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Al-Zahrani, Ali Yahya S., Ph.D.
The Ohio State University, 1988

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UMI
HOW POLICY STAKEHOLDERS PERCEIVE THE VALUE
AND IMPORTANCE OF ART EDUCATION IN
SAUDI ARABIA'S SCHOOLS

DISSERTATION

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

By

Ali Y.S. Al-Zahrani, B.A., M.A.

* * * * *

The Ohio State University
Winter 1988

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CHAPTER I
INTRODUCTION

Research Questions and Pertinent Background Information

The primary research question of this study is: How do the stakeholders of art education policy perceive the value and importance of art education in Saudi Arabia's schools? The concept of stakeholders is defined as those who officially govern, administer and implement educational policies and programs. The study is focused on: (a) what are stakeholder perceptions of who should teach art in elementary and middle schools, what should be taught, when, and to whom; and (b) how stakeholders perceive the adequacy of resources, policies and programs for art education.

This will be a descriptive study of policy stakeholders' perceptions, intended to help improve art education policy in Saudi Arabia. To keep the study within reasonable bounds, it is directed toward exploring and describing educational policymakers', administrators', and art educators' perceptions of the value and importance of art education in general education.
Education development programs in Saudi Arabia have followed the basic policy issued in 1390 A.H. (1970 A.D.), modified slightly by educational policies related to the five year development plans. The national policy for education in Saudi Arabia is planned and supervised by the Higher Committee for Education, established in 1385 (1965) by the highest authority in the government (the King). This committee "studies and approves policies for educational development to be implemented by the concerned authorities so that education can provide, in the context of Islam, the manpower needs of the socioeconomic development of the Kingdom" (Educational Statistics, 1983/84, p. 11). The overall purpose of education in Saudi Arabia, as stated in the basic document of education entitled "Education Policy in the Kingdom of Saudi Arabia," is:

- to have the student understand Islam in a current comprehensive manner, to plant and spread the Islamic creed, to furnish the student with the values, teachings, and ideals of Islam, to equip him with the various skills and knowledge to develop his conduct in constructive directions, to develop the society economically, socially and culturally, and to prepare the individual to become a useful member in the building of his community. (Article 28, 1974, p. 10)

This document has continued to guide and promote the development of education in the country, in the light of Islamic principles and beliefs, which shape the character of education. The new educational policy and strategies have been developed by the government in Saudi Arabia as a part of the basic document, "Education Policy in the
Kingdom of Saudi Arabia," but within its bound to improve the quality of education. These policies and strategies have been outlined in different five year development plans, according to the time span covered by each plan. In the third development plan (1980-1985), produced by the Ministry of Planning, the strategy for achieving higher quality of education in the future is defined as follows:

1. Establish the instructional capacity (staff, facilities, procedure) for identifying, developing, and extending programs of qualitative change adapted to the environment of the Kingdom.

2. Install the necessary mechanism for reporting on the qualitative aspect (assessment of student performance, evaluation of instructional programs).

3. Develop a capacity for planning and programming qualitative change.

4. Manage more adequately those variables in schooling which impact on qualitative change. (Educ., p. 305)

Clearly the development plan emphasizes the need to determine the educational system's needs, to plan for change, to manage resources better and to develop better means of assessing quality. Recognition of the need for qualitative change suggests a willingness on the part of the government to rethink and revise the nature and quality of Saudi Arabia's educational system, in an effort to improve the responsiveness of the education and training system to the needs and demands of the economy.

With regard to improving the quality of education and the educational system in Saudi Arabia, how do policy
stakeholders perceive the value and importance of art education in the nation's schools? Art education supervisors, in their conference in Riyadh in 1979 and their conferences in Hail, Sudiar, and Bisha in 1986, have recommended addressing these questions. On the other hand, the Ministry of Education did submit, in October, 1984, a report on the progress of education in Saudi Arabia to the International Conference on Education in Geneva. This report was prepared by the Education Development Center (EDC) as the main representative for developing general education in the nation, within and under the supervision of the Ministry of Education. The EDC was established in 1980. It was designed to consolidate several of the present functions of the Ministry, but will concentrate on the development, evaluation, and extension of new curricula on the basis of identified needs. It will also introduce the mechanisms, including standardized achievement tests, for monitoring student performance and the evaluation of programs. (Educ., p. 300)

The report describes what qualitative changes and developments in the education system have taken place during the first three years of the third development plan (1981-1983). It includes the changes of mathematics and science curricula in elementary, intermediate and secondary schools in teacher training institutes; English books for intermediate and secondary education, and their educational aids and methods. Also, the report indicates
that "similar changes have been made in other subjects as well. Subjects like religion, science, Arabic language, social sciences, physical education have all undergone a considerable change in teaching approach" (p. 37). In addition, the report signifies the formation of nine national committees for curriculum development at the Ministry of Education. These committees are formed as follows: "(1) Islamic education; (2) Arabic language; (3) social sciences; (4) English language; (5) applied sciences; (6) physical sciences; (7) educational technology; (8) adult education; (9) measurement and evaluation" (p. 26). This is in addition to the mathematics committee formed in 1973 and the science committee formed in 1979. Referring to the report, it is apparent that most if not all the subject areas included in the general curriculum in Saudi Arabia have been involved in what has been termed "progressive development", but art education, which one may assume has its own contribution to make, does not seem to be so well treated.

Statement of the Problem

The national policy for education in Saudi Arabia is founded on a recognition of the need for an organizational capacity for conceptualizing, designing, appraising and evaluating programs. Thus it becomes necessary to lay the groundwork for qualitative development in order to remedy
such weakness. For achieving higher quality in education the policy calls for qualitative changes in institutional capacity, evaluation, planning, and programming and management.

The purpose of this study is to investigate how educational policy makers, administrators, and art educators perceive the value and importance of art education and its policy. How perceptive and receptive are the stakeholders to change in art education in terms of programs, practices, learning benefits and teaching methods? And how do stakeholders view the adequacy of resources and equipment for art education in Saudi Arabia's schools?

**Research Questions**

This study primarily focuses on investigating how policy stakeholders perceive the value and importance of art education in Saudi Arabia. Thus, the following questions constitute the research agenda of the study:

1. How do stakeholders perceive the value and importance of art education and its policy in Saudi Arabia's schools?
   
   (a) How perceptive are the stakeholders to the need for changes in art education programs and practice?
   
   (b) How does the Education Development Center, as the main representative for developing general
education at the Ministry of Education, recognize the need for improving the quality of teaching and learning of art education?

(c) How do stakeholders conceptualize the role of art education in the preservation of our cultural legacy?

(2) How do stakeholders perceive the primary aims of and supports for art education policy?

(a) How important do stakeholders of art education policy consider the follow-up and evaluation of art teacher’s planning and preparation, for learning and teaching activities?

(b) How do stakeholders view the need to provide art education with adequate facilities and human resources?

(c) How do the stakeholders perceive what school systems should provide for art education in terms of space, proper scheduling and necessary materials and equipment?

Importance of the Study

The information provided as a result of this study may be useful in identifying the most productive approaches for making changes in the art education program, consistent with the country’s own objectives and purposes. Also, this study may be useful in meeting the readers’ need to know more about the nature and scope of art
education policy in Saudi Arabia, and to understand how different levels of stakeholders view the value and importance of art education in order to avoid policy implementation problems. An understanding of stakeholder perceptions should help future efforts to develop more effective policy for art education and its activities in Saudi Arabia's schools. Such policy may contribute to reinforcing art education as an area of study that cultivates children's aesthetic experience, develops critical consciousness and creativity and flexibility in thinking. If education as an enterprise has something to do with promoting the human ability to conceptualize, to understand and to express, then the function of art as a form, conception, understanding and expression is clear. Goodman (1983) indicated that as the students undertaking a serious study of science needs to have the ability to read intelligently, calculate, and have some experience with experimentation and with the excitement of inquiry and discovery, so the students undertaking serious work in art needs to have experience with perception, creative imagination, and with new insights and initiation in the art. Art education can take a lead in promoting and enhancing perception, thinking, and forming fundamentals of education which have been limited to numbers and words for a long time as tools for developing such things.
In order to identify further the significance of a defensible policy for art education, it seems necessary to discuss cultural implications and their connection to the development and influence on the individual. Culture is a pattern of behaviors, ideas and values shared by a group of people. Visual art as McFee and Degge (1980) indicated, "is a means of communicating, teaching, and transmitting these cultural ideas and values" (p. 272). People, whether they are in the United States or in Middle East, the Far East, or anywhere else, create and react to cultures that are consistent with their way of life. Evidently, that may be clear in Islamic architecture, crafts, decoration, and murals which reflect the trends of their lifestyle and traditions. Cultural influence is a continuous process; it is a form that enhances and develops the individual's experiences and perceptual understanding of the world. Each individual gains his experience through exposure to cultural elements such as language, values, visual symbols, beliefs, roles that people play at different ages, and the way the culture is symbolized in dress and behavior. In this respect, the exposure to cultural elements contributes to shaping the individual's personality and behavior. Each child in any society learns to see and differentiate according to his particular environment. He is influenced by what other members of his neighborhood and society think is
important. Thus, his experience builds upon the opportunities, choices, and influences of others. Such experiences tend to persist, but are usually modified and changed by new experiences which are encountered in daily life. McFee and Degge (1980) stated that,

People try to maintain cohesion in their sense of reality, not only as individuals, but as members of groups, as they cope with changing physical and social conditions. Groups of people who grow up selecting from the same cultural pool tend to value similar attitudes, ways of seeing, material cultures and senses of reality. But groups are continually facing new situations in which reorganization of their cultural design takes place. (p. 21)

It is understandable then that culture is a mold of formulating an individual's conception and social conduct.

Few would disagree that learning about one's culture starts at home with family members as the initial elements, then expands to reach the outside world. The "family" culture is a composite of cultural elements. It should be realized that the members of the family are different because of their social lives. Therefore, each one of us represents a different composite of culture that we learned from our parents, peers, and enemies, etc. Also we learn from the visual forms that are found in our environment. Through our cultural environment, our aesthetic attitudes and knowledge are developed and enhanced, especially if such an environment maintains rich artistic structures. Such an artistic environment would be difficult to maintain unless schools carry the
responsibility for preserving and communicating cultural and artistic legacies. This responsibility must be invested and developed though learning about art in our schools, which would be a primary means for preserving our cultural identity and pride. So, through the use of expressive symbols, some meaning and values are shared and combined, both aesthetically and morally. Exposure to a range of forms, educational strategies, and cultural patterns occurs during the prolonged period of schooling. Thus, individual experiences with art are undoubtedly influenced by expectations, anticipation, and knowledge, which are dependent upon one's culture and its boundaries, as well as personal training, education and sensory perception.

Respectively, if the culture, as we have seen, is viewed by its members as the natural and correct way of thinking, acting, and behaving, then one obviously may assume culture influences educational policy, especially when we consider art is a record that preserves our cultural legacy and identity.

Thus, the conceptualization of formal education in art should emphasize and promote understanding of the cultural domain of education as well as aesthetic experiences and appreciation in and about art. These experiences and understanding certainly involve transmission of
the culture, and the development of human knowledge about art as well as cultural self-identity.

Limitations of the Study

1. This study is limited to the description of how policy stakeholders perceived the value and importance of art education in elementary and middle schools in Saudi Arabia.

2. In addition, this study is limited to the content of available education documents and art education policy documents and two reports obtained from the art education supervision office at the Ministry of Education in Riyadh.

3. This study is limited to the data obtained from the interviews which were conducted with policy makers at the Ministry of Education, superintendents and art education supervisors at Riyadh, Jeddah, Makkah, Taif, Baha, Al-Kharj and Dammam, and art teachers and school principals at Taif district.

4. This study is limited by logistical problems, such as travel costs and geographical distance. However most of the interviews were drawn from the main population center of the country. So while there might be some regional differences, these would be minimal, due to the country's centralized system of education.
5. The purpose of this study is not to solve the existing policy problems in art education, but rather to establish an understanding of the nature of circumstances around which the problems have been created.

As a result, the researcher has made recommendations which may help policymakers formulate a more effective policy for art education in Saudi Arabia's schools. In addition, some suggestions or recommendations for art education in the secondary school curricula were addressed.

Definition of Terms

1. Art education. A program of studies, kindergarten through grade twelve, that recognizes art as a distinctive discipline notwithstanding the fact that art education per se is a highly individualized process. Laura Chapman ascribed three purposes to art education: (1) to assure that the teaching of art includes two types of experience for children, expression and response; (2) to develop an awareness of society's artistic heritage; (3) to demonstrate the role of art in society (Approaches to Art in Education, 1978).

2. Elementary school. The division of any education program that is concerned primarily with any general education, including those skills, facts and attitudes which are required by society of all its members
(Dictionary of Education, 1973, p. 209). It is the period during which formal education in Saudi Arabia begins, when children "complete their sixth year of age. The duration of study is six school years" (Educational Statistics, 1983, p. 18).

3. Intermediate school (middle school). A school administrative unit typically between the primary elementary unit and the last or secondary unit in the school system (Dictionary of Education, 1973, p. 366). It includes children of approximate age 12-15, who "successfully completed the sixth grade of the elementary schools. The duration of study is three years, at the end of which the students sit for a general public examination. The successful students are awarded the General Intermediate Education Certificate which qualifies them to enter secondary school" (Educational Statistics, 1983/84, p. 19).

4. Secondary school. A period of education planned especially for young people of ages approximately 15-18, who hold "The General Intermediate Education Certificate or equivalent. . . . The duration of study is three school years divided into three grades. Study in the first grade is of a general nature, then branches off in the second grade to arts or science. Upon completion of the three years of study the students sit for a general
public examination, and successful students are awarded the General Secondary Education Certificate (science or arts) which qualifies them for entering a college or university (Educational Statistics, 1983/84, p. 20). It includes the Developed Secondary School, which adopted the credit hour system in which the school year is divided into two semesters, each of 15 weeks duration.

5. **Policy.** It is defined by Roald Campbell and Associates as "an authoritative decision which guides other decisions" (p. 166). At the school district level, policies are adopted by the board of education. They are written guidelines that give direction to the administrator(s) and other employees responsible for carrying them out and also establish decision-making parameters. Unlike rules and regulations, which are specific and prescriptive, policies establish the board's motive and allow the administrator to exercise his/her own judgment when implementing them (American Educator's Encyclopedia, 1982, p. 403).


8. **Qualitative change.** Implies improving the current means and ends for education in Saudi Arabia for the purpose of achieving and accomplishing better quality of fundamental learning and teaching in the schools (*Third Development Plan, 1985, p. 304-305*).

9. **Stakeholders.** Those who officially govern, administer and implement educational policy and programs.
CHAPTER II

EDUCATION IN SAUDI ARABIA

(A BRIEF DESCRIPTION OF ITS HISTORY AND PHILOSOPHY)

Introduction

As cultures differ, so do the approaches to them. It is for each state in this world to determine its cultural and educational policies and to decide the methods for implementing them according to the state's own conception of culture, its political ideology, socioeconomic system, geographical area, and technological development. No doubt, any culture or nation in this world cannot stand alone; it needs to interact and cooperate with other cultures in order to benefit from what they have achieved and accomplished in various fields of knowledge, sciences and technology. But at the same time each culture should have its own distinguished character and identity among other cultures. Saudi Arabia as a nation has adopted the Holy Qur'an as its constitution; it has derived its education system and its policy from the Qur'an and the prophet tradition (i.e., saying and doing), distinguishing it from countries that do not profess Islam. Starting from this basis, this writer through the following discussion will
attempt to present a brief description of education in Saudi Arabia, its historical development and philosophy, which have characterized it for more than a hundred years. This writer will begin with a description of the main aspects of education in Saudi Arabia, and what its policy is designed to accomplish.

The educational policy of Saudi Arabia states that the purpose of education is to promote the understanding of Islam and the attainment and dissemination of the Islamic creed; to plant in the student the Islamic values, doctrines and ideas; to equip him with various types of knowledge and skills; to develop his conduct in constructive directions; to develop the society culturally, economically, and socially; and to prepare the individual to be a useful participant in the building of his society.

Following are other facets of the educational policy:

--Basic religious instruction is provided throughout a student's education, from the beginning of the primary level to the end of the university level.

--Education and instruction are planned to harmonize with the Islamic religion and derive from its principles.

--A desire for knowledge is imbued in every student.

The state must, within the limits of its resources and capacities, give every individual--male or female--the opportunity to acquire knowledge.
--The education system profits from all kinds of useful human knowledge in the light of Islam so as to develop the community and improve its way of life.

--An Islamic orientation is used in the methodology, teaching, and writing of science, technology, and learning in their various forms and sources.

--There is harmonious unification with science and technology, which are among the most important tools of economic, social, health, and cultural development, thus improving living standards and cultural progress.

--The education administration is connected at all levels with the goals of national development planning.

--International cooperation in the fields of science, culture, and literature is encouraged within the limits of Islamic values.

--There is social interaction among members of the society, and cooperation in matters of common concerns.

--Arabic language is the language of instruction of all subjects at all levels of education, except where it is necessary for teaching to be in another language.

(Educational Policy, 1974, p. 6-14)

Saudi Arabia's educational policy is rooted in the Islamic religion, which stipulates learning as being an imperative duty of every Muslim, man or woman. The Prophet Muhammad said, "The search for knowledge is a duty laid on every Muslim" (Al Omar, 1975, p. 42). This
stipulation for learning is the bedrock for education in Saudi Arabia. "It is the foundation upon which the state builds its educational responsibilities, and in the light of which the citizen performs his duties toward himself, his community, and his religion" (Education Statistics, 1983/84, p. 5). Thus, education in Saudi Arabia has emerged from its Islamic heritage and is related to the old system of Islamic education, which took place within the mosque. This same heritage has led to the innovation of the educational system of the country in modern times. "Islamic education, which has become now an independent subject area with independent syllabi and books, is a living heritage in Saudi Arabia and the source from which the education policy and objectives, curricula and teaching methods in all stages and types of education draw" (Educational Statistics, 1983/84, p. 5).

History of Education in Saudi Arabia

The Early Beginning of Education in Saudi Arabia

The first educational instruction in Saudi Arabia was established around the holy places in Makkah and Medina. These schools (Kuttabs) concentrated fully on teaching the youngsters, both boys and girls, reading and writing. The Kuttabs were limited to a small and widely scattered audience, consisting of a few people at different communities; most of what they learned was forgotten soon after they left the class because of scattered literacy which
lacked systematic organizations, and regulations of learning. By the end of the eighteenth century some philanthropic schools had emerged. They came into being "through private initiatives and as a service by some of the early immigrants to the Holy Land, who had been influenced in their studies by new educational ideas that penetrated India and Turkey from non-Muslim countries" (Al-Zaid, 1981, p. 15). In 1872, the Saulatiyya School was founded by Mrs. Soulat Al-Nisaa, who came to the Arabian peninsula from India. Learning in this school was oriented toward "traditional" religious studies and everything related to lexicography, as well as various rational and intellectual subjects. Al-Zaid (1981) indicated that

The Saulatiyya school can be considered as an extension of the Islamic educational system followed at the Holy Mosque of Mecca, the Prophet's mosque of Medina, and at Islamic institutes and universities in Baghdad, Cairo, Qairawaan (Tunisia) and India, where every student was treated according to his individual abilities" (p. 18).

This school system was similar to our present university system, in that students could be promoted from one stage to another according to their demonstrating different levels of ability within the bound of programs set for them. In 1878 Al-fakhriyya school was founded, and in 1884 the Islamic school, called Dar Al-faa'izeen, was also initiated.

By the advent of the twentieth century, more new schools were emerging. In 1903, a regular Arab school,
called Al-Falah, was founded in Jeddah, and another in Makkah in 1917 by Haag Mahamed Ali Zeynel. Both schools are still known today by the name of the "falah schools". These, together with other private schools, have maintained the basic themes of education throughout the years. In recognition of their efforts, the government continues to provide them with support. Other schools were founded by Hachemite rulers after their revolt against Turkish rulers in "Hijaz" in 1924, such as the "Hachemite School in Jeddah and the Unity and Development School in Mecca" (Abd-el Wassie, 1983, p. 4). Other schools began to emerge, such as Dar-Al-Hadith, founded by Abou-Al-Samh in Makkah in 1932, which received funds from the Ministry of Education. In 1941, Ali and Osman Hafez initiated for the children of the Bedouin population the Desert School near Medina, which later was also put under the direction of the Ministry of Education. The objectives of these schools were to teach the Qur'an and the elements of reading and writing.

These schools marked the beginnings of educational expansion in Saudi Arabia, based on the principles of the Islamic faith. The Holy Book became the foundation for "Muslims in the issues of worship, politics and social life. The study and interpretation of the Qur'an and Hadith had developed in such a way that their teaching required an Islamic system of education with its own
characteristics, curricula, and teaching methods" (Educational Statistics, 1983/84, p. 5).

The Foundation of the Modern System for Education in Saudi Arabia

The establishment of the modern system of education in Saudi Arabia is closely integrated with the call for revival of the Islamic legacy and the precise adherence to the teaching of religion, which encourages acquisition of knowledge and experiences. Al Omar (1975) says, "... to acquire useful knowledge and science is the highest rank of reform and admonition for mankind in order to enable man to make use of his liberty, preserve his honor and dignity, and protect himself against evil" (p. 50). The Qur'an itself emphasizes the acquisition of knowledge: "and say: My Lord increase me in knowing" (Taha: 114). Moreover, the first Qur'anic verse revealed to the Prophet Muhammad was a call to read and write. "Read in the name of thy Lord and cherisher, who created, created man out of a clot of congealed blood. He who taught (the use of the) pen, taught man that which he knew not" (Al Kalm: 12). This is the philosophy that underlies and indeed constitutes the policy for education in Saudi Arabia.

The general directorate of education (1925-1953). In 1925, The Basic Institutions which laid down the foundations of the system of government were issued. Article 23 included a definition of educational affairs
and the first kernel of educational policy in the country. The policy established that "while strictly observing the teaching of religion, 'educational affairs' should cover the spreading of schools and producing the institutes of learning all over the Hijaz Kingdom" (Educational Statistics, 1983/84, p. 6).

As a result of this policy, the Directorate of Education was founded in 1925. This agency was responsible for opening schools, creating curricula, and providing physical and human resources. A year later (1926), a decision was made to form the first board of education. This board holds a prominent place in the history of education in Saudi Arabia because "it laid down the foundations of the system of education in Hijaz in compliance with the said decision, which called for the unification of education in Hijaz and made elementary education compulsory and free." In addition, the decision included that "education should consist of four stages: preparatory, elementary, secondary, and higher" (Educational Statistics, 1983/84, p. 6-7). These systematic stages still guide the current system of education and its organization in Saudi Arabia. There are six years of the elementary stage, three years of the middle stage, and three years of the secondary stage, which is divided into two branches (arts and science), so a student after the first year in secondary school can choose either the science or arts subjects.
The university level, which used to require four years of duration, currently adopts the credit system followed in American higher education.

By establishing the Education Board, the introduction of educational system in the modern sense was recognized and appreciated in the country. The target of this system was the unification, comprehensiveness, and generalization of education. It also defined the process and steps that students must take in pursuing their education from the early stages in school until their final graduation. It should be noted that a comprehensive educational system for the nation was not actually manifested until the time of the unification of the kingdom of Saudi Arabia in 1931. However, under the aegis of the Directorate of Education, the learning Institute (Scientific Institute) was established in 1925 for the purpose of providing schools with teachers, as well as the governmental departments with officials. This institute was the first educational establishment for postsecondary studies. The term of study at the institute was "five years, during which the students took an intensive program, including a variety of subjects ranging from religious studies and Arabic, such as Qur'anic commentaries (Tafseer), the prophet's sayings, religious duties and rhetoric, to geometry, arithmetic, English, psychology, geography and history" (Al-Zaid, 1981, p. 21). Because of the need for judges, a judicial
section was added to the Institute in 1933, which perhaps marked the beginning of the idea of establishing Al Shari'a (Islamic Law) College in 1950. In 1933, the Directorate of Education also founded the religious school, and in 1935, Madrasat Tahdeer Al-Ba'thaat (The External Missions Preparation School). The latter was the "first secondary school the graduates from which are admitted to university" (Educational Statistics, 1983/84, p. 7). This school was intended to prepare students to be dispatched abroad for educational specialization. The study at this school was divided into two branches, arts and sciences. Al-Zaid (1981) indicated that this school "represented the start of the modern educational era presently dominating the kingdom of Saudi Arabia" (p. 22). This school is still running under the name of Al-Aziziyya Secondary School of Makkah.

A new pattern of education different in its aims and purposes from the Institute of Learning and External Mission School emerged in 1945. It was embodied in Dar Al-Tawheed Bil-Taif (Taif School of Theology) whose purpose was to direct students to specialize and deepen their knowledge of the Muslim religion for a period of five years, "during which a student would attend to the study of subjects connected with Muslim law and the Arabic language, such as Qur'anic commentaries, the Sayings of the Prophet, jurisprudence, Qur'anic recitation, grammar,
philology, literature, criticism, rhetoric, arithmetic, history, etc." (Al-Zaid, 1981, p. 22). The school is considered a unique educational phenomenon, not only because of its aims but also in respect to its method of teaching, flexibility, the scientific climate dominating all of its activities in class, and its out-of-class programs. It included distinguished professors and scholars who had received their training at Al-Azhar University of Cairo; its system and program attracted students from all over the Arabian Peninsula seeking knowledge and experience. It provided students who came from outside Taif with housing and accommodations. The students' collective life enabled them to be involved in a massive program of literacy and social activities. A club was established for conducting such activities; it was a place for oratorical and dramatic performance every Friday night. Thus, learning in this school was not limited to study in the classroom but involved the students in polishing their innate gifts according to their personal predispositions and talents.

The Directorate of Education also issued a number of educational regulations which are considered as a landmark in the history of education in the country. In 1927, it issued school regulations; in 1934, the first Saudi elementary school curriculum was designated, and in 1937, the regulation of private schools was issued. In addition,
evening schools, Qur'anic schools, and vocational schools were opened. Furthermore, the Directorate of Education did not confine its responsibility to general education; it also participated in the first establishments of higher education. It founded the College of Shari'a (religious law) in Makkah in 1949, and the Teacher College in 1952.

The Development of Education in the Last Three Decades

During this period, the development of education consisted of founding the Ministry of Education, girls' education, and higher education. Also, some types of educational training affiliated by some other educational organizations temporarily had taken place.

The Ministry of Education. In 1953, the government established the Ministry of Education in order to provide education with better facilities and ideas that would accompany the development and existing needs of the country. Its purpose was to supervise, plan, and direct the education for boys in Saudi Arabia at all its levels at that time. "Like the other Ministries of Services and Production, the Ministry of Education came into existence as a result of the continuous interest in the development of the administration, production, and services system in the Kingdom of Saudi Arabia" (Statistics of Education, 1980/81, p. 4). The Ministry of Education became the official organization of the educational affairs of boys, taking responsibility for developing and establishing
general education throughout the country and providing it with better organization and administration. This responsibility could not be carried out "by the former General Department of Education, if we were to compare its wide range with the highly limited size, aims, and means of the General Department of Education, which was linked with the early period of the foundation of the state" (Al-Zaid, 1981, p. 26). In that respect, the foundation of the Ministry of Education brought with it comprehensive reform in the field of education and changes in the curricular content, teaching methods, administrative organization of the Ministry, and the set up of education offices in different provinces of the country to administer and supervise education in each district, besides other physical facilities and resources. All this was done with "a view to bringing school systems into the modern age with the systems of education already operating in other Arab countries" (Abd-al Wassie, 1983, p. 5).

At this point it should be noted that Abd-al Wassie, as a former Deputy Minister of Education, and currently the Minister of Haag and Endowment, perhaps meant by "modern system at that time" the Egyptian Education System. Egypt, in the late 1950s and early 1960s, was considered the most advanced and modernized country in the Arab world; its influences were highly recognized. Truly, our educational system was highly influenced by the
Egyptian's, whether in the fields of curricula, administration organization, management, teaching methods, supervision, or text books. We still have that influence, but not as it was, because now it is limited to the need for teachers whose influences may impact teaching method. Currently, the matter is taking different routes. More about this will be discussed later.

The development of Education in Saudi Arabia has continued to grow and flourish. This is apparent in the comparison between what had been accomplished a few years prior to the establishment of the Ministry of Education, and what has been achieved since then. In 1950, the number of elementary schools totaled 196, the teachers, 924, and the students, 23,835. Under the aegis of the Ministry of Education, by 1974, the number of elementary schools had increased to 1,917, the teachers, 18,338, and the students, 364,651 (Al-Zaid, 1981, p. 29). This comparison demonstrates impressive progress in numbers alone, which may have been the main concern of the government, due to the urgent needs for manpower in the last 25 years and the growing school-age population. However, the responsibility of the Ministry of Education did not stop there. It was not restricted to the supervision of the schools of general education only, but also supervised the schools for retarded persons (special education), the preparation of teachers for elementary education, the
planning and supervision of technical education, cultural affairs, training programs, methods, and other urgent tasks within the boundaries of its responsibilities.

Within the sixteen years after the issuance of a national policy for education and the inception of the five-year development plans, the responsibility for education was not limited to the Ministry of Education. Because of economical and social changes, other governmental organizations took part in sponsoring and supervising education. These changes required at least a short-term resolution to the needs for manpower in various governmental and private sectors. Those needs for expanding the scope of the education system, which was mostly devoted to general education and Islamic studies, were far too great for the Ministry of Education to carry out.

Girls' education. Just as the Ministry of Education directs the education of boys, so does the Presidency of Girls' Education in regard to girls. The Presidency of Girls' Education was established in 1960 to carry out the responsibility of girls' education at all levels, but with full cooperation in technical matters of the Ministry of Education. This cooperation helped to establish a national system of girls' education in Saudi Arabia. This system is almost the same as that of boys' education, but with slight modification with respect to girls' nature and the Islamic traditions which prohibit coeducation and
along with subjects that do not fit girls' nature and decency. In 1970 Education Policy includes "the determination of the girl's right to obtain the education which suits her nature and prepares her for tasks in life, provided this is done in a decent and dignified manner and in the light of Islamic law, as women are the sisters of man" (Article 9, p. 7).

Girls' education was present in the Arabian Peninsula prior to this movement; it was conducted by private schools, and the Kuttab in a few large towns, but only in a limited manner and in accordance with Islamic heritage. Abd-el Wassie (1983) indicated that, "Girls who were anxious to be educated had to obtain . . . education in their own homes or in private schools, which had been opened in the principal towns" (p. 36). The concept of girls' education was not welcome at the time of its commencement, especially by religious groups in some parts of the country;

The idea of girls education was met with strong opposition in some areas of the kingdom when the Presidency first began to carry out its official duties. However, this opposition has changed at present into keen support everywhere, and the number of girl students in the elementary stage alone was up to 197,448 in 1975. (Al-Zaid, 1981, p. 31)

The main force stood behind girl's education was the government and educated people who felt the need for women to participate in the general development of the country. Presently, girls' education in Saudi Arabia occupies a
prominent place among other concerns of the government, because of the existing need for women to assume responsibility as useful citizens. In addition, Islamic religion endows her with the right to learn. This is clear from the Prophet's saying that "the search for knowledge is the duty of every Muslim, be he man or woman." Thus, girls' education parallels boys' education.

Other educational organizations. General education in Saudi Arabia is not only invested in the Ministry of Education and the Presidency of Girls' Education. There are other government and local organizations responsible for the administration and finance of their own schools, such as the Ministry of Defense, the Ministry of the Interior, the National Guard, and some other private organizations. However, advice on and assessments of educational matters are given by the Ministry of Education with whom lies the sole responsibility of education on the national and international levels.

Other types of educational institute are those established by other ministries in an effort to meet their own special needs. These institutes are as follows:

1. Health institutes and nursing schools. These have been independently run by the Ministry of Health since 1958. This type of education is for boys and girls who obtain the elementary or secondary certificate to work in hospitals and health centers. The goal of these
The aim of these institutes is to train "assistant statisticians, nursing technicians, x-ray technicians, health supervisors, surgical operations assistants, lab technicians, assistant pharmacists, and nutrition assistants" (Educational Statistics, 1983/84, p. 22). It should be noted that there is no coeducation in such institutes. The duration of study is three school years, after which the graduate obtains a technical certificate in his/her field of specialization.

2. Technical assistants institutes. These institutes are administered and financed by the Ministry of Municipal and Rural Affairs. The programs in these schools are offered only to boys who have obtained the intermediate school certificate. The program includes six sections, "survey, construction foremanship, water foremanship, road foremanship, architectural drawing, and health supervisors" (Educational Statistics, 1983/84, p. 23). The courses offered in this program are of the secondary level. Accordingly, the graduate is awarded the secondary technical assistant institute certificate, after two school years of study. The aim of these institutes is to provide the municipalities and engineering offices of various government sectors with qualified and specialized manpower. In 1982, these institutes were placed under the direction of the General Organization for Technical Education and Vocational Training, which was founded in 1980 as
a separate governmental agency to direct technical educa-
tion, and vocational training. Technical education was
previously under the supervision of the Ministry of Educa-
tion, and vocational training was affiliated with the
Ministry of Labour.

3. Postal and telecommunication institutes. These
are directed and administered by the Ministry of Posts,
Telegraph and Telephones. The study here is devoted to
postal, cultural, and communication subjects, and is
offered only to boys. Students admitted to the postal
institute must hold the intermediate education certifi-
cate. The duration of study in this institute is three
years, and the "graduates are awarded the postal secondary
The students who wish to be involved in the Telecommuni-
cation Institute must have the elementary, intermediate,
or secondary education certificate. The duration of study
in this institute ranges from one to three years, depend-
ing on the educational qualifications of the student.
This type of education provides the Ministry of PT&T, and
other governmental agencies when possible, with skilled
manpower.

Higher education. Higher education was established
in Saudi Arabia in 1957 with Riyadh University. Higher
education has been given the full support of the govern-
ment because of the need for modern technology as a new
way of life for the Saudi citizens and their civilization. The concept of higher education in Saudi Arabia was and still is to educate a new generation (male and female) in the various fields of knowledge and to safeguard the nation's cultural heritage and patterns of behavior. In that respect, higher learning has developed rapidly, as can be seen in the number of universities and their faculties. The establishment of the University of Riyadh was followed by the Islamic University in Medina; it is an institute that is devoted completely to Islamic and religious studies. It was established in 1961 and admitted students from Islamic countries. It grants most of its students scholarships in an effort to graduate more religious preachers and other related practitioners. The University of Petroleum and Minerals was the third university founded in the country in 1966 in the eastern province.

A private institute called the National University of Jeddah was founded in 1967. In 1971 the institute was affiliated by the state and named King Abdul Aziz University, in the Western Province. The College of Shari'a, the oldest institute in Saudi Arabia, and the College of Education in Makkah, founded in 1972 and considered the first of its kind in respect to modern education, were named in 1981 Ommo-Al-Qura University. In 1974 the Imam Mohamed bin Saud Islamic University was
initiated. It is located in Riyadh and is devoted mostly to Islamic studies and research. Its predecessor was the Organization of Educational Institutes, which was later appended to it. By 1975 King Faisal University was established in Dammam in the eastern region of the state. It is the newest higher institute in the country. This university specializes in various aspects of agriculture as well as construction and planning. These universities admit both girls and boys but no co-education is permitted. The colleges of education for girls under the auspices of the Presidency of Girls' Education, and junior colleges for teacher preparation supervised by the Ministry of Education can be appended to the level of higher education, as well as the military and public security academies that are administered by the Ministry of Defense, the Ministry of the Interior, and the National Guard.

**Saudi Education and the Needs for Manpower**

The modifications and developments in educational organizations in Saudi Arabia during the last sixteen years have been responsive to economical factors and social needs that required a variety of qualified and confident personnel in various fields of knowledge. In that respect, Saudi Arabia has concentrated on preparing Saudi manpower, in an effort to build its prosperity, protect its independence and identity, and enrich its
heritage through various levels of education. Abd-el Wassie (1983) observed,

A civilization based on modern technology is a new way of life for Saudi Arabia and demands of its citizens that they be highly trained, able to work efficiently in more complex forms of government and the private sectors, able to make good by administrative know-how many of the deficiencies in manpower. . . . Civilization also needs men and women who have been trained to the highest level in scientific and technological subjects and are able to assume leadership in whatever fields are necessary for the continued development of our sources. (p. 54)

Abd-el Wassie, in fact, as a Deputy Minister of Education in the 1960s and early 1970s, envisaged what education must offer to the development and enhancement of the individuals' abilities, who in return will invest their capacities with full understanding of the needs of their society and the development of their country and to keep and safeguard their nation's glory, legacy and identity. These expectations are in accordance with the objectives of the national policy for education in Saudi Arabia, which was issued in 1970. The education policy in S.A. emphasizes the needs for educating the citizens to be useful members of the society in order to serve various needs of their country:

Educating the faithful citizen to be a sound brick in the construction of this nation and to feel his responsibility in serving and defending his country; providing the student with the necessary information and various skills which enable him to be an active member of the society; strengthening the student's feeling about the cultural, economical, and social problems of his society and preparing him to participate in their solution; and steering the dignity of the individual and offering him equal opportunities
to develop his skills so that he can contribute to the progress of his nation. (Article 33-36, 1974, p. 11)

Therefore, the objectives of education in Saudi Arabia are to develop in students' learning abilities and capacities to acquire various skills and knowledge in order for them to shoulder the construction and prosperity of the country; and to replace the foreign manpower on which the country has been relying for many years. To achieve a highly advanced manpower and to have an educated population, the state has made education free of charge since it was put under its auspices in 1924, and in 1970, it reemphasized in the basic policy document for education, "Education in all its forms and stages shall be free of charge, and the state will not charge tuition fees" (Article 233). In addition, provisional allowances to students in specific fields of education and training are allocated.

With the need for well advanced education, the state encourages universities and other educational sectors to exchange educational experiences with universities abroad. "Universities in the kingdom shall cooperate with universities in the rest of the world in scientific research, innovations, discoveries, and in taking necessary means of encouragement, and shall exchange useful research with these universities" (Article 138). Such cooperation is not limited by any means to any specific country, except
for socialist countries. Gaining advanced educational experiences in research and discoveries from technologically advanced countries is mainly accomplished through awarding some students scholarships to study abroad. This plays an important role in the development of manpower to meet the universities' needs for staff and administrators, besides meeting needs in other governmental sectors as well as the private ones.

Human power is considered by the state as the springboard to the utilization of all other resources required for general development. Thus, the cultivation of this power has become a central issue to the government. However, the need for sending students abroad is not new. It has been recognized since the establishment of the Basic School for Foreign Scholarship (Madrasat Tahdeer Al-Ba'thaat) in 1935. The responsibility of supervising foreign scholarships was attributed to the Ministry of Education until 1975, when the Ministry of Higher Education was founded and adopted this task.

Currently, the Ministry of Higher Education plans the policy for scholarships and the follow-up of students abroad, both financially and academically. It also conducts research into foreign universities to assure their accreditation and the suitability of their programs and teaching methods, especially those of graduate schools. Such tasks are invested in highly educated and experienced
personnel who possess doctorate or masters degrees. This policy, as any other policy for education, must be approved by the Higher Committee for Education, which includes a number of Ministers and specialists in education. A committee for granting a student a scholarship includes the Minister of Higher Education as a chairman, the Deputy Minister of Education, the Deputy Minister of National Finance, the vice-president of the Civil Service Bureau, and the General Director of the Administration Institute as committee members. This committee studies and approves a scholarship candidate's documents after his candidacy is approved by the authority of the agency that requested his scholarship. After these procedures, the candidate must obtain the Civil Service Bureau's consent for suspending his services during the time span of the scholarship.

These policies and procedures reflect the state's concerns and desires to obtain highly educated individuals who on their return can contribute, each in his field of specialization, to the many aspects of general development's projects and services. Hence, learning and knowledge attained abroad must fit within the scope of the Qur'an and Islamic teaching as the basis for education in Saudi Arabia, and within cultural traditions, social norms, and patterns of behavior of the nation. In that respect, any influence on educational patterns as a result of foreign experiences and research has to be subsumed to Islamic understanding and belief.
The Influence of Foreign Systems on Saudi Education

Consistent with students' influence on education on their return, the education and its policies have been exposed to some foreign systems trends. As stated earlier, the education in Saudi Arabia was influenced by the Egyptian system in the late 1950s and early 1960s. It has also been exposed to more minor influences of other Arab and European countries. Nowadays, our education is exposed more and more to the western world's effects. This is due to the cooperation between the kingdom and the United States in the educational domain, which has been adopted through the United States-Saudi Arabia Joint Commission on Economic Cooperation. This cooperation is apparent in the contracts signed between the U.S. Treasury and a number of universities in Saudi Arabia and other governmental agencies between 1975 and 1985. In educational domains, these contracts are concerned with providing assistance and consultation to educational institutes in the fields of computer construction, educational research, education administration, personnel, curricula, educational guidance, and the like (Al-Mubtaath, 1986, p. 60-65). Another factor is the increasing number of students dispatched every year since 1960 to study in universities in the United States, numbers which in the 1970s exceeded 14,000.

Undoubtedly, these factors have influenced the education system in Saudi Arabia, but only within the scope of
Islamic teaching and social traditions. Some of these influences are apparent in the adoption of the credit system at the universities, which used to follow the school year rule. Also, the establishment of comprehensive secondary education, which is now called the developed secondary education, is another mark of those influences. One may assume that education and its policy in Saudi Arabia is closely following the same path that American education has taken, and its influence on the conduct of all aspects of education in Saudi Arabia has been deep.

All levels of education in Saudi Arabia, since its inception in 1924, have accompanied the social and economic changes that have taken place in the nation, as well as new scientific and technological innovations in the rest of the world. Continuous development, modification, and improvement in education programs, management, administration, teaching methods and constructions of educational institutes, are meant to meet the urgent needs and requirements of the development of this particular cultural setting—Saudi Arabia.

History of Art Education and Its Role in General Education

From a historical point of view, art education in Saudi Arabia's public schools is not as old as the other academic subject areas, such as religion, Arabic language, mathematics, science, social studies, foreign languages, physics, and so on. Art activities were introduced in the
school in 1954 one year after the foundation of the Ministry of Education, as a school-activity rather than an academic subject in the general curricula; at that time students had practiced art as an extra-activity at their leisure time.

In 1957 drawing was included as a subject in the Teacher Preparation Institutes and secondary education general curricula. The time specified for teaching drawing in these schools was 45 minutes per week. The practice was limited to drawing with pencil, colored pastels and crayon. The supervision for this subject was put under the direction of physical education and social education supervisors, who were not specialized in art education, because there was no art specialist appointed at the Ministry of Education for such a task. In 1958 drawing was included in the elementary and intermediate general education curricula. The time specified for teaching drawing in the elementary stage was one hour and a half per week for each grade (1-6); and 45 minutes per week for each grade in intermediate stage (7-9 grade). The practice was not different from that in secondary schools. The teaching method was limited to copying samples, imitation and learning perspective.

As a result of including drawing in all levels of general education, the Ministry of Education in 1959 appointed three art inspectors (as they were called at that time) to inspect and follow-up the practice of the
subject (drawing) in the schools. Besides, the ministry has initiated the needed technical and administrative procedures for the subject in an effort to help administrators and art teachers plan for and direct the practice of drawing in the school. These procedures have included the methods or means necessary for providing schools with needed information and guidance for teaching and practice of the subject such as: The preparation of lesson plans, selection of the subject matter, use of materials and equipment, and the methods of fostering and developing children's symbolic styles and expression, and other related technical matters. In the same year the craft was included in elementary teacher preparation institutes.

In 1960 the Ministry of Education appointed twelve more art inspectors at twelve different educational provinces, in an effort to plan direct and supervise drawing and craft in the schools of each province. In the same year the examination in craft at elementary teacher preparation institutes was constituted. Also a systematic organization of both administrative and technical procedures between the art office at the Ministry of Education and educational provinces around the country were established. In that respect, the art office has begun to build a classified archive for preserving official decisions, reports, circulars and other administrative works. In addition, this archive purported to include separate files for maintaining information about specialist and
nonspecialist art teacher, supervisors' evaluation reports on teachers and the general development of the subject. Also the archive intended to obtain systematic information about financial expenditures spent on art in the school and the kinds of materials and equipment distributed to educational provinces and to schools and the method for preserving them.

In 1961 the Art Office under the supervision of Youth Affairs Department at the Ministry of Education has prepared a regulative decision explained the duties and tasks of art supervisors at the ministry itself and at the educational provinces around the country. This decision determined the role of the supervisor in the following matters: (1) school visitation; (2) the preparation of teacher evaluation forms; (3) the preparation for teachers periodical conferences at the province where he works; (4) the administrative role in providing schools with newly received information and guidance from the art main office at the Ministry of Education; (5) the supervision on art examination in the schools; (6) the creation of a balancing method for distributing art teachers, funds, and materials and equipment to schools; (7) the plans for artistic exhibits in the schools and the method for evaluating them.

By 1962 the craft was included in all general education stages (1-12 grade) and the name of the subject became "Art Education" instead of drawing and craft and
the Art Office at the Youth Affairs at the Ministry of Education was named the Art Education Department. The staff of this department consisted of a general supervisor who was an art specialist and three other specialists as assistants.

In the same year the Ministry of Education constituted some modification in art education programs and practices. These modifications or developments, as you will, included teaching art (drawing) in the second and third (11th, 12th) grades at secondary schools for an hour and a half per week instead of 45 minutes while in the first (10th) grade the time stayed as it was for 45 minutes. In relation to intermediate schools (7-9 grade), the time specified for teaching art for grade 7 became two hours and fifteen minutes per week (45 minutes for drawing and one hour and a half for craft); and one hour and a half for grades 8 and 9 per week (45 minutes for drawing and 45 minutes for craft). In the elementary schools (grade 1-6) the time devoted to teaching art has stayed the same—one hour and a half per week for each grade.

On the other hand, the time devoted to teaching art in elementary teacher preparation institutes became 45 minutes for craft and one hour and a half for teaching drawing and art teaching methods per week for the first grade, and one hour and a half for teaching drawing, craft and art teaching methods per week for second and third grade. At the secondary teacher preparation institutes
which composed of four years of study after the elementary stage, drawing was taught for 45 minutes per week from the first to fourth year. The programs for the third and fourth years provided a choice for students who had the desire to teach art in elementary school to study in depth, drawing, design, craft, art history and teaching methods. By 1963 each educational province in the country has included in its administrative organization an office for art education. Also the Ministry of Education has enforced the need for appointing art specialists for teaching art at intermediate and secondary schools as much as possible, beside providing each educational province with at least one art supervisor (The development of art education in ten years 1954-1964, 1964, p. 3-8).

In 1965 the Ministry of Education established the Art Education Institute in Riyadh to meet the need for teaching art education in elementary and secondary schools. This institute had marked the end of the other programs which were introduced in secondary teacher preparation institutes programs because of their efficiency for preparing a qualified art teacher. The Art Institute program included the following subjects: 1) Religion; 2) Arabic language; 3) English language; 4) Education and psychology; 5) teaching methods; 6) art history; 7) instructional aids; 8) industrial design; 9) health education; and 10) social study as theoretical subjects. The workshop subjects included: 1) composition and
painting; 2) decoration and design; 3) ceramics; 4) carpentry; 5) textiles and printmaking; and 6) environmental materials; in addition to teaching practice at schools and physical education. Some more about this institute will be discussed later.

In 1968 a new curriculum for elementary schools was created, and for intermediate and secondary schools in 1971. These curricula included drawing, painting, and decoration of two-dimensional works of art, and three-dimensional production (handwork), including use of metal, clay, wood, and some other environmental materials. Also, these curricula were designed to acquaint students with art appreciation (which is still not practiced properly because of the shortage of facilities). The shortage of facilities is related to the dearth of instructional aids; art books, reproduction of artworks; shortage of qualified art teachers who should be trained in art history, art appreciation, and criticism, as well as the appropriate space in the school specified for teaching and practicing art education.

