______: ______: ______: ______: ______: bad

13. Causing students to develop sensitivity towards the environment

   good: ______: ______: ______: ______: ______: ______: bad
14. Providing a well-rounded education
   good: ____: ____: ____: ____: ____: ____: bad

15. Causing the teaching of basic skills to suffer
   good: ____: ____: ____: ____: ____: ____: bad

16. Difficulty in justifying because of a lack of enrollment
   good: ____: ____: ____: ____: ____: ____: bad

17. Increasing the pupil/teacher ratio in other subject areas
   good: ____: ____: ____: ____: ____: ____: bad

PART IA

1. Most people who are important to me think I should include art in the curriculum when some other subjects have to be omitted.

2. Most parents would oppose my including art in the curriculum when some other subjects must be omitted.

3. Parents with artistic children would want me to include art in the curriculum when other subjects have to be omitted.

4. Art teachers would want me to include art in the curriculum when some other subjects must be omitted.

5. My immediate supervisor would want me to include art in the curriculum when some other subjects must be omitted.
6. Other principals would want me to include art in the curriculum when some other subjects must be omitted.

<table>
<thead>
<tr>
<th>Likely</th>
<th>extremely</th>
<th>quite</th>
<th>slightly</th>
<th>neither</th>
<th>slightly</th>
<th>quite</th>
<th>extremely</th>
<th>Unlikely</th>
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</table>

7. My administrative staff would want me to include art in the curriculum when some other subjects must be omitted.

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<tr>
<th>Likely</th>
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<th>quite</th>
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<th>Unlikely</th>
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</table>

8. My teaching staff would want me to include art in the curriculum when some other subjects must be omitted.

<table>
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<tr>
<th>Likely</th>
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<th>extremely</th>
<th>Unlikely</th>
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</table>

9. My spouse would want me to include art in the curriculum when some other subjects must be omitted.

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<tr>
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<th>slightly</th>
<th>quite</th>
<th>extremely</th>
<th>Unlikely</th>
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10. Generally speaking, I want to do what parents think I should do.

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<tr>
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<th>slightly</th>
<th>quite</th>
<th>extremely</th>
<th>Unlikely</th>
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<th>neither</th>
<th>slightly</th>
<th>quite</th>
<th>extremely</th>
<th>Unlikely</th>
</tr>
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</table>

12. Generally speaking, I want to do what art teachers think I should do.

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<tr>
<th>Likely</th>
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<th>neither</th>
<th>slightly</th>
<th>quite</th>
<th>extremely</th>
<th>Unlikely</th>
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</table>

13. Generally speaking, I want to do what my immediate supervisor thinks I should do.

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<th>neither</th>
<th>slightly</th>
<th>quite</th>
<th>extremely</th>
<th>Unlikely</th>
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</table>

14. Generally speaking, I want to do what other principals think I should do.

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<tr>
<th>Likely</th>
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<th>slightly</th>
<th>neither</th>
<th>slightly</th>
<th>quite</th>
<th>extremely</th>
<th>Unlikely</th>
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</table>

15. Generally speaking, I want to do what my administrative staff thinks I should do.

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<tr>
<th>Likely</th>
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<th>quite</th>
<th>slightly</th>
<th>neither</th>
<th>slightly</th>
<th>quite</th>
<th>extremely</th>
<th>Unlikely</th>
</tr>
</thead>
</table>
16. Generally speaking, I want to do what my teaching staff thinks I should do.

likely unlikely
extremely quite slightly neither slightly quite extremely

17. Generally speaking, I want to do what my spouse thinks I should do.

likely unlikely
extremely quite slightly neither slightly quite extremely

PART II

The following statements are general belief statements about art education. Please indicate your opinion by marking an X in the appropriate space.

1. Art education can enhance cognitive learning in the classroom.
   
   Strongly agree: Agree: Uncertain: Disagree: Strongly disagree

2. Art education has a unique contribution to make to the total education of each student.

   Strongly agree: Agree: Uncertain: Disagree: Strongly disagree

3. Art education should be reserved for only those students who excel in the arts.

   Strongly agree: Agree: Uncertain: Disagree: Strongly disagree

4. Students become more self-actualized through art education.

   Strongly agree: Agree: Uncertain: Disagree: Strongly disagree

5. Art education enhances a student's awareness of the environment.

   Strongly agree: Agree: Uncertain: Disagree: Strongly disagree

6. Art education is an educational frill.

   Strongly agree: Agree: Uncertain: Disagree: Strongly disagree

7. Art education enhances knowledge of our cultural heritage.

   Strongly agree: Agree: Uncertain: Disagree: Strongly disagree
8. Art education benefits do not justify their cost.
   Strongly agree:  Agree:  Uncertain:  Disagree:  Strongly Disagree

9. Art education offers little of importance in the education of youth today.
   Strongly agree:  Agree:  Uncertain:  Disagree:  Strongly disagree

10. Art education provides opportunities for achieving personal fulfillment.
    Strongly agree:  Agree:  Uncertain:  Disagree:  Strongly disagree

11. Art education is too impractical.
    Strongly agree:  Agree:  Uncertain:  Disagree:  Strongly disagree

12. The expenditure of funds for art education is wasteful.
    Strongly agree:  Agree:  Uncertain:  Disagree:  Strongly disagree