In 1980, a new guideline for teaching art was issued. The content of this guideline is similar to that of the old ones, but some emphasis on teaching method was included, which required teacher to encourage students to express themselves for the sake of the cultivation of creativity in various media without any external intervention.
Since 1968, the method of teaching art in Saudi Arabia's public schools has changed; free art expression was adopted instead of copying and imitation. The method of free expression as opposed to the method of copying and imitation is not absolute; it is limited by a defined theme or subject prepared by the teacher. Students in the classroom are free to express themselves by using various materials as they desire, without any interference of the teacher or any other adults. Planning for and practice of art education in Saudi Arabia has been adopting the ideas of the Egyptian system. The reasons behind this are related to the shortage of art specialists, which in turn requires importing foreign personnel to teach and plan for art education. About 80% of art education personnel in public schools is Egyptian, especially at the middle schools; the rest are Saudis and a small number from other Arab countries. The second reason is related to the influence of Saudi students who have studied in Egypt in the 1960s and on their return to the country have taken the lead in planning for this subject. The third reason, which may affect art education for a long time, is connected to art teacher programs at institutes, colleges and universities in Saudi Arabia, which are planned and taught by faculties most of whose members are Egyptians. The evidence for such figures mentioned above can be seen in some official reports and in the annual reports issued by art supervisors around the country in 1984/1985 and 1986.
What makes this easier to accept is that these influences are limited and controlled by cultural traditions and social norms of Saudi Arabia; otherwise, art would never express and keep the identity and pride of this nation. Abd-el Wassie (1983) observed that "in Saudi Arabia, we were obligated to depend at first on experts from other Arab countries for the preparation of subject-syllabuses which were soon to be a mixture of the old and the new in the Arab world but having none of the characteristics of any country" (p. 32).

The role of art education in Saudi general education. Whatever the case may be, art education in Saudi Arabia, along with other subject areas in the general curriculum, is expected to develop and prepare students to face the needs and requirements of life; to be useful and helpful to their community; to be effective individuals in preserving their national pride and heritage. This conveys what education through art is expected to accomplish as an integral part of general education and its overall purposes. In a specific sense, the aim of art education as it is proposed in the public school programs, is to promote social, personal, environmental, and cultural values. Art education is purported to help the development of children—morally, aesthetically, emotionally, perceptually, creatively, and intellectually. It also promotes and enhances the child's ability to learn about tools and materials in terms of their possibilities, origins, and
structures, as well as to develop respect for materials while working with them.

At the same time, art education programs indicated that, art needs to be related to the content and approaches to the other subjects taught in the school, such as history, language, science, and religion. These subjects are considered as references to art subject matters, among other sources in society, such as religious events and the environment, as well as national occasions.

Moreover, Islamic art is another aspect that art education must adopt and foster through its curriculum and lesson plans. Incorporating Islamic art and its history into the art curriculum is meant to help the child recognize the efforts and accomplishments of his predecessors' civilization, which in turn imbues in him the love and pride of his people, and engenders in him the desire to preserve the legacy and identity of his nation. The history of Saudi Arabia culture and the characteristics of its people have been reflected in the art, architecture, popular art, and crafts that have been produced in various epochs. The design of the curriculum is for children who are a product of the environment and its history, a history in which each epoch left behind buildings, temples, tombs, and mosques. Therefore, the policy for education as it has been said earlier, and art education in particular, emphasizes the importance of the Islamic heritage in general and Saudi Arabia's past and present cultural
achievement in particular. Thus, art education can be one of the central factors in education for preserving and transmitting cultural ideas and values from one generation to another.

The Current Status of Art Education

Currently, the main source of art specialists in Saudi Arabia is the Art Institute in Riyadh, founded in 1965. "The minimum admission requirement is the Intermediate Education Certificate. The duration of study is three school years. The graduates are awarded the Secondary Certificate of Art Education, which qualifies them to teach art education in elementary and intermediate schools" (Educational Statistics, 1983/84, p. 26). One of the objectives of the first development plan (1970-1975), in terms of teacher training, was "to expand provisions for specialized teacher training in art . . ." (p. 98), but this never took place. Instead, a section of art education for teacher training was established at Riyadh Junior College during the second development plan (1976-1980); another was set up at Medina Junior College in 1982, and three more were founded in 1985 at different junior colleges in different provinces of the country. These institutes are directed and supervised by the Ministry of Education. Art education divisions at Riyadh University and Ommo-Al-Qura University are another source for providing public schools with art teachers. (The total number of graduates from the art institute until
1985 was 1,398, compared to a total of 827,360 students of elementary and intermediate education.) The number of graduates from these institutes did not meet the existing needs for professional art educators, so the Ministry of Education has reluctantly contracted with art specialists and artists from abroad, in order to provide intermediate and teacher training institutes with art teachers. Because of the dearth of art teachers, responsibility for teaching art at the elementary level is currently assigned to classroom teachers and other untrained personnel.

The shortage of art teachers is just one problem among many in art education, including lack of space, time, and equipment. Art supervisors at their conferences held over the last seven years, and in their annual reports in 1984/85 and 1985/86, have recommended that the Ministry of Education address these matters. They have stressed that treatment of these problems is necessary for art education at all levels of general education. The Ministry of Education needs to expend more effort in art education programs, as it has been doing in other academic subject areas.

In the current study plan for elementary schools, art education is scheduled for 90 minutes per week for the first three grades, and 45 minutes per week for the 4th through 6th grades instead of two hours and fifteen minutes for the three first grades and one hour and a half for the 4-6 grade per week in the 1960s, and 90 minutes
per week for each grade in the intermediate level. Since 1974, art education has not been included in the curriculum for secondary schools. The reason given for art education's elimination from the secondary level is the already filled-up curriculum. It is also considered that the art education given in the earlier stages is sufficient, so that studying art at the secondary level is not considered necessary. Therefore, students who have the talent, desire, or predisposition for practicing art activities, can only be satisfied through extracurricular programs (Educational Documentation, 1983, p. 91).

In 1975, art education was established in the secondary comprehensive education, also called the Developed Secondary Education. This was a new project intended to prepare students for college or for working in various careers after graduation. This has been considered a tradeoff in relation to the elimination of art education from the traditional secondary schools. However, art educators remain hopeful, and many consider this project an open door for future reintroduction of art education into the traditional secondary education.
CHAPTER III
REVIEW OF RELATED LITERATURE

As this study is concerned with investigating stakeholder's perceptions of value and importance of art education in Saudi Arabia schools, the review of literature will include: a study of a number of models and approaches to the study of policy; and some related ideas and initiatives in the education and art education literature pertinent to formulating an effective policy for art education.

Approaches to the Study of Policy

Political scientists as well as social scientists have developed a number of theories, models, and approaches for the study of policy. The literature of political science shows that political scientists in particular have often devoted much more of their efforts to theorizing about public policy than to studying it. Nevertheless, models and approaches become inevitable and useful for guiding policy analysis. They help clarify and direct our inquiry to policy making, facilitate communication, and propose possible explanations for policy action. "Policy-analytic methods may be used to produce and
transform information about policy problems, policy alternatives, policy actions, policy outcomes, and policy performance" (Dunn, 1981, p. 6). Clearly, when we undertake to study policy, we need some guidelines, some criteria, to direct our efforts and to avoid useless wandering through the domain of political data. However, in the study of policy, models or approaches are important devices for an individual to understand political life. Stokey and Zeckhauser (1978) say that, "A model is a simplified representation of some aspect of the real world, sometimes of an object, sometimes of a situation or process. It may be an actual physical representation—a globe, for instance—or a diagram, a concept, or even a set of equations" (p. 8). As a simplified representation, a model may contribute to the clarification of the essential features of a situation. Conceptual models that are used in studying public policy try to

1. Simplify and clarify our thinking about public policy;
2. Identify important aspects of policy problems;
3. Help us to communicate with each other by focusing on essential features of political life;
4. Direct our efforts to better understand public policy by suggesting what is important and what is unimportant; and

In the following discussion, this writer will describe various approaches/models to the study of policy. This description will involve (a) description of each
approach; (b) assumptions that are inherent to each approach; and (c) the most salient strengths and weaknesses to each approach. In addition, the writer's research approach outlined in his dissertation proposal as articulated with these approaches, the assumptions inherent in this approach and its most salient strengths and weaknesses will be described as well. These approaches include policy process, political system theory (policy as system output), rationalism, incrementalism, elite theory, and group theory.

Process: Policy as Political Activity

Policy process is a sequential pattern of action that entails a number of functional categories of activity. Policy process helps one to understand public problems and how they are acted on in the government. "It is assumed that problems themselves help to shape the structure and organization of government, and that often crossinstitutional and intergovernmental connection will emerge to treat these problems" (Jones, 1984, p. 25). The nature of the problem helps determine the nature of the policy process. If there is no problem, the need for forming a policy might not exist. Thus, the problem is the point of departure for someone to plan for resolving that problem. The evaluation of policy requires "information on the substance of the original problem in order to assess effectiveness, among other things" (Anderson, 1984, p.
44). The problem, however, is a political process whose outcome will impact the solution sought.

The policy process involves five categories or steps:

1. Identification of the problem and agenda formation: this includes the question of identifying the policy problem, what makes it a public problem, and how it gets on the agenda of the government.

2. Formation: the development of pertinent and acceptable proposed courses of action for dealing with a public problem.

3. Adoption: development of support for a specific proposal so that a policy can be legitimized and enacted as a law.

4. Implementation: the application of government officials to support the policy and reinforce it.

5. Evaluation: effort by government to determine the effectiveness or impact of the policy on people served and the society, and suggested change or modification.

Within this policy process approach, formation and implementation are realized as "political in that they involve conflict and struggle among individuals and groups having conflicting desires on issues of public policy" (Anderson, 1984, p. 19). Policy process itself is political in that it involves politics at different levels of government and society.
The policy activities in this model are viewed as a sequence of governmental actions: problem identification, formulation, adoption, implementation, and evaluation. The sequence as it appears in the model need not be followed in the same order as listed above. "In some cases, legitimization may actually precede formulation; that is, support is available for doing something, anything, about a problem before an actual plan has been developed" (Jones, 1984, p. 29). Flexibility is one of the characteristics this model maintains, in that it can be useful for different needs in policy formation.

The policy process model has its strengths and advantages as an approach to political activities. It has the capacity to help individuals to understand and comprehend various activities in policy making, such as Agenda setting (devising and selecting policy options); legitimizing policy (developing political support, winning congressional, presidential, or court approval); implementing policy (creating bureaucracies, spending money, enforcing law); and evaluating policy (finding out whether policies work, whether they are popular). (Day, 1984, p. 25)

This model adopted sequential approach in policy process, which is open to change. "Additional steps can be introduced if experience indicates they are needed. Various forms of data collection and analysis--whether quantitative, legal, normative, or whatever--are compatible with it" (Anderson, 1984, p. 19). Moreover, it is a dynamic developmental approach to policy process,
rather than cross-sectional or static in view of such matters. In addition, it emphasizes the relationships among political phenomena rather than simply listing factors or developing classical schemes. Its usefulness and manageability as a sequential approach enable it to not be "'culture bound,' and it can be readily utilized to study policy making in foreign policymaking systems. Also, it lends itself to manageable comparison, as in how a problem gets on the policy agenda in various countries, or of the ways in which policies are adopted" (Anderson, 1984, p. 21). Therefore, as a framework, it provides the means by which people can learn more about the dynamics of policy development and execution, and the roles of official actors in policy process.

This model also has its limitations and weaknesses. It lacks the capacity to provide detailed explanatory power. It provides information on how the decision is made but with little on how it should be made. It does not permit comment on the substance of public policy, such as who gets what and why. "It is not the content of public policy that is to be studied, but rather the process by which public policy is developed, implemented and changed" (Day, 1984, p. 25). So it falls short in involving the study of content of public policy and how it is affected or changed by such a process. The assumption inherent in the policy process approach is the value of
stating a means to achieve an end in an effort to benefit individual citizens, to serve their needs and resolve their problems.

**Rationalism: Policy as Maximum Social Gain**

The main purpose of a rational policy is to achieve maximum social gain through a linear relationship that allows benefits to exceed the costs. Day (1984) defines maximum social gain such that "governments should choose policies which result in gains to society which exceed costs by the greatest amount, and governments should refrain from policies if costs are not exceeded by gains" (p. 31). Therefore, the rational policy choice is one for which the benefits highly outweigh the costs in the view of the relevant public, including policy makers. As a stipulation in rational policy, the policy should not be adopted unless its benefits exceed its costs; and among policy alternatives, decision makers should choose the policy that produces the greatest benefit over the cost. "Rationalism involves the calculation of all social, political, and economic values sacrificed or achieved by a public policy, not those that can be measured in dollars" (Day, 1984, p. 31).

The characteristic of different forms of rationality is that they involve reasoned choices about the desirability of adopting different courses of action to resolve public problems. This process of reasoned choices
assumes the decisions must do the following: identify all the society's value preferences and their relevant weight; define and rank goals or objectives according to their importance; identify all the alternatives for dealing with the problem; investigate all consequences of each policy alternative (costs and benefits, advantages and disadvantages); compare each alternative and its consequences in relationship to the goals; and finally, choose the most efficient policy alternative and consequences that maximize the attainment of the goals or objectives. "This approach is associated with the role of the planner and professional policy analyst, whose training stresses rational methods in treating public problems" (Jones, 1984, p1 30), because it gives a comprehensive feature of how the decision is made. This rationality assumes that the value preference of society as a whole rather than a particular individual or group can be known and weighted.

Day (1984) indicates,

There must be a complete understanding of social values. Rational policy making also requires information about alternative policies, the predictive capacity to foresee accurately the consequences of alternate policies, and the intelligence to calculate correctly the ratio of costs and benefits. Finally, rational policy making requires a decision-making system that facilitates rationality in policy formation. (p. 31)

Rational policy assumes that goals are discoverable in advance, and that perfect information is available. The operational style appears to be that of the comprehensive
designer, that is, one who desires to analyze all aspects of the problem and examine all possible alternatives by their impact and contribution to the proposed goals or objectives. The model of maximum social gain puts its emphasis on the government; it is useful for one to think about the optimal size of government. This model is applied to public policy making in benefit-cost analysis.

The most salient strengths to the maximum social gains model are as follows: It is considered the principal analytic framework used to evaluate and estimate public spending decisions. 

"... The model remains important for analytic purpose because it helps to identify barriers to rationality. It assists in posing the question: Why is policy making not a more rational process?" (Day, 1984, p. 32). Another strength is that it provides a guide towards which practice can strive, and a base for "evaluating the rationality of policy development in a particular context. It has proved to be a useful approach for much research, particularly relating to situations in which decisions are made by a single person, or by a group that can be treated as a meaningful single decision unit" (Farquhar & Housego, 1980, p. 58). However, the power of the rational model is its normative form; it tells us not only how public policies came to be made, but also how to judge them. These are the biggest advantages this model offers.
On the other hand, the most salient weaknesses of this model can be stated as follows: Costs, normally considered an important factor in public policy, are underestimated or ignored by this model. The rational model, "with its consideration on hierarchical arranged means and ends, largely ignores the considerations in which decisions are made. It makes insufficient allowance for cost, and as a result is insensitive to changing conditions that the decision-making process itself imposes" (Frohock, 1979, p. 49). This model concentrates more on the formulation of goals and means and gives little to the policy process itself. Also, it assumes a degree of perfection that policy makers rarely achieve. "Generally they do not have time and information to consider all alternatives, nor to foresee fully the consequences of each; often they may be unable to rank one alternative higher than all others" (Farquhar & Housego, 1980, p. 58). In that respect, the knowledge problem is ignored by the rationalists as a problem too complex for human intelligence to master. Anderson (1984) argues that rational comprehensive model is unrealistic in the demand it makes on the decision maker. It assumes that he will have enough information on the alternatives for dealing with a problem, that he will be able to predict their consequences with some accuracy, and that he will be capable of making correct cost-benefit comparisons of the
alternatives. A moment's reflection on the informational and intellectual resources needed to act rationally on the problem of inflation should indicate the barriers to rational action implied in the assumption—lack of time, difficulty in collecting information and predicting the future, complexity of calculation. Even use of that modern miracle, the computer, can not fully alleviate these problems. We should not permit ourselves to ignore the absurd and far-fetched (p. 89). In the rational model the policy makers are confronted with a situation of value conflict rather than value agreement, and the conflicting values do not permit easy comparison or weighting. Moreover, the decision maker might confuse personal values with those of the public. And finally, the rationalistic assumption that facts and values can be readily separated "does not hold up in practice. Some may support a dam on a stream as demonstrably necessary to control flooding, while others oppose it, preferring a free-flowing stream for aesthetic and ecological reasons. Recourse to the 'fact' will not resolve such controversies" (Anderson, 1984, p. 9). These are some of the weaknesses embodied in the rational approach, which call for looking for an alternative to it, such as the incremental model.

The assumption inherent in this model reflects the value preference of some influential individuals and groups, such as policy makers and other governmental
figures. Also, it could be said that it maximizes the utility of the person making the decision. Also this model assumes the ability to collect information, and to do comprehensive analysis.

**Incrementalism: Policy as a Variation of the Past**

The incremental model views public policy as sequential or continuous activities related to the existing resources, rather than comprehensive reform programs. The incremental model was initiated as an alternative to the classical rational model, which sought a hierarchical arrangement of goals, a hierarchical arrangement of means, perfection of information, and a low estimate of decision cost. Incrementalism, as an alternative, does not require a hierarchical arrangement of goals or means, and can deal with imperfection, limited information, and the calculation of costs as a considerable aspect. According to these differences, the incremental approach "shifts our attention to the policy process itself, away from the formulation of goals and means" (Frohock, 1979, p. 49). In the incremental approach, uncertainty of outcomes merges with costs and risk factors in an effort to minimize the necessity of the formation of goals prior to the implementation process. When the goals are being comprehended, a significantly rational consideration would be provided, which in turn affects the situation in terms of means and ends. Anderson (1984) indicates that "since
decision makers operate under conditions of uncertainty with regard to the future consequences of their actions, incremental decisions reduce the risks' and costs' uncertainty" (p. 10). The shift from the formulation of goals and means to the policy process, according to Frohock (1979), makes an important addition to rationality. Concern with the process of policy presents a time dimension into policy decision; instead of the static model of classical rationality, a longitudinal approach is introduced. The means and ends of policy can continually be adjusted and ameliorated as it is made and carried out (p. 50). Accordingly, uncertainty and decision costs are considered as major factors in the policy process, so they require the calculation of benefits of action. Policy for incrementalists is a sequential process of constant modification to the outcome of action. Therefore, policy process as a fragmental activity, rather than comprehensive reform, represents the conservatism of the decision-making process. Day (1984) observes that, "Incrementalism is a conservative process in that existing programs, policies, and expenditures are considered as a base, and attention is concentrated on new programs and policies and on increases, and decreases, or modifications of current programs" (p. 35). Herein, incrementalists see policy development and implementation as an endless process of
modifications and ameliorations to a desired objective (proximate and long range) of action.

For incrementalists, information and knowledge are never adequate to create a complete policy program. In acquiring information, the policy makers are usually limited both by the time and by the plain fact that information needs money. Acquiring information, even imperfect information, has its costs in time and resources. For these reasons, "it must be calculated as a part of the decision process" (Frohock, 1979, p. 50). In addition, some information can not be obtained due to the sensitivity of some matters or inadequacy of research tools. Incrementalists "do not have time, intelligence, or money to investigate all the alternatives to existing policy. The cost of collecting all this information is too great" (Day, 1984, p. 33). The difficulty with acquiring information is a legitimate factor of the incremental approach, because the world is so complex, so rich in events that it is beyond the capacity of the human mind to comprehend. Complexity, Frohock (1979) says,

Is roughly a matter of (1) the number of units, (2) the variation of units over time, and (3) the heterogeneity of units (how unlike one another the units are). Therefore, a policy decision covering a large number of issues and people, where the issues and people affected change quickly and are quite diverse, will be more complex than a policy decision involving only a few issues and people, where the issues and participants are stable over time, and the issue and participants from a homogeneous family of units. (p. 50-51)
Thus, because of the complexity of this world, the knowledge problem raised by incrementalists would abolish the possibility of perfect information.

The incrementalist policy takes the previous or past policies seriously. The previous policies or programs are the base for initiating a new decision because of the uncertainty that shadows the consequences of different policies. "It is safer to stick with known programs when the consequences of new programs cannot be predicted. Under conditions of uncertainty, policy makers continue past policies or programs whether or not they have proven effective" (Day, 1984, p. 39). Incrementalism, therefore, does place the status quo in a preeminent position, so change comes in hard and small doses.

Incremental policies as a piecemeal or disjointed procedure intend to be made among people with different interests, inclinations, points of view, rather than to serve particular individuals' or groups' interests. "Incrementalism is politically expedient because it is easier to reach agreement when the matters in dispute among various groups are only modifications of the existing program, rather than policy issues of great magnitudes or an "all or nothing" character" (Anderson, 1984, p. 10). Day (1984) on the other hand, indicates, "... incrementalism is important in reducing conflict,
maintaining stability, and preserving the political system itself" (p. 37).

The following conditions, as discussed earlier, are considered to be the most prominent strengths or legitimacies of the incremental approach: reduction of the costs and risks of uncertainty; recognition of the lack of time, intelligence, and resources needed to engage the policy maker in a comprehensive analysis of all alternative solutions or existing problems; beginning with the familiar (past policies or programs); and seeking not the "single best way" to deal with a problem, but more modestly, "something that will work;" modification of existing programs that will satisfy particular demands; major policy shifts required to maximize values are overlooked; the absence of any agreed-upon societal goals or values, thus allowing the government of a pluralistic society to continue existing programs rather than to engage in overall policy planning toward specific societal goals. "Goals emerge as a consequence of demands, either for doing something new, or more typically, for making adjustment in what is already on the book" (Jones, 1984, p. 31). All these conditions reveal how incrementalism leads to limited, practicable, acceptable decisions.

While the incremental approach has an array of strengths, it also has quite a number of limitations or weaknesses. The most salient weaknesses in this model are
the following: It is too conservative in focusing on the existing order, hence, "it is a barrier to innovation which is often necessary for effective public policy" (Anderson, 1984, p. 10). It is unable to satisfy the need for fundamental changes in policy; "and for the fact that sometimes policy makers behave in nonincremental manner (sometimes they act as if they are dealing with radically different alternatives)" (Farquhar & Housego, 1980, p. 60). It is consistent with disaster; it goes one small step after another, builds on the past and prevailing policies, incrementally leading to a vast policy commitment that subsequently can not be turned around incrementally. An example is the Vietnam War in which the United States was involved during the 1960s. This approach also falls short in handling crisis situations (e.g., the Cuban Missile Crisis) because it provides no "guidelines for handling the tasks of decision" (Anderson, 1984, p. 10). This model also has limitations as a prescriptive model; new decisions built on the base previous program will probably derail if the base itself is misdirected. Besides, as it depends on past policies, it may discourage search for or use of other readily available alternatives.

The assumption inherent in the incremental model is the emphasis on societal value, and the stability of the government or a representative serving to meet value agreement. Another is that the incremental approach
emphasizes cooperation between the government and the people, rather than emphasizing the influence of high-economic groups or individuals.

**Elite Theory: Policy as Elite Preference**

Public policy from the point of view of elite theory regarded as a means reflects the value preference of a ruling elite. According to the elite theory, the masses do not determine public policy through their demands and action, but rather public policy is decided or determined by governing elite and carried into effect by public officials and agencies. Day (1984) indicates, "elite theory suggests that 'the people' are apathetic and ill-informed about public policy, that elite actually shape mass opinion on policy questions more than masses shape elite opinion. Thus, public policy really turns out to be the preference of the elite" (p. 28). The elite determines the frameworks that operate to form and discuss policy alternatives. The opinions available to the masses are carefully watched over by the elite, and do not surpass the limit of elite interests. "Even the attitudes of the public are sometimes said to be determined by institutional manipulation, so that false needs are created in order to further the interests, usually economic, of the elite" (Frohock, 1979, p. 71). Therefore, public policy is planned and executed under the direction of the elite to follow the rule of downward.
Day (1984) summarizes the elite theory as follows:

1. Society is divided into the few who have power and the many who do not. Only a small number of persons allocate values for society; the masses do not decide public policy.
2. The few who govern are not typically of the masses who are governed. Elites are drawn disproportionately from the upper socioeconomic strata of society.
3. The movement of nonelites to elite positions must be slow and continuous to maintain stability and avoid revolution. Only nonelites who have accepted the basic elite consensus can be admitted to governing circles.
4. Elites share consensus in behalf of the basic values of the social system and the preservation of the system. In America, the bases of elite consensus are the sanctity of private property, limited government, and individual liberty.
5. Public policy does not reflect demands of the masses but rather the prevailing values of the elite. Changes in public policy will be incremental rather than revolutionary.
6. Active elites are subject to relatively direct influence from apathetic masses. Elites influence masses more than masses influence elites." (p. 28-29)

Public policy is a product of elites carrying out their values and serving their interests, one of which may be a desire to provide for the welfare of the people. So public policy does not yield the demand of the masses so much as it promotes the values of elites. Elite power is the master of developing and adopting public policy. Civil rights policies in the 1960s is a suitable example to be explained through elite approach. These policies were

A response of a national elite to conditions affecting a small minority of Americans, rather than a response of national leaders to majority sentiment. The elimination of legal discrimination and guarantee of equality of opportunity in the Civil Rights Act of
1964 was achieved through the dynamic appeal of middle-class black leaders to the conscience of white elites. (Anderson, 1984, p. 17)

Changes in public policy are constant, static, and conservative in the elite approach. When such change takes place in the system, it is a means for guarding the elites' stability and interest in that system. Frohock (1979) says, "Naturally the personnel can change. . . . But the elites as governing body is maintained even with changes in personnel. Such an elite, by its nature and function, occupies strategic positions in society" (p. 70). Therefore, elitism manipulates the whole system and its policies, but the people can not influence anything in any policy which is supposed to meet the need of the whole society. When there are exceptions to this, with members of the masses having an opportunity to influence, it will be superficial and must serve some special interest of the elites.

If this approach has any strengths, it would be summarized in its capacity to enable the masses to affect the political system by giving them a role to play on election day. It also helps maintain the stability of the system. Finally, it is a provocative approach to policy formation.

The weakness of the elite approach is in its arrogance of serving the interests and values of the ruler rather than those of the ruled. The elite model does
"focus attention on the role of leadership in policy formation and on the fact that in any political system a few govern the many" (Anderson, 1984, p. 17). It views political rule as maintaining constant, not revolving, authorities. The absence of decision in this model becomes more important than the making of decision, "for what is left out of the policy area is often more revealing for understanding the system than what is allowed in for public resolution" (Frohock, 1979, p. 71). The survival of elites' value and interest becomes the focal point of the elite model.

The assumption inherent in this approach is that it is composed of the values and interests of a high economic group.

**Group Theory: Policy as Group Equilibrium**

The group theory of politics views public policy as a product of the group struggle. It emphasizes the importance of external pressure of interest groups. An interest group in politics is "any group that on the basis of one or more shared attitudes, makes certain claims upon other groups in the society for the establishment, maintenance, or enhancement of forms of behavior that are implied by the shared attitude" (Frohock, 1979, p. 66). Interest groups would strive to advance their interests and press the demand upon any institution of the government. Such demand would result in the effect on public
policy. Anderson (1984) indicates that "what may be called public policy is the equilibrium reached in this [group] struggle at any given moment, and it represents a balance which the contending factions or groups constantly strive to weigh in their favor" (p. 15). Obviously, public policy, according to group theorists, is the equilibrium reached in the group struggle. This equilibrium is determined by the relative influence of interest groups. Thus, public policy at any given time will reflect the interest of demand groups. As groups gain and lose power and influence, public policy will be altered in favor of the interests of those gaining influence against the interests of those losing influence. Day (1984) observes that "changes in the relative influence of any interest group can be expected to result in changes in public policy; policy will move in the direction desired by the groups gaining in influence and away from the desires of the group losing influence" (p. 26). However, the influence of any group is determined by the members, leadership, organizational power access to the official making the decision, and strategic position in society. The individual is important in politics only if he is a participant in or representative of groups. "It is through groups that individuals seek to secure their political preference" (Anderson, 1984, p. 15).
The stability of an interest group is entailed in the interaction among its members, rather than random, sporadic, or chance encounters, which never make interest groups. The stability of interaction orients toward some point of equilibrium precisely on the basis of shared interest, so members can act against chaotic solutions to conflicting claims. Another stabilizer is the establishment of a means to hold together the people who may otherwise disagree. Some interest groups use the term "association" as a means to such stability. Group theorists seem to agree that "association" can be an effective device for common relationships in the different groups. The interaction is a digressive relationship, which if continued, forms an association that binds the representatives of interest groups. An association, therefore, can be a bridge that helps stabilize the conflicting interaction of otherwise separate and opposed interest groups. Therefore, interactions and association among interest groups are important in keeping the stability of groups, which in turn reflect their influence on the political system, in addition to smoothing the effect of overlapping interest (i.e., those shared by people who are opposed to one another on other grounds). Overlapping interest can be examined to find agreement, which may result in tranquilizing the severity of differences. The rules of the game are also important for
resolving disagreement over conflicting or unorganized interest among groups; if a disagreement is not resolved in other ways, a decision rule can be the means for reaching agreement. Day (1984) indicates that "the task of political systems is to manage group conflict by (1) establishing rules of game in group struggle, (2) arranging compromise and balancing interests, (3) enhancing compromises in the form of public policy, and (4) enforcing these compromises" (p. 26). Checking and balancing resulting from group competition, overlapping group membership, and rules of the game are the forces that maintain equilibrium in the system as a whole.

The strength of group theory is viewed in its impact on policy makers in responding to group pressure, which is reflected in policy formation; it gives a wide horizon for "negotiation, bargaining, and compromising among conflicting demands of influential groups" (Day, 1984, p. 26). The general model represented by group theory is not subsumed to any masses' ideological tenet. Also, it views politics as a competitive ground within which groups interact on the basis of adversary interests. Another strength is that compromise is not only possible, but is typical. Both group and political system contribute to the stability of interest-oriented demand or conflict.

The weakness of this model is revealed through overestimating the importance of groups and
underestimating the independent and creative role that public officials play in the policy process; it focuses attention on one of the dynamic elements in policy formation. Farquhar and Housego (1980) indicate that interest group theories . . . see policy simply as a product of group conflict and compromise, and to view administrators and politicians as no more than adjudicators between rival groups. In addition, group theories tend to play down the importance of the role of individuals and/or organizational factors and environmental conditions; and their stress on conflict may result in the neglect of elements of consensus and integration. (p. 60)

Also, public officials may prefer a current, particular program and act as an interest group in support of their continuance, in order to serve their personal interest, such as keeping their jobs.

The assumption embodied in this model is that it views the political system as essentially lateral, while the society is seen as broken up into groups of unranked association making demands upon one another and upon the larger society. So the value of the society surpasses any other value.

System Theory: Policy as System Output

Public policy is viewed as the response of a political system to needs or problems revealed from its environment. Frohock (1979) indicates that "policy is an interaction of independent actions occurring over time and tending to persist in the face of stress from the environment . . . " (p. 16). A political system is the start of
activities within a social system that we characterize as political. The political system "is composed of those identifiable and interrelated institutions and activities in a society that make authoritative decisions (or allocation of values) that are binding on society" (Anderson, 1984, p. 13). The demands and supports arise from the environment conceived as inputs. The environment is viewed as the nest in which policy making takes place. Demands for policy actions are created in the environment and transmitted to the political system. "The environment is any condition or circumstance defined as external to the boundaries of political system" (Day, 1984, p. 40). Outputs of the political system are the authoritative allocation of value which constitute public policy. The concept feedback points out that outputs (public policy) may subsequently change the environment and demand created therein, as well as the nature of the political system itself. The political system theory generates a continuous process; policy outputs generate new demands which require further policy outputs and so on. Demands are the assertions made by people on the political system for action to meet the needs and interest. Support is reflected in people's response to obey the law. Day (1984) observes that

Demands occur when individuals or groups, in response to real or perceived environmental conditions, act to affect public policy. Support is rendered when individuals or groups accept the outcome of election,
obey the law, pay their taxes and generally conform to policy decision. The transformation of these demands into public policy (output) must arrange settlement and enforce these settlements upon the parties concerned. The system preserves itself by (1) producing reasonably satisfying outputs, (2) relying upon deeply rooted attachments to the system itself, and (3) using or threatening to use force. (Day, 1984, p. 41)

However, the system, as it is considered public policy as an output of political system, implies assigning a set of institutions and activities in society that deals with transmitting demand into authoritative decisions requiring the obedience of the whole society.

The strengths of the political system approach are as follows: The process character of the policy is easily understood, thus eschewing the mistakes of "seeing policy as a static, random, or totally disjointed collection of activities; and high level of generality, if maintained, persuading us to see a more total picture of policy than partial models or simple case studies permit" (Frohock, 1979, p. 17). Another strength is its ability to cope with demands and stresses from the social and physical environment. In addition, this model is a helpful device in organizing one's inquiry to analyze the cause and consequences of public policy, and its ability to affect the content of public policy.

The weaknesses of the political system model include the generality that can easily neglect the particular
light and heat events. The study of public policy is the study of particulars, of real-life experiences.

The assumption is the perception of the value and significance of the system itself by imposing authoritative decisions. It could be said that the system responds to demands arising from the environment, claimed by individuals in an effort to perpetuate itself.

The above discussed approaches are schools of thought in studying politics and public policy. They are not, in fact, developed or designed to treat a particular political system or policy of a particular country or a nation. They are introduced in this passage as a piece of literature proposed to help the reader to understand political life. And, they are used as a helpful device in studying, analyzing, explaining, conceptualizing and understanding how public policy and other decisions are made, how they should be made, on what basis they are made and how well they are made in relation to services and benefits they impact on target and nontarget groups in society.

Research Approach in Study of Stakeholders' Perceptions

The research approach used in this writer's study of stakeholders' perceptions of value and importance of art education in Saudi Arabia's schools—elementary and middle schools—is articulated with traditional and emergent approaches to the study of policy in terms of pinpointing some problems emerging in art education policy and its
practices. In the first place, the reader must understand the cultural differences, the environment, in which that policy is generated, as well as the needs of the society, the concepts people keep in mind, and the understanding of what policy means to different societies. In addition, consideration must be given to the kind of system to which the policy is applied and the people that policy intends to serve. These factors may impact the policy, whether negatively or positively. Accordingly, this researcher tried to modify his approach in order to fit within the centralized system adopted by the Saudi Arabian government, which embodies a different ideology and conception from, let's say, the United States political system.

However, this approach focuses on finding ways to obtain information that could help one to understand the direction that policy takes, and what it intends to achieve when it is possible. The purpose of the knowledge and information gained is to modify or ameliorate the policy and decision making in an effort to improve the outcome of that policy. To some extent, this method is related to the incremental approach in terms of adding small doses to actions taken to constitute art education policy among other policy adopted in the Ministry of Education. It could be impossible to make a complete change in a centralized and conservative system, but to increment things in such policy is the most suitable way.
The concept of investigating stakeholder perceptions to gathering that information, is articulated by the rational approach method. Also, through this investigation, the reader may grasp some aspects of government officials' behavior in relation to policy formation, how the policy is formulated, and where it is formulated. It is a kind of combination of different models of the study of policy.

According to this approach, education policy in general and art education policy in particular can be studied for scientific reasons like any other policy, understanding the cause and consequences of policy decisions improves our knowledge about education and its conduct in a particular culture setting. Education policy can be viewed as dependent variables, and one can ask what socioeconomic factors and political system characteristics operate to shape the content of policy. Or education policy can be viewed as an independent variable, and one can question what effect education policy has on the target group, society and its political system. Raising such questions can contribute to improve our understanding of the linkages between socioeconomic factors or forces, political process and policy. An understanding of these linkages supplies to the significant, breadth reliability and theoretical development of the field.

Also as public policy can be studied for professional reasons so can educational policy; understanding the cause
and effects of educational policy enables us to apply social science knowledge to the solution of practical problems. "Factual knowledge is a prerequisite to prescribing for the ills of society" (Day, 1984, p. 4). When certain goals are sought, then the question of what policies would implement these goals is a factual question requiring scientific study.

In addition, education policy can be studied for political purposes as any other public policy; to make sure that the state legitimatizes the right policies to achieve the right ends. Day (1984) indicated that "public policy can be undertaken not only for scientific and professional purposes but also to inform political discussion, advance the level of political awareness, and improve the quality of public policy" (p. 5). Accordingly, the researcher through his study seeks to obtain useful information pertinent to some issues and problems art education and its policy in Saudi Arabia, as an important part of general education, may encounter. Such information is anticipated to provide stakeholders with rationales that may help them recognize the need for constructing a more sound policy for art education as a basic subject contributes to the development of school children's understanding and experiences. Also, this approach is expected to open the door a crack for developing a new methodology suitable for studying education
policy in that particular cultural setting. Such development became a necessity for obtaining a factual basis of information about national policies (education, defense, economics and so on) which is really an indispensable part of every individual's education. In that respect, someone can ask questions about what government is doing and not doing in education? What does education policy actually say about education administration and management? How much money does the government spend each year on education? And how are the decisions made and mobilized? So we can obtain descriptive information about policy. Also we can direct our inquiry toward the causes or effects of education policy; why education policy, what is it? Why is government doing what it is doing? We may ask about the effect of educational institutions, processes and behaviors on educational policy? And we can ask about the impact of social, economic and cultural factors and conditions in forming education policy? In relation to consequences we may also inquire about the effects of education policy on political institution and processes; and about the impacts of education policy on cultural, social and economic situations. Thus this method may help us to think of policy analysis as a series of questions about relationships between social, cultural and economic situations, the nature of the political system and the content of policy.
In addition, the strength of this approach might be viewed in its wide scope in analyzing policy from different aspects: how it is formulated, practiced, and evaluated. It would help policy makers obtain useful information resulting in improved educational policy. Also, it is useful for developing a new methodology to the study of education policy in Saudi Arabia, and it is helpful for asking important questions about policy cause and consequences.

On the other hand, the weakness might be revealed in the time, effort, expense, and staff needed for employing it in the study of educational policy.

The assumption of this approach is that educational values will be obtained and promoted, which in turn will serve the needs, desires, and interests of school youngsters who are looking for a better life and prosperity. The school-age generation is the most valuable resource for any future development in any nation. Thus, they deserve excellence in education.

Art Education Policy

Nature of Policy

Policy is not preordained nor a natural phenomenon; in fact, it is a product of the human mind. "Policies," Kerr (1978) says, "are doings, rather than undergoings" (p. 6). Doing, whether deliberately or haphazardly done, must take a form of order. Likewise, whether built with
careful intention or with little preconsideration, a "policy imposes action" (Kerr, 1978, p. 6). It is a course of action that resolves "conflicting" claims or "provides incentive for cooperation" (Frohock, 1979, p. 11).

The use of language is a very important factor for policy makers to be aware of in order to clarify the intended purposes and orientation of a given policy. Concerning language, Kerr (1976) says when we talk about something that human beings regularly do, we think it appropriate to use behavior language, but not policy language. For example, one may talk about how people typically behave when peeling onions. Most people cry not because they choose to, but because they cannot help it. It is simply a reaction. So reaction in response to the onion's spray can appropriately be described in behavioral language, rather than in policy language, which is action language.

Action is the most appropriate description for the policy if we are interested in intents and purposes. Thus, policy makers should cast policy as one class of action which is planned and undertaken with particular goals in mind. A policy maker, therefore, must possess political abilities in order to make a particular policy; a policy's inventor, so to speak, must obligate someone to take action of a particular description whenever a
condition or situation (problem) of a particular class occurs. To obligate a person to take a specific action, such a person must have the relevant authority, otherwise that policy cannot effectively be recognized. Kerr (1978) notes that, "To make a particular policy, then, one must be appropriately placed in the government structure or hierarchy of jurisdiction" (p. 6). At this point then, policy is a political action that is directed and oriented by a political system. A political-oriented policy is more effective and reliable than a policy that is formulated by private organizations or interest groups who may subsume the policy purposes to their whimsical choices and disjointed, sporadic efforts. It should be noted here that a political policy within a democracy should allow further action to take place in accordance with practical, purposive social needs and demands. An appropriate policy, however, should not be limited to goals that could be achieved by personal desires or special interests; to be valid, reliable and appropriate, public policy should provide choices and alternatives in regard to common purposes that can be accomplished through deliberate, sustained and systematic actions. Similarly, policy for art education should maintain the ability and scope to serve and enhance educationally common goals and objectives of art education rather than servicing external purposes.
The Justifiability of the Policy

In order for an educational policy to be justifiable, it must be clear and precise about its purposes or objectives in addition to the means that assure achieving those purposes. Any policy that fails to do so will be considered ineffective because it only creates confusion and misunderstanding. "It would be difficult," Smith noted, "to justify an educational policy which does not further primarily educational ends or which leaves too many doubts in the area of implementation" (1978, p. 39).

Educational policy, however, requires systematic and organized activities and tasks which are directed and oriented toward achieving specific purposes in order to be deemed effectively justified. According to Kerr (1976), "for an educational policy to be justifiable, it must be both rational and normatively justifiable." She says:

Rational is to be understood or at least perceived effective as a means (X-C) for achieving policy purposes; by "normatively justifiable" is meant 1) that the educational purposes are supportable by appeal to some defensible view of the Good life or norms derived therefrom and 2) that the policy means (X-C) for achieving those purposes are just. (p. 184)

Thus, it could be said that the policy's purposes must be defensible and tolerable rather than being undertaken with uncertainties and arbitrariness. This leads to some difficulties in art education policies such as those identified by Smith (1978).
The first difficulty is related to the context, for policy which requires an acceptance by the population or the public it intends to service. That is, a meaningful educational policy requires endorsement or approval of "schooling and instruction of a rather traditional sort" (Smith, 1978, p. 37). However, public acceptance of the policy is not a sufficient rationale to make educational policy purposes defensible and justifiable. "Neither popularity nor widespread endorsement guarantees the justifiability of policy's purposes" (Smith, 1978, p. 39). The fact that a thing that is being desired does not necessarily count as evidence for that thing's desirability. "Questions concerning desirability are questions about what ought to be preferred, and they are dealt with different levels of thinking" (Smith, 1978, pp. 39-40).

It should be noted here that any policy must pass the test of desirability which requires that we appeal to some shared views of what constitutes the good, rather than what constitutes individual interests. Kerr (1976), also agrees that the public's acceptance of a policy is not the sole evidence for its justifiability. She states that "for a policy to be justifiable in the stronger sense that we seek, it must be more than merely acceptable to the relevant public. It must be acceptable on appropriate grounds (p. 187). Thus, policy makers must be aware of this in order to construct defensible policy purposes."
The second difficulty concerns the power of policy-making. A useful and effective policy must derive its power from an acknowledged "de jure" power, formulated by an authorized agent or agency; otherwise it cannot be justifiably useful. Any policy has to have an official legitimacy in order for it to be powerful. "Policymaking authority," Smith notes, "derives from either laws and regulations or customs and traditions, and may be reflected in organizational tables, chains of command, supervisory relationships and the like" (1978, p. 37). This is what guarantees the constitutionality of any policy and provides its strength. Ignorance of such authority makes the policy vulnerable to outside interventions. Such interventions distract the policy for education from achieving its pure objectives. The difficulty that complicates the educational matter is generated by the impacts of interest or pressure groups who have a "considerable de facto power over policy. The influence of such groups, however," Smith says, "has made it increasingly difficult to keep social, cultural and political purposes from adulterating educational objectives" (1978, p. 37). Educators must be aware of these disruptive circumstances and must try to insist on the primacy of the truly educational objectives if they desire to preserve their legitimate policy. At this point, it would be useful for a reader to learn that there are two
different authorities—direct and indirect authorities.

Anderson (1984) says

Primary policy makers have direct constitutional authority to act . . . supplementary policy makers, such as national administrative agencies, must gain their authority to act from others (primary policy makers) and hence are at least potentially dependent upon or controllable by them. (p. 29)

Thus, the latter group is dependent on what can be stated by the first. A constitutional authority might be (so to speak) useful to guarantee the stability and clarity of direction to any policy, instead of letting unrelated factors contaminate the purity of policy objectives, such as that going on with art education and its policy which is subsumed under some personal benefits and interests of some groups. The concept of constituting art education policy might be opposed by some others, but I believe it is the appropriate way to assure the continuity of art education in the schools and to prevent confusion or lack of direction which causes the deinstitutionalization of things.

The third difficulty is related to policy implementation which requires a differentiation between policy makers and those who carry out its provisions. Thus, the language of policy should be clear and precise in order to assure sufficient control and supervision over the policy implementing agents. Any policy, however, that fails to recognize this "cannot be judged effective" (Smith, 1978, p. 38), because it creates confusion and misconception
among its relevant public. Let us take, for example, the situation of art education in the schools which supposedly carries the responsibility of effective learning and teaching, and the community as implementor. If the policy does not show a considerable clarity of the methods of cooperation between school and community, and the task each one should take, then some problems or difficulties may arise. Such a problem is considered as one of the fallacies embedded in the policy and which engenders injustifiability of that policy. So this is one thing that policy makers must consider whenever they intend to formulate a policy. In addition, they "must be concerned not only with events leading to a policy decision, but also with what is done to implement it" (Anderson, 1984, p. 101). Policy implementation, however, is essentially a "practical activity," as distinguished from policy formulation which is essentially conceptual and theoretical. Dunn (1981) indicates that "policy implementation involves the execution and steering of a course of action over time" (p. 56). Herein implementation is not primarily concerned with inquiring into the nature of problems, but with the continuity of a particular course of action over time. Thus, "the implementation agent (A) must in fact be able to do X whenever C obtains an order for a policy to be justifiable" (Kerr, 1976, p. 144).
Finally, policy effectiveness is another difficulty. Policy effectiveness, in fact, depends mainly upon the adequacy and precision of the proposed means to achieve the policy's goals. Smith indicates that

... policy effectiveness requires that a substantial case be made for the adequacy of the suggested means—what tasks are to be accomplished and by whom—to the achievement of the policy's purposes. (1978, p. 38)

The means to achieve the policy's purpose must be practical in order to be judged justifiably effective. Policy makers should also consider the alternatives in accordance with whatever situations come up. Nobody, in fact, can be sure that a proposed means can be workable for all the problems or situations that might occur. At this point overgeneralizations, especially in art education, should be avoided in order for a policy to progress toward achieving its designated goal and beneficent result. Art education, in fact, has been considered as being the panacea for curing all the kinds of problems in education and schools. But, to the contrary, art education is a subject that has a body of knowledge which contributes to human understanding and experiences. Therefore, the policy for art education must specify the intrinsic purpose of art education and try to achieve them through a practical means. A policy for art education like other policies should be subjected to a reasonable and rational argument in order for it to rest in part on its internal
coherence. Kerr, however, considers rational argument as an essential feature for sound policymaking:

(1) to account for the initial disagreement (errors in reasoning, failure to take particular crucial matters into consideration, etc.) and (2) to attempt to arrive at agreement on the justifiability status of the policy through application of the established canons of criticism. (p. 193)

So the effectiveness of art education policies might be secured through argument which involves or builds on empirical knowledge, research and practical experience. Therefore, "discussion of policy effectiveness," as Smith indicates, "yields a first indication of the importance of theory for policy deliberations, for one aspect of a needed theoretical base for arts education in aesthetic theory" (p. 39). Smith uses aesthetic theory as a base for art education policy to engender clear conceptions about the function of art and how artistic and aesthetic activities (making and responding) are associated with certain kinds of outcomes. This is plausible, but he does not explicate and expound on this concept in terms of how it ought to be used in formulating a policy for art education.

Cost is another factor for the effectiveness of the policy for art and aesthetic education. For a policy to be effective, there should be some kind of criteria or means for defining how the expenditures are proportionate to the outcome. This means policy purposes must justify
expenditures. Otherwise such policy cannot be judged as effective or justifiable.

In addition to what has been mentioned above, there are some other fallacious beliefs that have grown up about policy. According to Kerr, the first fallacy is the "Do-Something Fallacy". This is related to taking action without regard to its justifiability, for the purpose of complying to somebody's desire or loss of patience. An example of this fallacy is stated in the national policy for art education as cited by Chapman (1982): "Arts education, thus conceived, should be de-schooled to substantial degree. In other words, it should be delegated to artists and to arts or social service agencies within the community" (p. 114). One finds no ground to support the soundness of this statement because it is related to some individual's or group's desires and interests rather than educational benefits. It is true that art education policy has been subjected to and influenced by the new arts establishments and their recommendations for art education policy. As an evidence of such influence, Chapman cites what the art establishments recommend for teaching and learning about art in order to show how the national policy for art education is not purely educational, but is a response to the needs of such groups: that "arts education need not be considered a regular part of school curriculum, and need not be
financed primarily or exclusively by the regular school budget" (p. 9). This statement, however, reflects the idea of serving a personal benefit and distrust of formal education in art. The compliance to do-something without collecting the necessary information needed for justifying that issues is grounded on a fallacy. Any sound policy, then, must be subjected to justifiability tests in order for it to be soundly defensible. One may argue that a reward generally is given for producing or accomplishing something, rather than for properly thinking through what to do or what ought to have been done. But that bemoanable "state of affairs could not make the do-something fallacy any less fallacious" (Kerr, p. 196).

The "magic fallacy" is the second fallacy mentioned by Kerr, and she considers it most damaging to public schools. Its scenario is to make people skeptical about the quality of education and to degrade or debase the ability of a student to do anything as a result of his education. An example would be to say that a person (student) cannot balance a checkbook or cannot find a job, etc. This, in fact, is one of the most lamentable problems that art education encounters. Most people think of art education as being worthless and just a waste of time, because learning about art cannot assist a person in finding a job and having self-esteem. This attitude is the factor that most impedes the progress or art education
in the school. "The message that many of our children get from current practice in the school is this: Art is a 'frill' unworthy of being included in the regular curriculum, and hence of marginal importance in adult life" (Chapman, p. 2). This message has been delivered to the school generation from kindergarten through high school. It could be said, however, that this attitude is transmitted to the populace by the incorrect current policy formulated by those who are ignorant about art education and its true function. Art education policy makers must understand that learning about the art of visual expression "is just as demanding as, and no less important than mastering the arts of expression through words and numbers" (Chapman, 1982, p. 3).

The second scenario of the magic fallacy is that schools are not doing their jobs to prevent or solve community problems and problems of the individuals. The fallacy is related to the public expectation of the school to have a policy or solution for every social ill and individual problem. The magic fallacy involves two layers: "The top layer of the fallacy is that for every problem there is a possible school policy. The bottom, less specific layer, is that for every problem there is a policy" (Kerr, p. 197). However, the public considers the school to be the refuge for solving their problems. In reality schools cannot be the remedy for curing all social
problems. Education and school policymaking cannot have sweeping controls over world economy and fate. Similarly, art education cannot be used to solve all the school and social problems because it has another essential function to serve and achieve. This function is the development of aesthetic experiences and human understanding.

To refute the magic fallacy "both policy makers and critics would do well to remind themselves of the principle that not every problem has a policy solution and, more particularly, not every problem has a schooling policy solution" (Kerr, p. 199). Respectively art education policy makers should clarify the goals (purposes) of art education and what it intends to achieve, rather than keeping it as a panacea to the school's problems as well as a means for social services. Thus, if we truly want to have a sound and valid education we must "expunge the magic policy from the set of beliefs on which we formulate and criticize educational policy" (Kerr, p. 199).

The final fallacy noted by Kerr is the blinder-view fallacy which intends to deflect our attempt at sound educational policymaking. This fallacy orients and directs policy toward achieving one goal, only one goal, and to ignore any other educational goals or benefits. Such fallacy can be seen in the national policy statements for art education which consider the goal of art in the school is just to orient students to manipulate artistic
materials and make objects. "Education in the arts means making art--performing as a musician, dancer, actor, sculptor, and so on. Arts education also means being exposed to the making of art" (Chapman, 1982, p. 114). In fact, art education involves making and responding to art objects which intends to cultivate the appreciation and understanding of art world. Confining art education to "creative activity" "neglects making distinctions between knowing the subject and knowing the craft" (Smith, 1980, p. 353). Smith believes that the craft orientation of art education misdirects the instruction in art, and affects the self-image of art teachers.

The persistent emphasis on creative activity and production in art education programs, however, has seduced many teachers of art into identifying not with the ideal pedagogue but with the status and respect accorded to creative artists. Thus the image of the artist teacher beguiles art educators, just as the image of the child artist continues to haunt classrooms. (Smith, p. 355)

Such an approach abandons other potential purpose of art in the school which convey knowledge to all who need it without discriminating or falsifying it.

The blinder-viewing fallacy is mostly related to the "cost-efficiency" whose main task is to stretch educational money. Such attitude restricts the policy maker's vision when formulating an educational policy to units or production and money, rather than educational outcomes. "They are neither distracted," Kerr says, "by issues that are not relevant to cost-effectiveness nor tempted to
complicate calculations unnecessarily" (1976, p. 202). The "cost-efficiency blinder" policy decisions become almost mathematical. The blinder-view fallacy, however, is a false statement if it considers only one goal and cost. On the other hand, there is nothing wrong with making calculations for a unit cost in education if it intends to serve and achieve various educational goals and benefits. On that basis, calculations may become a necessary factor in the policy in order to guarantee the efficiency of educational quality. Therefore, balancing or justifying the expenditures for education to its outcomes should be considered in policymaking in order to avoid that kind of fallacy and to provide accessible opportunities to our growing generation to have a rich and wise education. In the policy content, the procedure for funding education must be stated clearly in order to serve and benefit common goals, rather than satisfying the needs or desires of some groups or individuals. However, any misguided procedure will never serve any common goals in education because they only concentrate on obtaining funds. This happens in art education policy when misguided proceduralism is primarily associated with arts constituency (Smith, 1980). Smith says "procedure has evolved form two circumstances . . . , the emergence of a politically active arts constituency and its efforts to get and distribute money" (p. 358). The procedure for
doing so assumes no proportionate significance because it does not contribute to art education's common goals, but to the satisfaction of particular groups. Instead of serving an educational purpose, the procedure for supporting art is subordinated to the quantity of persons served, rather than the quality of art programs and works of art. Thus, quantity becomes the criteria for evaluating the success of art education policy.

Success is now defined in terms of numbers of persons served, in terms of headcounts of those who have been involved in art activities and experiences—no matter of what kind, of what quality, and to what purpose. The fallacy of misguided proceduralism then begets the fallacy of the quantitative, the workshop of figures and statistics. (p. 358)

This is evident in the art establishment's policy recommendation for art education as well as the national policy of art which can be seen through the "artist-in-school" programs.

The other fallacy mentioned by Smith is the "fallacy of misplaced instrumentalism" which is oriented toward shifting art education away from its substantial aims to attain other desirable outcomes such as curing the school's problems and serving other subjects' goals, as well as social services or cultural values. This is misplaced instrumentalism may dismantle art education from its own right as a subject that has a body of knowledge worthy of promoting and to enhance the powers or capacities of the human mind.
Those fallacies, however, are the most crucial difficulties that art education faces. Therefore, art educators and art policy makers must be aware and conscious of such fallacies that are hoisted by new art establishments and art constituencies whose intentions are directed toward drifting or shifting art education away from what it intends to achieve and accomplish. Such awareness would contribute to constructing a sound and defensible policy for art education which would, in turn, guide a sound decision-making.

Formulating a Defensible Educational Policy

Educational policy's main tenet is to provide specific direction for guiding learning and teaching processes, which must support the achievement of the common purposes of such policy. The policy then must create conditions that are conducive to learning in order for that policy to be deemed effective, reliable and justifiable. Any educational policy, however, must be formulated in accord with the context of a particular educational theory in order to establish the necessary conditions for conductive learning. Kerr (1976) indicated that "any particular educational policy must be bound to the context of some view of education without recommending any particular view" (p. 44). This trend postulates a reference to any educational policy in order for such a policy to be educationally recognizable. To develop that
view, the categories of "decisions" should be identified in the context of the policy "no matter what one's view of education, if any education whatsoever is to be undertaken" (Kerr, 1976, p. 45). The identification of the policy's categories would ensure a systematic conduct of education. Therefore, education policy makers should be able to recognize the needs of policies that guide or indicate how to state those substantive educational decisions. Kerr (1976) stated that four categories are necessary to systematically conduct education: content or curricula policies, methodological policies, resource allocation policies, and distributional policies (p. 48-53). Adopting these categories in the educational policy would contribute to the development of beliefs, skills, attitude, values, dispositions, understanding, tastes or any combination of those. Therefore, if the policy fails to develop in a school's population at least some of these educational functions, then that population is not being educated according to any view.

Similarly, if art education is considered as being one of the education components that contribute to the individual's development, then its policy must ensure the proper conduct of education through art. This would maintain the overall pattern in some kind of dynamic equilibrium and justice for art education among other subjects taught in the school. It is true that the
difficulties encountered in the practice of art education in the school could be attributed to lack of clarity of its content; methods of teaching which relate to the weakness of teachers' preparation; inappropriate resources; and the uneven distribution of educational opportunities to all students from grade K-12. In a broad sense, education policy makers should be concerned with identifying the categories necessary to the systematic conduct of education in art under any view, instead of restricting the scope of the field and its educational purposes to some individual and personal profits. To advance artistic and aesthetic experiences in learning through art, then our policy makers must consider the problems, ideologies and fallacies that have been haunting art education policymaking for many years. Art education policy, therefore, must be directed toward accomplishing the field's specific purposes only for its own sake, rather than serving other aims that have nothing to do with learning through art. Furthermore, a policy for art education should define the position and character of art within the general education. Accordingly, art education and what it intends to achieve will be recognized and respected as an important component for developing one's beliefs, values, understandings, taste, etc.

In formulating a defensible policy for art education, Smith (1984) addresses six general questions as a
guideline to formulate policies for art education in the school. These questions consider the justification of the proposed plan of action of the policy—its educational objective, its emphasis on the purposes of art education itself (not as subservient to general education objectives), its effectiveness, its appropriate estimate of success and if the options have been considered before adopting it. The questions suggest that one should know: (a) whether a given policy recommendation for art education is present in a large social or political policy, (b) whether it conveys highly general or specific educational objectives, (c) whether it is oriented to enhance the objectives of other subjects or those of art education itself.

Smith indicates some propositions of a defensible policy for art education for the purpose of keeping art education on track with the other subjects taught in the school. As a component of instruction in the schools, art education should be considered a separate area of study, but on the same principle as other subjects. Just as science and reading have their own instinctive function, likewise, an understanding and appreciation of art requires time and facilities set aside for aesthetic and artistic learning (p. 273-274).

The development and character of art education should be determined by the uniform general curriculum in the
state, the position of art education in the general curriculum, general goals set for art education, as well as appropriate teaching methods. Smith (1986) states that "an excellent curriculum begins to take shape when art is conceived as a subject much as other subjects are, that is, as an area of study with distinctive objectives, content and methods" (p. 42). Art education, however, has a body of knowledge and skills that are relevant to teaching art. It is, in fact, a subject that is capable of developing human knowledge and understanding. Eisner (1972) emphasizes the importance of sequential learning activities in art when he says that "curriculum is a series of activities designed to engage the student in some content that is intended to have educational consequences" (p. 153). Accordingly, content is a necessity to the continuity of learning about art, in order to achieve the acquisition of complex knowledge and skill, which cannot be through a sporadic or single session. Art education curriculum then should imply "certain organization of knowledge and particular teaching methods" (Smith, 1986, p. 41). The structure of art education curriculum should maintain "domains, objective, subject matter, planning, individualized learning, integration, form of teaching and evaluation" (Kauppinen, 1984, p. 72). Thus, we should be aware of the educational ends that schools seek to arrive at, the educational activities and
experiences that are likely to achieve those ends, how those experiences can be effectively arranged, and how they should be evaluated.

A curriculum for art education as described above requires a specialist art teacher in order to achieve its goals; otherwise, the results of such a curriculum would be negative. Art teachers should be prepared in the relevant disciplines of art, not only in the history of art and aesthetic theory, but also in creation and production. Art teachers also must know many forms of instruction to be able to select a relevant method for the performance of the task. Therefore, teacher preparation programs should educate art specialists as well as math teachers.

Art should be taught to all students indiscriminantly, in order for them to appreciate art that they encounter upon leaving school. If art education's objective is to develop in students a disposition to regard and cherish works of art as continuing sources of insight and satisfaction, then school should have the sole responsibility for developing such disposition. This would protect art from the trend of the new ideologies which call for de-schooling it and delegating it to civic agencies.

By and large, sequence or order of learning in art education and teaching methods should be taken into
special consideration in order to achieve the aesthetic understanding and appreciation in art as a main purpose of art education. A defensible purpose of art education is to teach the students the necessary concepts and skills needed to experience art aesthetically. Thus, art is a creative manner by which all children in a school can enrich their lives both by self-expression and response to the expression of others. Hanford (1986) says that "works of art often involve subtle meaning and complex systems of expression, fully appreciating such works requires the careful reasoning and sustained study that leads to informed insight" (p. 2). To enhance and promote appreciation and understanding of art and its nature in our school children, art teachers should be fully prepared in accordance to that need.

Having an organized curriculum and a certified art teacher may not suffice in achieving the sought-after goals of art education, without providing the appropriate educational resources. The resources would include equipment, materials, space, time and instructional materials. The accessibility of these resources would reinforce the effectiveness and benefit of art learning.

Building a policy for art education needs deliberate thought and sound reference for it to be justifiable and effective. Such references should be based on the theory
of art education. Thus, policy makers ought to keep in
mind the following:

(a) As part of a balanced curriculum of common and
general education, art education (or aesthetic
education as it might also appropriately be called)
has status as a separate subject; (b) art education
has a distinctive body of content or subject matter;
(c) art education has productive, historical, and
critical dimensions; (d) ideally, art education
requires trained art specialists whose preparation,
so far as aesthetic matters are concerned, is
grounded in appropriate aesthetic disciplines; (e)
learning in art education permits partial mastery and
aims at a general interpretive capacity consistent
with the education of non-specialists; (f) the
interpretive capacities acquired explicitly during
school years function tacitly upon leaving school;
(g) art education contributes to a person's capacity
to experience works of art aesthetically (and by
transference of other things as well); and (h) art
education is preeminently about aesthetic value and
all that this concept (as defined) implies for human
well-being" (Smith, 1984, p. 275).

The above features of the theory of art education
would suffice in answering the basic question about
formulating a defensible policy for art education.
Employing art education theory as well as aesthetic theory
as guidelines for structuring an educational policy for
art in the school will enhance artistic activities and
responses to works of art. This would correct the
misconceptions about art as limited to making art objects
and manipulating materials. Chapman (1982) says,

The theories and the facts that we may produce
through research do not speak for themselves; facts
are sought out and interpreted within theoretical or
philosophical context, some framework of interest and
value. Facts are useful in making decisions only as
they are interpreted and judged within some system of
values. Thus, facts become useful only when the
decision-makers are committed to a system and to the
reasoned use of facts as a major ingredient in the decision-making process. (p. 110)

This should be considered by our policy makers for the conduct of education to be effective. Therefore, practice in art education should take its lead from general aesthetic and philosophical considerations, abreast of other teaching and learning theories that are relevant to attaining the sought goals and objectives.

Over the last two decades authorities have made some policy recommendations that seem to only serve their own personal interests or position; but because of their deficiency, they fall short in providing helpful guides. These recent policy recommendations lack clarity in their purposes and objectives, as well as any vision of the particular outcomes to be attained. An example of that failure is "Artist-in-School Program," the purpose of which was to fix the entire climate and operation of the school (Smith, 1984, p. 276-277). Chapman (1982) states that "Artist-in-School Program" (renamed, in 1980, the Artists-in-Education Program) became the showcase through which the Arts Endowment and arts councils could demonstrate an interest in arts education, employ artist, and win political points by demonstrating that children were being exposed to the arts" (p. 120). Most art educators opposed AIS because it did not serve any educational goals, only political desires and purposes. AIS policy actually was not a policy because it was not clear about
what it intended to accomplish in the education domain. "On the matter of purposes and aims the literature of AIS programs is far from clear" (Smith, 1977, p. 13). On the other hand, policy is something conceived and adopted after a careful and deliberate consideration, rather than arbitrary and reckless thought. Policy imposes action with particular purposes in mind. Smith (1977) states that "it assumes that policy deliberations issues not only in decisions of what to do, which is to say policy is always addressed to actions, but that policies are designed to determine, organize, regulate, or systematize activities in order to bring about that state of affairs which makes a policy's purposes" (p. 13). The effect of the AIS Program has been viewed as being superficial and illusive to the public. "It is a program that may be superficial in its effects, while giving some communities and school boards the illusion that arts education is adequately cared for when a school has an artist in residence" (Eisner, 1978, p. 20). Art education can never achieve what it intends as long as it is subject to the whims of personal concerns. To the contrary, art education policy and programs must be directed toward fulfilling specific educational purposes and objectives.

*Coming to our Senses* is another example of recent policies that have a negative impact on art education. The recommendations provided in the panel report have been
severely criticized by many art educators, including Chapman, Smith, Johnson and Ciganko, to name a few. Those educators viewed the recommendations as a reflection of the panel viewpoint and the cultural attitude which is based upon taken-for-granted assumptions about art and art education.

Johnson and Ciganko (1978) addressed in their article "Coming to Whose Senses" four recommendations provided in the panel report: (1) The arts are basic to every individual's proper development; (2) the art has been expanded to adopt technological media; they, as well as the more conventional ones, are best learned though production activity guided by master artist-technicians; (3) the arts found in outside establishments are integrated into other subjects as a host; and (4) art and education as areas of knowledge need to be connected by a variety of experts and institutions (p. 22).

The meaning of the above-mentioned recommendations bear drastic consequences for art education, if not clarified. Johnson and Ciganko (1978) say, biologically, growth and development have been accepted by the panel at taken-for-granted levels, but not by art educators in terms of aesthetic growth. The panel did not add any new insights to artistic development, thinking that human purposes have explanatory power in relation to art education. If the biological metaphor used by the panel
is taken for granted, then art education proceeds toward its end.

The panel considered using technological media as a means to know how to do things. This attitude imposes a limitation on the scope of art education, in addition to delegating teaching art to master-artist-technicians. Art education, however, has a body of knowledge (content) needed to be taught by a competent teacher, who knows what to be taught, when and how and how well, instead of employing artists who are only concerned with their own works. The idea of placing technology in art—as is stated by the panel—reflects business purposes for limiting the aims of art education.

Fine art, as a definition accepted by the panel for art education, is inherited from the 18th and 19th century. Such definition is unexamined, as are "interrelating the arts" and "integrating the arts into all of life" (p. 22-23). Smith (1978) states that "the report devalues the particular kind of gratification which works of fine art have been held capable of including in reflective beholder, that is, the contemplative response known as aesthetic experience" (p. 15). In relation to integrating the arts, Chapman (1978) says "the 'movement' toward related arts, interdisciplinary studies and similar programs is primarily the result of a need, in distributing . . . funds, to treat each of the 'art
constituencies' fairly" (p. 7). Accepting "fine art" as a definition for art education and infusing the arts into the total life impede the access of knowledge about the arts for both students and teachers.

Finally, the panel views the professional knowledge about teaching as being inimical to the act of creating art, meaning that instruction in art is not needed; "art teachers are not considered to be bona fide members of the art world" (Johnson and Ciganko, p. 23). Thus, artists and experts are the delegate for teaching art because of their creative ability and communication skills. Therefore, art agencies and experts consider art teachers a second class citizen in the world of art. If such concepts are perpetuated socially and culturally, what would be the consequences of learning about art? The answer is that "children will be limited to ordering crayons, scissors and such" (Johnson and Ciganko, p. 24). However, to achieve the purpose of art education, cultural heritage must be examined in order to be carried out by the coming generations.

Chapman, in her article "Coming to our Senses: Beyond the Rhetoric" (1978), states that the most difficult task in formulating a federal policy is to avoid a cure that's worse than the affliction; that is, to determine exactly and wisely those matters on which some degree of 'consistency' is desirable, and possible, and economical. The test of a responsible federal policy is whether it will support any well-reasoned and solidly grounded view of the role of the arts in education--not just at the
The federal policy for art, however, is not really a policy that concerns the educational benefit; it is rather a policy that is oriented toward benefitting some political and personal desires. An educational policy should have a value-free stimulus to learning activities in order for it to achieve educational outcomes. Smith (1978) indicates that policy need not be restricted to top-level and upstairs business as the panel report indicated; rather, it must take some kind of special consideration to the curriculum committees, school boards, and teachers in the classroom (p. 14-15).

A defensible policy for art education must consider the nature of art and art education that is embodied in its theory in order to serve and support the educational goals and objectives, instead of utilitarian ones that are set of private and public authorities. Art education seeks no more than respect and the same priority as the other subjects in the school. Thus, if one believes that art education has the potential to develop human understanding and experiences in ways that other subjects cannot, then a defensible policy for art education will promote the fundamental truth and implement practices consistent with it. Art educators and policy makers, therefore, should not overstate art education's
importance, nor distort its nature for the purpose of underlining its significance.
CHAPTER IV
PROCEDURE AND DESIGN OF THE STUDY

The design and conduct of research is the duty of the researcher. A major issue is the decision concerning which methodologies are suitable for his study. A method represents a set of procedures which are to be put to a special use in an ordered manner. Any research method does not exist independently of the way in which it is actually applied, but it reflects the thought, intelligence and creativity or to some extent, the bias of the researcher who employs it.

In 1975 Stake developed a model called "responsive evaluation." This model intends to investigate people's perceptions about a program or course. This researcher attempted to introduce the responsive model as an orientation to this study. However, it was not employed as a research method for this study, but as a means for helping the reader to conceptualize and understand how policy stakeholders' perceptions might be described or investigated.

Responsive approach was designed for evaluating various programs; later Stake recommended such a model for
evaluating the arts in education. In this approach the evaluator becomes less concerned with objectives of instruction than with the effects in relation to the interests of the relevant audience, which Stake labeled "stakeholding audience."

Evaluation, Stake suggested, is not a fixed recipe, but there are different ways to evaluate programs. No one way is the right way. "I prefer," he said, "to think of ways that evaluation can perform a service and be useful to specific persons." To make evaluation useful the evaluator should know the interest and language of his audiences. During an evaluation study, substantial amounts of time may be spent learning about the information needs of persons for whom the evaluation is being done. The evaluator should have a good sense of whom he is working for and their concerns. Responsive evaluation, therefore, is the most useful for understanding people's perception about a program or course, because not all evaluation approaches are equally useful for such purposes. Thus, Stake emphasizes evaluation issues that are important for each particular program. These issues would better be treated through the responsive evaluation approach; it is an approach that trades off some measurement precision in an effort to increase the usefulness of the findings to persons in and around the program. He said that an educational evaluation is responsive.
evaluation, (1) if it orients more directly to program activities than to program intents; (2) if it responds to audience requirements of information; and (3) if the different value-perspectives present are referred to in reporting the success and failure of the program. In these three separate ways, an evaluation plan can be responsive.

To conduct a responsive evaluation, the evaluator conceives a plan of observation and negotiations. He arranges for various persons to observe the program. With their help he prepares brief narratives, portrayals, product, displays, graphs, and so on. He finds out what are the values of his public. He gathers expressions of worth from various individuals whose points of view differ. Stake would emphasize the presentational rather than representational capacity of art by bringing the rhythms of conversation, photography, and the presence of events and things into the test that evaluates them. The responsive approach intends to portray a description of what is being done in the classroom; it presents a holistic complex view of evaluation. The evaluators should give more attention to the program processes and to what is happening in the program, then choose the value question and criteria about actual activities, accomplishments, issues, strengths, and shortcomings of the program. Stake, however, emphasized the reporting of the student-
teacher environment transaction as a major facet of educational evaluation appropriate for art education programs.

Purpose and criteria. Evaluation, Stake suggested, can serve many different purposes, such as: to document events, to record students' changes, to aid decision making, to seek out understanding, to facilitate remediation. Questions subsumed under these purposes would deal directly or indirectly with the values of the program, and which purpose is served by a given evaluation should be determined by the different purposes and information needs of different audiences. The evaluator should not choose the question to which he will attend prior to observing the program; he should, however, first become acquainted with the program and then determine what to look for. The evaluator should not consider any list of objectives or the availability of instruments in order not to draw his attention away from the things that concern the people involved. The instrumental value of education should not be allowed to control the evaluation plans to the disregard of intrinsic values. The pay-off may be diffuse, long delayed, or may be beyond the scrutiny of evaluators. Evaluators should not presume that only measurable outcomes testify to the worth of the program. Teaching syllabi, statements of objectives, test batteries, and the like are to be treated as portions of the instructional
plan, rather than being the foundation of the evaluation plan. The appropriate organizer for an evaluation is the concerns and issues that come up as a result of talking with people in and around the program, such as students, parents, taxpayers, program sponsors, and program staff.

Structure and procedures. Stake suggested a number of steps for conducting responsive evaluation. While these steps are listed serially, however, the evaluator can return to each step many times before the evaluation is finished, because many events occur simultaneously as evaluation proceeds.

a The evaluator talks with people in and around the program to gain a sense of their stance with respect to the program.

b As a result of these talks, the evaluator identifies the scope of the program and in the inputs from other sources.

c The evaluator conducts personal observations of what happens in the program in order to gain an understanding of its operation, in an effort to verify its existence.

d As a result of the preceding steps, the evaluator discovers the purposes of the program and concerns that audiences of evaluation have with it.

e Then the evaluator begins to conceptualize the issues and problem that evaluation may address.
f The evaluator identifies the design for evaluation, and data needed for any given issue or problem.

g The evaluator selects the human instruments for gathering data, which are observers and judges.

h The evaluator begins data collection procedures. He or she may use antecedents, transaction, and outcome information to help conceptualize the kind of data needed. These three categories have been described by Stake (1967): An antecedent is any condition existing prior to teaching and learning. Antecedent data include descriptions of teacher and student characteristics, content to be taught, and school and community setting and resources. Transactions are the encounters and succession of events, time allocation, and the social setting in which learning takes place. Outcomes include all consequences of an educational program, "immediate and long range, cognitive and conative, personal and community wide."

i Then information is organized into themes, and the evaluator prepares portrayals designed to communicate "in natural ways." Portrayal takes any form, such as conventional research reports, plays, videotapes, artifacts, or other faithful representations.

j The evaluator winnows out the issues that are reported to the audiences, to match the audience's concerns.
The format the evaluator would use to report to each audience may be a written statement, discussion session, newspaper article, film, exhibits, or whatever may be considered appropriate. Stake does not consider formal reports necessary or desirable in every case, but rather prefers portrayals. The last three steps (thematizing, portrayal, and matching issues to audience) may direct the evaluator to reformations, that is, different ways to define issues, different ways of formulating information, and different ways of reporting the result. Responsive evaluation, however is really a continuous reactive, active, and interactive process.
**Figure 1.** Stake: A layout of statements and data to be collected by the evaluator of an educational program.
Talk
with clients,
program staff,
audience

Assemble
formal report,
if any

Identify
program scope

Format for
audience use

Overview
program activities

Winnow, match
issues to
audiences

Discover
purposes
concerns

Thematize;
prepare portrayals
case studies

Conceptualize
issues,
problems

Observe
designated
antecedents
transactions
and outcomes

Identify
data needs,
re-issues

Select
observers
judge;
instrument
if any

Figure 2. Stake: prominent events in a responsive
evaluation.
Advantages. The responsive evaluation approach is suitable for many different purposes in educational project programs, curriculum, teaching methods, and problems and issues related to schools or communities. It is a pluralistic evaluation approach "that is, as a model takes account of the value position of multiple audiences" (Guba & Lincoln, 1981, p. 33). In addition, the main advantage of Stake's model is its usefulness during formative evaluation when the art education staff needs help in monitoring the program, when no one is sure what problem will arise. Also, it is particularly useful in summative evaluation when audiences desire an understanding of a program's activities, its strengths and shortcomings, and when the evaluator feels that it is his responsibility to provide vicarious experiences. Further, it is sensitive to the internal process of interaction between the teacher and the students and provides cues for congruences between intents and outcomes.

Disadvantages. The main disadvantages are that it does not provide information on school achievement. This method of evaluation also might lead to internal conflicts and obfuscations within the program. To some extent it is time consuming and costly and too subjective.

With regard to investigating people's perceptions of policy or changes in policy, the responsive evaluation model might be the most suitable method possible for such
a task. This is a personal preference, but it is a method that goes deep into the heart of the matter. It places the evaluator within the scene. Responsive evaluation, however, produces information the public is eager to obtain. "Responsive evaluation does not undertake to answer questions of merely theoretical interest; rather, it takes its cues from those matters that local audiences find interesting or relevant" (Guba & Lincoln, 1981, p. 38). This approach can treat many different issues related to policy, for instance, whether to institute a decision-making process that is essentially centralized or decentralized; or to admit the public to policy determinations or to restrict that privilege to professionals, or to appoint school boards to achieve the most intelligent and dedicated governance, and the like. Seeking audiences' perceptions can contribute to resolving the issue that is of most concern to them. The resolution to such issues replies to their needs and interests; in the final report stakeholders will use information that they themselves have thought to be the most appropriate and important. The responsive model allows the evaluator to get into the heart of the problem at hand, because he can go back and forth looking for new information. It allows the evaluator to "arrange for various persons to observe the program. With their help he prepares brief narratives, portrayal, product, display, graphs, etc. He finds
out what is of value to his audience. He gathers expres-
sions of worth from various individuals whose points of
view differ" (Stake, 1975, p. 14). In that respect, the
responsive model gives the evaluator the opportunity to
interact with people who are of most concern to his task;
he gets program personnel to react to the accuracy of his
portrayal, and gets authority figures to react to the
importance of his finding. This method allows the
evaluator to do much of this informally, interacting,
keeping a record of action and reaction. Also, through
this approach the evaluator can choose the media acces-
sible and suitable to his audiences to increase the
likelihood and fidelity of communication. This flexibil-
ity of responsive evaluation begets some intimacy between
the evaluator and stakeholders, which he wants in order to
see how they value the worth and merit of the educational
endeavors. However, the responsive model is concerned
with the internal authority rather than external author-
ity. And it not only can serve both intrinsic value
judgment, but also can obtain information related to
achievement of objectives. In that respect, the respon-
sive model is not one-way street; rather, it can serve
different purposes and different needs in educational
enterprises.
However, this model could not be applied as a whole to this study as a distinctive method because of the following reasons:

1) It deals with educational evaluation which is not the focus of this study.

2) It includes series steps for investigating the problem at hand. Such steps may require the investigator to return to each step many times before the investigation is finished in an effort to look for new information. In that case, this approach could not be used in this study because of the geographical distance and other logistic factors, especially when such research was conducted with stakeholders in Saudi Arabia.

Research Design

The primary purpose of this study is to investigate how the policy stakeholders perceive the value and importance of art education in Saudi Arabia public schools. To achieve this purpose the following two research questions were specifically formulated:

1. How do stakeholders perceive the value and importance of art education and its policy in Saudi Arabia schools?
   (a) How perceptive are the stakeholders to the need for change in art education program and practice?
(b) How does the Education Development Center, as the main representative for developing general education at the ministry of education, recognize the need for improving the quality of teaching and learning of art education?

(c) How do stakeholders conceptualize the role of art education in the preservation of our cultural legacy?

2. How do stakeholders perceive the primary aims of and supports for art education policy?

(a) How important do stakeholders of art education policy consider the follow-up and evaluation of the art teacher's planning and preparation for learning and teaching activities?

(b) How do stakeholders view the need to provide art education with adequate facilities and human resources?

(c) How do the stakeholders perceive what school system should provide for art education in terms of space, proper scheduling and necessary materials and equipment?

The research design of this study involved a descriptive technique of policy stakeholder perceptions of the
value and importance of art education in Saudi Arabia's elementary and intermediate schools.

The research design for the study has included interviews with eight officials and policy makers at the Ministry of Education, seven superintendents, and sixteen art education supervisors at the Riyadh, Jeddah, Makkah, Baha, Tiaf, Dammam and Kharj directorates of education provinces, in addition to fourteen art education teachers and thirteen school principals at elementary and middle schools at Taif City. The research interview was defined by Cannell and Kahn (1964) as "a two-person conversation, initiated by the interviewer for the specific purpose of obtaining research-relevant information, and focused by him on content specified by research objectives . . ." (p. 527). Also a follow-up survey (audit check) with the interview respondents was attempted in an effort to contribute as a device of verification of the interview findings.

The selection of officials and decision makers has reflected the administrative organization chart of the Ministry of Education (see Appendix A). Using the Ministry's chart in selecting this group did not involve any random sampling, because of the limited number of people that deal directly with educational policy making. Therefore, the chart was used as an informative tool for pinpointing the people who were directly involved in and
influenced educational decision making. Cannell and Kahn (1968) argue that the inaccessibility of information is one of the persistent problems confronted the researcher; their remedy to a such problem was "to select a more appropriate person to be interviewed" (p. 560).

The selection of superintendents, supervisors, school principals, and art education teachers was limited by geographic factors, travel cost, time and effort (logistic reasons). Considering those factors, the researcher has chosen the above-mentioned provinces to be part of conducting the interviews. Each group has had a different set of interview questions related to the basic research questions of the study.

It should be noted that random sampling was considered not to be applicable for the study. The reason for this was related to the number of people involved in educational policy making at the Ministry of Education, and who the researcher expected to involve in answering the interview questions; the number of these people is really small. For instance, the actual number of education policy makers at the Ministry of Education might not go beyond thirteen persons at this time. Therefore sampling of any sort was not needed. The selection of participants was governed by emergent insight about what is important and relevant. In that respect the researcher attempted to select the interview subjects on the basis of
the nomination given by each participant. Guba (1981) says "successive interview subjects were selected by asking each respondent to nominate someone whose point of view is as different as possible from his or her own" (p. 86). In addition, Miles and Huberman (1984) argue that "Initial choices of informants lead to the recommendation of new informants; observing one class of events calls for a comparison with a different class; understanding one relationship reveals several facets that have to be teased out and studied individually" (p. 37).

The total of the interview respondents involved in this study was fifty-eight individuals representing all five groups.

Sources of Information

The data for this study were collected mainly from face-to-face interviews with stakeholders of art education policy in Saudi Arabia (i.e., policy makers at the Ministry of Education, Superintendents, art supervisors, art teachers, and school principals in elementary and middle schools). Some documents were used in this study when applicable. Such documents included the education policy document, the art education policy document, and two reports on art education practice and implementation in the schools, obtained from the Ministry of Education. Certain other documents were not available to the researcher at this time (please see "Limitation" section in
Chapter One). The available documents were used as a supplement to interview findings, rather than being a central factor in answering the research questions, since the purpose of this study was the description of stakeholders' perceptions of the value and importance of art education in Saudi Arabia's schools.

Interviews as the dominant source of data for this study were conducted with the following groups in Saudi Arabia:

1. Education policy makers at the Ministry of Education
2. Superintendents
3. Art education supervisors
4. Elementary and middle school art teachers
5. Elementary and middle school principals

The interview questions were designed and classified in five different sets. Each set was devoted to a particular group, as follows:

1. A set of questions for the policy makers and high ranking officials at the Ministry of Education (see Appendix B).
2. A set of questions for superintendents (see Appendix C).
3. A set of questions for art education supervisors (see Appendix D).
(4) A set of questions for elementary and middle school art education teachers (see Appendix E).

(5) A set of questions for elementary and middle school principals (see Appendix F).

All the interviewees were asked the same basic questions in the same order; the exact wording and sequence of questions were determined in advance. Patton (1980) indicated that "a standardized open-ended interview consists of a set of questions carefully worded and arranged with the intention of taking each respondent through the same sequence and asking each respondent the same questions with essentially the same words" (p. 198). Therefore, the interview questions and topics were structured, formulated and conducted by the researcher.

Cannell and Kahn (1968) stated the differentiation of role between interviewer and respondent.

The interviewer not only initiates the conversation; he presents the topic by means of specific questions, and he decides when the conversation on a topic has satisfied the research objectives (or the specific criteria which represent them) and another topic shall be introduced. The respondent in the research is led to restrict his discussion to the specific question posed by the interviewer" (p. 527).

Prior to the conduct of the interviews, I had planned to translate the questions into Arabic language (they were pre-written in English) in order to make them understandable to the people who were to be interviewed. The task of reviewing the translation of the questions was
presented to some experts in the Arabic language in Saudi Arabia. The purpose of doing so was to be certain that the questions would make sense to the reader and be stated correctly and accurately. I was also concerned about retaining the original meaning as expressed in English. To do this, the questions needed to be rewritten in a clean and clear form. Patton (1980) says "careful consideration is given before the interview about how to word each question" (p. 202). It was intended that the questions be distributed ahead of time to the interviewees with whom I planned to meet. Distributing the questions to the respondents a day or so before I met with them meant to give the respondents who lacked ready accessibility to information an opportunity to consult references.

The interview was conducted face-to-face with the interviewees, and within a fixed time, preplanned by telephone when possible. In fact, providing a fixed time for executing the interview was the most difficult problem I have faced, because the people I planned to meet with had busy schedules. Even when they provided the time we were frequently interrupted by phone calls, the need to sign urgent papers, as well as the admittance of some people who had problems and were looking for fast solutions, beside some other things happening accidentally. The time required to conduct the interview with each respondent was one hour to one hour and a half. On two
occasions I recorded the conversation with two superintendents and later transcribed the tape, though in general I relied on paper-and-pencil notes. Probes during the conduct of the interview for specific meaning of answers were attempted. After each interview, I reviewed my notes to make sure that the responses I obtained were clear and complete, and later I made phone calls to the respondent to verify answers.

Refusal to answer the interview questions was another difficulty I faced, especially at the Ministry of Education. The reasons for their refusals were related to their busy schedules, or the perception that the questions did not fit in with an interviewee's interest, or that they perceived the interview to question educational policy. However, from among the most influential decision makers, eight were interviewed.

After the findings of the documents, reports, and interview analysis were completed, an audit check (follow-up) was attempted. The purpose of such a process was to seek the participants' verification of the findings obtained earlier, which has led to greater valuable data and results. Miles and Huberman (1984) indicated that "one of the most logical sources of corroboration is the people with whom one has talked and whom one has observed" (p. 242). Guba (1981) on the other hand, using the sociologists' term "member checks," says, "The process of
member checks is the single most important action inquirers can take, for it goes to the heart of the credibility criterion" (p. 86). Thus, an executive summary or an abstract of the findings accompanied by a set of follow-up questionnaires (see Appendix K) and cover letter were handed out in person to each interview respondent. Two or three days later, I went back to the participants to collect the responses. In that respect, I had a chance to talk to some of them about the current situations pertinent to education in general, and art education in particular. Accordingly, everything seemed to be the same as it was at the time the interview was conducted. The total number of the respondents participating in the audit check survey was fifty-four, representing the five groups. Only four individuals (two supervisors, one teacher, and one principal) of those who contributed to the first round did not take part in the second, due to some circumstances taking place at the time of distributing the questionnaires, such as leave of absence, busy schedule of some, and refusal of some others to respond to the questionnaires.

Data Analysis

The following data sources were used in this study:
(1) Face-to-face formal interviews with Education Ministry personnel, superintendents, art education supervisors, art teachers, and school principals in elementary and middle
(intermediate) schools; (2) official policy documents on education and art education, including two reports by art education supervisors from around the country at their conferences in 1979 and 1986; and (3) follow-up survey questionnaires to the formal interview respondents.

The analysis of the documents and reports were based on a simple treatment (a brief content summary) according to the significance and importance of the message of each document. These were used to supplement the data obtained by interviews. The analysis involved assigning deductive and inductive categories, ranking orders and frequency counts of the documents' messages. The treatment used in document analysis followed those uses in quantitative content analysis. Frequency analysis involved numerical-statistical determinations of what the content characteristics are. Pool (1959), George (1959) and Holsti (1968, 1969) concluded that frequency with which an attribute appears in the message is a valid indicator of some variables such as focus of attention, value, importance and so on, . . . it services primarily the summarizing function of the analysis. Thus, the frequency is based on a co-occurrence of attribute within the same unit, and may be taken as a valid index of importance. Ranking order, on the other hand, applies the determination of "fixed value to content unit to assign it in a graded series and can measure its intensity or importance, numerosity,
probability, length, or position, or time" (Deese, 1969, p. 47). Thus, the summary of the message of the documents was based on a selective manner. The problem under study, however, was the determining factor of what portion of the message must be analyzed. It is worth noting that the findings of these documents were not used as a focal point in answering the research questions, but rather as supplemental information to the findings of other analytic methods used in this study.

A quantitative technique was used in analyzing the interview responses, based on frequencies of occurrence, and ranking orders, when applicable, according to the purposes of this study. A survey technique was used in analyzing the responses obtained by the follow-up questionnaires.

**Document Analysis**

The analysis of the documents was based on frequency count and ranking orders (when applicable), according to the content features of each document.

A. The document of education policy was analyzed according to developing categories, category descriptors, article number (code) and frequency count. The frequency counts were restricted to areas which were pertinent to the teaching of art in Saudi Arabia. The analysis of this document was intended to discover whether there was any reference to art education in the document as a subject
along with other academic subject areas in the general curriculum.

B. The analysis of the art education policy document was based on the rank ordering of the most emphasized aspects of art education. The findings were used as information supplemental to the findings of the other methods employed in this study.

C. The reports on art education that were prepared by art education supervisors were analyzed on the basis of a frequency count of problems that art education has encountered. These were ranked in order of frequency. These terms are shown in a summary table. Through use of this table the researcher was able to draw inferences about the persistent problems (not solved during these years), omission, and the appearance of new problems. The analysis of the reports was intended to counteract any vested interest bias which might arise among respondents. The findings of the documents and reports are integrated and discussed with each research question.

Interview data analysis. Quantitative approaches were used in analyzing the interview responses. Collected data were classified and tabulated by responses given to each question. Each interview question was analyzed separately for the purpose of comparing and contrasting the findings.
The answer to close-ended questions and multiple choice questions were summarized in tables according to the group's name (when applicable), the number of variable responses to a given question, and percentages.

The responses to the open-ended questions (what, why, how) or a portion included in some questions were summarized based on the group's name (when applicable), frequency count, and descending orders. The purpose of using these categories was to show similarities and differences among responses given by different groups, and the dimensional ordering which applied to responses in terms of their intensity or importance. The use of the quantitative processes in data analysis was used as a supporting device for making decisions and for evaluating judgments of collected information regarding the research questions of this study.

Survey method. This approach was employed in analyzing the follow-up questionnaire responses. The answers were tabulated according to the type of responses given to each question, in an effort to compare findings with those generated by other methods used in this study.

At this point, it should be noted that more than 90% of the respondents who contributed to the audit check survey did not provide additional comments on their responses. Besides, four policy makers did not respond to
question #18 of the survey (see Appendix L). Therefore, no comments were reproduced in the second-round analysis.

**Triangulation**

Triangulation of the analytic methods used in this study was attempted. The findings emerged from the interviews, the follow-up survey and official documents were compared, according to the issues raised as a result of the interview findings, in an effort to indicate how they complemented or contradicted each other. Guba (1981) indicated that, "different methods are pitted against one another to cross-check data and interpretation" (p. 85).

Van Dalen (1973) argued that a variety of research or techniques will overcome the weakness of solitary data collection methods. "A multi-method approach may serve as a more valid test of a hypothesis" (p. 209). Patton (1980) on the other hand indicated that "it is useful to bring a variety of data and methods to bear on the same problem" (p. 330).

Basically triangulated technique merges multiple strategies for data collection, data processing, and data analysis. Jick (1979) identified two kinds of triangulation; "between methods and within method." Between methods is considered a vehicle for cross validation when two or more distinct methods are found to be congruent and yield comparable data; while within method is the approach which uses multiple techniques within a given method to
collect and interpret data (p. 602-603). However, using triangulation approaches "offers increased research generalizability because the methodology has built-in mechanisms which takes rival hypothesis in account" (Sevigny, 1978, p. 7).

As this writer attempted to use multiple strategies for data collection and analysis, the effort of the integration of these techniques rested on the premise that the weakness or limitation in each single method would be offset by the strength of another. Therefore, comparison between the findings was attempted to see how the evidence of different data-gathering techniques complemented or contrasted with each other. Further, a comparison of the findings from different levels of interviewees (policy makers, superintendents, art supervisors, art teachers, and school principals) was attempted, to indicate how the evidence of one group complemented the others, especially the ones who are closely linked to the actual process and practice of art education and those who are not. Thus, art education supervisors, art teachers and school principals, the groups closely linked to the practice of art education, were compared to the superintendent and to the policy makers who are distant from the practical practice of the subject in question.

In addition, the findings generated from the documents and reports, which were used as supplemental data,
were compared with each other and with the findings of the interviews in an effort to indicate how the written documents corroborate with interview results. Finally, the findings obtained from the follow-up survey (member check) were compared with the findings of the initial interview for the purpose of verification. Therefore, the survey (questionnaires) findings contributed a good deal to greater confidence in the results of this study.

Thus, the combination of interview analysis, documents and reports, and survey (audit check) analysis in this study are viewed as three ends of a continuum rather than as three distinct kinds of methods. The linkage among the various parts of the emergent dimension of the analysis were attempted. The findings, therefore, were described and interpreted in an effort to let the reader know what has happened in the implementation of practice of art education in Saudi Arabia; what it was like from the point of view of the respondents; and what particular activities in the programs were like. Such descriptions were directed toward answering the research questions.

Conclusions regarding these research questions were then made and based on the study's findings, the researcher formulated recommendations for art education. The recommendations are to be found in Chapter VI.
CHAPTER V
RESEARCH FINDINGS

Introduction

This chapter is devoted to the analysis of the data collected from formal interviews, official documents and reports, and follow-up questionnaires. As explained in Chapter IV, the official documents and reports are used to supplement information obtained from the interviews. In treating these data sources, the following steps were taken. First, the data obtained by the interviews were reported in quantitative form (see Appendix G). Second, the data were discussed and compared among the groups (8 policymakers, 7 superintendents, 16 art supervisors, 14 art teachers, and 13 school principals). The issues raised as a result of the data received from the interviews are used as the organizer for presenting the findings, due to five different groups of respondents, five different sets of questions, answers to open-ended questions, documents and reports, and follow-up questionnaires. These issues are:

1. Art education in general education policy.
2. Clarity and specification of art education policy purposes, processes, and objectives

3. Elimination of art education from secondary schools.

4. Curriculum and practices of art education in elementary and middle schools.

5. Teacher education.

6. The Education Development Center's role in developing art education.

7. The goals of art education.


9. The sufficiency of supports and resources (implementation).
   a. Physical facilities.
   b. Human resources.
   c. Financial support (budget).
   d. School system supports.

The official documents and reports were summarized according to their content features (see Appendices H, I, and J). The follow-up questionnaires (see Appendix L) were compared with information received from the other sources for the purpose of strengthening the overall confidence in the findings.

It is worth noting that the first six issues are discussed under research question #1, while the three later issues are discussed under research question #2.
Discussion and Comparison of Findings

Research Question #1
How do stakeholders perceive the value and importance of art education and its policy in Saudi Arabian schools?

a. How perceptive are the stakeholders to the need for changes in art education programs and practice?

b. How does the Education Development Center, as the main representative for developing general education at the Ministry of Education, recognize the need for improving the quality of teaching and learning of art education?

c. How do stakeholders conceptualize the role of art education in the preservation of our cultural legacy?

Issue I: Art Education in General Education Policy

How does the general education policy deal with art education? Would you please provide some example(s) to your answer?

a. It deals with art education as it does with the other subjects in general education curriculum.

   (22) 70.95%

b. Not properly

   (8) 25.80%

c. It deals with art education according to what it supposes to achieve.