13. Art education can enrich the process of teaching in areas outside of art.
    Strongly agree:  Agree:  Uncertain:  Disagree:  Strongly disagree

    Strongly agree:  Agree:  Uncertain:  Disagree:  Strongly disagree

15. Art education does not interest the typical student.
    Strongly agree:  Agree:  Uncertain:  Disagree:  Strongly disagree

16. Art education has therapeutic value for students with "special needs."
    Strongly agree:  Agree:  Uncertain:  Disagree:  Strongly disagree

17. Art education should not be the responsibility of schools.
    Strongly agree:  Agree:  Uncertain:  Disagree:  Strongly disagree

18. Creativity developed in art is transferrable to other areas.
    Strongly agree:  Agree:  Uncertain:  Disagree:  Strongly disagree

19. Please circle the number which most closely represents your general attitude towards art education.

Very favorable:  7  6  5  4  3  2  1  Very unfavorable
Dear Principal:

We wrote you a week ago regarding our efforts to assess the impact funding difficulties have on curriculum matters in public education. We must apologize for the unusual length of the art education questionnaire we sent to you. However, it is an essential tool in our overall effort to understand the affect of fiscal crises on the public school curriculum.

Again, we think that your insight regarding this matter would be most valuable. Please share that insight with us, by completing the enclosed questionnaire, at your earliest possible convenience.

Thank you for your cooperation.

Yours truly,

Ernest C. McNeal

Ernest C. McNeal
APPENDIX L

Follow-Up Letter Form B

101 Curl Drive #815
Columbus, OH  43210

Mr. Robert Lebeau
Franklin Heights High School
1001 Demorest
Columbus, OH  43204

Dear Mr. Lebeau:

Please forgive my persistence. My experience as an educator makes me aware of how busy you must be, and the volume of mail that must cross your desk. The recent art education questionnaire we sent you must have fallen in that mail heap labeled, "time infringement - unimportant." I've taken the liberty of writing you again because your response to the questionnaire is important.

I need your help! Please complete the enclosed questionnaire at your earliest possible convenience. Thank you very much for your cooperation!

Respectfully yours,

Ernest C. McNealey
APPENDIX M

Table 4. Summary Scores and Means for Eight Measurements of Variables from the Questionnaire

<table>
<thead>
<tr>
<th>Variable</th>
<th>Mean</th>
<th>Sum</th>
<th>N</th>
</tr>
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<tbody>
<tr>
<td>ΣBiEi</td>
<td>18.68</td>
<td>1252</td>
<td>67</td>
</tr>
<tr>
<td>Aact</td>
<td>.77</td>
<td>63</td>
<td>81</td>
</tr>
<tr>
<td>ΣBi-o (Likert scale)</td>
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<td>78</td>
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<tr>
<td>Ao</td>
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<tr>
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<td>ΣNBiMCI</td>
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<td>70</td>
</tr>
<tr>
<td>SN</td>
<td>-0.01</td>
<td>-1</td>
<td>80</td>
</tr>
</tbody>
</table>

Where

ΣBiEi = Sum of behavioral beliefs times their evaluation
Aact = Direct measure of attitude towards the act
ΣBi-o = Sum of beliefs about the object
Ao = Direct measure of attitude towards the object
BI = Behavioral intention—“How likely are you to include art...”
BI1 = Behavioral intention—"...chances in 100 that I will include art
ΣNBiMCI = Sum of normative beliefs times motivation to comply
SN = Direct measure of subjective norm
### Table 5. Bivariate Correlations of Eight Variables Measured by the Questionnaire

<table>
<thead>
<tr>
<th></th>
<th>Correlations/Significance/Number</th>
<th></th>
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</thead>
<tbody>
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<td>$\Sigma B_i E_i$</td>
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<td>0.58574</td>
<td>0.59511</td>
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<td>0.52330</td>
<td>0.64161</td>
<td>0.38209</td>
<td>0.26132</td>
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Where

- $\Sigma B_i E_i$ = Sum of behavioral beliefs times their evaluation;
- $A_{act}$ = Direct measure of attitude towards the act;
- $\Sigma B_i - o$ = Sum of beliefs about the object;
- $A_o$ = Direct measure of attitude towards the object;
- $B_i$ = Behavioral intention - "How likely are you to include art...;"
- $B_i_1$ = Behavioral intention - "...chances in 100 that I will include art...;"
- $\Sigma N E_i MG$ = Sum of normative beliefs times the motivation to comply;
- $S N$ = Direct measure of subjective norm.
**APPENDIX O**

Table 10. Multiple Correlation Coefficients for Variables Used in Sixteen Multiple Regression Equations

<table>
<thead>
<tr>
<th>R's</th>
<th>Intention - Dependent Variables</th>
<th>BI</th>
<th>BI'</th>
<th>Normative - Independent Variables</th>
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</table>

Where

BI = "How likely are you to include art..."

BI' = "...chances in 100 I will include art..."

Aact = Attitude towards the act of "including art..."

ΣB1Ei = Sum of beliefs about "including art..." times the evaluation of those beliefs

Ao = Attitude towards art education

ΣBi-o = Sum of beliefs about art education

SN = Subjective norm regarding "including art..."

ΣNBiMCi = Sum of Normative beliefs about "including art..." times the motivation to comply
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