   (1) 3.25%

Examples given to item (a):

   F  B

1. Special institutes for art teacher preparation.

   (12) 1
2. Curricula for art education, in general education. (8) 2

3. Yearly budgeted money. (8) 2

4. Provided material and equipment. (6) 3

5. Emphasizes providing students with knowledge, various artistic skills, and experiences. (5) 4

6. Allocates time for teaching art in the study plans. (3) 5

Examples provided to item (b):

1. Reduction of time for teaching art in elementary school study plan. (4) 1

2. Undeveloped curriculum for art. (4) 1

3. Arbitrary evaluation of student's achievements. (4) 1

4. Elimination of art education in secondary schools. (3) 2

5. Lack of instructional materials and references. (2) 3

Out of 31 respondents (70.75%) (eight policymakers, six superintendents, and eight supervisors) 22 said the general education policy deals with art education as it deals with any other academic subject included in the general education curriculum. The equality of such treatment as the respondents respectively indicated is apparent in the number of special schools established for
preparing art specialists to teach art in elementary and intermediate schools; the art education curricula prepared for different stages in general education, especially in elementary and middle schools; yearly budgeted money specified for providing art education in schools with necessary supplies; the materials and equipment provided yearly for art education through the Ministry of Education and the emphasis on providing students with knowledge and various artistic skills and experiences. The allocation of time specified for teaching art in the general study plans for elementary and intermediate schools ranked the least. On the other hand, when school principals were asked if they think the general education policy is as concerned about art education being taught in public school as it is for other academic subjects, 69.3% said it does, while 30.7% said it does not. The highest ranked example given by the respondents who think the general education policy is concerned with art education being taught in public schools is cultivating students' talents, predispositions, and intellect. This response, in fact, is fully consistent with what national policy for education seeks from education in the school, whether in art or any other fields of study. In addition, the art education policy stresses developing students' talents and perceptual abilities, skills, and experiences (see Appendix I). Second is the accessibility of art schools established for
preparing art staff, like those of other fields of study in the curriculum of general education. It is true that the Ministry of Education has founded a number of art institutes for preparing art teachers, which are the art institute in Riyadh in 1964 and five divisions for art education in five different junior colleges around the country in the last 6 years, in addition to the departments of art education in Riyadh University and Ommo-Al-Qura University in Makkah affiliated by the Ministry of Higher Education. The third example provided by three school principals in relation to the general education policy's concern for teaching art in public schools is its intent to provide schools with teachers and materials. Fourth is the participation in national and international art exhibits, as two principals indicated. The policy for art education encourages school art exhibits, as well as province art exhibits and national art exhibits as one of its objectives for educating the public about art (see Appendix I). On the other hand, the national policy for education emphasizes exchanging cultural and scientific information and knowledge with the other world.

By contrast, eight art supervisors (25.80%) said the general education policy deals with art education improperly. The reasons given for improper treatment were: reduction of time for teaching art, especially in
elementary schools; undeveloped or improved curricula for art education in elementary and middle schools; arbitrary evaluation of students' achievement in art, which refers to the elimination of public examination in art education equally ranked the highest. Elimination of art education in secondary education ranked second. And the lack of instructional materials and references ranked least among the responses. In addition, school principals (30.7%) who thought the general education policy is not as concerned about art education being taught in public schools as it is for other subjects, elaborated on their responses by giving examples. These examples were, first, dearth of materials and equipment. Second is unprovided space for art practices in most schools. Third is poor qualifications of art teachers and their teaching methods. Fourth is shortage of art teachers. Fifth is the elimination of examination in art. And sixth is poor application and execution of art education in schools. In addition, two respondents indicated that the application in art education is one of the main problems this subject in question faces. For example as they said, it is the nonrequired examination in art which causes students to look at art education as an insignificant subject in their studies. Another principal said the lack of an executive man, whether art teacher, school principal, or the working staff at the education departments, is the most crucial
dilemma for art education. These examples, however, are consistent with the problems in art education perceived by all groups, relevant to the practices, applications, execution, and implementations of art education, as well as the negative implications in art education policy (see pp. 165 and 168). In addition, the annual reports issued in 1984-85 and 1985-86 by different education provinces (districts) such as Riyadh, Taif, Dammam, Jasan, Jeddah, and Alqwaajaia districts recommended such problems, among others, to the Ministry of Education. Furthermore, the reports prepared by art education supervisors as a result of their conferences in 1979 and 1986 compliment with these problems and examples stated by school principals. Also, the audit check survey confirmed the existence of such problems in art education (see Appendix L). According to this researcher's past experience as an art teacher and then an art supervisor, these difficulties have been haunting art education since 1968, at the time I was appointed to teach art in public schools.

Furthermore, the superintendents were asked about the priority given to art education by the Ministry of Education (see Appendix C, Question 2). Their responses were as follows:
1. No priority is given to art education, but it is balanced with other subjects in the curriculum. (4) 1

2. The Ministry encourages granting artistically-talented and most prominent students rewards and reinforcements. (3) 2

Most responses given by the respondents indicated no priority is established by the Ministry of Education for art education or any other subjects; but art education in terms of efforts provided by the Ministry is balanced with other subject areas included in the general curriculum. On the other hand, three respondents said that the Ministry of Education encourages granting artistically-talented and most prominent students rewards and reinforcements, which is considered by those respondents as a kind of priority only given to art education, but not to any other subject. In addition, one superintendent added that art education has a priority which has never been given to any other academic area in the curriculum; that it is evaluated by two different departments at the Ministry of Education, which are the Department of Educational Training and Guidance, and the Schools Activities Department. In relation to that, it should be noted that art education supervisors in their report in
1986 questioned such a share of responsibility because, as the report included, it just creates confusion and misunderstanding of how art education and its activities should be carried out in and out of schools.

However, the majority (70.75%) of policymakers, superintendents, and art supervisors perceived the general education policy dealing with art education as it does with other subjects included in the general curriculum. On the other hand, 69.3% of school principals viewed such a policy as concerned with art education being taught in public schools as it does for other academic areas. Consistent with these responses, the national policy for education emphasizes the search for knowledge in any field of study, including art (see Appendix H). In addition, it stresses "steering the dignity of the individual and offering him equal opportunity to develop his skills so that he can contribute to the progress of his nation" (p. 11). Also the follow-up survey showed 35.18% strongly agree and 46.29% agree that art education goals are clearly stated in the general education policy in comparison to other subjects taught in schools.

Issue II: Clarity and Specification of Art Education Policy Purposes, Process, and Objectives

The responses to the following question represent Group 2 (see Appendix C, Question 6) and Group 3 (see
Appendix D, Question 5) and Groups 4 and 5 (see appendices E and F, Question 1).

Do you see the policy for art education as being clear and specific about its purposes and process? (Goals and objectives, Groups 4 and 5)

a. Yes (33) 66%
b. No (16) 32%
c. No answer (1) 2%

Thirty three (66%) (4 superintendents, 9 supervisors, 10 art teachers, 10 school principals) out of fifty respondents perceived the policy for art education as clear and specific about its purposes, process, and objectives. By contrast, 32% (3 superintendents, 6 supervisors, 4 teachers, 3 principals) thought it was not, while a supervisor provided no answer due to his lack of knowledge about such a policy.

The four superintendents who saw the policy as clear and specific were asked to tell in what way they saw it as being clear. The clarity of such a policy, as they said, can be seen in:

F R

1. The national and international art exhibits the country participated in. (5) 1

2. How art education related to other subjects. (4) 2
3. The skills students are supposed to acquire. (2) 3

These responses given by the four superintendents who thought the policy for art education was clear about its purposes and process were supported by nine art supervisors. Those supervisors elaborated their responses, saying that this policy:

1. Concentrates on developing students' behavior, personality, and perception. (7) 1

2. Proposes to introduce students to Islamic and traditional art. (4) 2

3. Intends to expose students to their environment and its materials. (3) 3

4. Emphasizes the need for evaluating teachers and students' achievements. (3) 3

On the other hand, the responses provided by the respondents of Groups 4 and 5 (10 art teachers and 10 school principals) in relation to the same issue were its comprehensiveness of what art education should accomplish, as five art teachers indicated. Six school principals said that it is clear and specific because it is built on the basis of developing students' personality, which is expected to reflect on their social and moral treatments and conducts. The other reason for such a clarity, as
five principals said, is the result of the development of students' artistic talents, skills, and aesthetic knowledge and taste. These reasons given by school principals compliment with those mentioned earlier by superintendents and supervisors, as well as what both documents of national policy and art education policy include. In addition, the satisfactory results of participating in national and international art exhibits is another reason for such clarity and specification of what art education policy intends to accomplish, as three school principals said. This notion also is consistent with what five superintendents indicated earlier. In addition, art education policy noted the importance of organizing schools and provinces, as well as national art exhibits, due to the educational benefits of art which may reflect on students' and the general public's understanding of the art world. Furthermore, two principals added that the policy's concerns about developing students' creativity and imagination is another reason for that clarity. Also, the policy for art education emphasizes such a development as one of its main goals and objectives, as well as the national policy. In addition, three art teachers view the clarity of this policy in its contribution to religious and societal goals. This also is another objective which the policy for art education desired to achieve when it required relating art education in terms of selecting art
lessons, to other academic subjects in the general curriculum such as history, religion, and language, as well as the general development of the country. On the other hand, the most obvious example art teachers mentioned about the clarity and specification of art education policy is the opportunity it provides for students to practice art activities in various ways of expression with various materials, as well as the development of their artistic taste and personality.

Generally, the responses provided by the majority of the four groups (2, 3, 4, 5) appeared to be consistent with each other; that the policy for art education is clear and specific about what it intended to achieve.

By contrast, when the three superintendents who saw the policy as not clear were asked why it is not, they replied that the purposes of this policy have not been achieved, and the method (means) of implementation is not clear. In addition, these notions are supported by five supervisors who thought that one of the negative implications in art education policy is the unclear means of how implementation of facilities and application should be done. Along with that is the difficulty for most executors and implementors to comprehend the goals of art education policy and how they can be achieved, as two policymakers noted (see p. 168).
Art supervisors who thought this policy was not clear and specific elaborated on their responses through providing some examples which were, first, the method of teaching and the means of implementation are not clearly stated, especially for those who are not art specialists; besides, art education is considered less important in the school, as five of them indicated. According to this researcher's experience, this may be true, because art education at more than 65% of elementary schools around the country is taught by generalists; therefore, it becomes difficult for them to comprehend the policy and how art education should achieve its goals and objectives, let alone school principals who have poor or no background in art education. Second, four supervisors added that the components of such a policy are not specifically defined. It should be noted that this reason and other reasons stated above pertinent to the unclarity of the art education policy are consistent with the negative implications in such policy as provided by Groups 1 and 2, and this group as they discussed later. However, if art education is looked upon as less important in comparison to other academic areas, the vagueness of some parts of the policy and its goals could be one of the reasons for such a matter. In fact, some policy goals are not specifically defined because they are more in the nature of vague ideals than goals and objectives. For example,
introducing students to Islamic art, popular art, and modern art as a goal of such a policy is confusing, because it is difficult to understand if students should study the history of art or the production of artworks being used as a form of instructional aid to help students create art. This, however, spawned a puzzle to teachers who conduct teaching in the classroom, to the supervisor who seeks improved learning processes, and the school principal who manages school affairs and how they are executed.

In addition, those teachers who thought the policy is not clear and specific relate their answers to the unclarity of its content and what should be accomplished and how, while the principals said the unclarity of this policy is reflected in unknown or unclear directions schools can follow for applying it. These principals also said the unclarity of such a policy reflected in the less importance given to art among other subjects in school; two of them added that no examination required in art is another reason to doubt the clarity of this policy, which reflects the official negative attitude toward art, as they said. Furthermore, three art teachers added that the old conceptions this policy built on is another reason for its unclarity. At this point, it is worth noting that six of those school principals who thought art education policy is clear alluded to the unclarity or unpreciseness
of the means used for implementation and application, which they consider as one of the confusing factors to them as school principals. In addition, those teachers who thought the policy is not clear and specific stressed their responses by giving examples like: "As a teacher, I never knew what should be executed from that policy or plans." The second example is the fluctuation of explanations and instructions given to the policy by administrators and supervisors, and contradictions between religion and the practice of art, especially drawing living creatures.

In respect to the unclarity and unspecification of art education policy, the responses provided above by superintendents, art supervisors, art teachers, and school principals appeared to complement each other. Besides, the responses given by Groups 1, 2, and 3 (see Appendix B, Question 2; Appendix C, Question 3; and Appendix D, Question 3) in relation to the negative implications in art education policy are consistent with these responses.

These negative implications (see Table 1) as seen by the respondents of Groups 1, 2, and 3 are as follows. The first was insufficient time specified for teaching art in the study plans and this was ranked the highest among Groups 1 and 3. The second was lack of a clear means of how implementation for and application in art education should be done as perceived by Groups 2 and 3. The third
Table 1  
Positive and Negative Implications in Art Education  
Policy Perceived by Groups 1, 2, and 3

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<tr>
<th>Positive Implications</th>
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<th>R</th>
<th>Negative Implications</th>
<th>Group</th>
<th>F</th>
<th>R</th>
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<tr>
<td>. Emphasis of providing art education with facilities and resources.</td>
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<td>2</td>
<td>3</td>
<td>. Insufficient time for teaching art in the study plans.</td>
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<td>1</td>
<td>3</td>
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<tr>
<td>. Opportunities for all students to acquire knowledge and experiences of the art world rather than producing artists; to express themselves and cultivate their imaginations.</td>
<td>1, 2</td>
<td>8</td>
<td>2</td>
<td>. No clear means of how implementation and application should be done.</td>
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<td>2</td>
<td>3</td>
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<td>. The inclusion of art as a subject in school schedule.</td>
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<td>3</td>
<td>6</td>
<td>. Low considerations for a constant curriculum development.</td>
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<td>3</td>
<td>7</td>
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<td>. Consideration for learning through art</td>
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<td>. Continuous shortage of art teachers and facilities.</td>
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<td>. Difficulty for most implementors and executors to comprehend how the goals of art education</td>
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Table 1 (continued)

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<th>Positive Implications</th>
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<th>Negative Implications</th>
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<td>to be artistically</td>
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<td>. Less consideration for</td>
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<td>tasteful, creative,</td>
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<td>teaching art by</td>
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<td>and useful citizens.</td>
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<td>specialist in</td>
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<td>elementary stage.</td>
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<tr>
<td>. Emphasis on the</td>
<td>2</td>
<td>3</td>
<td>5</td>
<td>. Low consideration is</td>
<td>2, 3</td>
<td>5</td>
<td>5</td>
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<tr>
<td>importance of</td>
<td></td>
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<td></td>
<td>given to in-service</td>
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<td>evaluation and</td>
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<td>training for art</td>
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<td>follow-ups.</td>
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<td></td>
<td>teachers.</td>
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<tr>
<td>. Opportunity for</td>
<td>3</td>
<td>2</td>
<td>6</td>
<td>. Insufficient</td>
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<td>learning various and</td>
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<td></td>
<td></td>
<td>implementation and</td>
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<td>creative skills.</td>
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<td>application.</td>
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<td></td>
<td></td>
<td>. Elimination of</td>
<td>3</td>
<td>3</td>
<td>7</td>
</tr>
<tr>
<td></td>
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<td></td>
<td></td>
<td>examination in art.</td>
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</tbody>
</table>
was low considerations for a constant curriculum development as perceived by Group 3. The fourth was continuous shortage of art teachers and facilities as seen by Group 3, and the difficulty for most implementors and executors to comprehend and understand how the goals of art education and its policy can be achieved, as indicated by Groups 1 and 3. The fifth was less consideration given by the policy to the teaching of art in elementary school by art specialists and low consideration given to the importance of in-service training for art teachers as perceived by superintendents and art supervisors. The sixth was insufficient implementation and application in art education as seen by Group 1, while the elimination of examination in art as indicated by Group 3 ranked seventh. Most of the respondents of the three groups indicated their concerns about the unclarity of the means used for implementing art education which, as they said, was reflected in poor curriculum, shortage of teachers, and other possibilities. In addition, the official reports prepared by art supervisors in 1979 and 1986 (see Appendix J), let alone that issued yearly by education provinces around the country, compliment with these negative implications perceived by the respondents.

At this point it should be noted that the composite figure of responses in favor of the clarity and specification of art education policy is 66%. In relation to that,
the positive implications in art education policy provided by Groups 1, 2, and 3 support the clarity and specificity of this policy.

Such implications as perceived by the respondents in Groups 1, 2, and 3 were seen in the emphasis on providing art education with the facilities and resources needed for teaching art in schools. This ranked the highest among Groups 2 and 3 (superintendents and art supervisors). Ranking second among Groups 1 and 2 was offering opportunities to all students to acquire knowledge and experiences of the art world rather than producing art, and to express themselves and cultivate their imaginations. Ranked third was the inclusion of art education as a subject in school schedules as perceived by group 3. Considerations for learning through art as a means for preparing individuals to be artistically tasteful, creative, and useful citizens as seen by Group 1 was ranked fourth, while the emphasis on the importance of evaluation and follow-ups as seen by superintendents ranked fifth. The sixth was the opportunity provided students to learn various creative skills.

In addition, art education policy document supports these responses pertinent to the clarity and specification of this policy. It, in fact, proposes to cultivate students' perception and awareness to taste and enjoy aesthetic value in various directions of life. Also, it
considers the learning process in art as an important factor in forming student personality. Introducing students to Islamic and tradition and modern art, as well as acquainting them with the environment and its materials are other goals the policy intends to achieve. It also requires art teachers to be aware of the students' stages of growth and artistic manners (styles) each student adopts at the time of his plans, guidance, and follow-up (see Appendix I). In addition, the national policy for education is consistent with those notions, when it emphasizes the importance of developing students' conduct, personality, and perception through providing them with various cultural, scientific, artistic, and technological ideas, skills, and knowledge (see Appendix H). Furthermore, the responses provided by the respondents participating in the audit check survey showed 27.78% strongly agree and 51.85% agree that such a policy is clear and specific about what it intended to achieve, while 18.52% disagree for such a matter.

In relation to the importance of art for our youth and culture, Groups 1 and 2 (see Appendix B, Question 3 and Appendix C, Question 4) were asked if they think it is necessary in relation to such a matter. Accordingly, 93.33% (eight policymakers and six superintendents) said yes, while 6.67% (a superintendent) said no. The
respondents who thought art is necessary commented on their responses, saying:

1. Art preserves our legacy and cultural self-identity. (14)
2. It is an expression of our culture, traditions, and our way of life. (6)
3. Art translates what each generation achieved and accomplished. (5)
4. Art helps transmit past artistic achievements from one generation to another in new and creative fashions. (4)

Out of 15 respondents in Groups 1 and 2, 14 (93.33%) said art is necessary for our youth and culture. These respondents elaborated on their answers, as stated above. Also, two respondents added that art can introduce us to our culture and what our peer predecessors have accomplished. Another two policymakers said that art is an instrument for cultural dexterities and expression. In addition, two other policymakers said that art incarnates and promotes moral values and principles.

It should not be forgotten that the national policy for education emphasizes the importance of promoting cultural aspects through the education of Saudi's youth. It requires "strengthening the student's feeling about the cultural, economic, and social problems of his society and
prepares him to participate in their solutions" (p. 11). In addition, art education policy considers promoting and enhancing cultural aspects through learning about art as an important goal art education should achieve (see Appendix I).

According to what has been discussed above, one would conceive that there is nothing wrong with this policy, but how it is implemented and applied, as some respondents have indicated earlier such as a few supervisors and art teachers and school principals.

In relation to improving art education policy, the policymakers were asked (see Appendix B, Question 13) about the criteria that should be used for reforming such a policy. Their responses were: knowing what we need to accomplish from teaching in our schools, and knowing art education goals and objectives—these two answers equally ranked the highest among other given responses. Providing enough time for teaching and learning in and about art, and reforming art education curricula equally ranked second. Third was adjusting teacher preparation programs according to the need for teaching art education in the public schools. And balancing the priority between the subject areas, in terms of resources and facilities ranked fourth.

Art teachers, on the other hand, in response to a question (see Appendix E, Question 29) concerning what art
education policymakers and education policymakers should consider for improving the quality of art education indicated that:

1. Developed curricula and plans suitable to the needs of students and society. (9) 1
2. The availability of proper space for teaching art in every school. (8) 2
3. Improving art education status in school system as being a basic subject among other academic subjects. (8) 2
4. Reinstituting examination in art education. (5) 3
5. Building qualified programs for art teachers. (5) 3
6. Again offering art education in secondary schools. (4) 4
7. A continuous evaluation and follow-up of the subject. (2) 5
8. Establishing art museums. (2) 5

These suggestions offered by art teachers reflect the kind of needs felt for improving the quality of practices in art education in the schools. According to these responses, improving the curriculum became the first of
all to be taken into consideration. The second step to be taken into consideration is treating art education as a basic subject among other fields of study, and providing a proper space in each school for teaching and practicing art education. Third are teacher programs and the public exam in art education. In fact, these suggestions were perceived by all the groups involved in this study as problems art education encounters. Also, policymakers in relation to reforming art education policy as stated above, recognized the need for reforming art education curriculum in public schools and the curriculum for art teacher preparation, as well as balancing the priorities between all areas of study in terms of facilities and resources.

**Issue III: Elimination of Art Education from Secondary Schools**

Concerning this issue, all the groups participating in this study were asked about the reason(s) underlying the abolition of the subject in question from secondary education in 1974/75 (see Appendix B, Question 11; Appendix C, Question 25; Appendix D, Question 26; Appendix E, Question 27; and Appendix F, Question 23). In relation to that, the reasons for eliminating art education from the high school as the policymakers thought were:
1. Using the time specified for art education to benefit other subjects, because art is less important, as some people think. (4) 1

2. It is not necessary in this stage, because students learned the basic skills in art in previous stages. (4) 1

3. Secondary education study plan is filled up. (3) 2

4. No specific reason is known. (3) 2

On the other hand, the responses given by superintendents concerning the same issue were, first, the filled-up secondary school study plan, as five of them think. Such a reason is consistent with that provided by three policymakers, as well as what was included in a report on the Ministry of Education published in Educational Documentation Journal in 1983 which indicated that "for particular circumstances related to the filled-up study plan for secondary schools, art education was eliminated" (p. 91). The second reason, as four superintendents said, is the possibility of not being (art education) important. Third, the real reason is not known, as three superintendents added. The responses given by policymakers also compliment these two notions. The fourth reason, as three respondents said, is the shortage of vision some people
have about art education and its role in a child's overall education. In addition, two superintendents thought that after the intermediate stage, talented students have access to the Art Education Institute and other specializing schools. Two others added that art education was eliminated from this stage because students learned the necessary skills in art at the previous stages. This notion is also consistent with what four policymakers thought in response to the same question, in addition to what the report on the Ministry of Education mentioned earlier included.

The responses provided by Groups 3, 4, and 5 as reasons for the elimination of art education from secondary schools indicated that, first, other subjects are considered by some people to be more important than art, as eight art teachers said. Second, as seven school principals noted, art might be seen by some officials as insignificant or unnecessary in education of school youngsters. Third, six supervisors said the unawareness of some decision-makers of the importance of this subject in general education of the child. In relation to that, the majority of the respondents of the three groups (supervisors, teachers, and principals) consistently considered the real reason of eliminating art education from that stage is its unimportance, as some officials and some others think. In addition, the reasons provided
above by four superintendents and four policymakers compliment with this notion. In addition, 13 of the respondents (6 supervisors, 5 principals, and 2 art teachers) thought the filled-up study plan in that stage is the second reason for such elimination. The responses given earlier to this question by three policymakers and five superintendents are consistent with this reason. Third, as ten respondents (four supervisors, four principals, and two teachers) thought is the dearth of art specialists. Fourth, six supervisors, three principals, and three teachers did not know why such action took place, while two school principals added that there is no real reason behind such elimination. The fifth reason, as four supervisors and three art teachers thought, is to use the time specified for teaching art to benefit other subjects. The last item is consistent with what four policymakers thought. In addition, seven art teachers commented that it is the attitude of some who may see art as contributing no benefits to students in this stage of education. Two other principals said it could be that what students learned in the previous stages is enough. The latter response is consistent with what four policymakers and two superintendents thought in relation to such a matter, as well as what the report on the Ministry of Education published in 1983 included.
In addition, one school principal said in relation to the need for improving the quality of education that, "I urgently would like to see the accountable officials and administrators pay at least a little attention to avoid stuffing students' minds with useless and unavailable information which will never serve the demand of the present era."

To reiterate, the real reason for abolishing art education from secondary education curriculum is not known to those respondents or others in the education field, let alone the general public. However, the official decision for such a matter was not found in any archive, even in the most related division at the Ministry of Education. In relation to that, most policymakers who participated in this study, if not all, were surprised to know that this subject in question was abolished from secondary schools in 1974-1975. Most respondents reacted to such an act as being an unforgettable mistake taken toward our education and its policy. It should be pointed out that the responses provided above were speculative as respondents noted, because they were not sure about the real reason for such an elimination, as they accompanied their responses with phrases such as "I think," or "it could be," or "it might be". In this researcher's opinion, each reason stated above as given by the respondents is possible, but I would highly assume that the time needed
for that stage's study plan could be the real reason taken for such elimination abreast to some religious ideas standing against art and its teaching.

In relation to seeing a possibility for again offering art education in secondary education, 77.42% of Groups 1, 2, and 3 in response to a question pertinent to such a matter (see Appendix B, Question 12; Appendix C, Question 26; and Appendix D, Question 28) thought there is a possibility (3 policymakers, 7 superintendents, and 14 art supervisors). These respondents elaborate on their answers, saying that the possibility for learning in art is available in the secondary developed school as a selective subject. It is true that art education is included nowadays as an elective course in the secondary developed education. This form of education, however, is a new project affiliated and supervised by the Ministry of Education. Its purpose is to prepare individuals to concentrate on one of the subject areas included in the curriculum such as computer science, general science, administration, engineering, and the like. Therefore, the graduate can choose between continuing his study at the university, or at other specializing institutes, or the walk of life.

By contrast, two policymakers and a supervisor (9.68%) saw no possibly in relation to such an issue, because they thought the secondary stage curriculum is
filled up. And secondly, there is no need for teaching art in this stage because it is transitional, meaning that it is like a transit station for travelers. On the other hand, three policymakers and a supervisor (12.9%) did not know whether or not there was a possibility for such an action.

In relation to the encouragement and support (see Appendix C, Question 26; Appendix D, Question 27; Appendix E, Question 28; and Appendix F, Question 22) for reinstating art education in secondary education curriculum, 92% of art supervisors, art teachers, school principals, and superintendents supported the idea, while 6.98% did not.

The highest reason for again offering art education in secondary education mentioned by nine supervisors, seven art teachers, and four superintendents is the need for designers, decorators, engineers, and advertisers in our nation. The second reason for such a matter as 14 respondents (8 teachers, 6 principals) is the need for the continuity in the learning process in art. Related to that, one school principal emphasized that incontinuity in learning in art may cause some deterioration in the students' learning in that stage of education, due to the lack of some interests they may need. Third, 14 respondents (10 art supervisors, 4 principals) said that art should again be offered in secondary education because it
is one of the important components in individuals' complete education. Fourth, nine supervisors considered students' needs for art in this stage. Fifth, seven art teachers considered students' educational benefits, as well as the societal benefit of learning in art. Sixth, seven school principals considered offering art to high school students as important, because their talents and experiences should be fostered and developed. Appreciation of the artistic looks of our environment is the seventh reason for teaching art in secondary schools, as seven supervisors noted. Eighth, as five superintendents indicated, art contributes with other subjects for preparing useful citizens. Ninth, teaching art after middle school benefits student's study in college, as four art teachers said, while two others commented that what students learn in the early stages is not enough. Also, two superintendents added that art is a form of communication, so it should be offered to all students at all levels of general education. In addition, the policy for education support those responses where it stresses enriching students' skills and experiences through providing them with various knowledge and ideas useful to them (see Appendix H).

At this point, it should be noted that the composite responses provided by Groups 2, 3, 4, and 5 for again offering art education in secondary education curriculum
is 92%. On the other hand, the audit check survey indicated that 66.67% strongly agreed and 29.63% agreed for again offering art education in secondary schools. Only 1.85% disagreed and 1.85% strongly disagreed for such a matter. Accordingly, these figures are an important factor for recognizing the significance of art education in children's education and development, as well as our society and cultural heritage. This, however, reflects how receptive and perceptive stakeholders are to the importance of art and art education to the school generation's understanding and experiences, as well as our society and culture.

It should be noted that art education is already offered in the developed education as an elective course. But in traditional secondary schools, the possibility of offering art as a subject in their general curriculum seems to be rare, considering the responses given especially by most policymakers. Besides, the traditional secondary education is directed to be gradually terminated in a few years from now, and replaced by the new wave of developed education which appeared, during its tentative term, more effective and suitable to the needs of the country.
Concerning the sufficiency of the current art education curriculum guideline taught in public school, the five groups participating in this study were asked (see Appendix B, Question 5; Appendix C, Question 17; Appendix D, Question 21; Appendix E, Question 22; Appendix F, Question 18),

"Do you think the current curriculum guideline is sufficient for teaching (and learning about) art?"

Out of 58, 27 (46.55%) (5 policymakers, 2 superintendents, 3 supervisors, 11 school principals, and 6 art teachers) thought this curriculum guideline was sufficient. They elaborated on their answers by saying that this guideline considers students' age differences and perceptual abilities, as five school principals stated. Four others said it gives attention to (considers) teachers' abilities and circumstances. Three of them added that it is related to students' environment and its materials. On the other hand, four teachers see such a guideline as sufficient because of its flexibility, while two teachers and a principal said because it is prepared by art specialists. Two supervisors responded, to some extent, it serves the educational purposes of art education. It serves the students' artistic needs, as another supervisor and a superintendent said. And one
superintendent noted that it fits within the schools' current conditions.

It should be noted that students' age differences and abilities might be considered by this guideline, but this has no support among other groups' responses who think it is sufficient or otherwise. In fact, policymakers suggested considering such an aspect for building a new curriculum for art education. It is noteworthy that the majority of Group 5 (school principals) and Group 1 (policymakers) are the ones who thought the guideline is sufficient, while other groups and other data sources such as art supervisors' reports and audit check survey did not support these groups. In this researcher's opinion, the reason school principals saw this guideline as sufficient while others who are linked to school practices did not, could be related to the schools' conditions and other circumstances such as the lack of appropriate space, dearth of materials, and inavailability of art teachers. For the policymakers, it could be related to their distance from schools and their practices.

By contrast, 30 respondents (51.72%) (5 superintendents, 13 art supervisors, 3 policymakers, 1 school principal, and 8 art teachers) thought the guideline was insufficient. They elaborated on their responses, that it lags behind (does not fit) the spirit of our modern time in which we live, as eight supervisors and seven teachers
said. Second, six supervisors, a principal, and a teacher indicated that its goals are not specific (floating), and five supervisors added that its goals and objectives are not specifically defined for each stage, let alone the other related aspects. Third, its content is not specific, as five superintendents and six supervisors, as well as a school principal and a teacher added. Fourth, 11 supervisors said it has been built on old ideas which have never been developed since. Fifth, it is not oriented toward creativities in teaching and practices of art, as seven art teachers indicated. Sixth, as four supervisors added, it is not comprehensive, meaning that it is only concentrated on drawing and some handcrafts. In addition, three supervisors commented that such a guideline cannot contribute enough to art education goals sought in its policy. And, two superintendents emphasized that it is more like a policy statement than a curriculum. Furthermore, a school principal and an art teacher added that this guideline neglected the environmental differences of the country (see Appendix G, pp. 330, 339, 350-351, 362, and 372).

In addition, the art supervisors' reports prepared as a result of their conferences in 1979 and 1986 recommended reforming the current guideline due to the need for better quality in teaching and learning in and about art (see Appendix J). Also, the education districts' annual
reports on art education 1984-85 and 1985-86, let alone the ones before this date, have recognized the insufficiency of the current curriculum (guideline) for teaching art in schools.

At this point, it might be worth noting that the composite figure of all groups who thought the current guideline is not sufficient is 51.72%. The audit check survey supports this figure by 48.15% strongly agreed and 33.33% agreed that such a guideline is insufficient or inadequate for achieving art education goals. By contrast, 46.55% of all groups thought it was sufficient, supported by 11.11% disagreed and 3.70% strongly disagreed, with those who thought it was insufficient (see Appendix L). It should be noted that one school principal said that he had never seen this guideline.

In relation to building a curriculum for art education, the three policymakers who thought the current guideline was insufficient suggested taking into consideration our cultural self-identity, understanding students' potential abilities, desiring predispositions, and needs. Second is understanding the child's stage of growth. Third is special consideration for our traditions and artistic legacy. And fourth is having a comprehensive understanding of art role in life and culture. The first suggestion (cultural self-identity) ranked the highest, while the other suggestions equally ranking second.
Concerning the need for more or less variety of art in our education, policymakers and school principals were questioned in relation to such a matter (see Appendix B, Question 6 and Appendix F, Question 20). Accordingly, six policymakers (75%) out of eight felt the need for more art in our education. Only one respondent considered no need for more or less in art in the schools, because as he said, the current practices are enough. Those who thought we need more art in education said that current practices in the school are not enough, and we need better quality in learning about art, as well as a variety of practices. In addition, Group 5 (100%) (13 school principals) support the need for more variety in visual art because they thought, as they said, that art education currently is restricted to drawing, painting, and simple handcrafts. Furthermore, the art supervisors at their conferences in 1979 and 1986 recommended developing or changing art education curriculum in order for art education to achieve what it is supposed to achieve (see Appendix J). At this point, it should be noted that the composite responses of Groups 1 and 5 in relation to the need for more art in education is 90.48%.

In relation to that, all the participants who contributed to this study were asked about the kind of artistic practices that should be included in art education curriculum. Concerning such an issue, the table below indicates those preferred practices:
Table 2

Types of Practices Should be Included in Art Education Curriculum as Perceived by Groups 1, 2, 3, 4, and 5

<table>
<thead>
<tr>
<th>Type of Art Practice</th>
<th>G 1</th>
<th>G 2</th>
<th>G 3</th>
<th>G 4</th>
<th>G 5</th>
<th>Total n=50</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>a. Painting</td>
<td>8</td>
<td>7</td>
<td>16</td>
<td>10</td>
<td>12</td>
<td>53</td>
<td>91.37%</td>
</tr>
<tr>
<td>b. Drawing</td>
<td>8</td>
<td>7</td>
<td>16</td>
<td>13</td>
<td>12</td>
<td>56</td>
<td>96.50%</td>
</tr>
<tr>
<td>c. Printmaking</td>
<td>8</td>
<td>7</td>
<td>16</td>
<td>11</td>
<td>11</td>
<td>53</td>
<td>91.37%</td>
</tr>
<tr>
<td>d. Textiles</td>
<td>6</td>
<td>7</td>
<td>16</td>
<td>11</td>
<td>11</td>
<td>53</td>
<td>91.37%</td>
</tr>
<tr>
<td>e. Film</td>
<td>5</td>
<td>7</td>
<td>13</td>
<td>8</td>
<td>11</td>
<td>44</td>
<td>75.80%</td>
</tr>
<tr>
<td>f. Photography</td>
<td>5</td>
<td>7</td>
<td>14</td>
<td>10</td>
<td>10</td>
<td>46</td>
<td>79.30%</td>
</tr>
<tr>
<td>g. Pottery</td>
<td>7</td>
<td>7</td>
<td>16</td>
<td>10</td>
<td>11</td>
<td>51</td>
<td>87.90%</td>
</tr>
<tr>
<td>h. Commercial design</td>
<td>7</td>
<td>7</td>
<td>16</td>
<td>10</td>
<td>11</td>
<td>51</td>
<td>87.90%</td>
</tr>
<tr>
<td>i. Sculpture</td>
<td>6</td>
<td>7</td>
<td>16</td>
<td>5</td>
<td>11</td>
<td>45</td>
<td>77.50%</td>
</tr>
<tr>
<td>j. Carpentry (woodwork)</td>
<td>7</td>
<td>7</td>
<td>15</td>
<td>8</td>
<td>10</td>
<td>47</td>
<td>81.03%</td>
</tr>
<tr>
<td>k. Computer graphics</td>
<td>7</td>
<td>7</td>
<td>16</td>
<td>10</td>
<td>11</td>
<td>51</td>
<td>87.90%</td>
</tr>
<tr>
<td>l. others (metal work)</td>
<td>--</td>
<td>--</td>
<td>--</td>
<td>5</td>
<td>--</td>
<td>5</td>
<td>8.60%</td>
</tr>
</tbody>
</table>

According to the responses given by the five groups as displayed in the table above, the superintendents (Group 2) are the ones who would like to include all these practices in the curriculum, and Group 3 is the second, while Group 1 is the third and Group 5 is the fourth. On the other hand, Group 4 (art teachers) is the one to some extent, whose responses varied between high and below average; besides, it is the group in which five of its subjects want to include metal work in art curriculum. In relation to the variations of art teachers' responses, one may assume that they reflect those teachers' interests and specializations in art. Therefore, the overall composite
responses provided by the five groups showed that drawing (96.50%) is the most preferred activity, then painting, printmaking, and textiles (91.37%) are equally second, while sculpture (77.50%) and film (75.80%) are the least favorite among the respondents.

Although when school principals were asked if the inclusion of these practices in the curriculum means we need more variety in the visual art, they all said yes, because, as they elaborated, art education currently is restricted to drawing and simple handcrafts. Besides, six policymakers (75%) said there should be more visual art in our education because what is offered presently is not enough. Also, the majority (70.27%) of superintendents, art teachers, and supervisors saw the current curriculum guideline as insufficient for teaching art in the school. In addition, the comments provided earlier by these groups support the need for more artistic practices to be incorporated in art curriculum. Consistent with that, the reports on art education prepared by art supervisors in 1979 and 1986 have addressed the need for developing art education curriculum in order for art education goals and objectives to be reached (see Appendix J). Moreover, the audit check survey showed 75.93% strongly agreed and 20.37% agreed that change and development of art education curriculum became necessary for improving students' educational and artistic learning (see Appendix L).
Concerning the decision for including art in the general education curriculum (see Appendix C, Question 20 and Appendix D, Question 29), 56.52% (five superintendents and eight art supervisors) preferred art specialists to decide to include art in the general curriculum, while two superintendents and eight art supervisors said policymakers should decide about including the subject in question in the general curriculum. It should be noted that the majority of superintendents want art specialists to make the decision, while the supervisors have a split opinion, 50/50, for such a matter. The supervisors who preferred the policymakers concluded that any decision in relation to such a matter should be done on the basis of art specialists' research and recommendation.

In relation to how art education practices in schools, art supervisors as the sole authority on supervising this subject through their frequent visits to schools were questioned in respect to such a concern (see Appendix D, Question 20). Their responses indicated that 65.5% said the practice of art education in schools is not effective (poor, weak), especially in elementary schools. And 37.5% think the practice of art in some schools is good where art is taught by art specialists and needed facilities are provided. The reports on art education in 1979 and 1986 recommended improving the practices of art education in elementary schools, in particular, and middle
schools, in general, through providing schools with needed facilities and physical and human resources in order to have better results from teaching art in our schools (see Appendix J). Also, the majority of all the groups participating in this study realized the need for better improvement in the art curriculum, teaching methods, and other possibilities deemed necessary.

The aspects art supervisors and superintendents liked to see, or would rather not see, in having art in the schools (see Appendix C, Question 18 and Appendix D, Question 24) were, as supervisors said, first, absolute free expression without any ulterior influences. Second is new methods of teaching, supplies, proper time, and special teachers for art in each school. Third is well-developed theoretical and creative curriculum. The fourth aspect as preferred by seven respondents is relating learning in art to students' environment and their past and present culture. Fifth is giving a special consideration to a child's stage of growth, and to see art taught from grades K-12, as five respondents said. By contrast, four respondents would not like to see art only confined to production, while two preferred not to see unethical expression invested in art education. However, these responses reflect art supervisors' reactions to what they see missing or inappropriately practiced in art education in schools.
The most preferred aspects all the superintendents would like to see in art education, as they responded, contribute to achieving educational goals, and to serving children's desires and inclinations. Six of them added that they would like to see art education contributing to producing a knowledgeable and understanding citizen, and to preserve and promote our cultural heritage and tradition. By contrast, the concept that the seven superintendents would not like to see in art education is not to see it contradicting Islamic principles and our cultural identity. The second unpreferred concept, as two of these respondents added, is not to view art education as concentrating on drawing living creatures.

On the other hand, Groups 3, 4, and 5, when asked if art education practices should be restricted—limited—to making objects (production) (see Appendix D, Question 23; Appendix E, Question 24; and Appendix F, Question 21), 93.02% said no, while 6.98% said yes.

The respondents of Group 3 (15 art supervisors) who thought art education should not be limited to producing art objects, said it involves theoretical knowledge about conceptual and perceptual experience. Six of them added that students can learn about the role of art in cultural and social relationships. On the other hand, 11 art teachers indicated that learning about educational and cultural aspects of art can contribute to polishing and
improving individuals' personality and knowledge. Also, nine teachers added that artistic knowledge can cultivate students' perceptual abilities and skills, as well as their respect and appreciation of works of art and those who produce it. Furthermore, ten school principals elaborated that art includes, besides producing art objects, some knowledge that students can benefit from. Also, five of those principals added that through art students can learn about our culture and other cultures and societies. Art history is a form of knowledge students can learn about, as five principals said. Aesthetics and artistic taste is another mentioned by six of them, and art criticism is the third aspect students can learn about, as four of the school principals indicated. Also, three school principals included learning about art can help students appreciate artworks. In addition, art teachers, while responding to this question, noted the need for introducing students to art history, aesthetics, and art appreciation, which they consider as a means for developing individuals' educational experiences and cultural aspects.

Art supervisors who saw art education not only limited to making objects when asked about what they think teaching and learning about should include, responded as follows:
The responses provided by all three groups (supervisors, teachers, and principals) are consistent. They mostly emphasized providing students with various knowledge about art which may raise students' perceptual awareness about art and its role in education, culture, and society, as well as its importance in developing individuals' personality and their behavioral conducts. Also, by general consent, the majority of all groups recognize the need for teaching students about art history, aesthetics, and art criticism abreast to making art objects, in an effort to enhance their perceptual understanding and experiences about art and its role in culture and human life.

It should not be forgotten that art education policy document requires providing students with some information about art history, art appreciation, and criticism while they practice art activities in schools. But in reality, learning about these concepts has not been applied appropriately in the classroom. The reason, according to this researcher's experience, is related to the limitation of well prepared art teachers to conduct such concepts and
the lack of art references, textbooks, and instructional resources deemed necessary for the teacher and students. Moreover, art supervisors at their conferences in 1979 and 1986 have recommended improving art teachers' learning quality, as well as providing schools with references and instructional materials in order to promote students' learning quality about art (see Appendix J).

In addition, the second round survey has perceived the necessity for introducing students to art history, art criticism, aesthetics, and a variety of artistic practices, instead of concentrating only on drawing and simple handcrafts, by showing 70.37% very necessary and 20.37% necessary (see Appendix L).

At this point it should be pointed out that the function of teaching and learning about art is perceived as not only making objects, but rather includes theoretical knowledge and understanding of the art world. Such knowledge is considered by the respondents as a way of contributing to the overall development of students, as well as preserving and promoting the cultural and social identity of our nation.

**Issue V: Teacher Education**

The appropriateness of art teacher preparation programs is another issue this study has approached (see Appendix C, Question 21; Appendix D, Question 25; and Appendix E, Question 25). The majority (83.78%) of Groups
2, 3, and 4 (7 superintendents, 13 art supervisors, and 11 art teachers) said such programs are not sufficient or appropriate for preparing qualified art teachers, while 13.51% (3 supervisors, 2 teachers) thought it is sufficient.

The reason for insufficiency of the teacher preparation programs, as the superintendents elaborated their responses were, first, the lack of the substance in teaching and learning about art in those programs, as seven superintendents said. The second reason, as six of those respondents added, is that the programs for preparing art teachers are not comprehensive, because, as four of them explained, they concentrate more on other areas of study than art, especially at junior colleges. One superintendent emphasized that in junior colleges, art major students are required to complete 16 hours in art out of 74 hours required for graduation. Another said that art institute graduates are poorly prepared, and this can be perceived in their teaching in schools. Also, one respondent added that our teacher preparation programs lightly touch the shallow sides and ignore the deep ones.

Concerning the weakness of these programs, the curricula of art teacher preparation programs is considered by nine supervisors to be the weakest aspect of such programs. Second, is the method of selecting students admitted to the art institutes, especially those
of the art institute in Riyadh. Third, as five supervisors added, is the insufficiency of time span specified for study in those programs. The least ranked among given responses is the quality of the faculty conducting such programs. Weakness of the curriculum substances ranked the highest among the responses given by superintendents and art supervisors. At the same time, they complement each other in terms of insufficient time spent for teaching in art in these programs.

On the other hand, the missing concepts in art teacher preparation programs, as teachers indicated, were artistic and educational aspects and knowledge needed for current practice, as perceived by eight art teachers. Seven teachers included the new concepts of art education, while five added the teaching field experience (training) and proper teaching method. Another missing concept, as four teachers stated, is the emphasis on art education in these programs. Three others added the proper time (duration of study) specified for these programs. Moreover, two respondents indicated that art teacher preparation programs are just names, because in reality, these programs give more emphasis on other academic subjects like science, math, and religion. Another respondent commented that there is no quality in these programs, but quantity, due to the need existing for art
teachers. Such a quantity, in fact, as he said, has been deteriorating the conduct of art education in the schools.

It should be noted that these missing aspects are consistent with the responses provided above by art supervisors and superintendents concerning the weaknesses and inappropriateness they saw in these programs, especially the duration of time, the lack of substance in these programs and the curricula, as well as the teaching methods and teaching field experiences.

The insufficiency of art teacher preparation programs was recognized by all superintendents (100%), 81.3% of art supervisors, and 78.6% of art teachers, seven of whom graduated from these programs. Therefore, the composite figure of responses provided by these groups in relation to the insufficiency of teacher education is 83.78%. In addition, the art supervisors' report in 1986 compliments with this group as it addressed emphatically the need for improving the art teacher preparation program, as well as increasing their duration of study (see Appendix J). Furthermore, 50% of the participants in the audit check questionnaires strongly agreed and 25.93% agreed that such programs are insufficient for preparing a qualified teacher capable of teaching art (see Appendix L). In this researcher's view, the problem related to these programs lies in their distance from what is taught in public
schools in and about art, and the shortage of time given to students for field training, and experience as well.

By contrast, only two (14.2%) art teachers thought teacher preparation programs are appropriate, who were supported only by three art supervisors (18.7%). Therefore, the compound percentage of all groups concerning the sufficiency of art teacher preparation program is 13.5%. On the other hand, only 22.22% of the participants in the audit check survey thought these programs are sufficient for preparing a competent art teacher.

Concerning improving teacher education curriculum (see Appendix E, Question 26), art teachers recommended the following concepts to be included:

- a. More extensive teaching methods (9) 60.29%
- b. Social study (8) 57.14%
- c. More art history courses (10) 71.40%
- d. Aesthetics (12) 85.70%
- e. Art criticism (11) 78.60%
- f. Psychology of art (11) 78.60%
- g. Evaluation (10) 71.4%

The need for improving and developing art teacher preparation curriculum was recognized, not only by art teachers, but also by superintendents and art supervisors who recommended reforming art teacher preparation programs, in terms of introducing students to the most advanced technology and teaching methods in art education.
and balancing the curriculum courses, as well as reviewing them (as discussed below). These responses, however, are consistent with the missing concepts in such a program provided by this group as stated above. Also, art supervisors in their reports in 1979 and 1986 recognized the need for improving these programs' curricula (see Appendix J). In addition to that, the audit check survey showed no less than 94.44% in favor of including all these courses mentioned above in art teacher preparation programs. These courses were considered by the audit check participants as necessary areas of study for preparing a successful art teacher (see Appendix L).

According to the felt needs for reforming those programs, art supervisors recommended, first, reviewing the curriculum and increasing the dosage of information to students, as ten respondents indicated. Second, is creating a more strict policy for admission by imposing criteria related to talents and aptitudes in art and its teaching. Third, is increasing the time of duration of study at the art institute and units required in junior colleges, besides constant upgrading of the graduates. Fourth, is balancing the requirement in studio courses and theoretical ones, as seven supervisors said. Fifth, is involving a mutual coordination between the art institutes and public schools' needs, as six subjects stated.
Finally, is assuring the qualification of teachers' work at these institutes.

Consistent with what is recommended by art supervisors above, the felt need for change in these programs, all superintendents suggested intensifying the substance of the programs through the materials offered to students, and taking into special consideration more concentration on modern learning and teaching methods. Second, six of the respondents suggested also introducing students to the most advanced technology in art fields, and improving the means for implementing the programs. Third, five of the respondents recommended increasing the theoretical courses in art education, as well as giving more attention to the teachers' educative personality. Fourth, they also recommended widening the opportunity for art institute graduates to achieve a higher level of education in art education. In addition, a few of the superintendents commented on the admission policy at these institutes, saying that "Admission to art teacher preparation institutes should be based on a selective manner; students who wish to be art teachers should possess a talent, inclination, commitment, and willingness, instead of admitting those who see art institutes as the last resort for them after being turned down by other schools." It should be noted that these suggestions and recommendations reflect those respondents' dissatisfaction of the quality of the
programs and their graduates. It is true that most graduates I have talked to and supervised during my tenure as an art supervisor showed a shallow understanding about art and how it should be taught and performed in schools. For example, one art teacher recently graduated from an art institute once said to me during my visit to a school, "Believe me, I do not know how I can make a lesson plan for my students, and I do not know how I can teach; the only way I know is to ask students to draw or to do what they want, because I have not practiced teaching during my study. Besides, the learning and teaching course I had were poor." At the end of the discussion, he said it is better for me to teach any other subject than art. Another junior college art graduate said, "We do not study about art at these schools; we study, in fact, other subjects, so art divisions there are just names without substance." On the other hand, the follow-up survey showed 50% strongly agreed and 30.04% agreed that the duration of study for teacher preparation programs should be increased by two more terms at junior colleges, and two more years at the art institute in Riyadh.

**Issue VI: The Education Development Center's Role in Developing Art Education**

In respect to this issue, Groups 2 and 3 were asked (see Appendix C, Question 5 and Appendix D, Question 2) if they thought the Education Development Center at the
Ministry of Education has as high a consideration for art education development as it does for the other academic subjects taught in the school. Two superintendents and three art supervisors (21.74%) said it does, because, as the two superintendents indicated, it has been contributing to the development of art education curriculum and art teacher programs. And as the three supervisors said, it has mandated art education supervisors' annual conferences, while two of them added, the establishment of art institutes for preparing art teachers to teach art in public schools.

By contrast, the majority (78.26%) of the respondents (5 superintendents, 13 art supervisors) said the Education Development Center does not contribute to the development of art education in comparison to other academic subjects included in the general education curriculum. The reasons they provided as they elaborated their responses were:

1. No improvement or development in art education curriculum. (12) 1
2. No art specialists appointed at the center while it did for other subjects (in comparison to other subjects). (9) 2
3. The recent attempt for reducing
the time for teaching art in the
elementary school study plan. (6) 3

4. Low consideration is given to
developing art teacher preparation
programs. (4) 4

5. The center has done nothing for
art education. (4) 4

6. The recent attempt to drop art
education from elementary school
study plan and designate it as an
extra activity. (3) 5

7. Indifferent attitude toward
providing art references and
instructional materials to the
school library. (3) 6

Out of 23, 18 (5 superintendents, 13 art supervisors)
did not think the Education Development Center has as a
high consideration for art education development as it
does for the other subjects taught in the schools, due to,
first, as five superintendents and seven art supervisors
elaborated, that the Education Development Center did not
contribute to the improvement or development of art
education curriculum. Second, three superintendents and
six supervisors added that one of the reasons that the
center did not contribute to the development of art
education is reflected in nonappointment of any art specialists as it did for other academic fields. At this point, it should be noted that the Education Development Center includes nine national committees for developing the curricula and teaching methods for the subjects included in the general education curriculum, except for art education. This is apparent in the Ministry of Education report on the progress of education in Saudi Arabia, which was submitted to the International Conference on Education in Geneva in October 1984 (see Chapter I, pp. 4-6). Third, two superintendents and four supervisors said no high consideration is given to the development of art education, which is apparent in the Education Development Center's recent attempt to reduce the time for teaching art in elementary schools. Fourth, three other supervisors noted that the recent attempt to drop art education from elementary school and to designate it as an extra activity is another reason for the Education Development Center's low consideration for art education. It is worth noting that the center in 1986 sent a proposal to the General Directorate for Training and Guidance at the Ministry of Education, suggesting some changes in the elementary education study plan, which included converting art education into an extra activity instead of being a basic subject in that stage's curriculum (Reference #943/2/17). Also, a high official at the Education
Development Center said during the interview I conducted in 1986, "Art education should be one of the school activities like social activity, theatrical activity, and scouting activity that a student can choose the activity(ies) he desires to be involved in rather than enforcing him to practice something he might dislike."

Fifth, four superintendents said that the Education Development Center gives a low consideration to developing art teacher preparation programs. Sixth, four art supervisors said that the Education Development Center has done nothing for art education. Seventh, three others indicated that the indifferent attitude toward providing schools with art references and instructional materials is another reason for poor consideration given by the center for developing art education. Furthermore, the superintendents commented that we see the Development Center not doing what should be done for art education, and this is reflected in the shortage of resources and facilities necessary for this field. Also, one superintendent stressed that art education may be considered by some as a subject that deals merely with manipulating materials, so the center has nothing to do with it. It should not be forgotten that 55.56% of the respondents to the second round questionnaires (audit check) strongly agreed that the Education Development Center does not contribute effectively to developing art education curriculum and its
teaching methods as it does for other subjects, and 33.33% agreed on such a matter. By contrast, only three respondents disagreed, and two strongly disagreed. It is worth mentioning that a high-ranking official (a policymaker) at the Education Development Center who was among those agreed, commented on his answer, saying, "I agree that we did not contribute enough to art education because we have more important work to do for other subjects, but when we get them done, we will take care of art education." What he is really saying is that art education is the second best in our agenda.

Research Question #2

How do stakeholders perceive the primary aims and supports for art education policy?

a. How important do stakeholders of art education policy consider the follow-up and evaluation of art teachers' planning and preparation for learning and teaching activities?

b. How do stakeholders view the need to provide art education with adequate facilities and human resources?

c. How do the stakeholders perceive what school systems should provide for art education in terms of space, proper scheduling, and necessary materials and equipment?

Issue VII: The Goals of Art Education

Concerning this issue, it must be noted that due to the nature of this research questions in relation to stakeholders' perceptions of the value and importance of art education and its policy in Saudi Arabia's schools and the primary aims of such a policy, some interview
questions are intended to contribute to answering both questions of this research. These interview questions are: Q6 in Group 2, Q5 in Group 3, Q1 in Group 4, and Q2 in Group 5 (see Appendix C, D, E, F). Such questions are concerning the clarity and specification of art education policy in terms of its purposes, process, and objectives as they are perceived by stakeholders. The format of these questions is as restated below:

Do you think the policy for art education is clear and specific about its purpose and process (goals and objectives as stated in Groups 4 and 5)?

a. Yes
b. No

The respondents were asked to comment on and provide some examples to their answers. To avoid redundancy, the responses to these questions will be briefly summarized, collectively representing the four groups (superintendents, art supervisors, art teachers, and school principals).

Out of 50, 33 (66%) (4 superintendents, 9 art supervisors, 10 art teachers, and 10 school principals) perceived art education policy as being clear and specific about its purposes, process, and objectives. The audit check survey showed 27.78% strongly agreed and 46.29% agreed that this policy is clear and specific about what it intends to achieve.
By contrast, 16 respondents (32%) (3 superintendents, 6 supervisors, 4 art teachers, and 3 school principals) saw such a policy as not clear and specific about what it intends to accomplish. Related to that, the audit check survey showed only 18.52% agreed on such a notion, and one supervisor did not know if such a policy is clear or not.

Those who saw art education policy as being clear and specific about its goals, process, and objectives elaborated on their answers, saying that it intends to develop students' perceptual abilities, skills, personality, creativities, and imaginations, as well as their talents and artistic knowledge, beside relating art to other subject areas of study in general education curriculum. Also, the participation in national and international art exhibits and exposing students to their environments and introducing them to Islamic and traditional art, as well as acquiring various artistic skills and experiences are other goals this policy intends to reach (see pp. 159-162 and 169-170).

It should not be forgotten that art education policy document issued in 1971 considers developing students' perceptual abilities, creative self-expression, and talents as important goals art education should achieve (see Appendix I). Also, the national education policy document (1974) emphasizes the importance of cultivating students' senses through training them to use them
properly, as well as looking after their gifts and capacities (see Appendix H).

By contrast, the respondents who perceive such a policy as not clear and specific about what it intends to achieve commented that the method of how the goals of art education policy should be implemented and applied is not clear. This, as they stated, creates some difficulties for some implementors and executors to comprehend the goals of this policy and how they can be accomplished. As a result, the purposes of this policy have not been achieved. Also, the components of its content are ambiguous, which are reflected in unknown or unclear directions schools can follow for applying it. In addition, the elimination of examination in art education is another reason to doubt the clarity and specification of what this policy proposes to achieve (see pp. 162-165 and p. 168).

However, the majority (66%) of the four groups perceives such a policy as being clear and specific about what it supposes to accomplish.

In relation to how clearly art education goals are stated in the policy statements (see Appendix B, Question 4 and Appendix E, Question 2), the majority (63.64%) of Groups 1 and 4 (five policymakers and nine art teachers) thought they were clearly stated. They commented that the policy emphasizes the importance of developing students' artistic perceptual abilities, creativities, experiences,
and values, as two policymakers and five art teachers indicated. This notion, in fact, is consistent with what Groups 2, 3, 4, and 5 have said above in relation to the clarity and specification of art education policy about its purposes, process, and objectives, as well as the majority of the audit check survey participants. In addition, the art education policy and national policy for education documents compliment with these aspects (see Appendix H and Appendix I). Moreover, two policymakers said that the policy statements give special consideration to the students' individual differences.

By contrast, the policymakers who thought the goals of art education are not clearly stated in such statements commented that there are no clear results of what students learned in art. Art teachers, on the other hand, said that these goals have never been achieved or implemented properly because of their unclarity, or we may see otherwise. The teachers added that the policy statement did not show any distinction between educational and artistic goals that art education supposes to accomplish. In addition, two policymakers said that teachers face some difficulties in understanding these goals, while two others said that the unclarity of the goals may refer to negative attitudes held by some people toward the importance of this subject in our education. These concepts are consistent with those concerning the negative
implications in art education policy stated earlier by Groups 1 and 3 (see p. 168). The reasons stated by Groups 2, 3, 4, and 5 in relation to the unclarity and unspecification of what art education policy intends to achieve also compliment with what those policymakers and art teachers indicated, as stated above.

It should be noted that 14 (63.64%) (5 policymakers, 9 art teachers) out of 22 thought the goals of art education are clearly stated in the policy statement. The audit check survey supported such a notion by 33.33% strongly agreed and 44.44% agreed. On the other hand, three policymakers and five art teachers (36.36%) thought those goals are not clearly stated in the policy statement. Related to that, the audit check survey showed 18.52% agreed and 1.85% strongly agreed for such a matter.

Concerning the appropriateness of art education goals (see Appendix E, Question 3) in relation to learning about art, the majority (92.9%) of art teachers thought they were appropriate as stated in art education policy. Their examples for such an appropriateness as they commented on their responses were, first, these goals are governed by our environmental, religious, and social conditions and circumstances. Second, they help develop in students artistic taste and creativity through the use of various materials. Third, they contribute to a complete educational process. These comments compliment with what the
art education policy intends to accomplish from teaching art in terms of developing students' perceptions and creative abilities, while they express themselves through various means pertinent to their cultural and social traditions (see Appendix I).

By contrast, an art teacher who thought they were inappropriate, indicated that these goals are not suitable to the environment and society that we are dealing with. Therefore, he suggested the following to be the goals for art education:

1. Cultivating students' artistic and intellectual awareness.
2. Developing students' appreciation of art and its role in all aspects of life.
3. Cultivating students' artistic taste and aesthetic perception.
4. Attracting public attention to the importance of art in the building of society and its culture.

These goals, suggested by this art teacher who is not satisfied with the current ones, are compatible with those presented by superintendents, which are as follows:

1. Cultivating children's perceptual abilities and capacities. (6) 1
2. Satisfying the needs of students' desires and talents. (6) 1
3. Developing children's artistic taste, aesthetic experiences, and skills. (5) 2

4. Enriching students' vocational willingness. (3) 3

In addition to that, the respondents have emphasized the need for formulating and developing art education goals in accordance with our cultural authenticity, traditions, and faith, in order to reflect our identity.

In fact, these suggested goals are not new; they are highly emphasized throughout the art education policy document as the main goals and objectives which should be achieved from learning in art. Such policy requires developing students' willingness to taste and enjoy aesthetic value in various directions of life. Also, it indicates that artistic knowledge contributes to developing pupils' intellectual conceptions. In addition, it considers all arts as a form of expression of individuals' feelings and perceptions. Also, developing students' vocational abilities is another goal this policy intends to achieve. It indicated that manual work enables pupils to develop their abilities and interaction with materials, tools, and art productions, and through learning in art, students develop a respect for works and labors (see Appendix I). On the other hand, the national policy for education compliment with these goals as it emphasizes cultivating students' senses, rearing their imaginative
activities, and strengthening their faculty of observation and meditation, as well as strengthening their admiration of manual work (see Appendix H).

But it might be true that the implementation, application, and execution are not appropriate, as some respondents indicated in their responses to questions relevant to the negative implication in art education policy, practices of art in school, and school system, as well as the overall support for art in schools. In relation to that, two of the respondents (art teachers) who thought the goals are appropriate added that these goals might be appropriate, but the application and implementation are very poor.

The superintendents (see Appendix C, Question 8) perceived the goals they provided above as contributing to the national education along with the goals of other academic areas to:

1. Preparing the individuals to be useful members of society. (7) 100%
2. Building the individuals' personality and behavioral conduct. (6) 85.71%
3. Creating an innovative and creative individual. (5) 71.43%

Seven superintendents (100%) saw art education goals contributing to producing useful individuals who may
participate in the development of their community and their nation. Six (85.71%) of those respondents perceived art education goals as being one of the important educational factors for building and developing students' personality and behavioral conducts, where they can deal with the members of their society in better ways. Five (71.43%) added that these educational goals help contribute to creating innovative and creative individuals who can participate in social services needed by their society and their nation. It should be noted that the policy for art education supports these notions given by superintendents, where it expects art education to participate in producing good citizens. To participate in the completeness of students' personality and their social treatment, and to foster students' talents may result in producing creative and innovative individuals needed for the development of the nation (Art Education, 1971, pp. 146-149). On the other hand, the expectations of the national education policy document compliment with those of art education in terms of developing students' conduct in constructive directions, preparing individuals to become useful members in the building of their community, and developing their skills so that they can contribute to the progress of their nation (1974, pp. 10-11).

On the other hand, Groups 4 and 5, when asked (see Appendix E, Question 5 and Appendix F, Question 4) if the
importance (objective) of art education is limited to making art exhibits, they (100%) rejected such a premise. Art teachers on one hand elaborated that art exhibits are a means, but not an end in themselves, so they help promote what the child learns in art education by looking at and responding to his and others' works. Also, they elaborated that art has more important purposes to fulfill such as developing dispositions and acquiring experiences, cultivating perceptions and appreciation of art, and developing students' personality and behaviors.

On the other hand, school principals commented on their responses by giving examples to what this subject can fulfill. For it, six principals said that art education can develop and polish students' talents and predispositions. Four others indicated that it contributes to developing students' perceptual abilities and cultivating their creativity and imagination, and it prepares students artistically and educationally. Three principals added that art education also contributes to building students' personality in an effort to reflect on their understanding of and conduct with the society where they live, while two included that it exalts individuals' freedom of self-expression. These responses and the art teachers' responses concerning the same issue are consistent with each other, in terms of cultivating individuals' perceptions, talents, experiences, and personality. Also,
they compliment with the goals of art education suggested above by superintendents, as well as their contribution to general education. In addition, the comments of Groups 2 and 3 concerning the clarity and specification of the art education policy about its purposes and process support these art teachers' and principals' notions (see pp. 159-162). Besides, these premises are compatible with what the policy for art education and national policy for education intend to implement to individuals' education in art and other fields of study included in the general curriculum (see Appendix H and Appendix I).

In that respect, art exhibits were perceived by these two groups as a means to an end, rather than being the most important objective art education should reach.

Concerning the achievement of art education goals (see Appendix E, Question 4 and Appendix F, Question 3), the majority (81.48%) of Groups 4 and 5 (12 teachers and 10 school principals) perceived these goals being achieved in the present, while 18.52% (2 teachers and 3 principals) said they are not.

The achievement of art education goals, as six art teachers and two school principals commented, is reflected in the participation in national and international art exhibits and contests. Two art teachers indicated that the expansion of the circle of artistic knowledge to the school surrounding environment and society is an indicator
of the achievement of art education goals. On the other hand, eight school principals said the accessibility of material and equipment, and as five added, the availability of space for teaching art in some schools and qualified art specialists are one of the causes for art education to achieve its purposes and objectives. It should be noted that these latter responses are inconsistent with the majority of other groups' responses, as well as this group in terms of the dearth of physical and human resources and supplies provided for art education. Such a dearth as these groups stated throughout this chapter deteriorated art education and its policy from achieving their goals. In addition, the audit check survey contradicts this group as it showed 53.70% strongly agreed and 27.78% agreed that the human resources, finance, and necessary facilities are insufficient to meet the needs for achieving art education artistic and educational goals. In addition, it ranked the shortage of appropriate supplies as the second most pressing problem in art education, and shortage of well-qualified art teachers as the third, while the unavailability of space specified for teaching art in most schools is the fourth (see Appendix L). Besides, art teachers who responded to this question noted the shortage of needed physical and qualified human resources--rooms, supplies, and teachers--as being educational problems teachers, as well as the subject and
students, encounter. However, this researcher would assume that those school principals who perceived art education achieving its goals because of the availability of those resources were trying to show that they are doing a good job for education in their schools.

By contrast, the two teachers who saw art education falling short of achieving its goals elaborated that the lack of public support for art, the lack of freedom and audacity of expression students should have, the lack of students' self-dependency and self-confidence supposed to be given to them by their society, and the poor implementation for and application of art in school are the reasons for this subject not to accomplish what it is supposed to do. The three school principals said that art education is not achieving its goals because of, first, the unavailability of qualified art teachers, and a dearth of possibilities (resources) needed for teaching it. Second, is a short insight of some school administrations to understand the concept of art and its teaching purposes as not being a waste of time. Third, is the abolishment of examination in art. Fourth, is a poor curriculum. In addition, one school principal has put it as, "According to my own understanding, the national policy of education has emphasized acquiring knowledge and skills in art, but the practical reality negates any accomplishment in art
education, because of the rarity of physical and human resources needed for achieving its goals and objectives."

**Issue VIII: Evaluation**

Concerning the requirement of art education policy pertinent to obligating school principals to follow up and evaluate art teachers' planning and teaching activities (see Appendix C, Question 24 and Appendix D, Question 18), the majority (73.91%) of Groups 2 and 3 (6 superintendents and 11 supervisors) said it does require the principal to do so, while 26.08% (1 superintendent and 5 supervisors) thought it does not.

The five supervisors who perceived the policy as not requiring a school principal to evaluate and follow up art teacher activities commented that such a policy may have considered his unfamiliarity with the nature of the subject, its aims, teaching methods, and practices; so his interference may cause some confusion to how the teacher conducts his tasks. In spite of that, as they emphasized, the policy should administratively entail the principal to follow up what the teacher does in the classroom.

The superintendents who perceive the policy as requiring a school principal to evaluate and follow up an art teacher have a split opinion concerning whether such an evaluation fits within the role of the art supervisor or the school principal. Such a split opinion is consistent with what some respondents of Groups 2, 3, 4, and 5
have said about unclarity and unspecification of art education policy about its purposes and process (see pp. 162-165 and p. 168). In addition, a few of those superintendents thought the role of school principals is limited, due to their poor artistic background.

On the other hand, the supervisors, when they were asked if they feel the policy defined the role of the school principal in such evaluation, only six of them believe it did. Accordingly, they indicated that the teacher evaluation form emphasized such defined role by specifying a portion of it for the principal to fill out, in addition to school records, which require him to follow up all teachers in school indiscriminately. Further, they claimed that involving the school principal in the technical evaluation of the art teacher causes some confusion in such a matter, which results in the difficulty of making the right decision concerning the status of the teacher. They feel that the school principal has been given a task of doing something he knows nothing about. His role, they said, should be limited to the administrative business in order to avoid such confusion. The other five supervisors refrained from commenting on the principal's role, whether it is defined or not in the teacher's evaluation. It should be noted that the evaluation form for art teachers require school principals to evaluate teachers only from an administrative point of
view, while technical evaluation is entailed for art supervisors.

Further, school principals, when they were asked (see Appendix F, Question 16) if they are required by this policy to evaluate art teachers' activities, the majority (92.4%) said they are required to conduct such a matter.

One principal said, "Even if I am not required by the policy to evaluate and follow up the teacher, I feel I am obligated to do so, due to the purpose of assuring a complete educational process." By contrast, only one principal said that he is not required by such a policy to do so.

It should be noted that the policy for art education does not stress the school principal's role in evaluating art teachers, but the teacher's evaluation form specified a portion of it to be filled out by the principal in a mutual cooperation with art supervisors. Such a portion is limited to the administrative evaluation, rather than the technical one which vested in the specialists. The policy of any subject, however, does not stress the school principal's role in evaluation, because such a task is ascribed to the specialists of each field of study. But he is administratively required to direct and supervise the conduct of educational activities in the school.

However, the composite responses of Groups 2, 3, and 5 (6 superintendents, 11 supervisors, and 12 school
principals) pertinent to the policy requirement for the principal to follow up and evaluate art teacher activities in school is 80.56%. And 19.44% represents those who thought such a policy does not require the principal to practice such an act.

Concerning follow-ups and evaluation of art teachers conducted by school principals (see Appendix E, Question 18), the majority (78.6%) of the teachers said the principal evaluates what they do in the classroom. The frequent conduct of such evaluation and follow-ups done monthly by the principal as those teachers indicated were as follows:

   a. Once                  (2) 18.18%
   b. Twice                 (3) 27.20%
   c. More                  (6) 54.55%

On the other hand, the responses given by school principals pertinent to such an issue were: three principals (23.08%) follow up art teacher activities once a month, while five principals (38.46%) said twice, and another five (38.46%) said they frequently do such a follow-up more than twice a month. The differences between the responses of these groups is related to the reason that some teachers and principals are not working in the same school; due to that, such a differentiation appeared.
It should be noted that these responses refute the notion included in the art supervisors' report in 1986 that school principals pay little attention to follow up teachers' planning and activities.

The reasons behind school principal follow-ups of the art teacher as given by the principals were, first, to make sure about the teacher's plans, teaching methods, and follow-ups of their students' activities. Second, is to help the teacher in solving his problems, if any. Third, as two principals said, is their belief in the importance of the subject and its role in the education process. In addition, one principal noted that he follows up the teacher to reinforce his morale, which may make him feel important as a teacher in the school.

It should be noted that only six teachers compliment with the principals' concerns about assuring teachers' educational roles in planning and using better teaching methods in their teaching. The other reasons stated by those principals are inconsistent with the majority of art teachers' responses, who think the principal requires them, as a result of his evaluation, to accomplish things not related to educational purposes of art education, as will be discussed later. In addition, the art supervisors perceived the principal's evaluation as improper because he is involved in something he knows nothing about, due to his poor background in art education, as stated earlier.
Also in their report in 1986 the need for better cooperation between the principals and art teachers was recognized, in order to achieve better results in art education.

In relation to what the school principal requires from the art teacher as a result of his evaluation to the teacher's activities in school (see Appendix E, Question 19), the majority of art teachers said he requires an accomplishment which is not purely educational. Such an accomplishment the principals are concerned about, they elaborated, is the art production, so he can compete for first place in school exhibit contests, and as a result, he can show off as the most successful principal in the province. On the other hand, six teachers indicated that the principal requires from them as teachers teaching and follow-ups of students' educational benefit from learning in art; two said that he requires also a good rapport between teacher and students, which may attract them to become involved in art activities and experiences. Four other teachers added that the only reason the principal evaluates them is to make sure that they are respecting the school's regulations and have control over the classroom, as two emphasized. In this researcher's opinion, the problems of less cooperation between these teachers and some school principals lies in the misunderstanding of the art role in education, due to the poor
background some principals have in art. Otherwise, most school principals I have talked to expressed a high concern about art and how important it is in enhancing our generation's understanding and experiences. However, the audit check survey considered poor cooperation between art teachers and school principals as one of the problems in art education (see Appendix L).

Concerning the kind of assistance the art supervisor offers to art teachers pertinent to their task in school (see Appendix E, Question 20), the teachers indicated that the most valuable assistance the art supervisor imparts to art teachers, as 12 of the respondents said, is the ideas for improving teaching methods in art education. The second assistance, five teachers added, is the encouragement for achieving better results, and the solutions he provides for some problems they face in school. Third, as four said, he also provides them with some materials whenever he possibly can, which they may not be able to find elsewhere. These assistances were considered to be effective by 92.86% of those teachers, due to the resources and help he provided them for teaching and learning about art (see Appendix G, p. 360). By contrast, two teachers said, "The only thing the art supervisor does is the inspection of the written lesson plans and students' works. Such a thing is not the kind of assistance we expect from him; we need a piece of
mind, which may widen our intellectual horizon about our task," they said.

The art supervisor's assistance was considered by the majority (92.9%) of art teachers as motivating them to do a better job in their teaching (see Appendix G, p. 361). Their comments were, as the majority of the respondents said, for example, the supervisor's assistance motivates them to find new ideas which, seven said, led to achieving better results. Five others indicated that it encourages them to look for better teaching approaches, while four added that they became more concerned about students' individual differences. At the same time, the respondents noted that more concentration and clarity of instruction given by supervisors can lead to a greater accomplishment in art education. Those teachers meant by this statement that supervisors should provide them more time in order to help them conduct their job properly.

On the other hand, the majority (84.7%) of school principals (see Appendix G, p. 370) viewed art supervisors as offering enough assistance to schools in teaching about art, while 15.3% said they do not.

The highest ranked example given by those who saw art supervisors as providing enough assistance to schools is the help they offer to art teachers' plans and designs for teaching art education, whether through visiting schools or through instructions sent to schools. The second
example is the suggestions and information they present to school principals and art teachers pertinent to achieving art education goals. Third, is the help they offer to school principals needed for solving some problems related to schools. Two examples of assistance consistent with what art teachers stated earlier in terms of helping them improve their teaching methods and solving their problems.

By contrast, only two principals perceive art supervisors as offering no assistance to schools. The reason for unsatisfactory assistance is related to the incontinuity of following up art teachers' preparations and teaching methods, and the ambiguity of instructions and guidelines given to the art teachers and schools. In addition, only two art teachers see art supervisors as providing no assistance to them. It should be noted that the incontinuity of following up art teachers is related to the insufficiency of time given to art supervisors to visit all schools. In that respect, the audit check survey showed 25.93% for the time provided to art supervisors as not enough at all, and 40.74% not enough.

It should be noted that the compound responses of Groups 4 and 5 concerning a satisfactory assistance is 85.19%, while 14.81% represents unsatisfactory assistance.

Concerning the reliability of the evaluation form (see Appendix D, Question 16) for art teachers, 93.8% of art supervisors thought it is reliable. Their comments
were, first, it serves the purposes of teaching art in schools. Second, as five others said, it fits within the task of the teachers. Third, it is a result of a deliberate study and suggestions taken by art supervisors at different regions of the country. On the other hand, the supervisor who thought it is not reliable said it is incomplete, because many things are left out, especially the methods the teacher uses for evaluating his students' works. In relation to that, an analytic study of the teacher evaluation form in Saudi Arabia conducted by this researcher during Winter Quarter of 1986 (795 Evaluation of Art Education) confirms what this supervisor indicated to be true.

Generally, the evaluation process for art teachers is perceived by the respondents participating in this study as vital for improving teaching conduct in the subject in question. The follow-up survey indicated that 70.38% of the participants considered the evaluation of art teachers and programs as very effective, and 24.07% said it is effective for improving teaching and learning about art. Only 5.56% perceived it as ineffective.

In relation to change in evaluation procedures (see Appendix D, Question 17) for the purpose of improving the quality of teaching and achievements, art supervisors suggested, first, that more time should be given for constant follow-ups and evaluation of all people involved
in teaching art instead of restricting such a matter to a portion of them. This suggestion is consistent with what some school principals and art teachers indicated earlier in relation to such a matter, as well as what the audit check survey showed (see Appendix L). The second suggestion for change in evaluation procedures, as five supervisors indicated, is the evaluation of art education curriculum, which they said, has never been evaluated and improved since it was mandated. The third suggestion, as four respondents said, is to put more emphasis on evaluating students' works. Fourth, is the need for more consideration of administrators to approve what art supervisors see appropriate for improving the learning process in art.

Issue IX: The Sufficiency of Supports and Resources (Implementation)

Under this issue, four aspects are discussed.

a. Physical facilities and supports
b. Human resources
c. Financial supports
d. School system supports

A. Physical facilities and supports. In relation to the support of general education policy for art education (see Appendix E, Question 6), 28.56% of art teachers perceived such a policy supporting art education in the public school as much as it does for other subject areas.
By contrast, the majority (71.4%) of the respondents said it does not. They elaborated on these responses that, there is less concern given to art education as a subject contributing to a child's general education in comparison to other subjects; as examples, as they said, first, the elimination of art education in secondary schools. Second, as six teachers indicated, the dearth of facilities—possibilities (teacher's preparation, rooms, supplies, instructional aids, and references) reflect the lesser support art receives from the general education policy. Third, five others added that the reduction of time for teaching art, poorly stated curriculum, and elimination of examination in art education are an indication of poor supports provided for the subject in question. Fourth, the status of art in school is so weak that it is considered only for leisure time and entertainment, as three teachers noted.

The respondents who furnished these reasons and examples for less support for art in the general education policy were comparing art education to other areas of study taught in the schools. A few of these teachers put it as, "Art education has been seen as an insignificant subject in general education. The evidence is the poor facilities given to art when compared to those most advanced laboratories and instructional technology provided to science, English, and other subjects, let
alone the qualifications of teachers prepared to teach them."

By contrast, the teachers who saw such a policy supporting art education in public schools as much as it does for other subjects, elaborated that it provides this subject with sufficient supplies. Two added that it treats art as it does for other studies in terms of specifying time for its lessons. It should be noted that the art supervisors' reports in 1979 and 1986 seem to refute such elaborations, as they addressed the need for increasing the time specified for teaching art, especially in elementary schools, and improving the facilities required for such a matter (see Appendix J).

On the other hand, Groups 2 and 3 (see Appendix C, Question 9 and Appendix D, Question 4) indicated that the support for art education in general education policy is given:

a. A high priority (1) 4.35%
b. An average priority (15) 65.22%
c. A low priority (7) 30.43%

The respondents (65.22%) (3 superintendents and 12 art supervisors) who thought general education policy gives art education an average priority, as well as those (30.43%) (4 art supervisors and 3 superintendents) who said it is given a low priority commented that art education has incomplete physical and human resources, as
ll supervisors indicated. Second, eight supervisors added that it has undeveloped curriculum suitable to the time in which we live. Third, as seven supervisors said, is the decreasing of time specified for teaching art in schools. Fourth is the poor consideration given by some unconvinced responsible officials to the importance of art education in the general education of this generation. Fifth, five superintendents said art education is seen as not as important as other subjects. These superintendents added that such a status can be seen in the shortage of art teachers, improper space in the school for practicing art activities, and a poor quality of materials and equipment, as well as other facilities. On the other hand, the most obvious examples given by art supervisors are unprovided space for teaching art, the elimination of art education in secondary education, and the elimination of examination in art education.

Further, art supervisors in response to a question (see Appendix D, Question 6) concerning the sufficiency of support for art education, indicated that 37.5% said such a support is sufficient, while 62.5% thought it is not.

The respondents who thought the support for art is sufficient commented that, first, the new materials and equipment provided yearly are an indicator of such support given to art education. The annual budget specified for the subject in question is the second reason, as most of
those respondents indicated. Third, two supervisors added that the annual conferences for art supervisors reflect the officials' concerns about art and its support.

By contrast, the ten supervisors who perceived the support for art education as insufficient, thought so because of the inavailability of space for teaching art in most schools and the shortage of human resources, as frequently repeated by most of the respondents. The second-ranked reason is the insufficiency of the annual budget. Third is the dearth of materials and equipment. And the fourth reason mentioned by four respondents is the lack of moral support given to art education by those who should be concerned. In addition, most of the supervisors indicated that the most generic problem art education faces is the unconvinced attitude most of the decision-makers and school principals possess against it as being unimportant in general education. This, however, is consistent with what the five policymakers have commented to justify prioritizing other subjects in terms of providing supplies and resources, that other subjects are basic and more important in preparing good citizens, as can be seen later.

In addition, the responses (65.22%, an average priority and 30.43%, a low priority) provided by Groups 2 and 3 and 71.4% of art teachers in relation to the support for art education in general education policy compliment...
with 62.5% of this group who saw the support for art as insufficient. Also, the comments on such a matter noted by these groups in terms of the dearth of facilities and supplies given to art education are consistent with each other as discussed above. On the other hand, the recommendation addressed in art supervisors' reports in 1979 and 1986 are consistent with what these groups indicated in response to this matter (see Appendix J).

The composite of responses given by Groups 2, 3, and 4 in relation to improper support for art education in general education policy in comparison to other disciplines taught in public school is 86.49%.

In relation to how the policymakers would prioritize their resources allocation decision for supplying (buying) materials such as books, instructional aids, etc. to school, the responses provided by these policymakers were as follows:

a. Art education (0) 0%

b. Other academic subjects (5) 62.5%
   (especially books)

c. Equally to all (3) 73.5%

The policymakers who prioritize other subjects commented that other subjects are basic and more important in preparing good citizens. Second, they said that other subjects have defined goals and objectives which are easy to measure, while art education does not, in which its
goals and objectives are subject to many different explanations. The latter notion refutes what other groups said about the clarity of art education goals, as stated in Issue III in this chapter. Third, two policymakers added that other subjects require students to take examinations, while art does not. These reasons, however, are compatible with the comments of superintendents, supervisors, art teachers, and school principals, who thought art education policy is not clear about what it intends to achieve, as stated earlier (see pp. 162-165). In addition, the negative implications in art education policy noted by Groups 1, 2, and 3 compliment with the aforementioned reasons (see pp. 165 and 168).

Further, when art teachers were asked about how they learn about art in the school (see Appendix E, Question 16), 12 teachers considered the instructions and guidelines given to them by art supervisors and other authorities such as the superintendent or school principal as the basic reference they rely on for conducting their jobs. The other method for learning about art, as five teachers added, is through the personal reading and experiences in dealing with the subject and students. Besides, three teachers said that talking to their experienced colleagues and exchanging information and ideas with them is another way of learning about art in the school. It is noticeable that no teacher has mentioned turning to the school
library for such help. These responses, however, alluded to the dearth of art references and books needed to help contribute to promoting art teachers' and school staff's knowledge and understanding of art education and its role in a child's development, as well as its new teaching methods needed for improving the quality of learning. In addition, art supervisors in 1979 and 1986 have recognized the rarity of art books and references and other resources as a problem art teachers face to conduct a better job in teaching and learning about art (see Appendix J). On the other hand, the audit check survey ranked the inaccessibility of art references and books as the eighth most pressing problem in art education (see Appendix L).

According to that, decision-making concerning allocating resources seems to discriminate between the areas of study included in the general curriculum, rather than being made on a full understanding of what the curriculum components altogether contribute to fostering a child's talents and interests, let alone his overall education.

On the other hand, the three policymakers who consider equality between all as being more appropriate, thought all subjects in the general curriculum are equally important to the overall students' education and development.
School principals, on the other hand (see Appendix G, p. 367), would give the priority in terms of providing equipment, materials, books, time, space, etc. as follows:

a. Art education (1) 7.6%

b. Another subject (1) 7.6%

c. Equally to all (11) 84.7%

The majority (84.7%) of school principals indicated that the equality among all subjects included in the general curriculum is the best way to obtain a better result in our education. Only one principal would give the priority to art education, due to its significance in making students appreciate their environment, aesthetically and artistically. Another one would prioritize other subjects because they have more significance than art, as he explained.

The majority of school principals who preferred distributing resources equally between the fields of study in school, elaborated that all subjects taught in educational institutes are integral to each other to achieve the purposes of preparing useful citizens capable of contributing to the general development of this nation. Five of them emphasized that all the subjects participate in developing students educationally, intellectually, and socially. In addition, three principals alluded that generally, the priority is given to other subjects, but we want all subjects to be treated equally because they all
share the same purpose, which is preparing individuals to be good members in society.

Concerning the priority of distributing resources among the subjects included in school, this group contradicts with superintendents (100%), who would financially prioritize the other subjects, due to the importance of their requirements such as the defined curriculum and study materials, as well as the mandated examination required in these materials for which art does not postulate (as discussed under the financial issue, pp. 249-250). Also, these principals contradict the majority (62.5%) of the policymakers who would prioritize other subjects when making their decision for allocating resources, because other subjects, as they said, are basic and more important in producing good individuals, besides the clarity of other subjects' goals and objectives, and the required examination, as stated above. In addition, the principals' responses are opposing the Ministry of Education in providing more financial support to other subjects as the majority (56.3%) of art supervisors indicated in relation to such a matter, due to pass and fail grades required in those fields of study (as discussed under Section C of this chapter).

It might be noteworthy to indicate that the composite responses representing all groups who thought the resources would be allocated equally between the domains of
study in the general education curriculum is 45.45%, while 50% were concerned with prioritizing other subjects, and 4.55% (a principal and a supervisor) would prioritize art education.

In addition, the superintendents, when asked (see Appendix C, Question 15) if they are giving enough support to art education, they all (100%) thought they were. The types of support they have been giving to this subject as they commented were, first, moral encouragement through appraising memos and honorable certificates sent to schools and prominent students in art is the highest support prevailing among superintendents. Second is the participation in social occasions and art festivals that take place in schools. Third is the continuous follow-ups of what practices and what supposes to be achieved in art education. The superintendents also indicated giving other kinds of support which one may think of are being beyond their administrative tasks due to the centralized system the country adopts.

B. Human resources. Concerning the stipulations or criteria having been used for employing art teachers (see Appendix B, Question 10; Appendix C, Question 23; and Appendix D, Question 15), the respondents of Groups 1, 2, and 3 responded as follows:
1. A specialization in art education (27) 87.09%
2. Three years experience in teaching art (15) 48.39%
3. Balanced personality (5) 16.13%
4. Understanding and belief of art education role in the educational process (5) 16.13%
5. A good reputation (3) 6.68%

Out of 31, 27 (87.04%) (7 policymakers, 7 superintendents, and 13 art supervisors) said that any art teacher has to be specialized in art education. The second criteria, as four policymakers, five superintendents, and six supervisors (48.39%) indicated, is three years of experience in teaching art education. The third criteria, as five supervisors stipulated, is that an art teacher must possess an understanding and belief of art education's role in the education process. Fourth, as five others noted is that an art teacher should have a balanced personality, which may enable him to conduct his task properly and deal with students wisely. Fifth, three superintendents thought art teachers, as well as other teachers should have a good reputation in order to ensure their behavior and conduct in the classroom. In addition, three art supervisors alluded to the dearth of art specialists, saying that the Ministry of Education, in many cases, becomes reluctant to employ artists to teach
art in middle schools who do not apply to these criteria, because of inavailability of needed number of art teachers. It is true that these characteristics are what the Ministry of Education is looking for in art teachers, but they have never been applied, due to the rarity of those who are specializing in art education. As a result, more than 70% of art teachers in middle schools are applied arts and fine arts graduates. This is one of the reasons some people think the qualifications of art teachers are poor.

Presently, art education taught in elementary (see Appendix D, Question 12), as art supervisors responded by:

a. Art teachers (6) 37.5%
b. Artists (0) 0%
c. Classroom teachers (10) 62.5%

Out of 16, 6 (37.5%) supervisors said art education is presently taught by art specialists, while 10 (62.5%) said it is taught by classroom teachers. The supervisors' reports in 1979 and 1986 addressed teaching art in elementary schools by nonspecialists as a problem deteriorating art education from achieving its goals and objectives.

In relation to intermediate stage (see Appendix D, Question 14), 12 art supervisors said art education is taught in middle schools by specialists as possible, while
three said mostly by art teachers, and only one said by artists.

It should be noted that the reports on art education issued in 1985 by the Directorate of Education in different provinces addressed the shortage of art teachers. For example, the Sabia District has 249 schools with only 18 art teachers. Another is the Bisha District, which has 188 schools with only 36 art teachers. Alqwaia is another example which included in its schools only five art teachers. Also, the audit check survey showed that 50% considered the shortage of teachers as a very serious problem, and 40.74% perceived it as a serious one. According to the audit check survey, shortage of teachers has ranked the third most pressing problem among others in art education (see Appendix L).

In relation to who should teach art in public schools, an artist, a specialist, or a classroom teacher (see Appendix C, Question 22 and Appendix F, Question 14), the superintendents and school principals responded as follows:

a. An artist (2) 10%

b. A specialist (18) 90%

c. A classroom teacher (0) 0%

The respondents preferred an art specialist to teach art because he, as ten school principals and five superintendents indicated, is educationally prepared to instruct
Six superintendents said he knows more about educational teaching methods and students' needs and predispositions, while four principals believe that an art specialist knows the nature of art education and its educational and artistic purposes. Three superintendents added that he has the willingness to help students develop various skills and experiences, rather than creating an artist.

By contrast, only a superintendent and a school principal favored the artist to teach art, because as they said, he can help students improve their creative production and skill, due to his possession of creative abilities.

Concerning who performs better teaching in art, the specialist, the artist, or the classroom teacher (see Appendix D, Question 13), the art supervisors (100%) believed that the art specialist conducts better teaching in art than the others. Ten supervisors commend that the art teacher can conduct teaching in art better than anyone else because he is specially prepared to teach art according to what it is supposed to achieve. Second, the art teacher is the only person who can understand students' artistic abilities, talents, and inclinations, as five respondents said. Third, as four supervisors added, he can plan for, guide, and evaluate students' activities and experiences. The responses provided by
superintendents and school principals stated above in relation to who ought to teach art compliment with these supervisors' notions. Though they recognized the art specialist's capability of understanding the subject, students' needs, and predispositions.

It should be noted that 100% of art supervisors believe that art teachers performed better teaching and learning in art. Ninety percent of school principals and superintendents compliment with this group, indicating that art should be taught by specialists. Therefore, the composite responses of these three groups is 94.44% in favor of teaching art by an art teacher. On the other hand, the audit check showed 75.93% strongly agreed and 22.22% agreed that art must be taught by an art specialist.

C. Financial support. Concerning this issue, the majority (87.5%) of the policymakers believed that art education is given the same priority and importance, in terms of finance, as is given to other subjects included in the general curriculum, while one respondent (12.5%) did not (see Appendix G, p. 331).

The respondents elaborated by saying that the equal priority and importance given to art education among other subject areas in terms of finance might be said that the money spent on it yearly is more than that spent on any other subject; because, as four added, the nature of
teaching it requires such support due to the need for providing materials and equipment to teachers and students. Another policymaker also added that it is a subject which nobody can say no to, even if its objectives are not clearly known. Three of those respondents indicated that because art education has its weight in general curricula, it is treated financially the same as any other subject taught in schools. To that, the annual report of Art Education Division at the Ministry of Education (1984-85) indicated that more than $22 million are spent yearly on art education for providing materials and equipment. On the other hand, the annual reports issued in 1984-85 and 1985-86 by different educational districts such as Taif, Abha, Dammam, Sabia, Riyadh, and others are inconsistent with what policymakers indicated. Such reports addressed the dearth of physical and financial resources needed for art education and its practices in schools.

In relation to the financial support appropriated by the Ministry of Education to art education compared to other academic subjects (see Appendix D, Question 7) for providing such supplies as books and equipment, is perceived by art supervisors as follows:

a. Art education (1) 6.3%
b. Other academic subjects (9) 56.3%
c. Equally to all (6) 37.5%
In relation to item (b), seven art supervisors thought the Ministry of Education would give more financial support to other subjects, because, first, they require a pass and fail grade, which art education does not require. This notion is consistent with what two policymakers would use as a criteria to prioritize their decision for allocating resources to other academic subjects (see p. 237). Also, examinations required in other subjects are considered by superintendents as a reason for giving them more financial support than art education, as discussed later. Second, five supervisors thought other academic areas would receive more financial support than art, because some officials see art education as being not important in a child's general education. Finally, three added that the lack of art books provided for art education is another indicator for giving it less support in comparison to other academic studies.

On the other hand, those who thought all the subjects are equal, financially, elaborated that the Ministry considers all academic fields, including art, to complement each other in nurturing the nation's youth. Three added that they see no differentiation between the subjects included in the curriculum is assigned. In addition, three policymakers compliment with the notion of equality to all, because they look upon all the subjects as important for the individuals' overall education.
Also, the national policy document (1974) seems not to differentiate between the subjects included in school. It indicated that education endeavors to reform the individual and to develop the society morally, intellectually, socially, and economically (p. 44). Also, it stresses providing students with various knowledge and skills available.

Also, concerning whom the financial priority should be given to in providing supplies such as buying books, equipment, etc., art education or other subjects (see Appendix C, Question 10), all superintendents (100%) said it should be given to the other academic areas.

The reasons for giving the priority in terms of providing supplies to the other subjects rather than art education as the superintendents said are:

1. The course materials for other subjects require study and examinations, while art does not.  (7)  1

2. The clarity and specification of goals, curriculum, and plans of other subjects.  (6)  2

3. The sufficiency of teachers and supervisors which art education lacks.  (3)  3
Theoretical study and examinations in other subjects were the first reasons superintendents considered for giving art education less priority for providing supplies in comparison to other academic studies. The second reason, as six respondents indicated, is the clarity and specification of goals needed to be achieved, curriculum needed to be completed at certain times of the year, and plans needed to be followed for teaching and learning in other subjects. The third reason noted by three superintendents in relation to such a priority is the sufficiency of teachers and supervisors needed to assure reaching the goals of other subjects where art education lacks such sufficiency.

In addition, the negative implication in art education policy provided by Groups 1, 2, and 3 in terms of unclear means of implementation for art education, difficulty of understanding art education goals and how they can be achieved, old curriculum, shortage of facilities and physical and human resources, and no examination in art are consistent with what superintendents indicated in reply to this question (see pp. 165 and 168). In addition, the policymakers (62.5%) who would give the priority in providing resources to other academic subjects support the reasons given by the superintendents, in terms of defined goals for other subjects, while art education's
are not, and required examinations in those areas of study, but not in art (see pp. 236-237).

Evidently, the responses stated above by Groups 2 and 3 are complementing each other in relation to a lesser financial support provided to art education in comparison to other disciplines taught in public schools. These responses refuted those given earlier by 87.5% of policymakers who thought art education is given the same financial priority and importance provided to other academic studies in the general curriculum.

Concerning the sufficiency of the budget money for art education (see Appendix C, Question 11; Appendix D, Question 8; and Appendix F, Question 11), 16.67% of the respondents (three superintendents, two supervisors, and one school principal) thought such a budget is sufficient, and 83.33% (4 superintendents, 14 supervisors, and 12 school principals) said it is not.

The reason for insufficiency of art education budgeted money, as 13 art supervisors said, is that it does not meet the urgent needs required for teaching art. Related to that, four superintendents and eight school principals indicated that the current budget is not capable of meeting the needed supplies for art education such as tools, materials, and instructional aids. Six school principals emphasized that the current budget is not as sufficient as it was in the past. Also, the
superintendents related the insufficiency of the budget to the variety of activities art education involved, and the supervision costs needed for dispatching supervisors to schools for follow-ups and evaluation of art teachers and the practices of art education in schools. In addition, two supervisors added that the budget is not enough because of the increasing number of schools and students. One supervisor emphasized that by saying that 5 years ago the budget for art education reached 140 million Riyals, while in current days it does not exceed 1 million, where the number of schools has become greater. On the other hand, two school principals said we see no budget appropriated for art education these days.

By contrast, the three superintendents who thought the budget for art education is sufficient commented that if the budget subsumed to reasonable rationales, considering the necessary needs, it will suffice. Two of them added that the environmental materials can be a supplemental source to the budget for art.

It should be noted that 83.33% of these groups thought the budgeted money for art education is not sufficient. In addition, the audit check survey showed 53.70% strongly agreed and 27.78% agreed that the support for art education in terms of human resources, finance, and necessary supplies is not sufficient to meet the needs
for achieving the subject in question, educational and artistic goals.

Further, school principals said (see Appendix F, Question 12), in relation to compensating the shortage of the annual budget for art education, that they annually allocated the following amounts of money, in an effort to enhance such a budget:

- a. 500 R. (5) 38.4%
- b. 1,000 R. (2) 15.3%
- c. 1,500 R. (3) 23.1%
- d. More (3) 23.1%

The respondents indicated that this amount of money is added to the insufficient art appropriations provided from the Directorate of Education, as a support from school to art education, due to our hope for a better quality of teaching and learning in this subject. As noted earlier, the majority (83.33%) of Groups 2, 3, and this group have indicated that the budgeted money for art education is insufficient to meet the needs of this subject to achieve its goals. However, this extra support is meant to be spent for purchasing some special needed supplies not provided by the school district agency. Such support is mainly used for organizing the school's annual art exhibit.

Concerning improving the quality of teaching and learning in art education, all superintendents and art
supervisors (100%) (see Appendix G, pp. 337 and 347) considered money as a necessary means for such a matter.

The superintendents considered the availability of money as a necessary means for better quality in teaching and learning in art education, due to, first, the needs for providing the subject in question with a qualified art teacher, appropriate tools, equipment, materials, advanced instructional resources. Second, is the cost for follow-up and evaluation. Third is the need for setting up school and district art exhibits required by the Ministry of Education.

In addition, Groups 2, 3, and 4, when asked what things they would like to provide for art education in the school which have not been provided before (see Appendix B, Question 14; Appendix C, Question 11; and Appendix D, Question 13), their responses were as follows:

- a. New equipment (26) 70.27%
- b. New materials (23) 62.16%
- c. Instructional aids (16) 43.24%
- d. Space (22) 59.46%
- e. Other (books and references) (7) 18.92%

The number of respondents preferring to offer new equipment for art education was 26 (7 superintendents, 11 supervisors, and 8 art teachers). The number of
respondents wanting new materials was 23 (5 superinten-
dents, 10 supervisors, and 8 art teachers). The number
wanting to provide space for teaching art in school was 22
(5 superintendents, 9 supervisors, and 8 art teachers).
And 16 respondents (2 superintendents, 9 supervisors, and
5 teachers) desired to offer instructional aids to art
education. Only seven supervisors among these groups
wanted to provide books and references to art education.
These facilities and new things these groups would like to
offer to art education compliment with what art supervi-
sors recommended in 1986, which related to the needs for
providing schools with new materials and equipment instead
of traditional ones, and an appropriate space designed
especially for teaching art, as well as references and
instructional resources suitable to art education teaching
and learning (see Appendix J).

Concerning the procedures used for distributing
appropriations for this subject in question, the majority
(62.16%) of Groups 2, 3, and 5 described such procedures
as convenient (5 superintendents, 10 supervisors, and 8
school principals), and 35.14% (2 superintendents, 6
supervisors, and 5 school principals) thought they are
very complicated (see Appendix G, pp. 337, 347, and 370).

The comments given by five superintendents, nine art
supervisors, and eight principals in relation to the
convenience of the procedures is that the procedures for
distributing funds from the Directorate of Education require only approved receipts for, and a report on, items purchased. Seven supervisors added that they need to follow some specific items when distributing these funds, such as the number of schools and students, and the availability of space and other facilities provided in each school for teaching art.

By contrast, those (two superintendents and six supervisors, and five principals) who thought the procedures are very complicated said they are subsumed to exhausting and tedious routines subject to administrative and financial regulations. These routines, a superintendent and the supervisors indicated, caused most school principals to refrain from receiving the art appropriations from the Directorate of Education.

Consistent with that, the principals added, "Such procedures caused us to refrain from receiving that money, because we are in a dispense with such hostile routines. Besides, we have a lot of things to get busy with in our school." Some of them said, "We feel that the confidence between us and the Directorate of Education is lost, even when we are trusted to take care of the coming generation." In addition, three supervisors said that these procedures lack the flexibility regarding some urgent needs for a project or a special case which may take place during the school year. According to my experience as a
supervisor, I found the financial regulations to be a stumbling block for art education activities at the school and district levels. Sometimes we intended to execute a project that could contribute to teaching and learning quality in art, but due to those hostile procedures, such project has never seen the light.

To sum up, the financial support for art education perceived by the majority of Groups 2, 3, and 5 is not sufficient. Their responses contradicted Group 1 (policy-makers), who thought art education financially receives the same priority and importance given to the academic studies included in general education curriculum. Also, the follow-up survey contradicted the latter and supported the former, when it showed 53.70% strongly agreed and 27.78% agreed that the support for art education in terms of human resources, finance, and necessary facilities as not sufficient.

D. School system support. Groups 2 and 3, in response to a question related to how the school system supports art education (see Appendix C, Question 16 and Appendix D, Question 19), provided the following responses:

a. Good (3) 13.04%

b. Poor (13) 56.52%

c. Average (7) 30.43%
Three superintendents thought the support given by the school system is good, while seven supervisors thought such support is average. By contrast, four superintendents and nine supervisors thought the support of the school system is poor.

The three superintendents who thought the support of the school system for art education is good said the aesthetic looks of the school as a result of art activities and the participation in the school's annual art exhibits are a reflection of the school system's support for art education.

Three of the supervisors who thought such support is of an average extent commented that art in some schools' schedules is fine concerning school circumstances. Two others said supplies provided for art education, to some extent, are moderately sufficient, while the other two commented that the school system is clear, but school administrators deteriorate it through unjustifiable prioritization between the subject areas.

On the other hand, the four superintendents who said the support is poor, related their responses to, first, the schools' unsatisfactory conditions and environment, especially the rented types. Second is the importance of other subjects as most people believe is another reason for such a poor support, as three of them added. The most prevailing reasons for such a poor affiliation for art in
the school system which were frequently mentioned among art supervisors were, first, the unprovided rooms for teaching art in most schools, rented or official. Second, is the insufficiency of time for art lessons, especially in grades 4-6. Third is the lack of the right tools and supplies available to art. Fourth is the scheduling of art, which is posted at the last period of the school day. In addition, all the superintendents who responded to this question generally perceived the school system as being unable to contribute enough to art education because of the general structure's conditions and circumstances. These conditions are related to the low capacities of most schools to absorb the overwhelming number of school-goers. Such a case deteriorates schools to provide at least the necessary facilities for teaching and practicing art activities, especially when most schools are subject to renting contracts.

On the other hand, 42.8% of art teachers perceived such a system, providing enough support to this subject in question, while 57.2% thought it is not (see Appendix G, p. 357).

The examples provided by those who perceived this system as supportive were, first, four teachers said that the support of the school system is reflected in school principals' concerns for supplying school activities, including art education. The second example given by two
teachers is the provided facilities such as room and equipment to this subject. Those teachers indicated that this support is limited to schools' situations and circumstances.

On the other hand, eight respondents who saw the school system as not supporting art education said, first, the unsatisfactory support given to this subject resulted from school staffs' misconception about the importance of art education's role in general education, so they look upon it as insignificant. Second, the lack of supplies and facilities such as space and scheduling art lessons at the last period of the school day, as five teachers indicated. The third example, as five respondents added, is the exploitation of the time for art lessons to bolster the time for other subjects. Finally, is involving art teachers in other assignments not related to their task as teachers. Two respondents added that this is an indication of the insufficiency of the school system's support for art education. At this point, it is noteworthy to note that all teachers were very conservative while responding to this question. The reason for that could be entailed to some kind of fear of leaking the responses to the authority such as the school principal, who may cause them some troubles.

These responses and the superintendents' and art supervisors' responses in relation to this matter are
consistent with each other, in terms of the lack of facilities and supplies, scheduling art lessons at the end of the school day, and the negative attitude held against the significance of art in general education. Furthermore, the follow-up survey showed 29.63% strongly agreed and 44.44% agreed that the school system at local levels does not support art education as a subject in general education curriculum (see Appendix L).

In relation to treating art education on an equal basis with other subjects in school (see Appendix E, Question 14), 28.6% of art teachers said it is treated equally with other fields of study, while 71.4% thought it is not.

The four teachers who perceive art education treated equally to other subjects elaborated that they see no differences or differentiations of treatment between the fields of study taught in the school. By contrast, other teachers said, first, art is considered by most administrators as being not significant to contribute to the child's general education. Eight added that no pass and fail in this subject is the second reason for such poor treatment, that they feel nobody is concerned about what should be taught in art, and what children really have learned about art. Third, as five of those teachers included, art is considered as an integral part in the school schedule, rather than a valuable field of knowledge
capable of enhancing students' understanding and experiences. These reasons for a lesser treatment given to art in school are consistent with those stated by this group and supervisors in the previous passage concerning the scheduling of art at the second and last period of the school day.

Concerning what the school principal expects for the art teacher (see Appendix E, Question 15), the responses given by the teachers were as follows:

a. He expects me to teach art (7) 50%

b. He wants me to do other things (7) 50%

Six teachers said that the principal wants them to do other things, such as designing the school bulletin board and wall newspaper. Five teachers added that the school principal expects them to draw for other subjects maps and instructional aids, and to fix school doors and windows. One other teacher indicated that his school principal requires him to do plumbing and electrical work. Another said he is assigned to do some secretarial work. "These assignments," the teachers said, "deplete our energies and enthusiasm which we are supposed to use for accomplishing our original task, which is teaching rather than doing things not related to art education and its purposes." They added that "Those principals think art teachers are vocationally, not only educationally prepared, so we can do anything other than teaching art, meaning that, in
their eyes we are laborers. Besides, they are less concerned about the importance of the subject." In addition, the art supervisors' report in 1986 indicated that as a result of school principals' attitude toward art education, art teachers are expected to be involved in some assignments irrelevant to their task as teachers for this subject.

The teachers who thought their school principals require them only to teach art, elaborated that they consider teaching this subject as more important than doing anything else in the school.

In relation to the support for art education, in terms of space, scheduling, equipment, and materials, received from the principals (see Appendix E, Question 8), seven teachers perceived it as being poorly provided in terms of space, schedule, and supplies. Six others noted that art is scheduled at the last period of school time, due to the thinking efforts and intellectual difficulties required for other subjects which are dependent upon school principals' desires and preferences, regardless of any other criteria. In addition, five respondents added that the support given by the principals, if any, is not for the pure purposes of teaching art, but the participation in school art exhibit contests challenging for first place. On the other hand, only three teachers said the
support of the principals is good in terms of space, schedule, and supplies.

In relation to the sufficiency of school principals' support for the subject in question (see Appendix E, Question 9), 28.6% of art teachers thought such a support is sufficient. By contrast, the majority of the respondents considered the support provided by school principals as insufficient, because as nine of them said, it cannot meet what art education should achieve. Five others added that it is not appropriate, because they use this subject's appropriations to serve other purposes not related to teaching and learning about art. Related to that, one teacher has indicated that, "I have never known anything about the budgeted money for art education, because the school principal dislikes questioning such a matter; as a result, I always pay for the materials I need most." Two teachers stated that, "The room for teaching art in my school has been converted into a classroom to be used for teaching practices of other subjects. Even the time for art lessons, in most cases, were used to help other teachers complete their curriculum materials." On the other hand, two of those who saw the support as enough considered school condition and situation as a factor for sufficient support, because the school cannot cope with what is beyond its capacity.
Concerning the time, school principals were asked (see Appendix F, Question 7) if 90 minutes a week is enough for teaching about art; the majority (53.9%) of the respondents thought it is enough, while 46.1% said it is not.

Those respondents who thought the time specified for teaching art is not enough elaborated that the current given time does not help achieve art education goals stated in its policy. On the other hand, those who thought it is sufficient refrained from giving any comment on their responses.

It is worth mentioning that the six elementary school principals who participated in responding to the interview suggested doubling the time for teaching art in grades 4-6. Similarly, three out of seven middle school principals recommended increasing the time for art lessons in intermediate schools twice as much. In addition, art supervisors' reports prepared in 1979 and 1986 have addressed such an issue as a problem art education encounters to accomplish its purposes (see Appendix J). Also, in the audit check survey, the insufficiency of time assigned for teaching art lessons, especially in grades 4-6, appeared to be one of the most pressing problems in art education (see Appendix L).

In relation to the time of the school day at which art education is scheduled (see Appendix E, Question 12
and Appendix F, Question 6), the responses given by art teachers and school principals were as follows:

1. At the end of the school day (13) 48.15%
2. At the second half of the school day (8) 29.63%
3. At the first half of the school day (3) 11.11%
4. At the middle of the school day (3) 11.11%

The majority (48.15%) of both groups (seven teachers and six principals) indicated that art is scheduled at the last period of school time, while 29.63% (four teachers and four principals) represents assigning art lessons at the second half of the day. It should be noted that the last and second half of the school day according to our school system can be interpreted as the last period of the school timing, because the second part of the school day takes only three events (lessons), except Saturday and Sunday, which includes one more lesson in the middle schools' schedule. Three art teachers (11.11%) see art posted at the middle of the day, while three principals (11.11%) said they schedule it at the first half of their school period.

The reason for such a scheduling, as art teachers elaborated, is that art is considered by the principals not to be as important as other subjects, because it is not basic, as they may think. Eight art teachers added that such principals see art not requiring as much
thinking and concentration as sciences or math. By the same token, six principals said art requires no intellectual or psychological efforts like that needed for science, math, or language. The other reason for such a matter, as five teachers indicated, is that art is easy and only for leisure time and catharsis, as some school staffs look at it. Related to that, six school principals included that art is like a refreshing course or enjoyment students are involved in after hard work required by other studies. Four of those principals added that they schedule art at the second half of the school day, because other subjects have defined reading materials and curricula where they must be completed in a fixed time, while art does not. Besides, art has no testing requirement (exam), as well. Art teachers, however, elaborated that, "This is the way art is seen in the school framework; it is something that we have to live with."

In fact, this is how art is looked upon in and out of school, as inferior when compared to other fields of study instituted in the general education curriculum. Such a status art has in school reflects the general public's attitude held toward it, as insignificant and of no avail to individuals' overall development and growth. In that respect, the follow-up survey rated the generally negative attitudes (unimportant in comparison to other studies) held against art by officials, school principals,
students, and the public at large, the first most pressing problem, among others, in art education (see Appendix L).

The other reason for scheduling art at the second part of the school day, as mentioned by four teachers and five principals, is related to the schedule's organization and circumstances, which make it difficult to satisfy the need of all subjects and individuals involved. On the other hand, only two school principals said that they have no reasons for scheduling art at any period of their school day.

However, these reasons and comments compliment with art supervisors and superintendents who perceived the school system as not sufficient to meet the needs of teaching and learning in art, as well as the second round survey, as stated earlier.

Space for teaching and practicing art activities in schools is another facet related to this issue (see Appendix E, Question 10 and Appendix F, Question 8). The responses given by art teachers as they described spaces specified for teaching in the schools where they work were:

Two teachers described the room in their school as a large one, sized 8 x 9 meters, equipped with needed seats and benches and light. Two others said it is a basement, 16 x 14 meters, without seats or benches or any other facilities. Two teachers indicated that they have two
rooms, sized 9 x 10 meters, used by three teachers, poorly equipped with a few seats and tables. On the other hand, two of these teachers said that they use the school mosque for teaching art, devoid of any needed facilities. Two others said a small room, 6 x 5 meters, poorly equipped. Another two described the room they use for teaching art as a small basement, 3 x 3 meters. Two of the teachers said there is no room to be described, and one teacher said he has a small room, sized 4 x 3 meters, located on the school roof, provided with no facilities needed for practicing art activities (see Appendix G, pp. 358-359). At this point it should be noted that these descriptions are applied to different schools, depending upon where each teacher works.

The space provided for teaching and practicing art education in school as described by different principals are: a basement, 6 x 4 meters, with no facilities provided; a room, 8 x 10 meters, not prepared for teaching art; a large room, 12 x 10 meters, suitable for practicing art education activities; an apartment composed of three small rooms without proper facilities; a room, 10 x 5 meters, without any facilities; a large room, 18 x 20 meters; a workshop and a gallery 10 x 20 meters, equipped with some needed facilities; a hangar, 20 x 12 meters, equipped with materials, tools, tables, and seats. These descriptions, however, represent the space available in
each school of those principals participating in this study. In addition, two other principals described the space for teaching art in their schools as a basement, 16 x 16 meters, with a small storage, included no equipment or needed facilities. Two others said a medium-sized room, 4 x 7 meters, equipped with one table and tools and materials. Another two principals described the space they offer for teaching art as a small room, 3 x 4 meters, provided with seats and tables (see Appendix G, pp. 368-369). It should be noted that descriptions stated above are applied to rented schools, as well as those built by the Ministry of Education.

The descriptions provided by those principals and those given by art teachers in relation to such an issue seem to be complimentary to each other in some measure. They, however, represent different schools at different locations and environments. But overall, such spaces can be applied to the most number of schools in the Taif Province, if not all provinces in the country. According to my experience as an art supervisor for more than 4 years at that province, a great number of schools, whether elementary or middle schools, lack a proper space for teaching art. Therefore, teachers were reluctant to teach the subject in question in the classroom. This resulted in limiting art activities to drawing with pencils and
pastel, lest the mess engenders from art activities disturbs the classroom condition.

The dearth and inappropriateness of the space provided for art in schools was recommended throughout art education supervisors' reports issued in 1979 and 1986. Such an issue was described in those reports as a terrible factor in paralyzing this subject to fulfill its role and purposes. Also, the annual reports on art education prepared in 1985 by different provinces such as Jasan, Sabia, Taif, Bisha, and others, addressed such problem. According to the responses provided by the majority of Groups 2 and 3 relevant to school system support for art education, the lack of space was perceived as a reason, among others, of the insufficiency of such a system to back up art education. Furthermore, the follow-up survey ranked the lack of space specially prepared for teaching art in most schools as the fourth most pressing problem in art education (see Appendix L).

The space described above was conceived by 42.86% of art teachers as convenient for teaching art, while 57.14% said such a space is inconvenient. On the other hand, it was conceived by 69.3% of school principals as sufficient for practicing art activities. By contrast, 30.7% of the principals thought it is insufficient for such a matter. These responses given by both groups seem to contradict each other. This inconsistency of responses given by art
teachers and school principals refers to the types of schools (rented or official) where each individual works. Besides, some teachers and principals are not working at the same school. Therefore, such a discrepancy might be plausible due to an unavailable standard used for defining the kind of rooms supposed to be obtained for practicing art activities in each school. Also, the perspective each group has about the scope of art education and its practices differs, insofar as the understanding of the subject itself and how practically it should be conducted.

Art teachers who thought the room is convenient said it could be if it is provided with needed facilities, but without that it will never be used for teaching art. The other teachers who said it is not, elaborated that it will not be convenient, because, first, it cannot take all students due to its capacity. Second, it is not healthy as well as it is not equipped or basically prepared for teaching art. According to my experience, most spaces provided in some schools for practicing art activities are small and hazardous to students' health, especially if they happen to use some chemicals or oil paints, due to their lack of proper ventilation and precautionary services.

School principals who thought the space they described was sufficient limited their answers to the size of the rooms only when they elaborated that the size might be
enough, but the equipment, furniture, materials, and other facilities are not if, as they said, we seek a good result in art education.

However, the poor quality of space designated for teaching art as described in the previous question reflects the poor achievement in this subject as stated earlier by Groups 4 and 5, as well as other groups. In addition, the audit check survey indicated that 29.63% strongly agreed and 44.44% agreed that the school system at the local level does not support art education as a subject in general education curriculum.

In relation to the inappropriateness of space provided for teaching art, school principals provided some suggestions to be taken into consideration by the Ministry of Education when constructing a new school building. These suggestions were, first, constructing a lab (room) in each school in such a way that it cannot be used for any other purpose but teaching and practicing art education activities, and to be provided with the needed facilities, tool, and supplies, besides cabinets for storing art supplies and students' stuff, as six principals added. Second, six others desired such a room not to be less than 100 square meters, provided with a good ventilation system and appropriate lighting. Five principals noted the need for such a room to include sinks and basins which students can use for washing and
cleaning. Besides, two others added, a storage should be appended to the room, so it can be used for keeping the materials and tools when they are not in use. In relation to rented schools, six principals thought no lease should be signed unless a space appropriate for teaching art is provided.

At this point it should be concluded that the supports and resources related to physical facilities, human resources, finance, and school system supports were perceived to be incapable to meet the needs for reaching this subject's goals and objectives stated in its policy. To reiterate, the shortage of resources were addressed throughout art supervisors' reports issued in 1979 and 1986. Also, the follow-up survey showed 53.70% strongly agreed and 27.87% agreed that the support for art has fallen short to meet the needs for achieving this subject's goals.
CHAPTER VI
CONCLUSION AND RECOMMENDATION

Education in Saudi Arabia, as a developing country, is considered to be the bedrock on which the state seeks to build and develop the country and reshape the society economically, culturally, and socially. Accordingly, the national policy for education is designated to provide the individual with opportunities to benefit from various useful knowledge and skills available, so he can be a good citizen, appreciate the meaning of life, and participate in the general development of his nation. Due to the urgent need for manpower, which is considered by the state as the springboard to the utilization of all other resources, education in Saudi Arabia has made great strides toward expansion and progress. Such progress was looked upon as quantitative type, with a slight quality especially during the passage of the First and Second Five-Year Development Plans, which were haunted by the economic burst (oil boom). Accordingly, Third Development Plan (1980-1985) had noted students' low achievements and the absences of operational skills they have acquired via training. Therefore, it called for qualitative
improvement in education, in order to remedy its current weaknesses. Recognizing the need for qualitative change, the Third Plan requires a head start and special instructional provisions to cure such weaknesses. Such provisions considered the demand for determining the educational system's needs, planning for change, managing the resources better, and developing more effective means for assessing quality (see p. 3). This, however, reflects the state's concern and readiness to reconsider higher quality in the educational system, due to the requirement for enhancing the responsiveness of the education and training system to the demand of the economy.

Nowadays, according to the Fourth Development Plan (1985-1990), structure of the most requisite facilities and needs for qualitative and quantitative improvement sought by the Third Development Plan, to some measure, have been accomplished. The policy objectives for education set forth by the Fourth Plan are directed toward pursuing what was suggested in the Third Plan, with more concentration on steering general education to meet religious, economic, and social demands of the nation, and providing educational infrastructures abreast to their maintenance, subsumed to basic economical methods. These objectives are planned to be fulfilled through stressing emphasis on assessment and systematic analysis to identify the failings, comprehend their causes, and examine
alternative practices; to amplify attention to the result of the programs as the criteria for determining their effectiveness and quality, and to strengthen the coordination and cooperation between concerned authorities in an effort to concentrate on problems which may face them all (p. 295).

According to what has been discussed under the two research questions (Chapter V), the stakeholders' perceptions of the value and importance of art education and its policy in Saudi Arabia's schools were highly recognized. The national policy for education was conceived to have a high recognition for art education as a major component in the general education enterprises, due to its significant contribution to the completeness of the individual's general education and potential developments. On the other hand, art education policy was perceived as being specific and clear about what it planned and designated to fulfill educationally and artistically; it sought cultivating and developing the young's mental powers, creativity, taste, appreciation, and general understanding of art and its role in culture and society, and human life as well. As a result, the policy itself was perceived not to be the problem; the problem instead, appeared to be connected to the means of implementation, application, execution, and practice.
These aspects are related to different issues investigated in this study, meaning that the occurrence of one issue generates another issue(s). For example, the inadequacy of the curriculum to satisfy art education goals stated in its policy was perceived to be a pressing problem in the subject in question, due to its poor content, what should be taught, how it should be taught, when it should be taught, and how well it is taught, besides obscurity of its goals and objectives. The shortcoming of qualified art teachers, due to the poor quality of their preparation programs, reflected in poor teaching methods and application where the practices of art in school is limited to drawing, painting, and simple handcrafts. As a result, the achievement of this subject's goals seem to be far from being properly reached. This study has assured this to be true.

Another relevant issue is the insufficiency of supports and resources. The budgeted money appropriated for art education was recognized to be a major problem of implementation deteriorating this field to meet its purposes and objectives. The failing of the budget resulted in the dearth of appropriate materials, tools, equipment, and other facilities deemed necessary for better teaching and practices in the subject in question. Besides, this budget lacks an appropriate means of how it is supposed to be distributed and followed upon the
practical ground. Further, the unsatisfactory support of the school system at the local level is another reflection of poor implementation, application, and execution. Apparently, it was seen in assigning art teachers to other tasks impertinent to their basic job, poor scheduling, lack of an appropriate space specified for teaching and practicing art activities, shortage of time for art lessons, and dearth of other supplies needed to bolster this subject. These aspects appeared to indicate how the means of implementation and application relevant to art education and its policy goals are inadequate. This study, however, has confirmed such matters to be inevitable.

Art education, as a subject in the general education curriculum, was perceived valuable and important in the overall development of the individual. Also, it was recognized by policymakers and superintendents as a necessary means for preserving and substantiating our legacy and cultural self-identity, and expressing, translating, and transmitting our cultural achievement and our way of life from one generation to another (see p. 171). Due to the importance and value of art education, pertinent to its contribution to developing a student's personality and conduct, cultivating his predisposition, interest, knowledge, skills, and experiences, and the need for continuity in learning in art, the stakeholders were
highly receptive to reoffering art in the secondary education curriculum, after its elimination from this stage in 1974/75. Such an elimination was seen by the respondents as an unforgettable mistake taken toward our education and its policy (see p. 178).

The curriculum guideline, on the other hand, was perceived as inadequate, due to the weakness of its content which was built on old concepts; where they are not fitting the demands of the present time we are living, as well as the current requirements of our culture, tradition, and society. In this researcher's opinion, the need for reforming the curriculum reflects people's desire to have a better teaching and learning about art within the boundary of the culture and tradition they attempted to assimilate and promote. Those people who pride themselves on the purity of their Arabic and Islamic culture had felt in the last decade (economic boom) that their cultural elements and their distinctive way of life were fading away, if not completely lost in the crowd of the new influences of outside modernization. Such a feeling engendered the appeals of the population to return to their own culture, hoping for purifying it and obtaining it more than ever before. Due to that, the reformation of education in general, including art education, is considered to be the most proper way to reflect upon this culture and to enhance people's awareness and
understanding and importance of their glories, self-identity, and dignity. Art education curriculum was criticized on the basis of its vanity to contribute enough to students' knowledge, experiences, and skills relevant to the cultivation of their interests and needs, as well as the significance of their cultural glory, pride, and heritage. Accordingly, the call for reforming and developing such a curriculum embodied the urgency for increasing the types of artistic creative practices and emphasizing theoretical learning in art history, aesthetic, and art criticism, instead of limiting this field to the manipulation of materials and some traditional tools, which have been dominating art education for many years (see pp. 188-195). Therefore, immediate attention was required to be taken toward such an issue, when developing the curriculum. In this researcher's view, the desire for more variety in technical content and stress for better cognitive learning about art is emanated as a result of the felt needs, in and out of school, for a more effective educational learning process in visual art. The people of Saudi Arabia, especially the parents, have been questioning the value of what students learn through art in school, due to unclear context introduced to students, especially when it is compared to other fields of knowledge included in the curriculum of general education. In that respect, they, in some great measure, look upon art
as inferior and only for entertainment or catharsis required after strenuous efforts imposed by some intellectual thinking invested in the study of other subjects such as language, science, math, etc. This public attitude was confirmed in this study to be true.

This study investigation has realized the necessity for change and development in art education curricula. It has led to clear evidence that the content structure should provide students opportunities to develop their perceptual faculties, experiences, and personalities through creating works of art, and responding to the works of art. Strengthening the relationship between art and culture, which would lead to obtaining our cultural and traditional identity, legacy, and pride, is another issue the curriculum must consider. Further, it should deem the students' individual differences and stages of growth, and environmental differences of the country. Also, it should define the role of art in human life and understanding. And overall, a comprehensive understanding of art education goals should be the foundation of what the curriculum content seeks to achieve (see pp. 186 and 191-195). These concepts were perceived to be the issues the concerned authority should regard for building a curriculum for art.

Through my reading in art education literature, I found that art educators are becoming more aware of the significance of a broad content base for art education
curriculum. The growing attention toward introducing technical and theoretical content into the curriculum became apparent, due to its importance for giving the students an opportunity to respond to works of art, and determine the relevance of art to society and culture. The need for structure and defined content has also become evident. The competency of a field of study to define a content and structure activities which teach students the substance of the subject is recognized as highly significant in school. This, however, requires a continuous learning in art.

Systematic structure of knowledge in art education curriculum, I believe, requires an appropriate teaching method capable for facilitating learning and understanding of what needs to be taught; otherwise, it may never suffice its aims. Teaching in art education intends to help motivate and excite children to experience, understand, and enjoy the important cultural resources they inherit as human beings and as members of a culture. Such excitement and motivation must promote the child's abilities to obtain intrinsic satisfaction, rather than extrinsic reward. In addition, the instructional method must consider the students' individual differences; so it can be dependent upon a student's relative level of simplicity or sophistication at performing particular tasks of learning. Therefore, teaching in art should be
flexible and purposive in order to reach the goal of the program, which is supposed to provide the opportunity for students to learn how to think intelligently through and about art.

Applying an appropriate instruction requires a well-prepared art teacher to guide the learning aspects toward achieving its intents. Sufficient time for art lessons and an appropriate place in each school for teaching art are other important factors for the program to reach its goals and purposes, abreast to other proper facilities and supplies. Finally, to assure the effectiveness of the curriculum and its learning process, a continuous follow-up and evaluation is deemed important.

The evaluation of art curriculum ought to involve the curriculum itself, the quality of teaching methods, and outcomes of the program. The evaluation of the curriculum should include the quality of the concept and how it can be used, clarity of the language, relationships between activities and students' needs and interest, enhancement of their learning skills, and the relevance between the content and students' environment. The evaluation of teaching should not be restricted to grading the teacher, but rather to offer a kind of picture through which he might learn how he functions as a successful teacher in the program. In that respect, it provides feedback to the teacher in an effort to help him improve his teaching
method. The evaluation of the outcome should pertain not only to the students' works of art, but also to the way in which students are engaged in the process of learning, which is considered by Eisner in his essay, *The Role of Discipline-Based Art Education in America's Schools* (1986), "the worth of the process and the outcome of that process." Therefore, the evaluation would result in improving the quality of teaching and learning about art, and in providing learners, teachers, administrators, and policymakers with feedback for making decisions based on conceptualization and understanding of what should be modified, changed, or eliminated or added.

These critical matters, aforementioned, need to be taken into immediate consideration if we seek and desire a higher quality in developing individuals' skills to perceive visual forms and understand how the visual forms can convey meanings and values of human experience and accomplishment.

Another important aspect which appeared in this study is art teacher preparation programs. These programs were perceived as inappropriate and insufficient for teaching art education; they are incapable for preparing prospective successful art teachers, due to: (1) the lack of substance of the curricula concerning teaching and learning in and about art and proper field training experience, (2) insufficient duration of study, (3) the
admittance of students involved in the programs who regard art schools as the last resort after they are rejected by other programs, and (4) more emphasis on courses other than art, especially at junior colleges.

According to that, superintendents and supervisors have recommended:

1. Revising the teacher education curriculum and increasing the doses of knowledge and skills given to students.

2. Creating a stricter policy for selecting students admitted to the program, which should consider students' talent, interest, willingness, and commitment to teaching art in public school.

3. Balancing theoretical courses and studio courses in an effort to avoid concentrating on teaching drawing and craft projects in public schools, which have been influencing art practices for a long time.

4. Increasing the time of study plans by two more years at the Art Education Institute in Riyadh, and two more terms at the junior colleges.


6. Concentrating on advanced teaching and learning methods, with more emphasis on field training experiences, which the current art teachers seem to lack.
7. Improving the means of implementation of the program through the providence of possibilities deemed necessary for such programs, as well as qualified personnel for carrying out teaching responsibilities.

8. Introducing students to the most advanced technology in the field of art and art education (see pp. 200-201).

In addition, the art teachers participating in this study have recommended including more extensive teaching methods, art criticism, psychology of art, more of art history, evaluation, aesthetics, and social studies in such programs (see p. 199). These courses were viewed to impact art teacher education and reflect on teaching and learning practice in public school, while their absence may do otherwise, as this study has displayed concerning the quality of the current teacher programs. In this researcher's view, these facets are considered to be extremely important for obtaining a well-prepared prospective art teacher, capable of imparting learning concepts in and about art to his students. The concerned authorities at the Ministry of Education ought to pay immediate attention to these concepts concerning improving the quality of teacher education, especially where it presently intends to upgrade teacher programs at junior colleges to the level of undergraduate study, and the art institute to be a specializing four-year art education
college, to provide elementary school with qualified teachers. Similarly, the universities affiliating art teacher programs should follow suit, concerning preparing a competent art teacher to carry out teaching responsibilities of art at middle schools, as well as the secondary developed institutes.

Teaching of art is not an easy task, as some people may consider. It requires an art specialist who is trained to help students become aware of joy and excitement in examining and expressing visual ideas, and in utilizing their ideas and senses in the process of discovering new visual forms, abreast to developing in his students the ability to perceive and interpret works of art and make critical judgments about them. According to that, a successful art teacher needs to have a clear understanding of the nature of art and artistic process. This can be achieved through a proper training program involving the prospective art teacher in direct and meaningful encounters with works of art, abreast to enforcing him to find specific ways for obtaining artistic and aesthetic knowledge and understanding of human values and experiences growing out of a particular culture and pride. It would be recommended that an effective education for art teachers must include, in addition to what was suggested in this research, study of education, theories of learning, and humanities. I believe this will
result in obtaining an art teacher competent to employ effective teaching strategies and the uses of knowledge, to apply concepts of human development and learning, and to prepare for appropriate action for increasing learning benefits through the study of art.

The other stressing aspect relevant to teaching and learning in and about art, which this research investigation has clearly yielded to, is the inappropriateness and inadequacy of supports (resources). Supports included physical, financial, ideological, psychological, and human resources. These resources were perceived as extremely insufficient for achieving art education goals as a subject in the curriculum of general education. The space specified for art instruction was mostly described by art teachers and principals as a basement or a small room or the school mosque, devoid of any furniture and necessary facilities and equipment. Apparently, such a place makes the teacher reluctant to use the classroom, where his activities are mostly limited to drawing and the use of paste and paper. In that respect, school principals have recommended founding a specific place for art education in each school project which the Ministry of Education funds, provided with needed possibilities (see pp. 273-274).

The supplies provided for art education also were conceived as inappropriate, due to their traditionality and dearth to meet students' needs and the subject's
requirements, in addition to the lack of art books and references deemed necessary for teacher and students in school. Due to this, superintendents, supervisors, and art teachers were aware of the need for offering new equipment, new materials, instructional aids, proper space, and books and references which have never been provided before (see pp. 254-255). Shortage of supplies and other facilities were reflected in the shortcoming of the budget appropriated for art education. Such a budget was perceived as insufficient to incorporate all the necessary requirements of the subject in question. Thus, increasing the financial support becomes apparent. In this researcher's opinion, today's inappropriateness of funds to art education is relevant to the economic problems emanated as a result of the downfall of oil prices, which makes it impossible for the concerned agencies to affix the resources, but to check and balance them according to the priorities and importance of each field involved. To compensate such budget shortcomings, the Ministry of Education should mandate some regulation to obligate school principals to employ some of the profits gained from school buffet sales to bolster the needed supplies for art education, as well as the needs of other activities in school. And to enforce it through an act of continuous follow-ups and evaluation taken by the
responsible authority at the Directorate of Education in each province to assure its application and benefits.

The other facet concerning the support for the subject in question is related to shortage of qualified human resources. This was recognized to be a continuous problem this field encounters. Art is taught in most elementary schools by the classroom teacher, who has a poor knowledge and understanding of art education and its teaching method, due to his preparation in general education teacher institutes. In relation to middle schools, it is taught in most schools by specialists, "when possible," who are mostly foreigners. Teaching art by a specialist was preferred, due to his preparation to conduct the teaching of art, which grants him knowledge and understanding of the appropriate teaching methods, as well as the nature of the subject, which results in better teaching performance. To remedy this problem, it was recommended that the number of students admitted to art schools must be increased, and their program must be improved and promoted.

In addition, the ideological resources is another factor involved in deteriorating art education. Art is seen as an unimportant part in the general curriculum, due to its poor education benefits to prepare a useful citizen as other subjects can do. It is looked upon as an interval between the subjects, and to be no more than a
leisure time activity. This attitude is reflected to the degree of fulfilling the goals of this subject. To this point, I believe that if we intend to have a better learning in and about art, the published statement about the school program must assert the essential role of art in the general education curricula. Such a statement needs to emphasize that art is significant and has a value to the completeness of the individual's education and the enrichment of the life that cannot, in difficult time, be abolished. Also, it ought to assert employing all the regulations and procedures applied to other subjects, such as the examination, evaluation, educational process, and development, besides enforcing it as an essential part of the curriculum for all students in general education.

The other important phase relevant to art education resources is the psychological support (morale). This kind of support concerned scheduling pattern, time allocated for art lessons, and teachers treatment in school in comparison to other academic areas. Such a support was perceived as insufficient to lead to accomplishing a good result in art education. Those facets were considered by art teachers as something they have to live with. Our school system, however, must consider balancing the priorities among the subjects relevant to the school schedule, and avoid baseless differentiations for allocating resources and support, because all the
fields of study included in the curriculum are equally important to have a balanced citizen capable of contributing to the general development of the nation. Time specified for art lessons needs to be invested in teaching and learning through art, rather than to be used to bolster the time given to other subjects which may be considered more valuable than art. Also, increasing the time of teaching art is another critical matter needed to be taken into serious consideration, especially for grades 4-6. In addition, school administrators must bear in mind art teachers' psychological and morale support; they enjoy and appreciate the time school principals take to visit classes and inquire about what might be done to maximize the artistic experiences of children. They also enjoy the responsible authorities to request reports on what is done and how well it is done, as well as consulting them about what should be considered in school as evidence of attention given to their position as teachers. In addition, school principals and some others should not ask art teachers repeatedly to be assigned to other duties irrelevant to their basic job, such as making posters and decorations for the administration office, or creating drawings for other subjects and school bulletins, or some other things. Such assignments deplete their energy when it should be invested in teaching art. Therefore, the art teacher should not be obligated to render services of this
kind as a matter of course, but solely when clear educational values emerge from the activity. Morale and psychological support is the most encouraging factor needed by art teachers to reflect on the use of their time and effort. Thus, this must be considered abreast to other aspects aforementioned by our school system and regulation if we really seek cultivating children's perceptual awareness and creative power. Otherwise, art education in school seems unlikely to succeed. I also would suggest that the supplies and equipment allotted to art education by the Ministry of Education should be adjusted to the requirement of the practical operation of the curriculum and its goals, rather than depending on some arbitrary choices apparent in today's purchases. The General Directorate of School Activities, as the sole agency responsible for providing physical resources to art in school, should consult art supervisors, teachers, and school principals about the kind of supplies to be furnished in order to avoid accumulating the same tools, equipment, and materials yearly which are deemed, in some way, useless at the time. Such an agency should enact a policy concerning such a matter and appoint an advisory committee to determine the type of supplies relevant to nonclass activities (extra-activities) and art education activities and practices as a subject, or vesting the responsibility of purchasing art education supplies to the
art education supervision division and extra-activities needs to the school's Activities Department at the Ministry. This would eliminate the confusion resulting from the present procedures and cast better benefits to both sides to achieve their particular purposes.

Art education seems not to be developed and improved in our school, especially when the sole responsible agency at the Ministry of Education for developing education curricular, teaching methods and education process has less concerns for art to be taught in school, which this study has confirmed to be true. This agency is the Educational Development Center, which is presently called "The Undersecretariat of Education Development." It has been contributing to the development of all the subjects since its establishment in 1980/81, except art education (see pp. 203-207). It is this researcher's concerned desire to see this agency take a great leap toward solving art education problems and changing and improving its programs and teaching process. It is its responsibility to appoint qualified and experienced art specialists to take the lead for needed change and development. It is also its responsibility, especially at the present time where a great change in education and preparation of its teaching personnel is considered, to build a sound program for art education and its teacher education, defining what we need to accomplish from teaching art, and to design a clear
means for the implementations, capable of carrying out its state of affairs toward a higher quality of fulfillment and accomplishment. This will eliminate the doubt of conceiving art as just for leisure time and entertainment in our educational institutes. It also will be possible for it to cast its contributions better to our society, culture, and heritage, as well as our self-identity and pride as a distinctive Islamic nation intending to invest its own principles and faith in its coming generations, which deserve the best of all.

In addition, to enhance the public conception and understanding of the significance of art and its role as a field of study having a body of knowledge useful to the development and growth of the individual; and to change some ideologies about art as being an unimportant academic area in the general curriculum, some form of meta-propaganda needs to be considered. The media, in all its forms such as television, newspapers, magazines, radio, etc., should adopt educating the public about art and its role in human values, achievements, experiences, and understanding, its role and meaning in preserving cultural legacies, transmitting the nation's accomplishment from one generation to another, and substantiating its artistic dexterity, expression, tradition, and the way of life people have adopted and followed through their present and past history. Further, the national festivals also should
take part in such an education, which may be considered more effective for propagandizing about art and its importance in the country's cultural developments and achievements.

What concerns this researcher most is to have a change in art education, through developing its policy, curriculum, and programs, teaching methods, and education processes in order for it to reach its aims and purposes; and to enforce its status in the general curriculum as a vital academic area qualified with other subjects to develop the intellectual capabilities and capacities of individual minds; and to enable men and women to think critically and intelligently about themselves and other human experiences and achievement. Also, I hope this study would help strengthen our commitment to art education and its role in the overall education of our youth.

This researcher believes that art is inherent in our daily lives; it communicates and transmits our cultural ideas, beliefs, and value. It plays a vital role in preserving and promoting our identity and glory. Thus, it is a "progenitor of civilization" (Hope, 1986, p. 2). He hopes, though, we agree that art deserves a serious study by everyone in our schools, especially where we see increasing needs for art in our society. For example, municipalities are striving to enhance the aesthetic appearance of the environment. There are imperative needs for engineers, architects, television producers,
commercialists, advertisers, designers, decorators, and gallery and museum personnel. These needs will be difficult to satisfy until the school assumes more responsibility for teaching art through improved programs, appropriate teaching methods, and qualified personnel. However, the hope for future developments in art education is entrusted to those who believe in better and higher quality of education, in general, and in art, in particular. The task is not easy; it requires some systematic effort and organization. Understanding what we need to accomplish from art in school and the situations and requirements of our culture and society, as well as the system of education itself, are the most important factors in planning for fulfilling effective results in education through art.

In relation to what has been suggested throughout this chapter, this researcher would succinctly restress some points which may be of a great help to the policy and decisionmakers at the concerned agencies, insofar as reshaping art education policy and its practices.

1. It is important for us, in the first place, to assess and define specifically what we want to reach through teaching of art in our schools. Such an assessment should be subjected to a serious consultation between decisionmakers and those who are closely linked to the practice of art in the practical ground.
2. The policy for art education must have a clear means concerning the way of how art education should be implemented and carried out in order for the concerned personnel not to misconduct or confuse the policy's intents. Such means should include a written curriculum with plans that follow a framework and sequence for teachers at all grade levels.

3. The policy should be committed to enforce art education as a basic academic area in the general curriculum taught to all students in public school (grades 1-12) indiscriminately; and to be treated equally as any other fields of study in school, rather than being ornamental and entertaining.

4. The curriculum of art education should contain written plans, clear objectives to be achieved, and provide students with opportunities to create works of art and to acquire knowledge and skills necessary for developing their perceptual awareness to understand and interpret art and its particular cultural epoch, and the relationship between the two. As a result, students will widen their knowledge, develop skills, and obtain abilities to discern values related to art and its significance.

5. Adjusting art teacher education curriculum to the need of what is supposed to be taught in public school. In other words, the curriculum for art education in public
schools must be the point of departure for building teacher education programs.

6. Instruction in art must be conducted in a sequentially systematic manner, in order to assure continuous learning and better understanding in this area of study.

7. Appropriate time and space must be provided for teaching art in the schools.

8. Teaching of art needs to be conducted by qualified art specialists capable of carrying out the curriculum activities to reach its ends effectively. Due to the shortage of art teachers at the present time, training sessions should be considered for classroom teachers as a short-term solution.

9. Financial and physical resources and supplies must be appropriately and adequately obtained and adjusted to the needs and objectives of the curriculum and its activities, as well as students' abilities and capacities.

10. Textbooks in art education need to be given serious attention, besides providing the school library with art references, which could be of a great assistance to the teacher, and students as well.

11. The Department of Instructional Technology at the Ministry of Education ought to supply schools with instruction materials pertinent to art education and its
teaching methods, such as art prints, slides, filmstrips, and videotapes.

12. Continuous evaluation and assessment of the program, art personnel, and students' learning skills is necessary for improving the quality of the teaching and learning process.

13. Finally, the most important of all, theories of art education, aesthetic education, and art, abreast to theories and philosophy of education must be the springboard for formulating a sound policy for art education and its programs.

These recommendations are expected to be helpful and useful to the planner and designer of art education and education in general, insofar as solving this subject's problems and correcting its practices and learning processes in our schools. It is advisable that we, as a developing country having a rapid change in our society, need not only to learn and benefit from what other countries have experienced and are currently doing in education, but what they wish to accomplish in the future, so we can move steadily toward cultivating, enhancing, and promoting our education and its system for generations to come, especially if one of our education purposes is to initiate individuals into the culture.

Recommendations for Further Study

As this inquiry was directed toward investigating stakeholders' perception of the value and importance of
art education in our schools, some problems affecting the quality of teaching and learning in the subject in question become apparent. These problems are art teacher programs, textbooks and references, supplies, public attitude toward art and its role in education and culture, and the curriculum. Such problems to be solved require further study. Therefore, it is strongly recommended that inquiry in the following topics is highly needed to be considered.

a. An anthropological study to discern and identify the relationship between art, Islamic religion, and culture.

b. A philosophical study of the concepts and meaning of aesthetic and beauty in Islamic architecture and painting.

c. A research and development study to plan a curriculum for art education in Saudi Arabia public school.

d. An anthropological study of popular art and its function, meaning, and relationship to the Saudi culture, traditions, and the lifestyle people adopted.

The inquiry and research in these topics is expected to lead to more meaningful developments in art education and greater comprehension and appreciation of our cultural glory and pride.
APPENDIX A

ADMINISTRATIVE ORGANIZATION CHART
OF THE MINISTRY OF EDUCATION
APPENDIX B

INTERVIEW QUESTIONS FOR POLICYMAKERS
Policy makers are among the leading figures in this country who carry on the responsibility for planning for education.

This section concerns art education policy.

1. How does the general education policy deal with art education? Would you please provide example(s) for your answer? (1)

2. What positive and negative implications do you see in general policy for art education? (1,2)

3. Do you think art is necessary for our youth and our culture? (1c)
   a. Yes____  b. No____  c. In what way?

4. Do you think the goals of art education are clearly stated in the education policy, as compared to other academic subjects? (2)
   a. Yes____  b. No____
   c. Would you please provide an example?

5. Do you believe the current curriculum guideline is sufficient for teaching art? (1a)
   a. Yes____  b. No____
   c. If not, what suggestions would you make for building a curriculum for art education?

6. Do you think there should be more or less visual art in our education? (1a)
   a. More____  b. Less____  c. Why?

7. What kinds of artistic practices should our curriculum include? (1a)
   a. Painting____  b. Drawing____
   c. Printmaking____  d. Textile____
   e. Film____  f. Photography____
   g. Pottery____  h. Commercial design____
   i. Sculpture____  j. Computer graphics____
   k. Wood working____
In the next questions we will deal with the support for art education.

8. Do you believe art education is given the same priority and importance, in terms of finances, as is given to other subjects? (2b)
   a. Yes_____ b. No_____ c. How do you see that?

9. If you were given the responsibility for supplying (buying) materials such as books, instructional aids, etc., to schools, how would you prioritize your resource allocation decisions? (2b)
   a. Art education_____ b. Other academic subjects_____ c. Equally to all_____

The following questions concentrate on art teacher employment and the elimination of art education in secondary schools.

10. What kind of stipulation or criteria has been used for employing art teachers? (2b)

11. Why do you think art education was eliminated from the high schools in 1974/1975? (1)

12. Do you see any possibility of art education again being offered in the high school curriculum? (1)
   a. Yes_____ b. No_____ c. I do not know d. If the answer is no, why? e. If yes, how?

13. What kind of criteria do you think should be used in formulating or reforming art education policy? (1)

Is there anything you would like to add?

Is there anyone else you think I should talk to?
APPENDIX C

INTERVIEW QUESTIONS FOR SUPERINTENDENTS
The superintendent is the person who has been entrusted with observing and directing education, in addition to interpreting its policy to the schools in this province of the country.

We start our discussion with some questions related to art education and its policy. Concerning that matter:

1. How does the general education policy deal with art education? (1) Would you please elaborate your answer by giving some examples?

2. In your opinion, what priority is art education given by the Ministry of Education? (1)

3. What positive or negative implications do you see in general policy for art education? (1,2)

4. Do you think art education is necessary for our youth and our culture? (1c)
   a. Yes___ b. No___ If the answer is yes, the next question is:
   c. In what way?

5. Do you think the Education Development Center at the Ministry of Education has as high a consideration for art education development as it does for the other academic subjects taught in the schools? (1b)
   a. Yes____ b. No____ If the answer is yes, the follow-up question is:
   c. What kind of development do you see has been taking place?
   If the answer is no, the question is:
   d. Why do you think so? Can you provide some examples related to such a matter?

6. Do you see the policy for art education as being clear and specific about its purposes and process? (1,2)
   a. Yes___ b. No___ If the answer is yes, the next question is:
   c. Can you please tell me in what way you see it as being clear?
   If the answer is no, then the question is:
   d. Why do you think it is not clear? Can you give some examples?

7. What do you think art education goals should be? (2)
8. How do you see these goals contributing to national education? (2)

The following questions deal with the support for art education.

9. The support for art education in the general education policy is given: (2b)
   a. A high priority ____
   b. An average priority ____
   c. A low priority ____
   d. Why do you think so? Please give some examples.

10. Financially, to whom should the priority be given in providing supplies such as buying books, equipment, etc.? (Art education or other subjects, for example) (2b,2c)
    a. Art education ____ b. Other subjects____
    c. Why do you think so?

11. Do you think the budget money for art education is sufficient? (2b)
    a. Yes ____ b. No ____ c. Why?

12. Do you consider money as a necessary means for improving the learning and teaching qualities in art education? (2b)
    a. Yes ____ b. No ____ c. Why?

13. How do you describe the procedures that are used for distributing appropriations for art education? Can you give some examples? (2b)

14. If you had more money, what things would you like to provide for art in the school which have not been provided before? (2b,2c)
    a. New equipment ____
    b. New materials ____
    c. Instructional aids____
    d. Space ____
    e. Other ____ (please specify)

15. Do you think you are giving art education enough support? (2b)
    a. Yes ____ No ____
    c. If yes, how, and in what way?
d. If the answer is negative, why do you think you are not? If there is any specific reason, can you mention it?

16. How do you think the school system supports art education in terms of space, scheduling, time, and equipment? (2b)

The intent of this section is to discuss art education curriculum, teacher preparation, and the follow-up for art education in the school.

17. Do you think the current curriculum guideline is sufficient for teaching art? (la)
   a. Yes ____ b. No ____ c. Why?

18. If we have art education in the school, what would you like to see, and not to see? (la)

19. What kind of art would you like the curriculum to include? (la)
   a. Painting____ b. Drawing____
   c. Textile____ d. Printmaking____
   e. Film____ f. Photography____
   g. Pottery____ h. Commercial Design____
   i. Sculpture____ j. Carpentry____
   k. Computer graphics____

20. Who should decide to include art in general curriculum? (la)
   a. Art educators____ b. Superintendents____
   c. Policy makers____ d. School principals____
   e. Others____ (please specify)

21. Do you think art education teacher preparation programs are sufficient? (la)
   a. Yes ____ b. No____ c. Why?
   d. If no, can you suggest any change for teachers' programs?
      a. Yes____ b. No____ c. Such as?

22. Should art education be taught by an artist, a specialist, or a classroom teacher? (2b)
   a. Artist____ b. Specialist____
   c. Classroom Teacher____ d. Why?
23. What kind of criteria has been used for employing art teachers? (2b)

24. Do you see the policy for art education requiring a school principal to follow up and evaluate art teachers' planning and teaching activities? (2a)
   a. Yes____ b. No____ If the answer is no,
   c. Why do you think it does not?
   If the answer is yes,
   d. Do you feel that such evaluation fits within the role of the principal or supervisor? (2a)

The last part of our discussion focuses on the elimination of art education in 1974/1975.

25. Can you tell about the reason(s) behind the elimination of art from high schools in 1974/1975? (1)

26. Do you see any possibility for again offering this subject in secondary school curricula? (1)
   a. Yes____ b. No____ If the answer is yes,
   c. How would that happen, as you see it?
   d. Do you support such an idea?
      Yes____ No____ Why?

Is there anything you would like to add?

Is there anyone else you think I should talk to?
APPENDIX D

INTERVIEW QUESTIONS FOR ART EDUCATION SUPERVISORS
Art Education Supervisors are among those who are frequently in contact with schools and the educational operation.

We will start our discussion with questions related to art education and its policy. Concerning that matter:

1. How do you see the policy for education dealing with art education? Would you please provide some example(s)?

2. Do you think the Education Development Center at the Ministry of Education has as high a consideration for art education development as it does for the other academic subjects? (lb)
   a. Yes____  b. No____
   c. If yes, what kind of development do you see has been taking place? Please give some examples, if possible.
   d. If no, why do you think so? Can you provide some examples?

3. What positive or negative implications do you see in the general education policy for art education? (1,2)

4. The support for art education in the general education policy is given: (2b)
   a. High priority____  b. Average priority____
   c. Low priority____
   d. Why do you think this is so?
   e. Can you provide some examples?

5. Do you think the policy for art education is clear and specific about its purpose and process? (1,2)
   a. Yes____  b. No____
   c. If yes, would you please describe and provide some examples?
   d. If no, why do you think it is not clear and specific? Can you give some examples?

The following questions are concerned with the support given to art education.

6. Is there sufficient support for art education? (2b)
   a. Yes____  b. No____
   c. Why do you think so?
7. In the Ministry of Education, would art education or other academic subject areas receive more support financially in providing such supplies as books and equipment? (2b,2c)
   a. Art education__
   b. Other academic subjects__
   c. Equally to all____
   d. Why do you think so?

8. Do you think the budgeted money for art education is sufficient? (2b)
   a. Yes___  b. No___  c. Why?

9. Do you think money is necessary for improving the learning and teaching qualities in art education? (2b)
   a. Yes___  b. No___

10. How would you describe the procedures that are used for distributing appropriations for art education? Can you give some examples? (2b)

11. If you had more money to meet the needs of art education, what would you like to see offered which has never been provided before? (2b,2c)
   a. New equipment___
   b. New materials___
   c. Instructional aids___
   d. Space___
   e. Others___ (Please specify)

The next questions deal with the selection and evaluation of art education teachers.

12. Presently, who teaches art in the elementary schools? (2b)
   a. Art teachers___
   b. Artists_____  c. Classroom teachers____

13. Who do you believe performs better in teaching art, the specialist, the artist, or the classroom teacher? (2b)
   a. Art teachers___
   b. Artists___  c. Classroom teachers___
   d. Why?
14. How is art taught in the middle schools? (2b)

15. What are the criteria used for art teacher employment? (2b)

16. Do you think the evaluation form for art teachers is reliable? (2a)
   a. Yes____  b. No____  c. Why?

17. What change would you like to see in evaluation procedures in order to improve the quality of teaching and achievements? (2a)

18. Do you see the policy for art education requiring a school principal to follow up and evaluate an art teacher's planning and teaching activities? (2a)
   a. Yes____  b. No____
   c. If no, why do you think it does not?
   d. If yes, do you feel that it defines the principal's role in such evaluation? Why or why not?

The following part of this interview considers the practice and curriculum of art education in the schools.

19. Would you please describe briefly how the school system supports art education in terms of scheduling, space, time, and equipment? (2c)

20. According to your frequent visits to schools, how do you see art education practices? (1a)

21. Do you think the current curriculum guideline is sufficient for teaching art? (1a)
   a. Yes____  b. No____  c. Why?

22. What kind of artistic practices do you think should be included in art education curriculum? (1a)
   a. Painting____  b. Drawing____
   c. Print making____  d. Textiles____
   e. Film____  f. Photography____
   g. Commercial design____  h. Pottery____
   i. Sculpture____  j. Carpentry____
   k. Computer graphics____

23. Do you think art education should be restricted to making objects? (1a)
   a. Yes____  b. No____  c. Why?
d. If no, what do you think teaching and learning about art should involve?
1. Production____  2. Criticism____
3. History____  4. Aesthetics____
5. All____  6. Others____

24. If we have art in the school, what would you like to see, and not to see? (la)

25. Do you think art teacher preparation programs are appropriate for accomplishing the task of art education? (la)

a. Yes____  b. No____

c. If no, where do you see the weakness of such programs?
   What is your recommendation for reforming such programs?
   Can you give some examples concerning such matters?

Finally, this section concentrates on the elimination of art education from secondary education curricula.

26. What reason(s) do you see behind the elimination of art education from secondary education curriculum in 1974/1975? (1)

27. Do you encourage the idea of again offering such a subject in secondary schools? (1)

a. Yes____  b. No____  c. Why?

28. Do you see any possibility for such action? (1)

a. Yes____  How?  b. No____  Why?

29. Who should decide to include art in the general curriculum? (la)

a. Policy makers____

b. Art specialists____

c. School principals____

d. Superintendents____

e. Other____ (please specify)

Do you have anything you would like to add?

Is there anyone else you think I should talk to?
APPENDIX E

INTERVIEW QUESTIONS FOR ART TEACHERS
IN ELEMENTARY AND MIDDLE SCHOOLS
This section is concerned with art education policy and its practice.

1. Do you think art education policy is clear and specific about its goals and objectives? (1,2)
   a. Yes____ b. No____ Why do you think so? Can you give an example?

2. Do you think art education goals are clearly stated in the policy statements as compared to other academic subjects? (1,2)
   a. Yes____ b. No____ c. Why?

3. Do you think they are the appropriate ones in relation to learning about art? (2)
   a. Yes____ Why? Can you give an example?
   b. No____ Why not?
   c. What do you think the art education goals should be?

4. Do you see that art education goals are being achieved at the present?
   a. Yes____ b. No____ c. Why? Can you give an example?

5. Do you think the importance of art education is limited to making exhibits? (2)
   a. Yes____ b. No____ c. Why or why not?

The next questions deal with the support for art education.

6. Do you see general education policy supporting art education in the public school as much as it does for other subject areas? (2b)
   a. Yes____ b. No____ c. Why? Could you please give an example?

7. Do you see the school system giving enough support to art education? (2c)
   a. Yes____ b. No____ c. Can you elaborate your answer by giving some examples?

8. What kind of support do you see art education receiving from school principals in relation to space, scheduling, equipment, and materials? (2c)
4. Is this support sufficient? (2c)
   a. Yes___ b. No____ c. Why?

10. Would you please describe the space that is provided for practicing art in your school? (2c)

11. Do you think it is convenient? (2c)
   a. Yes___ b. No____ c. Why?

12. At what time during the school day is art education scheduled? (2c) What reason do you see behind such scheduling?

13. If you had more money for art education, what things would you like to have in the school which you never had before? (2b,2c)
   a. New equipment___
   b. New materials___
   c. Instructional aids___
   d. Space___
   e. Others ___ (please specify)

14. Do you see art education treated on an equal basis with other subjects in your school? (2c)
   a. Yes___ b. No____ c. Why?

15. Do you think the school principal expects you to teach art, or does he want you to do some other things? (2c)
   a. He expects me to teach art___
   b. He wants me to do other things, such as: Why?

16. How do you learn what to do about art in the school? (2a)

17. Who provides you with resources intended to help you in directing, learning, and teaching about art, and tells you what to do with them? (2a)
   a. Superintendent___
   b. Art supervisor___
   c. School principal___
   d. Others___
The following questions consider the evaluation and follow-up.

18. Does the school principal evaluate and follow up what you do in the classroom? (2a)
   a. Yes_____ b. No_____ If yes, how many times does he do that monthly?
      a. Once_____ b. Twice_____ c. More_____

19. What does he require from you for such a matter? (2a)

20. What kind of assistance does the art education supervisor offer to you? (2a)

21. Do you think such assistance motivates you to do a better job in your teaching? (2a)
   a. Yes_____ b. No____ c. Would you give an example?

Curriculum is the main point of the following discussion.

22. Do you see the current guideline as sufficient for teaching and learning about art? (la)
   a. Yes_____ b. No____ c. Can you elaborate your answer by giving an example?

23. What kind of art would you like to see included in the art education curriculum? (la)
   a. Painting____ b. Drawing____
   c. Printmaking____ d. Textiles____
   e. Sculpture____ f. Photography____
   g. Computer graphics____ h. Film____
   i. Carpentry____ j. Pottery____
   k. Commercial design____ l. Others:

24. Do you consider art education should be limited to production only? (la)
   a. Yes____ b. No____ c. Why?


25. Do you think art teacher preparation programs are appropriate for preparing a qualified art teacher? (la)
   a. Yes_____ b. No____ What do you think is missing in such programs?
26. What do you want art teacher programs to include? (la)
   a. More extensive teaching method____
   b. Social studies____
   c. More art history courses____
   d. Aesthetics____
   e. Art criticism____
   f. Psychology of art____
   g. Evaluation____

27. Can you think of any reason behind eliminating art from secondary education? (1)

28. Do you encourage the idea of again offering art education in the high school curriculum? (1)
   a. Yes____ b. No____ c. Why?

29. What would you like to see art education policy makers, and education policy makers in general, taking into consideration in order to improve the quality of art education? (1)

Is there anything you would like to add?

Is there anyone else you think I should talk to?
APPENDIX F

INTERVIEW QUESTIONS FOR SCHOOL PRINCIPALS
The principal is the person who administers and supervises the actual education operation in the school, and the person who is in direct contact with teachers and students, as well as parents. He deals with all kinds of school problems and difficulties.

The following questions deal with the policy for art education in terms of its purposes and objectives.

1. Do you think that the general education policy is as concerned about art education being taught in public schools as it is for other academic subjects? (1)
   a. Yes  b. No  Can you give an example?

2. Do you think that art education policy is clear about its goals and objectives? (1,2)
   a. Yes  Why?  b. No  Why not?

3. Do you see art education goals as having been achieved in the present? (2)
   a. Yes  Why?  b. No  Why not?

4. "The most important objective of art education is to have an exhibit at the end of each school year." Do you subscribe to this premise, or do you think art education has some other purpose to achieve? Can you give an example(s) to what you say? (2)

5. To whom would you give the priority in terms of providing equipment, materials, books, time, space, etc.: art education or another academic subject? (2b,2c)
   a. Art education  
   b. Another subject  
   c. Equally among all  
   d. Why do you think that way?

6. At what time during the school day do you schedule art education? Is there a reason for that? (2c)
   a. Yes  b. No  If yes, what is it, please?

7. Do you think 90 minutes a week is enough for teaching about art? (2b)
   a. Yes  b. No  c. Why?
8. What kind of space do you have in your school for the practice of art education? (2c)

9. Do you think this space is sufficient for teaching art? (2c)
a. Yes____ b. No____

10. What would you suggest in relation to space allocation to the Ministry of Education when constructing a new school building? (2c)

The next questions are concerned with budget and other support for art education.

11. Do you think the budgeted amount of money is sufficient for supporting art education? (2b)
a. Yes____ b. No____ c. Why?

12. How much money do you allocate for art education annually? (2c)
a. 500 R ____ b. 1,000 R ____
c. 1,500 R ____ c. More ____

13. How would you describe procedures for receiving art education expenditures (funds) that are distributed by the Directorate of Education? Please give an example. (2b)

This section involves art education as it is taught and followed up in the school.

14. I would like to see art taught by: (2b)
a. An artist____ b. A specialist____ c. A classroom teacher____
Why?

15. Do you see art supervisors offering enough assistance to schools in teaching about art? (2a)
a. Yes____ b. No____ Why do you believe they do not? Can you give an example?

16. Are you required by the policy for art education to follow up and evaluate an art teacher's plans, teaching activities, and outcomes in your school? (2a)
a. Yes____ b. No____
17. How frequently do you follow up an art teacher's activities per month? (2a)
   a. Once____ b. Twice____ c. More____
   d. Why do you do that?

This section of the interview is dedicated to art education curriculum.

18. Do you see the current guideline for art education as being sufficient for teaching art? (1a)
   a. Yes____ b. No____ c. Why?

19. What kind of art would you like to see taught in the school? (1a)
   a. Painting____ b. Drawing____
   c. Sculpture____ d. Printmaking____
   e. Film____ f. Photography____
   g. Textiles____ h. Pottery____
   i. Carpentry____ j. Commercial design____
   k. Computer graphics____

20. Does that mean that we need more variety in the visual arts in the school? (1a)
   a. Yes____ b. No____ c. Why?

21. Do you think art education should be limited to making objects? (1a)
   a. Yes____ b. No____ c. Why?

Here we will deal with the elimination of art education from the secondary school curriculum.

22. Do you encourage the idea of art education again being offered to high school students? (1)
   a. Yes____ b. No____ c. Why?

23. Can you think of any reason underlying the elimination of art from that level of education? (1)

Is there any comment you would like to add?

Is there anyone else you think I should talk to?
APPENDIX G

INTERVIEW ANALYSIS
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The analysis of these sources are conducted as follows:

1. The group name
2. The format of the question posed in the interview for each group
3. The given responses by interviewees
4. Frequency of occurrences designated by F
5. Descending orders designated by R

In closed-ended questions, the analysis is based on the number of responses and percentages designated by §.

Responses of Group #1 to the Interview
Respondents: 8

Q1. How does the general education policy deal with art education? Would you please provide example(s) for your answer?
Art education has its share as any other subjects in the general curriculum, for example:

<table>
<thead>
<tr>
<th></th>
<th>F</th>
<th>R</th>
</tr>
</thead>
<tbody>
<tr>
<td>a. Teacher preparation</td>
<td>(5)</td>
<td>1</td>
</tr>
<tr>
<td>b. Curriculum</td>
<td>(4)</td>
<td>2</td>
</tr>
<tr>
<td>c. Budget</td>
<td>(3)</td>
<td>3</td>
</tr>
</tbody>
</table>

Q2. What positive and negative implications do you see in the general policy for art education?

a. Positive implications
   1. Considers learning through art as a means for preparing individuals to be artistically tasteful, creative, and useful citizens. (4) 1
   2. Offers opportunities to all students to express themselves and cultivate their imaginations and experiences. (3) 2
   3. Emphasizes planning and preparing for art. (1) 4

b. Negative implications
   1. Insufficient time for teaching art in study plans. (5) 1
   2. Insufficient implementation and application. (4) 2
   3. Difficulty for most executors and implementors to comprehend the goals of art education policy and how they can be achieved. (2) 3
   4. Elimination of art education in traditional secondary schools. (1) 4
Q3. Do you think art is necessary for our youth and our culture?
   a. Yes (8) 100%
   b. No (0) 0%
   c. In what way?
      1. Preserves our legacy and cultural self-identity. (8) 1
      2. Helps transmit past artistic achievements from one generation to another in new and creative fashions. (4) 2
      3. Expresses our cultures and social traditions. (3) 3
      4. Introduces us to our culture and what our peer predecessors have accomplished. (2) 4
      5. Art is an instrument for cultural dexterities and expressions. (2) 4
      6. Incarnates and promotes moral values and principles. (2) 4

Q4. Do you think the goals of art education are clearly stated in the education policy, as compared to other academic subjects?
   a. Yes (5) 62.5%
   b. No (3) 37.5%
   c. Would you please provide an example? (2) 2
      1. The policy emphasizes the importance of developing students' artistic perception, creativity, and experiences. (2) 1
      2. Special consideration to individual differences. (2) 2
      3. The way it is taught in the school. (1) 2

Most of the respondents to item (a) were hesitant to provide examples. This may imply their poor background in art education, because in some cases, fewer of them have alluded to their ignorance about what art education basically intends to achieve. Even those who gave the aforementioned examples refrained from elaborating on their responses.

The example related to item (b) were:
      1. There are no clear results of what students learn in art. (3) 1
      2. Teachers face some difficulties in understanding those goals. (2) 2
      3. It may refer to negative attitudes held by some people toward the importance of this subject in our education. (2) 2
Q5. Do you think the current curriculum guideline is sufficient for teaching art?
   a. Yes (5) 62.5%
   b. No (3) 37.5%
   c. If not, what suggestion would you make for building curriculum for art education?
      1. Taking into consideration our cultural self-identity. (3) 1
      2. Understanding children's stages of growth. (2) 2
      3. Understanding students' potential abilities, desiring predispositions, and needs. (2) 2
      4. Special consideration for our traditions and artistic legacies. (2) 2
      5. Having a comprehensive understanding of art role in life and culture. (2) 2

Q6. Do you think there should be more or less visual art in our education?
   a. More (6) 75.0%
   b. Less (0) 0%
   c. As it is now (1) 12.5%
   d. Do not know (1) 12.5%
   e. Why
      1. We need better quality in learning about art as well as a variety of practices. (4) 2
      2. Not enough. (5) 1
      3. The need for better cultivations in students' perceptual abilities. (1) 3
      4. The recent social needs for art. (1) 3

Only one respondent considered no need for more or less in art in the school, because he thought the present practices were enough.

Q7. What kinds of artistic practices should our curriculum include?
   a. Painting (8) 100%
   b. Drawing (8) 100%
   c. Printmaking (8) 100%
   d. Textiles (6) 75.0%
   e. Film (5) 62.5%
   f. Photography (5) 62.5%
   g. Pottery (7) 87.5%
   h. Commercial Design (7) 87.5%
   i. Sculpture (6) 75.0%
   j. Computer Graphic (7) 87.5%
   k. Woodworking (carpentry) (7) 87.5%
Q8. Do you believe art education is given the same priority and importance, in terms of finances, as is given to other subjects?

a. Yes (7) 87.5%
b. No (0) 0%
c. Do not know (1) 12.5%
d. How do you see that? F R

1. It might be said that the money spent yearly on art education is more than that spent on any other subject, because:
   a. The nature of teaching it requires such support for providing materials and equipment for teachers and students. (4) 1
   b. It is a subject which nobody can say no to, even if its objectives are not clearly known. (1) 3

2. Because art education has its weight in general curricula, it is treated financially the same as other subjects taught in the school. (3) 2

Q9. If you are given the responsibility for supplying (buying) materials such as books, instructional aids, etc. to schools, how would you prioritize your resource allocation decision?

a. Art education (0) 0%
b. Other academic subjects (especially books) (5) 62.5%
c. Equally to all (3) 37.5%

Respondents who prioritized other subjects gave the following reasons:

1. Other subjects are basic and more important in preparing a good citizen. (3) 1

2. Other subjects have defined goals and objectives which are easy to measure, while art education is not, in which its goals and objectives are subject to many different explanations. (3) 1

3. Other subjects require students to take examinations, while art does not. (2) 2

The other respondents who considered equality between all is more appropriate, thought all the
subjects in the general curriculum were equally important.

Q10. What kind of stipulation or criteria has been used for employing art teachers?
   a. A specialization in art education (7) 87.5%
   b. Three years' experience in teaching art (4) 50.0%
   c. Not physically deteriorated (1) 12.5%
   d. To be Muslim (1) 12.5%

One of the respondents alluded to his ignorance about the criteria required in art teacher employment.

Q11. Why do you think art education was eliminated from the high schools in 1974/1975?
   1. Using the time specified for art education to benefit other subjects, because art is less important, as some people think. (4) 1
   2. It is not necessary in this stage because students learned the basic skills in art in previous stages. (4) 1
   3. No specific reason is known. (3) 2
   4. Secondary education study plan is filled up. (3) 2
   5. The difficulty in measuring its educational result. (1) 3

Q12. Do you see any possibility of art education again being offered in the high school curriculum?
   a. Yes (3) 37.5%
   b. No (2) 25.0%
   c. I do not know (3) 37.5%
   d. If the answer is no, why?
      1. The secondary stage curriculum is filled up. (2) 1
      2. No need for teaching in art in this stage, because it is transitional. (2) 1
      3. Talents can go to the special schools in art. (1) 2
   e. If yes, how?
      1. In secondary developed school, as an elective subject. (3) 1

Q13. What kind of criteria do you think should be used in formulating or reforming art education policy?
   1. Knowing what we need to accomplish from
teaching art.
2. Knowing art education goals and objectives. (5) 1
3. Providing enough time for teaching art. (4) 2
4. Reforming art education curricula. (4) 2
5. Adjusting teacher preparation programs according to the need for teaching art education curriculum in public schools. (3) 3
6. Balancing the priorities between the subject areas in terms of resources and facilities. (2) 4
7. Offering art as extra activities in public schools. (1) 5

Responses of Group #2 to the Interview
Respondents: 7

Q1. How does the general education policy deal with art education? Would you please elaborate your answers by giving some examples?

a. It deals with art education as it does with other subject areas. (6) 85.7%
b. It deals with art education according to what it supposes to achieve. (1) 14.3%

The examples given to these answers are:

1. It emphasizes providing students with knowledge and various artistic skills and experiences. (5) 2
2. It provides art education with money, materials, and equipment and teachers as possible. (3) 3
3. It allocates time for teaching art in schools, similar to what is given to other subjects which require more thinking effort and experiences. (2) 4

Q2. In your opinion, what priority is art education given by the Ministry of Education?

1. No priority is given to art education, but balanced with other subjects in the curriculum. (4) 1
2. The Ministry encourages granting artistically talented and prominent students rewards and reinforcements. (3) 2
3. Art education is evaluated by two different departments at the Ministry—Department of Educational Training and Guidance, and School Activities Department. (1) 3
Q3. What positive or negative implications do you see in general policy for art education?

a. Positive Implications:
   1. It offers students opportunities to acquire knowledge and experiences in the art world rather than producing artists. (5) 1
   2. Emphasis on providing art education with facilities and resources (teachers, equipment, materials, etc.) (4) 2
   3. Emphasizes the importance of evaluation and follow-up. (3) 3

b. Negative implications
   1. The means of how implementation and application should be done is not clear. (5) 1
   2. The emphasis is on production only, and ignorance of other educational aspects. (4) 2
   3. Low consideration for in-service training for teachers. (3) 3
   4. Difficulty for implementors and executors to comprehend the policy. (2) 4

Two superintendents pinpointed to no negative or positive implications because of intended accomplishments and implementation not being clear. After a vigorous probe, they said, "We see only shortage of teachers, materials, equipment, and other facilities."

Q4. Do you think art education is necessary for our youth and our culture?

a. Yes (6) 85.7%
b. No (1) 14.3%
c. If the answer is yes, in what way?  F R
   1. The preservation of our cultural self-identity and legacy. (6) 1
   2. Translating what each generation had achieved and accomplished. (5) 2
   3. Expression of our traditions and our way of life. (3) 3

Q5. Do you think the Education Development Center at the Ministry of Education has as high a consideration for art education development as it does for the other academic subjects taught in the schools?

a. Yes (1) 14.3%
b. No (6) 85.7%
c. If the answer is yes, what kind of development do you see as taking place?
1. Development of art education curriculum.
2. Development of art teacher programs.

d. If the answer is no, why do you think so? Can you provide some examples related to such a matter?

1. No improvement or development in art education curriculum.
2. A low consideration is given to developing art teacher preparation programs.
3. No art specialists appointed at the center, while it did for other subjects.
4. The recent attempt for reducing the time for teaching art in elementary schools.

The respondents said, "We see the center not doing what should be done for art education, and this is reflected in the shortage of resources and facilities necessary for art education." One respondent said, "Art education may be considered by some as a subject that deals merely with manipulating materials, so the center has nothing to do with it."

Q6. Do you see the policy for art education as being clear and specific about its purposes and process?
   a. Yes (4) 57.1%
   b. No (3) 42.9%
   c. If the answer is yes, can you tell me in what way you see it as being clear?
      1. In the national and international art exhibits the country participated in. (5) 1
      2. How art education is related to other subjects. (4) 2
      3. The skills students are supposed to acquire. (2) 1
   d. If the answer is no, why do you think it is not clear? Can you give examples?
      1. The purposes have not been achieved. (3) 1
      2. The method of implementation is not clear. (3) 1

Q7. What do you think art education goals should be?
   1. Cultivating children's perceptual abilities and capacities. (6) 1
   2. Satisfying the needs of students'
3. Developing children's artistic taste and aesthetic experiences. (5) 2
4. Enhancing students' vocational willingness. (3) 3

In addition, the respondents emphasized the need for building and developing art education goals in accordance with our cultural authenticity, traditions, and faith in order to reflect our identity. One of the respondents said, "Any art education goals should be measurable in order to know if they are achieved or not."

Q9. The support for art education in general education policy is given:
a. A high priority (1) 14.3%
b. An average priority (3) 42.9%
c. A low priority (3) 42.9%
d. Why do you think so? Please give some examples.

The respondents to item (a) thought the money, curriculum, and teachers provided for art education are indicators for such a high priority, and considered the practical execution and implementation as the only problems art education encounters.

The respondents to item (b) and (c) indicated that:

1. It is seen as not as important as other subjects. (5) 1
2. It has an average priority and low priority because it has an average importance from an educational point of view. (1) 2

Such a status, the respondents to item (b) and (c) said, can be seen in shortage of art teachers, improper space in the schools, poor quality of materials and equipment, and other facilities.

Q10. Financially, to whom should the priority be given in providing supplies such as buying books, equipment, etc.? (Art education or other subjects, for example.)
a. Art education (0) 0%
b. Other subjects (7) 100%
c. Why do you think so? (F) (R)

1. The course materials for other subjects require examinations and study, while art education does not. (7) 1
2. The clarity and specification of goals, curriculum, and plans of
other subjects. (6) 2

3. The sufficiency of teachers and supervisors which art education lacks. (3) 3

Q11. Do you think the budget money for art education is sufficient?
   a. Yes (3) 42.9%
   b. No (4) 57.1%
   c. Why?

The respondents to item (a) said because:

1. If it subsumed to reasonable rationales considering the necessary needs. (3) 1
2. Environment materials can be supplemental to the budget. (2) 2

The respondents to item (b) said:

1. The need for tools, materials, and instructional aids (supplies). (4) 1
2. The variety of activities. (4) 2
3. Supervision costs. (4) 3

Q12. Do you consider money as a necessary means for improving the learning and teaching qualities in art education? Why?
   a. Yes (7) 100%
   b. No (0) 0%
   c. Why?

Because of the need for providing a qualified teacher; providing tools, equipment, materials, advanced instructional aids, and the cost for follow-up and evaluation, and art exhibits.

Q13. How do you describe the procedures that are used for distributing appropriations for art education? Can you give examples?
   a. Convenient (5) 71.43%
   b. Very complicated (2) 28.57%

Five respondents said they are convenient because they require only receipts for items purchased. The two who thought the procedures are complicated referred to the long and tedious routine which is subsumed to administrative and financial regulations. This routine, superintendents said, caused most school principals to refrain from receiving the appropriations from the Directorate of Education.
Q14. If you had more money, what things would you like to provide for art in the school which has not been affordable before?
   a. New equipment (7) 100%
   b. New materials (5) 71.42%
   c. Instructional aids (2) 28.57%
   d. Space (5) 71.42%
   e. Other (Please specify) (0) 0%

Q15. Do you think you are giving art education enough support?
   a. Yes (7) 100%
   b. No (0) 0%
   c. If yes, how, and in what way? F R
      1. Morale encouragement through appraising memos and honorable certificates. (7) 1
      2. Participation in the occasions that take place in school. (5) 2
      3. Continuous follow-ups. (3) 3

"Other kinds of support which one may think of," superintendents said, "are beyond our administrative tasks because of the centralized system the country adopted."

Q16. How do you think the school system supports art education in terms of space, scheduling, time, and equipment?
   a. Poor because of: (4) 57.13%
      1. School's condition and environment, especially rented ones. (4) 1
      2. The importance of other subjects as most people believe. (3) 2
   b. Good because of: (3) 42.87%
      1. Aesthetic looks of the school. (2) 1
      2. Participation in school annual exhibit contests. (2) 1

In addition, all superintendents who answered this question generally see the school's system as unable to contribute enough to art education because of general structural conditions and circumstances. These conditions are related to low capacities of most schools to absorb the overwhelming number of school goers. This condition deteriorated the school to provide at least the necessary facilities for teaching and practicing art properly, especially when most schools are subject to renting contracts.
Q17. Do you think the current curriculum guideline is sufficient for teaching art?
   a. Yes (2) 28.6%
   b. No (5) 71.4%
   c. Why?
      The ones who answered yes said:
      1. Fits within school's current conditions and circumstances. (1)
      2. To some extent, it serves students' needs. (1)

      Those who answered no, said:
      1. The content is not specific. (5) 1
      2. The goals and objectives are not specifically identified for each stage, let alone the other relative aspects. (5) 1
      3. Cannot contribute enough to art educational goals sought in its policy. (3) 2
      4. It is more like a policy statement than a curriculum. (2) 3

Q18. If we have art education in the school, what would you like to see and what would you rather not see?
   a. I would like to see art education:
      1. Contribute to achieving educational goals. (7) 1
      2. Serve children's desires and inclination. (7) 1
      3. Contribute to producing a knowledgeable and understanding citizen. (6) 2
      4. Preserve and promote our cultural heritage and traditions. (6) 2
      5. Benefit other academic subjects. (1) 3
   b. I would not like to see art education:
      1. Contradict Islamic principles and our own cultural identity. (7) 1
      2. Concentrate on drawing living creatures. (2) 2

Q19. What kind of art would you like the curriculum to include?
   a. Painting (7) 100%
   b. Drawing (7) 100%
   c. Printmaking (7) 100%
   d. Textiles (7) 100%
   e. Film (7) 100%
   f. Photography (7) 100%
   g. Pottery (7) 100%
   h. Commercial design (7) 100%
   i. Sculpture (7) 100%
j. Carpentry (woodworking) (7) 100%
k. Computer graphics (7) 100%

Q20. Who should decide to include art in general curriculum?
a. Art educators (5) 71.4%
b. Superintendents (0) 0%
c. Policymakers (2) 28.6%
d. School principals (0) 0%
e. Others (please specify) (0) 0%

Q21. Do you think art education teacher preparation programs are sufficient?
a. Yes (0) 0%
b. No (7) 100%
c. Why?
   1. A lack of the substance in teaching and learning about art. (7) 1
   2. Not comprehensive programs. (6) 2
   3. Concentrates more on other areas of study than art (especially at junior colleges). (4) 3

One of the superintendents said, "In junior colleges, the art major student is required to complete 16 hours in art out of 74 hours required for graduation." Other superintendents indicated that "art institute graduates are poorly prepared, and this can be evident in their teaching in schools." Another said, "Our teacher preparation program lightly touches the shallow sides and ignores the deep ones."

d. If no, can you suggest any change for teacher programs?
Yes (7) 100%
No (0) 0%

Such as:
   1. Intensifying the substance of the programs. (7) 1
   2. More concentration on modern learning and teaching methods. (7) 1
   3. Introducing students to the most advanced technology in art fields. (6) 2
   4. Improving the means of implementing the programs. (6) 2
   5. Attention to teachers' educative personality. (5) 3
   6. Widen the opportunities for art institute graduates to achieve higher level of education in art education. (5) 3
   7. Increasing theoretical art courses. (5) 3
In addition, a few superintendents commented that "Admission to art teacher preparation institutes should be based on a selective manner; students who wish to be art teachers should possess a talent and inclination and willingness, instead of admitting those who see art institutes as the last resort for them after being turned down by other schools."

Q22. Should art education be taught by an artist or a specialist, or a classroom teacher?
   a. Artist  (1) 14.3%
   b. Specialist  (6) 85.7%
   c. Classroom teacher  (0) 0%
   d. Why?
      1. Knows more about educational teaching methods and students' predispositions and needs.  (6) 1
      2. Educationally prepared to teach art.  (5) 2
      3. Willingness to help students develop various skills and experiences rather than creating an artist.  (3) 3

The respondent who preferred the artist said that artists possess creative talents so he can teach students creative skills.

Q23. What kind of criteria has been used for employing art teachers?
   a. A specialization in art education.  (7) 100%
   b. Three years of experience in teaching art.  (5) 71.43%
   c. A good reputation.  (3) 42.86%

Q24. Do you see the policy for art education requiring follow-up and evaluation of art teachers' planning and teaching activities?
   a. Yes  (6) 85.7%
   b. No  (1) 14.3%
   c. If the answer is yes, do you feel that such evaluation fits within the role of the principal or supervisor?
      Supervisor  (3) 57.1%
      Supervisor and principal (both)  (3) 42.9%

A few of the superintendents thought the role of school principals is limited due to their poor artistic background.
Q25. Can you tell about the reason(s) behind elimination of art education from high schools in 1974-1975?

F  R
1. I think because of filled-up secondary school study plan. (5) 1
2. The possibility of being not important. (4) 2
3. Short vision some people have about art education and its role in overall child's education. (3) 3
4. Not known. (3) 3
5. I think because students have learned the necessary skills at the previous stages. (2) 4
6. I think because after the intermediate stage, talented students have an access to art education institutes and other specialty schools. (2) 4
7. It could be the shortage of art educators needed for teaching it. (1) 5

The answers given to this question by the respondents are speculative.

Q26. Do you see any possibility for again offering this subject in the secondary school curriculum?

a. Yes (7) 100%
b. No (0) 0%
c. If yes, how would that happen, as you see it?
   In developed secondary education (7) 100%
d. Do you support such an idea?
   Yes (6) 85.7%
   No (1) 14.3%

Why?
F  R
1. It contributes with other subjects to preparing useful citizens. (5) 1
2. The need for artists, engineers, advertisers, designer, etc. (4) 2
3. It is a form of communication. (2) 3

Responses of Group #3 to the Interview
Respondents: 16

Q1. How do you see the policy for education dealing with art education? Would you please provide an example(s)?

a. Like any other subjects in the school. (8) 50%
b. Not properly (8) 50%

Example for item (a):
1. Special institutes for art teacher
preparation.  
2. Materials and equipment.  
3. Time in the study plan curriculum.  
4. Budget.  
5. Space.  

Example for item (b):  
1. Reduction of time in elementary school study plan.  
2. Underdeveloped curriculum.  
3. Arbitrary evaluation of students' achievements.  
4. Elimination of art education in secondary schools.  
5. Lacking of instructional materials and references.

In addition, 15 out of 16 respondents noted that "space is one of the problems art education encounters in schools." Also 5 respondents out of 16 said, "It is frightening that we see nowadays the art education budget being reduced year after year, which art education cannot live without." Another supervisor indicated that, "The poor treatment given to art education expresses some officials' misconception of the role art education plays in a child's education."

Q2. Do you think the Education Development Center at the Ministry of Education has as high a consideration for art education development as it does for the other academic subjects?
   a. Yes (4) 25%  
   b. No (12) 75%  
   c. If yes, what kind of development do you see as taking place? Please provide some examples.  
      1. The art education supervisors' annual conferences.  
      2. Institutes for preparing art teachers.  
      3. The increased number of art supervisors.  
   d. If no, why do you think so? Can you provide some examples?  
      1. No improvement or development in art education curriculum.  
      2. No art education committee or art specialist appointed in the center in comparison to other subjects.  
      3. Has done nothing to art education.  
      4. The recent intent to reduce the
time specified for teaching art in elementary school study plan. (4) 3

5. Recent attempt to drop art education from elementary school study plan, and designate it as an extra activity. (3) 4

6. Indifferent attitude toward providing art references and instructional materials. (3) 4

Q3. What positive or negative implications do you see in general education policy for art education?

a. Positive implications
   1. Emphasis on providing art education with resources and facilities. (9) 1
   2. Include art as a subject in school schedule. (6) 2
   3. Considerations to providing school with new equipment and materials. (3) 3
   4. Opportunity for learning various creative skills. (2) 4
   5. Orientation toward research and experimentation in art practices. (2) 4

b. Negative implications
   1. Low consideration for constant curriculum development. (7) 1
   2. Insufficient time for art in study plans. (6) 2
   3. Continuous shortage of teachers and facilities. (6) 2
   4. No clear means of how the implementation of facilities and application should be done. (5) 3
   5. Less consideration for teaching art by specialists in elementary school. (5) 3
   6. Difficulty in understanding how its goals should be achieved to both implementor and executor. (3) 4
   7. Elimination of art examination. (3) 4
   8. In-service training ignored. (2) 5
   9. Art is treated as an entertainment in the school. (1) 6

Q4. The support for art education in the general education policy is given:

a. High priority (0) 0%

b. Average priority (12) 75%

c. Low priority (4) 25%

d. Why do you think so? Can you provide examples?
1. Incomplete physical and human resources. (11) 1
2. Undeveloped curriculum. (8) 2
3. Decreased time for teaching art. (7) 3
4. Poor consideration given by some unconvinced responsible officials to the importance of art education (7) 3

The most obvious frequent examples given by the respondents of this group were: (a) unprovided space for teaching art, (b) the elimination of art education in secondary school, and (c) the elimination of examination in art education.

Q5. Do you think the policy for art education is clear and specific about its purpose and process?
   a. Yes (9) 56.25%
   b. No (6) 37.50%
   c. No answer (1) 6.25%
   d. If yes, would you please describe and provide some examples?
      1. Concentrate on developing students' behavior, personality, and perception. (7) 1
      2. Purposes to introduce students to Islamic and traditional art. (4) 2
      3. Intend to expose student to his environment and its materials. (3) 3
      4. Emphasize the need for following up students' achievements. (3) 3

In addition, six of the respondents indicated that the problem is foisted in the implementation, application, and execution.

d. If no, why do you think it is not clear and specific? Can you provide some examples?
   1. Art education is considered less important in the school. (5) 1
   2. Methods of teaching and implementation are not stated clearly, especially to those who are not art specialists. (5) 1
   3. Its components are not specifically defined. (4) 2

One supervisor said, "The policy might be clear and specific, but we face some frustrating situations with decision-makers who always turn down what we do for the sake of changes which have nothing to do with the nature of the subject; such a thing has made us
confused to know what is wrong and what is right in that policy."

Q6. Is there sufficient support for art education?
   a. Yes (6) 37.5%
   b. No (10) 62.5%
   c. Why do you think so?
   d. Comments on item (a):
      1. New materials and equipment provided yearly. (5) 1
      2. Annual budget. (4) 2
      3. Annual art supervisors' conferences. (2) 3
      4. School art exhibits. (1) 4
      5. Human resources. (1) 4
      6. Space for teaching art as possible. (1) 4
   e. Comments on item (b):
      1. Inavailability of space for teaching art in most schools. (7) 1
      2. Shortage of human resources. (7) 1
      3. Insufficient annual budget. (6) 2
      4. Shortage of equipment and materials. (5) 3
      5. Unsatisfactory moral support. (4) 4

Most of the supervisors said the generic problems art education faces are the unconvinced attitudes most of the decision-makers and school principals possess against it.

Q7. In the Ministry of Education, would art education or other academic subject areas receive more support financially in providing such supplies as books and equipment?
   a. Art education (1) 6.3%
   b. Other academic subjects (9) 56.3%
   c. Equally to all (6) 37.5%
   d. Why do you think so?
   e. Comments on item (a):
      1. Understanding of art education significance. (1) 1
   f. Comments on item (b):
      1. Require pass and fail grade, but not art. (7) 1
      2. Some officials see art as being not important. (5) 2
      3. No book has been provided for art education by the Ministry. (3) 3
   g. Comments on item (c):
      1. All subject areas including art compliment each other in nurturing the nation's youth. (5) 1
      2. No differentiation between the subjects assigned. (3) 2
Q8. Do you think the budgeted money for art education is sufficient?
   a. Yes (2) 12.5%
   b. No (14) 87.5%
   c. Why?
   d. Comments on item (b):
      1. Does not meet the urgent needs required for teaching art. (13) 1
      2. The increasing number of schools and students. (2) 2

   One supervisor indicated that, "Five years ago the budget for art education reached 140 million riyals, while in current days, it does not exceed 1 million riyals, in which the number of schools has been greater."

   The respondents to item (a) refrained from giving any comment on their answers.

Q9. Do you think money is necessary for improving the learning and teaching qualities in art education?
   a. Yes (16) 100%
   b. No (0) 0%

Q10. How would you describe the procedures that are used for distributing appropriations for art education? Can you give some examples?
   a. Very complicated (6) 37.5%
   b. Convenient (10) 62.5%
   c. Comments on item (a):
      1. Subject to exhausting administrative and financial regulations. (6) 1
      2. No flexibilities regarding some urgent projects or special cases. (3) 2
   d. Comment on item (b):
      1. Require only approved receipts. (9) 1
      2. Supervisors need to follow specific items such as number of schools and students and availability of space and other facilities in school. (7) 2

   Those who gave very complicated as an answer said, "Such complicated procedures resulted in making most school principals abstain from receiving their school's appropriations."

Q11. If you had more money to meet the needs of art education, what would you like offered which has never been provided before?
   a. New equipment (11) 68.75%
   b. New materials (10) 62.50%
c. Instructional aids (9) 56.25%
d. Space (9) 56.25%
e. Other (please specify)
   Books and references (7) 43.75%

Q12. Presently, who teaches art in the elementary education?
a. Art teachers (6) 37.5%
b. Artists (0) 0%
c. Classroom teachers (10) 62.5%

Q13. Who do you believe performs better in teaching art, the specialist, the artist, or the classroom teacher?
a. Art teachers (16) 100%
b. Artists (0) 0%
c. Classroom teachers (0) 0%
d. Why?
   1. Especially prepared to perform teaching art according to its nature. (10) 1
   2. The only one who can understand students' artistic abilities, talents, and inclinations. (5) 2
   3. He can plan for, guide, and evaluate students' activities and experiences. (4) 3

Q14. How is art taught in the middle schools?
a. By specialists as possible (12) 75.0%
b. Mostly by art teachers (3) 18.8%
c. Mostly by artists (1) 6.2%

Q15. What are the criteria used for art teacher employment?
a. Specialization in art education from an art college or art institute (13) 81.25%
b. Three years experience in teaching art education (6) 73.50%
c. Balanced personality (5) 31.25%
d. An understanding and belief of art education role in the educational process. (5) 31.25%

In addition, more than three supervisors alluded to the dearth of art specialists that, "The Ministry of Education, in many cases, becomes reluctant to employ artists to teach art in middle schools who do not apply to these criteria because of inavailability of the needed number of art teachers."

Q16 Do you think the evaluation form for art teachers is reliable?
a. Yes (15) 93.8%
b. No (1) 6.2%
c. Why?

1. Serves the purpose of the subject. (7) 1
2. Fits within the task of the teacher (5) 2
3. It is a result of art supervisors' study and suggestions. (5) 2

The one who saw the evaluation form as unreliable said, "It is incomplete because many things are left out, especially the methods the teacher uses for evaluating his students' works."

Q17. What change would you like to see in evaluation procedures in order to improve the quality of teaching and achievements?

1. More time for constant follow-ups and evaluation of all people who teach art instead of only a portion of them. (6) 1
2. Presently there is no need for change. (5) 2
3. Evaluation of art curriculum. (5) 2
4. More emphasis on evaluating students' works. (4) 3
5. Administrators' approval of what art supervisors see appropriate. (4) 3

Q18. Do you see the policy for art education requiring a school principal to follow up and evaluate an art teacher's planning and teaching activities?

a. Yes (11) 68.8%

b. No (  5 )  31.2%

c. If no, why do you think it does not?

1. Not familiar with the nature of the subject, its aims, teaching methods, and policies. (5) 1
2. Does not define his role in evaluation. (1) 2
3. Supervisor's task rather than the principal's. (1) 2

In addition, these respondents said, "The policy should entail the principal to follow up what the art teacher does in the classroom."

d. If yes, do you feel that it defines the principal's role in such evaluation? Why or why not?

1. Yes, it defines his role. The teacher evaluation form emphasizes that by specifying a portion of it for the principal to fill out, in addition to school records. (6)
They added that, "This kind of involvement causes some confusion in evaluation which results in the difficulty of making the right decision, because the principal is given a task of doing something he knows nothing about." Out of 11 respondents to item (a), 5 refrained from commenting on the principal's role in evaluating art teachers.

Q19. Would you please describe briefly how the school system supports art education in terms of scheduling, space, and equipment?

a. Average (7) 43.75%

b. Poor (9) 56.25%

1. Rooms are not provided in most schools, either rented or official (13) 1
2. Time for art lessons is not enough, especially in grades 4-6. (10) 2
3. Right tools and supplies are not available as one may suppose. (9) 3
4. Art scheduled at the last period of the school day. (8) 4
5. Art education is seen by school administrators as not an important subject in the school curriculum. (4) 5
6. Art in some school schedules is fine. (3) 6
7. School system is clear, but school administrators deteriorate it. (2) 7
8. Supplies to some extent are fine. (2) 7

Q20. According to your frequent visits to schools, how do you see art education practices?

a. Not effective (poor, weak), especially in elementary school (10) 56.25%

b. Good in some schools where art is taught by specialists (6) 43.75%

c. Why?

d. Comments on item (a):

1. To some extent, it serves the educational purposes of art education. (2) 1
2. Serves students' artistic needs. (1) 2

e. Comments on item (b):

1. Built on old ideas which have never been developed since. (11) 1
2. Lags behind the spirit of our modern time. (8) 2
3. Goals are not clear and specific. (6) 3
Q22. What kind of artistic practices do you think should be included in art education curriculum?

a. Painting (16) 100%
b. Drawing (16) 100%
c. Printmaking (16) 100%
d. Textiles (16) 100%
e. Film (13) 81.3%
f. Photography (14) 87.5%
g. Commercial design (16) 100%
h. Pottery (16) 100%
i. Sculpture (16) 100%
j. Carpentry (woodworking) (16) 100%
k. Computer graphics (15) 93.8%

Q23. Do you think art education should be restricted to making objects?

a. Yes (1) 6.2%
b. No (15) 93.8%
c. Why?

1. It involves theoretical knowledge about conceptual and perceptual experiences. (15) 1
2. Students can learn about the role of art in cultural and social relationships. (6) 2

d. If no, what do you think teaching and learning about art should involve?
Production (15) 100%
Criticism (15) 100%
History (15) 100%
Aesthetic (13) 86.67%
All (11) 68.80%
Others (0) 0%

Q24. If we have art in the school, what would you like to see, or rather not see?

1. New methods of teaching and supplies, proper time, and special teachers for art in each school. (9) 1
2. Well developed curriculum, theoretically and creatively. (9) 1
3. Absolute free expression without any ulterior influence. (9) 1
4. Relating art to student's environment and his past and present culture. (7) 2
5. Special consideration to child's stages of growth. (5) 3
6. Art taught from grades K-12. (5) 3
7. Art education not only production. (4) 4
8. Not to see unethical expression in art. (2) 5
9. Not to see art taught by nonspecialists. (1) 6

Q25. Do you think art teacher preparation programs are appropriate for accomplishing the task of art education?
a. Yes (3) 18.7%
b. No (13) 81.3%
c. If no, where do you see the weakness of such programs?
   1. Weakness of the curricula. (9) 1
   2. Selection of students admitted to art institutes, especially those of art institute in Riyadh. (7) 2
   3. Insufficient time span for studying. (5) 3
   4. Quality of the faculty. (3) 4
d. What is your recommendation for reforming such programs?
   1. Reviewing the curriculum and increasing the dose given to students. (10) 1
   2. Need for stricter policy for admission by imposing criteria related to talent and aptitude in art. (8) 2
   3. Balance between studio courses and theoretical ones. (7) 3
   4. Increasing the duration of study at art institutes and units required in junior colleges, and constant upgrading of graduates. (7) 3
   5. Coordination between the art institutes' and public schools' needs. (6) 4
   6. Assurance of teachers' qualification who work at these institutes. (5) 5

Q26. What reason(s) do you see behind the elimination of art education from secondary education curriculum in 1974-1975?

   1. Do not know. (6) 1
   2. Unawareness of some decision-makers of the importance of the subject. (6) 1
   3. Filled-up study plan in that stage. (6) 1
   4. Dearth of specialists. (4) 2
   5. Time needed for other subjects. (4) 2
   6. Not to waste students' time. (1) 3
   7. Ask the decision-makers. (1) 3
Q27. Do you encourage the idea of again offering such a subject in secondary schools?
   a. Yes (16) 100%
   b. No ( 0) 0%
   c. Why?
      1. It is one of the important educational components in an individual's complete education. (10) 1
      2. The need for designers, decorators, engineers, etc. ( 9) 2
      3. Students' need for art in that stage. ( 9) 2
      4. Appraisal of the artistic looks of our environment. ( 7) 3
      5. Preserving our cultural accomplishments. ( 6) 4

   One of the respondents said, "The reason for eliminating art education from high school was for teaching religion and Arabic language."

Q28. Do you see any possibility for such action?
   a. Yes (14) 87.50%
   b. No ( 1) 6.25%
   c. Do not know ( 1) 6.25%
   d. Why?
      1. Now included in developed secondary education. (12) 75.0%
      2. If the high officials became aware of the role art plays in students' complete education. ( 2) 12.5%

   Officials see it as not important ( 1) 6.3%

Q29. Who do you think should decide whether or not to include art in the curriculum?*
   a. Policymakers (8) 50%
   b. Art specialists (8) 50%
   c. School principals (0) 0%
   d. Superintendents (0) 0%

   In addition, respondents to item (a) concluded that any decision in relation to such a matter should be done on the basis of specialists' research and recommendation.

   *It should be noted that most of the respondents of this group were hesitant to answer the question in a direct or straightforward way in order to avoid any kind of trouble with other administrators (boss).
Responses of Group #4 to the Interview
Respondents: 14

Q1. Do you think art education policy is clear and specific about its goals and objectives?
   a. Yes (10) 71.4%
   b. No ( 4) 28.6%
   c. Why do you think so? Can you give an example?
   Comments on item (a):
   1. Comprehensiveness of what art education should accomplish. (5) 1
   2. Its contribution to religious and societal goals. (3) 2
   Comments on item (b):
   1. Unclarity of its content and what should be accomplished and how. (4) 1
   2. Built on old conceptions. (3) 2
   3. Inflexibility according to time and place. (1) 3
   4. Inaccessibility to teachers. (1) 3

The most obvious examples given to the clarity of the policy was that it allows students to practice art in various ways of expression with various materials, and the development of students' artistic taste and personality. Those who see the policy as unclear gave the following examples: "As a teacher, I never knew what should be executed from that policy and plan."; second is the fluctuation of explanation and instruction given by administrators and supervisors, and contradictions between religion and the practice of art, especially drawing living creatures.

Q2. Do you think art education goals are clearly stated in the policy statements as compared to other academic subjects?
   a. Yes (9) 64.3%
   b. No (5) 35.7%
   c. Why?
   Comments on item (a):
   1. Emphasis on developing students' perceptual abilities, experiences, and values. (5) 1
   2. Suitable to different school framework. (1) 2
   Comments on item (b):
   1. The goals have never been achieved or implemented properly. (5) 1
   2. No distinction between educational and artistic goals. (3) 2

Q3. Do you think they are the appropriate ones in relation to learning about art?
Q4. Do you see that art education goals are being achieved in the present?

a. Yes  
(12) 85.7%

b. No  
(2) 14.3%

c. Can you give an example?

1. Participation in national and international exhibits.  
(6) 1

2. The expansion of the circle of artistic knowledge to school surrounding society.  
(2) 2

3. Success in students' collective works.  
(1) 3

The respondents noted the shortage of needed physical and qualified human resources. Rooms, tools, supplies, and teachers are considered educational problems teachers as well as students encounter. The two who saw art education falling short of achieving its goals, related their answer to the lack of public support for art, lack of freedom and audacity of expression the students should have; the
lack of students' self-dependency and self-confidence that is supposed to be given to him by his society; and the poor implementation for and application of art in schools.

Q5. Do you think the importance of art education is limited to making exhibits?
   a. Yes (0) 0%
   b. No (14) 100%
   c. Why?
      1. The exhibits are a means, but not an end. (14) 1
      2. Developing dispositions and acquiring experiences. (6) 2
      3. Cultivating perceptions. (6) 2
      4. Appreciation of art. (6) 2
      5. Developing students' personality and behavior. (6) 2

An example frequently given by most respondents was, "Exhibits help promote what the child learns in art education, by looking at his and others' works."

Q6. Do you see general education policy supporting art education in the public school as much as it does for other subject areas?
   a. Yes (4) 28.6%
   b. No (10) 71.4%
   c. Why? Could you please give an example?

Comments on item (b):
   1. Less concern given to art education as subject contributes to child's general education in comparison to other subjects. (8) 1
   2. Dearth of facilities (possibilities) (teacher preparation, rooms, supplies, instructional aids, references). (6) 2
   3. Reduction of time for teaching art. (5) 3
   4. Poorly stated curriculum. (5) 3
   5. Elimination of general examination in art. (5) 3
   6. Elimination of art in secondary schools. (4) 4
   7. Art in school only for leisure time. (2) 5

Respondents who gave these answers were comparing art education to other subjects taught in the school. As a few of these respondents put it, "Art education has been seen as an insignificant subject in general education; the evidence is the poor facilities given to art when compared to the most advanced laboratories and instructional technology.
provided to science, English, and other subjects, let alone the qualification of teachers."

In relation to item (a), the reasons given are:

1. The sufficient supplies provided for art.  
   - F  
   - R  
   (4) 1

2. Art is treated equally to other subjects in terms of time provided for its lessons.  
   - F  
   - R  
   (2) 2

Q7. Do you see the school system giving enough support to art education?

a. Yes  
   - 6  
   - 42.8%  

b. No  
   - 8  
   - 57.2%  

c. Can you elaborate your answer by giving examples?

Examples for item (a):

1. Principal's concerns for supporting school activities which include art education.  
   - F  
   - R  
   (4) 1

2. Providing facilities (room and equipment).  
   - F  
   - R  
   (2) 2

In addition, the respondents noted that, "This support is limited to the school's circumstances and situation."

Examples for item (b):

1. School staff's misconception about the importance of the role of art in education (art is not important).  
   - F  
   - R  
   (8) 1

2. Scheduling art lessons at the last period of the school day.  
   - F  
   - R  
   (5) 2

3. Lack of facilities and supplies such as space.  
   - F  
   - R  
   (5) 2

4. Exploiting the time for art lessons to compensate the time for other subjects.  
   - F  
   - R  
   (3) 3

5. Involving art teachers in other assignments which have nothing to do with teaching art.  
   - F  
   - R  
   (2) 4

The teachers involved in answering this question were highly conservative. The reason for that could be related to some kind of fear of leaking their answers which may cause them some trouble with the authority, especially school principals.

Q8. What kind of support do you see art education receiving from school principals in relation to space, scheduling, equipment, and materials?  

1. Poorly provided in terms of space
and other needs.

2. Art scheduled at the end of the school day.

3. Dependent upon the principal's desires.

4. Good in terms of space, schedules, and supplies.

In addition, five respondents added that, "The support given by the principal, if any, is not for the pure purpose of teaching art, but the participation in school exhibit contests challenging for first place."

Q9. Is this support sufficient?
   a. Yes (4) 28.6%
   b. No (10) 71.4%
   c. Why or why not? (9) 1
      1. Cannot meet what art education should achieve.
      2. Using art education appropriations to serve other purposes not related to teaching art.
      3. Concerning the school situation, support is enough.

One of the respondents indicated that, "I have never known anything about the budgeted money for art education, because the school principal dislikes questioning such matters. As a result, I always pay for the materials I need most." Two other teachers said, "The room for teaching art in my school has been converted into a classroom to be used for other subjects; even the time for teaching art in most cases was used to help other teachers complete their curriculum materials."

Q10. Would you please describe the space that is provided for practicing art in your school?

<table>
<thead>
<tr>
<th>Number of Schools</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. A large room, 8 x 9 meters, equipped with needed seats, benches, and light. (2)</td>
</tr>
<tr>
<td>2. A basement, 16 x 14 meters, without seats, benches, or any other needed facilities. (2)</td>
</tr>
<tr>
<td>3. Two rooms, 9 x 10 meters, used by three teachers, poorly equipped, with a few seats and tables. (2)</td>
</tr>
<tr>
<td>4. The school's mosque, without needed facilities. (2)</td>
</tr>
<tr>
<td>5. No room for art to be described. (2)</td>
</tr>
</tbody>
</table>
6. Small room, 6 x 5 meters, poorly equipped. (2)
7. A small basement, 3 x 3 meters. (2)
8. A small room about 4 x 3 meters on the school’s roof without any facilities. (1)

Q11. Do you think it is convenient?
a. Yes (6) 42.86%
b. No (8) 57.14%
c. Why?

1. Convenient if it is provided with needed facilities, but without that, it will never be used for teaching art. (6)
2. Not convenient because it cannot take all students; not healthy, and not equipped or prepared for teaching art. (8)

Q12. At what time during the school day is art education scheduled? What reason do you see behind such scheduling?
a. At the end of school day (7) 50.00%
b. Second half of school day (4) 28.57%
c. Middle of school day (3) 21.43%
d. Comments:

1. Art does not require as much thinking and concentration as science or math as some may say sometimes. (8) 1
2. Art is easy and only for leisure time and catharsis. (5) 2
3. Schedule circumstances. (4) 3
4. Art is considered by the principal as not as important as other subjects because it is not as basic as they think. (4) 3

The respondents said that this is the way art is seen in the school—"It is something that we have to live with."

Q13. If you had more money for art education, what things would you like to have in the school which you never had before?
a. New equipment (8) 57.14%
b. New materials (8) 57.14%
c. Instructional aids (5) 35.71%
d. Space (8) 57.14%
e. Other (0) 0%
Q14. Do you see art education treated on an equal basis with other subjects in your school?
   a. Yes (4) 28.6%
   b. No (10) 71.4%
   c. Why?
      1. Considered by most administrators as not important in the general education of a child. (10) 1
      2. No pass or fail in art education. (8) 2
      3. It is an integral part of school schedule. (5) 3
      4. I see no difference of treatment between the subjects. (4) 4

Q15. Do you think the school principal expects you to teach art, or does he want you to do some other things?
   a. He expects me to teach art (7) 50%
   b. He wants me to do other things (7) 50%
      such as:
      1. Designing the school bulletin board and wall newspapers. (6) 1
      2. Fixing doors and windows. (5) 2
      3. Drawing for other subjects. (5) 2
      4. Electrical work and plumbing. (1) 3
      5. Secretarial work. (1) 3
   c. Why?
      1. Teaching the subject is more important than doing other things. (7) 1
      2. They think art teachers are vocationally but not educationally prepared, so they can do anything besides only teaching. (6) 2
      3. His lack of concern about the importance of the subject. (6) 2

Q16. How do you learn what to do about art in the school?
   a. Through my reading and experiences in dealing with the subject and students. (5) 35.71%
   b. Instructions and guidelines given by art supervisors and other authorities. (12) 85.71%
   c. Talking to my experienced colleagues. (3) 21.43%

Q17. Who provides you with resources intended to help you in directing, learning, and teaching about art, and tells you what to do with them?
   a. Superintendent (1) 7.14%
   b. Art supervisors (13) 92.86%
   c. School principal (2) 14.29%
Q18. Does the school principal evaluate and follow up what you do in the classroom?

a. Yes (11) 78.6%
b. No (3) 21.4%
c. If yes, how many times does he do that monthly?
   Once (2) 18.18%
   Twice (3) 27.20%
   More (6) 54.55%

Q19. What does he require from you for such a matter?

   1. An accomplishment, but not an educational one (exhibits). (8) 1
   2. Teaching and follow-ups. (6) 2
   3. Respect of school regulations. (4) 3
   4. Good report between me and students. (2) 4
   5. Control over the classroom. (2) 4
   6. An assurance that all students are in the class. (1) 5

In addition, most of the respondents commented on the kind of accomplishment the school principal requires as, "The main concern the school principal has is the production, so he can compete for first place in a school exhibit and as a result, he can show off as a successful principal."

Q20. What kind of assistance does the art education supervisor offer to you?

   1. Improving teaching methods. (12) 1
   2. Encouragement. (5) 2
   3. Solution of some problems faced in the school. (5) 2
   4. Providing some needed materials when possible. (4) 3
   5. Inspection of the written lesson plan and students' works. (2) 4

Q21. Do you think such assistance motivates you to do a better job in your teaching?

a. Yes (13) 92.9%
b. No (1) 7.1%
c. Would you give an example?

   1. Finding new ideas. (8) 1
   2. Achieving better results. (7) 2
   3. Better teaching approaches. (5) 3
   4. More concerns about students' individual differences. (4) 4

The respondents noted that more concentration and clarity of instruction given by supervisors can lead to a greater accomplishment in art education.
Q22. Do you think the current guideline as sufficient for teaching and learning about art?
   a. Yes (6) 42.8%
   b. No (8) 57.2%
   c. Can you elaborate your answers by giving an example?
      1. Not oriented toward creativity in teaching and practice of art. (7) 1
      2. Does not fit with the modern time in which we live. (5) 2
      3. Difficult to understand. (5) 2
      4. Flexible. (4) 3
      5. Prepared by art specialists. (2) 4
      6. Its content is not clear (floating). (1) 5
      7. Neglected the differences of the environment. (1) 5

Q23. What kind of art would you like to see included in the art curriculum?
   a. Painting (10) 71.4%
   b. Drawing (13) 92.9%
   c. Printmaking (11) 78.6%
   d. Textiles (11) 78.6%
   e. Sculpture (5) 35.7%
   f. Photography (10) 71.4%
   g. Computer graphics (8) 57.2%
   h. Film (8) 57.2%
   i. Carpentry (woodworking) (10) 71.4%
   j. Pottery (10) 71.4%
   k. Commercial design (10) 71.4%
   l. Others (metal work) (5) 35.7%

Q24. Do you think art education should be limited to production only?
   a. Yes (0) 0%
   b. No (14) 100%
   c. Why?
      1. Learning about educational and cultural aspects can contribute to polishing and improving an individual's personality and knowledge. (11) 1
      2. Artistic knowledge cultivates students' perceptual abilities and skills as well as their respect and appreciation of artwork and those who produce it. (9) 2

In addition, respondents noted the need for introducing students to art history, aesthetics, and appreciation in order to develop educational and cultural aspects.
Q25. Do you think art teacher preparation programs are appropriate for preparing a qualified art teacher?
   a. Yes (2) 14.2%
   b. No (11) 78.6%
   c. Do not know (1) 7.1%
   d. What do you think is missing in such programs?
      1. Artistic and educational aspects and knowledge needed for current practices. (8) 1
      2. The new concepts of art education. (7) 2
      3. Field experience and teaching methods. (5) 3
      4. Emphasis on art education in these programs. (4) 4
      5. Duration of study in the programs. (3) 5

Two respondents indicated that, "Art teacher preparation programs are just names, because in reality these programs give more emphasis to other subjects like science, math, and religion." Another one said, "No quality in these programs, but quantity. Because of the need existing for art teachers, such a quantity in fact has been deteriorating the conduct of art education in the schools."

Q26. What do you want art teacher programs to include?
   a. More extensive teaching methods (9) 64.29%
   b. Social studies (8) 57.14%
   c. More art history courses (10) 71.40%
   d. Aesthetics (12) 85.70%
   e. Art criticism (11) 78.60%
   f. Psychology of art (11) 78.60%
   g. Evaluation (10) 71.40%

Q27. Can you think of any reason behind eliminating art from secondary education?
   1. Other subjects are more important than art. (8) 1
   2. Some may see no benefit art can give in this stage. (7) 2
   3. I do not know. (3) 3
   4. Using time for art lessons for other subjects. (3) 3
   5. Filled-up study plan in that stage. (2) 4
   6. Lack of art specialists to teach it. (2) 4

Q28. Do you encourage the idea of again offering art education in the high school curriculum?
   a. Yes (12) 85.7%
   b. No (2) 14.3%
   c. Why?
      1. Continuous education in art. (8) 1
2. The need for advertisers, engineers, designers, etc. (7) 2
3. Students' educational benefit as well as societal benefit. (7) 2
4. Benefiting students' study in college. (4) 3
5. Studying art in the early stages is not enough. (2) 4

Q29. What would you like to see art education and education policymakers in general, take into consideration in order to improve the quality of art education?

1. Develop curriculum and plans suitable to the needs of students and society. (9) 1
2. Proper space for teaching art. (8) 2
3. Improve art education status in school system as a basic subject among other subjects. (8) 2
4. Examination in art education. (5) 3
5. Qualified programs for art teachers. (5) 3
6. Again offering art in secondary schools. (4) 4
7. Continuous evaluation and follow-ups of the subject. (2) 5
8. Establishment of art museums. (2) 5

Responses of Group #5 to the Interview
Respondents: 14

Q1. Do you think that the general education policy is as concerned about art education being taught in public schools as it is for other academic subjects?

a. Yes (9) 69.3%
b. No (4) 30.7%
c. Can you given an example?

Examples for item (a):
1. Cultivating students' talents and predispositions and intellect. (5) 1
2. Provided teachers and materials. (3) 2
3. Participating in national and international art exhibits. (2) 3
4. Accessibility of art schools, like any other schools in the country. (2) 3

Examples for item (b):
1. Dearth materials and equipment. (5) 1
2. Unprovided space for art practices in most schools. (5) 1
3. Poor qualifications of art teachers and their teaching methods. (5) 1
4. Shortage of art teachers. (5) 1
5. Elimination of examination in art. (4) 2
6. Poor application and execution. (4) 2
7. Not important as any other subject. (1) 3

In addition, two respondents indicated that, "The application in art education is one of the main problems this subject encounters. An example is the nonrequired examination in art which caused students to look at art education as an insignificant subject in their studies." Another said, "The lack of an executive man, whether an art teacher or a school principal, or the working staff in the education department is the most critical dilemma for art education."

Q2. Do you think that art education policy is clear about its goals and objectives?
   a. Yes (10) 76.9%
   b. No (3) 23.1%
   c. Why?

   Comments on item (a):
   1. Built on the basis of developing student's personality which reflects his social and moral treatment and conduct. (6) 1
   2. The result of the development of student's artistic talents, skills, aesthetic knowledge, and taste. (5) 2
   3. Satisfactory results of participating in national and international exhibits. (3) 3
   4. Developing students' creativities and imaginations. (2) 4
   5. Successful plans that teachers develop yearly. (1) 5

   Comments on item (b):
   1. Art is given less importance among other subjects. (3) 1
   2. Unknown or unclear directions schools can follow in application. (3) 1
   3. No examination is required in art which reflects the officials' negative attitude. (2) 2

   It is worth noting that six out of nine respondents to item (a) alluded to the unclarity or unpreciseness of the means used for implementation and application, which they consider as one of the confusing factors to them as school principals.

Q3. Do you see art education goals as having been achieved in the present?
   a. Yes (10) 76.9%
b. No (  3 ) 23.1%

c. Why?

Comments on item (a):

1. Accessibility of materials and equipment. (8) 1
2. Provided space in some schools. (5) 2
3. Availability of qualified art specialists. (5) 2
4. Participation in national and international contests and exhibits. (2) 3

Comments on item (b):

1. Inavailability of a qualified art teacher. (4) 1
2. Dearth of possibilities (resources) needed for art education. (4) 1
3. As a result of some school administration's short insight to understand the concept of art and its teaching as not being a waste of time. (3) 2
4. No examination required in art education. (3) 2
5. Poor curriculum. (3) 2
6. A negative perspective taken against art education by most students and society. (1) 3

In addition, one respondent put it as, "According to my own understanding, the national policy of education has emphasized acquiring knowledge and skills in art, but the practical reality negates any accomplishment in art education, because of the rarity of physical and human resources needed for achieving art education goals and objectives."

Q4. "The most important objective of art education is to have an exhibit at the end of each school year." Do you subscribe to this premise, or do you think art education has some other purpose to achieve? Can you give any example(s) to what you say?

a. Art education has more important objectives than having art exhibits. (13) 100%

b. The art exhibit is one of the main objectives of art education. (  0 ) 0%

1. Developing and polishing students' talents and predispositions. (6) 1
2. Developing students' perceptual abilities. (4) 2
3. Cultivating students' creativity
and imagination. (4) 2

4. Preparing students artistically and educationally. (4) 2

5. Building student's personality which reflects on his understanding of and conduct with the society where he lives. (3) 3

6. Freedom of self-expression. (2) 4

The respondents expressed that, "The art exhibits are only a means to achieving an end, which is the educational goals of art education."

Q5. To whom would you give the priority in terms of providing equipment, materials, books, time, space, etc.—art education or another academic subject?
   a. Art education (1) 7.6%
   b. Another subject (1) 7.6%
   c. Equally among all (11) 84.7%
   d. Why do you think that way?
      1. All the subjects taught in the school are integral to each other to achieve the purpose of preparing a useful citizen. (11) 1
      2. All subjects participate in developing students educationally, intellectually, and socially. (5) 2
      3. Other subjects have more significance than art education. (1) 3
      4. Its significance in making student appreciate his environment aesthetically and artistically. (1) 3

In addition, three respondents indicated that, "Generally the priority is given to other subjects, but we want all the subjects to be treated equally because all of them share the same purpose which is preparing the individual to be a good member in society."

Q6. At what time during the school day do you schedule art education?
   a. At end of the school day (6) 46.1%
   b. Second half of school day (4) 30.7%
   c. First half of school day (3) 23.2%
   d. Is there any reason for that?
      Yes (11) 84.7%
      No (2) 15.3%
      If yes, what is it please?
         1. Art is like a refreshing course or enjoyment that students take after hard work required by other studies. (6) 1
         2. Schedule organization and related
circumstances. (5) 2

3. Some students, teachers, and supervisors of other subjects look at art education as being less significant in comparison to other areas of study. (5) 2

4. Art requires no intellectual or psychological efforts like that needed for science, math, and language. (4) 3

5. Other subjects have defined reading material and curricula where they must be completed in a defined time, while art does not. (4) 3

6. No examination in art. (4) 3

Q7. Do you think 90 minutes a week is enough for teaching art?
   a. Yes (7) 53.9%
   b. No (6) 46.1%
   c. Why? (6)

   1. The current given time does not help achieve art education goals.

   It is worth noting that the six elementary school principals suggested doubling the time for teaching art in grades 4-6. Similarly, three out of seven middle school principals suggested increasing the time for teaching art in middle school to twice as much.

Q8. What kind of space do you have in your school for the practice of art education?

<table>
<thead>
<tr>
<th>Number of Schools</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. A basement, 6 x 4 meters, with no facilities provided. (1)</td>
</tr>
<tr>
<td>2. A room, 8 x 10 meters, not prepared for teaching art. (1)</td>
</tr>
<tr>
<td>3. A large room, 12 x 10 meters, suitable for art education. (1)</td>
</tr>
<tr>
<td>4. An apartment composed of three small rooms without proper facilities. (1)</td>
</tr>
<tr>
<td>5. A basement, 16 x 16 meters, with a small storage (includes no equipment). (2)</td>
</tr>
<tr>
<td>6. A room, 10 x 5 meters, without any facilities. (1)</td>
</tr>
<tr>
<td>7. A large room, 18 x 20 meters. (1)</td>
</tr>
<tr>
<td>8. A workshop and gallery, 10 x 20 meters, equipped with some needed facilities (large room). (1)</td>
</tr>
</tbody>
</table>
9. A medium-sized room, 4 x 7 meters, equipped with one table and some tools and materials. (2)
10. A small room, 3 x 4 meters, providing seats and tables. (2)
11. A hangar, 20 x 12 meters, equipped with materials, tools, tables, and seats. (1)

Q9. Do you think this space is sufficient for teaching art?
a. Yes (9) 69.3%
b. No (4) 30.7%

The respondents to item (a) limited their answers to the size of the rooms only when they said "size might be enough, but the equipment, furniture, materials, and other facilities are not if we seek good results from art education."

Q10. What would you suggest in relation to space allocation to the Ministry of Education when constructing a new school building?
1. A room cannot be used for any other purposes but art education activities. (13) 1
2. Provided with the needed tools and supplies. (9) 2
3. Cabinets. (6) 3
4. Good ventilation system. (6) 3
5. Appropriate lighting. (6) 3
6. Rented school should not be leased unless it has an appropriate space for teaching art. (6) 3
7. A large space sized at least 100 square meters. (6) 3
8. Sinks and basins. (5) 4
9. Storage. (2) 5

Q11. Do you think the budgeted amount of money is sufficient for supporting art education?
a. Yes (1) 7.6%
b. No (12) 92.4%
c. Why?
   1. The needed supplies for art education which the current budget cannot meet. (8) 1
   2. Not sufficient as it was in the past (5) 2
   3. No budget now. (2) 3

Q12. How much money do you allocate for art education annually?
a. 500 R. (5) 38.4%
The respondents indicated that this amount of money is added to the insufficient art appropriations provided from the Directorate of Education as a support from schools to art education.

Q13. How would you describe procedures for receiving art education expenditures (funds) that are distributed by the Directorate of Education? Please give an example.
   a. Very complicated (5) 38.4%
   b. Convenient (8) 61.6%

Those respondents who see the procedures as very complicated related their answers to the routinely exhausting administrative procedures required by financial regulations. They added that, "Such procedures caused us to refrain from receiving that money, because we are in a dispense with such a hostile routine; besides, we have a lot of things to get busy with in our schools." Some of them said, "We feel that the confidence between us and the Directorate of Education is lost, even when we are trusted to take care of the coming generation."

The respondents to item (b) said the procedures are convenient because they require no more than approved receipts and reports on how the money is spent.

Q14. I would like to see art taught by:
   a. An artist (1) 7.6%
   b. A specialist (12) 92.4%
   c. A classroom teacher (0) 0%
   d. Why? F R
      1. He is prepared educationally to teach art. (10) 1
      2. Knows the nature of art education and its educational and artistic purposes. (4) 2
      3. The artist can help students improve their creative productions. (1) 3

Q15. Do you see art supervisors offering enough assistance to schools in teaching about art?
   a. Yes (11) 84.7%
   b. No (2) 15.3%
   c. Comments on item (a): F R
      1. Help teachers plan and design for teaching art education whether
through visiting schools or through instructions sent to schools.

2. Provide some suggestions and information to the principals and art teachers pertinent to achieving art education goals.

3. Help school principals in resolving some problems that relate to schools.

The comments given on item (b) by the two respondents are related to the incontinuity of following up the teachers' preparation and teaching methods, as well as the ambiguity of instructions and guidelines given to the teachers and schools.

Q16. Are you required by the policy for art education to follow up and evaluate an art teacher's plans, teaching activities, and outcomes in your school?

a. Yes (12) 92.4%

b. No (1) 7.6%

One respondent said, "Even if I am not required by the policy to follow up and evaluate the art teacher's activities, I feel I am obligated to do so, because of the purpose of assuring a complete educational process."

Q17. How frequently do you follow up an art teacher's activities per month?

a. Once (3) 23.08%

b. Twice (5) 38.46%

c. More (5) 38.46%

d. Why do you do that?

1. Make sure about his plan, teaching method, and follow-ups of his students' activities. (12) 1

2. Help in solving his problems, if any. (3) 2

3. My belief in the importance of the subject and its role in the educational process. (2) 3

4. Reinforcing teacher's morals which may make him feel important as a teacher in the school. (1) 4

Q18. Do you see the current guideline for art education sufficient for teaching art?

a. Yes (11) 84.7%

b. No (1) 7.6%

c. I have not seen this guideline (1) 7.6%

d. Why?
Comments on item (a):
1. Considers students' age differences and perceptual abilities. (5) 1
2. Gives attention to teacher's abilities and circumstances. (4) 2
3. Related to students' environment and their materials. (3) 3
4. Prepared by specialists. (1) 4
5. Related to the traditions of the country. (1) 4

Comments on item (b):
1. Not clear in its content and what it intends to achieve (floating). (1)
2. Inappropriate for different environments. (1)

One respondent added that "Even if it is sufficient, evaluation and follow-up is needed for art education curriculum as they have been in other subjects, if we really look for continuous development in education."

Q19. What kind of art would you like to see taught in the school?
- a. Painting (12) 92.31%
- b. Drawing (12) 92.31%
- c. Sculpture (11) 84.62%
- d. Printmaking (11) 84.62%
- e. Film (10) 76.92%
- f. Photography (11) 84.62%
- g. Textiles (11) 84.62%
- h. Pottery (11) 84.62%
- i. Carpentry (woodworking) (11) 84.62%
- j. Commercial design (11) 84.62%
- k. Computer graphics (10) 76.92%

Four respondents noted that "We like to see these practices incorporated in our schools, but they must be sequentially organized according to school year system and student's age and physical and mental abilities, in order for them to acquire useful experiences."

Q20. Does that mean that we need more variety in the visual art in the school?
- a. Yes (13) 100%
- b. No (0) 0%
- c. Why?

The respondents expressed their concerns for more artistic practices in art education because they
feel that art education currently is restricted to drawing, painting, and simple handcrafts.

Q21. Do you think art education should be limited to making objects?
   a. Yes (2) 15.3%
   b. No (11) 84.7%
   c. Why?
      1. It includes some knowledge that students can benefit from. (10) 1
      2. Aesthetic and artistic taste. (6) 2
      3. Student can learn about our culture and other cultures and societies. (5) 3
      4. Student can learn about art history. (5) 3
      5. Art criticism. (4) 4
      6. Help student appreciate artwork. (3) 5

Q22. Do you encourage the idea of again offering art education to high school students?
   a. Yes (12) 92.4%
   b. No (1) 7.6%
   c. Why?
      1. Students' talents and experiences should be developed. (7) 1
      2. The continuity of the learning process in art. (6) 2
      3. One of the important components of the child's education. (4) 3
      4. Incontinuity in art may cause some deterioration in students' learning in that stage. (1) 4

Q23. Can you think of any reason underlying the elimination of art from that level of education?
   1. Art might be seen by some officials as insignificant or unnecessary in education. (7) 1
   2. The importance of other subjects. (6) 2
   3. Might be the filled-up study plan in that stage. (5) 3
   4. Could be the inavailability of art specialists. (4) 4
   5. I do not know. (2) 5
   6. There is no reason for such an elimination. (2) 5
   7. Could be that what students learned in the previous stages is enough. (2) 5
   8. Could be some religious ideologies. (1) 6

The respondents who answered this question were speculating because all of them said, "We have no
definite answer to this question, but we think that is why such an act was taken."

Two respondents added some comments. One said, "I would like to see art education curriculum to include art history, art criticism, and art appreciation, and more emphasis on Islamic art, which is the one capable of revealing the face of our cultural identity." The other respondent added that, "I urgently would like to see the accountable officials and administrators to pay at least a little attention to the need for change in elementary school curriculum and study plans in order to achieve the intended objectives of our education; and to avoid stuffing student faculty's minds with useless or unavailable information which will never serve the demands of the present era."
APPENDIX H

ANALYSIS OF THE NATIONAL EDUCATION POLICY DOCUMENT

375
The analysis of this document is limited to the related aspects frequently appearing through the national education policy document which may apply directly or indirectly to teaching of art education in general curricula (see Table 3).

Through the analysis of this document issued in 1970, learning about art is stated directly in Article 16, which includes "prudent interaction with developments of other civilizations in the fields of science, education, and liberal art by following up these developments, contributing to them and steering them in the direction of good and progress for the society and mankind" (p. 8). Article 42 notes "Following up world achievements in the fields of science, literature, and liberal arts" (p. 12), as well as Article 50, which considers furnishing students with at least one of the living languages in addition to their original language as a means to enable them to acquire knowledge, arts, and useful innovations. Article 59, on the other hand, requires giving students the chance to practice handcraft activities in school. In relation to opening art school at the secondary stage, Article 93 includes art schools among many other schools concerned authorities should establish in the future. According to these articles, the national policy for education gives considerable attention to teaching and learning about art as a subject among other academic fields of studies. In that respect, such policy seems not to differentiate between the academic subjects included in the general curricula; rather it purports to deal with them on an equal basis, because they are all considered to contribute to the preparation of the individual to be a useful member in the society, and to reflect on the development of the country as well.

Evidently, as the national policy for education intends to treat all the academic fields equally, the most obvious aspects seem to be related to learning about art; frequently appearing throughout this policy document respectively are first, the cultivation of students' senses. These senses include imaginative thinking, taste, vision, feeling, observation, meditation, emotion, mental faculty, intellect, and understanding. Second is search for knowledge in all its forms. Such a search seeks to help students profit from all kinds of useful human knowledge and achievements. Third is providing students with opportunities to develop various skills. Fourth is fostering students' gifts and talents. Fifth is encouraging students to become involved in scientific thinking and research in various fields of knowledge, which may reflect in developing their critical minds and understanding of world achievements. Sixth is
Table 3

Aspects of National Education Policy Document

Related to Teaching Art Education

<table>
<thead>
<tr>
<th>Aspects</th>
<th>Descriptor</th>
<th>Frequency</th>
<th>Article #</th>
</tr>
</thead>
<tbody>
<tr>
<td>a. Imaginative thinking</td>
<td>Cultivating his (student) senses and training him to use them properly.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>b. Imaginative activities</td>
<td>Helping individual to grow spiritually, mentally, and emotionally (53).</td>
<td></td>
<td></td>
</tr>
<tr>
<td>c. Taste</td>
<td>Rearing the child's good taste (78).</td>
<td></td>
<td></td>
</tr>
<tr>
<td>d. Looking</td>
<td>Looking after his imaginative activities.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>e. Feeling</td>
<td>Refining the various mental activities.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>f. Observation</td>
<td>Strengthening the faculty of observation and meditation (41).</td>
<td></td>
<td></td>
</tr>
<tr>
<td>g. Meditation</td>
<td>Encouraging the child's imaginative thinking (96).</td>
<td></td>
<td></td>
</tr>
<tr>
<td>h. Emotion</td>
<td>Supplying them (students) with suitable reference ... that help intellectual growth (106).</td>
<td></td>
<td></td>
</tr>
<tr>
<td>i. Mental faculty</td>
<td>To attain general understanding (222).</td>
<td></td>
<td></td>
</tr>
<tr>
<td>j. Spirit</td>
<td>Steering science and knowledge in all their form.</td>
<td>21</td>
<td>12, 13, 28, 32, 34, 42, 377.</td>
</tr>
<tr>
<td>k. Intellect</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>l. Understanding</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2. Knowledge</td>
<td></td>
<td>21</td>
<td></td>
</tr>
<tr>
<td>a. Information</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Table 3 (continued)

<table>
<thead>
<tr>
<th>Aspects</th>
<th>Descriptor</th>
<th>Frequency</th>
<th>Article #</th>
</tr>
</thead>
<tbody>
<tr>
<td>b. Literature</td>
<td>. Profiting from all kinds of useful human knowledge.</td>
<td>44, 50, 72, 76, 80, 84, 85, 106, 114, 160, 196, 212, 228.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>. Stimulating the student to search for knowledge.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3. Various skills</td>
<td>. To equip him (student) with the various skills and knowledge.</td>
<td>13</td>
<td>28, 34, 36, 39, 72, 75, 84, 86, 160, 189, 196, 2800, 212.</td>
</tr>
<tr>
<td></td>
<td>. Providing student with necessary information and various skills which enable him to be an active member of society.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>. Offering him equal opportunities to develop his skills.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>b. Inclination</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5. Scientific thinking and research</td>
<td>. To develop their (students) talents in the framework of general programs.</td>
<td>7</td>
<td>41, 85, 112, 138, 140, 194.</td>
</tr>
<tr>
<td></td>
<td>. In addition to special programs set up for them.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6. Handcraft</td>
<td>. Encouraging and promoting the spirit of scientific research.</td>
<td>7</td>
<td>59A, 78, 80, 106, 200, 208E.</td>
</tr>
<tr>
<td></td>
<td>. To give the student the chance to practice handcraft activities.</td>
<td>7</td>
<td></td>
</tr>
<tr>
<td></td>
<td>. Strengthening his admiration of manual work.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Aspects</td>
<td>Descriptor</td>
<td>Frequency</td>
<td>Article $</td>
</tr>
<tr>
<td>-------------------------------</td>
<td>-----------------------------------------------------------------------------</td>
<td>-----------</td>
<td>---------------------------------</td>
</tr>
<tr>
<td>8. Cultural development</td>
<td>To develop the society economically, socially, and culturally.</td>
<td>5</td>
<td>11, 28, 35, 222, 224.</td>
</tr>
<tr>
<td>9. Experience</td>
<td>Participates (student) in production and acquire experience in laboratories.</td>
<td>5</td>
<td>59a, 72, 160, 196, 212.</td>
</tr>
<tr>
<td>10. Liberal arts (arts)</td>
<td>Interaction with the development of other civilizations in the field of . . . liberal arts by following up these developments.</td>
<td>4</td>
<td>16, 42, 50, 217.</td>
</tr>
<tr>
<td></td>
<td>Following the world achievements in the field of . . . literature and liberal arts.</td>
<td>4</td>
<td>17, 142, 173, 217.</td>
</tr>
<tr>
<td>11. Heritage</td>
<td>Close association with the history of our nation and the heritage of our Islamic religion.</td>
<td>4</td>
<td>98, 109, 194, 213.</td>
</tr>
<tr>
<td></td>
<td>It (state) strives to revive our glorious heritage.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>12. Various capacities</td>
<td>Looking after the students' gifts and capacities.</td>
<td>4</td>
<td>40, 51, 53.</td>
</tr>
<tr>
<td></td>
<td>Put his (student) practical and scientific capacities into fruitful and useful action.</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>13. Psychological fitness and growth</td>
<td>Raising the standard of psychological fitness by introducing peace to the student's soul.</td>
<td>3</td>
<td></td>
</tr>
</tbody>
</table>
Table 3 (continued)

<table>
<thead>
<tr>
<th>Aspects</th>
<th>Descriptor</th>
<th>Frequency</th>
<th>Article #</th>
</tr>
</thead>
<tbody>
<tr>
<td>14. School atmosphere</td>
<td>Providing him (student) with the proper school atmosphere.</td>
<td>3</td>
<td>40, 66, 199.</td>
</tr>
<tr>
<td>(environment)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>15. Useful innovation</td>
<td>To enable them (students) to acquire knowledge, arts, and useful innovation.</td>
<td>3</td>
<td>50, 112, 138.</td>
</tr>
<tr>
<td>16. Leisure time</td>
<td>Training him (student) to make good use of his leisure time.</td>
<td>3</td>
<td>80, 90, 106.</td>
</tr>
<tr>
<td></td>
<td>To invest his (student) leisure time in useful activities.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>17. Concept of universe</td>
<td>Studying all the great and strong things in this large universe.</td>
<td>2</td>
<td>37, 39.</td>
</tr>
<tr>
<td>18. Ideas</td>
<td>Supplying individual with the necessary ideas, feeling, and power.</td>
<td>1</td>
<td>30</td>
</tr>
<tr>
<td>19. Personality</td>
<td>To use his (student) leisure time in activities that improve his personality and the conditions of his community.</td>
<td>1</td>
<td>106</td>
</tr>
</tbody>
</table>
strengthening students' feelings about social problems in order for them to participate in finding appropriate solutions to them. Seventh is providing students with opportunities to practice handcraft activities, as a means for promoting their understanding and appreciation of the value of manual works and vocational practices. Cultural development of the society occupied the eighth position among other aspects related to learning about art, followed by developing and acquiring experiences in various fields of inquiries. Liberal arts is the tenth aspect students should be introduced to, through following the development of other civilizations in various fields of knowledge and artistic achievements and accomplishments. Closely associating students with the history of their nation and the heritage of their Islamic religion is the other aspect education in Saudi Arabia aimed at, as well as looking after students' capacities and potentials to be put into fruitful and useful action. This was followed by fostering students' psychological fitness and growth, providing a proper school atmosphere for learning, developing in students abilities to acquire useful innovation, training students to make good use of their leisure time, studying and understanding the concept of the universe, and supplying students with the necessary ideas, feeling and power, as well as improving their personalities and the conditions of their community.
APPENDIX I

ANALYSIS OF ART EDUCATION POLICY DOCUMENT
Salient aspects frequently appeared in the art education policy document, looked upon to be achieved as goals or objectives through teaching of and learning about art in the schools (see Table 4).

Through the analysis of the art education policy document, the most emphasized aspects pertinent to teaching and learning art include the development of the students' perceptual abilities, so they can express themselves and cultivate their intellectual conception and willingness to taste and enjoy aesthetic values in various directions of life. Introducing students to the history of Islamic art in different epochs, in addition to popular art and modern art through the available production of artwork is another fact this policy stresses. The aspect of art history or artistic culture as it is stated in the policy, appears to be ambiguous in the way it is stated. One may question whether artistic culture should be taught to students theoretically or art productions only used as visual aids to create art, especially when the statement concluded that, "teacher should present to his students some models of art production to help them produce artwork." Also, this policy seeks developing students' understanding of their environment so they can appreciate it and contribute to its aesthetic appearance through the use of its materials. Although it considers learning through art as a means for developing students' vocational abilities, as a result, students will be able to interact with materials, tools, and production, and develop a respect for works and those involved in them. In addition, developing students' creative abilities is another aspect this policy desires to achieve, so students can enhance their skills, artistic styles, artistic origins, as well as their artistic knowledge. The other aspect this policy is concerned about is the development of students' personality. It considers that all habits students acquire through the learning process in art are important factors in forming their personality. Besides, it encourages the connection between art education and other subjects in the school curriculum; thus students can translate some facts into symbolic drawings for facilitating learning processes and clarifying the facts intended to be learned. This means that art lessons can be stemmed from the other subjects' learning materials such as religious stories, historical events, traditional habits, scientific accomplishments, etc. Also, it considers learning in art as problem-solving; that through practicing art activities and through the use of its tools and materials, students develop their abilities to solve their problems as well as that of their community's. Also, it emphasizes fostering talented individuals, through providing them with opportunities to develop their
<table>
<thead>
<tr>
<th>Aspects</th>
<th>Frequency</th>
<th>Rank</th>
<th>Descriptors</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Perceptual abilities</td>
<td>11</td>
<td>1</td>
<td>. All arts express individual's feelings and perceptions.</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>. Art develops students' willingness to taste and enjoy aesthetic values in various directions of life.</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>. Artistic knowledge contributes to developing pupils' intellectual conceptions.</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>(Art history) and artistic culture</td>
<td></td>
</tr>
<tr>
<td>a Islamic inheritance</td>
<td>10</td>
<td>2</td>
<td>. Islamic arts have become a reference to the artists all over the world.</td>
<td></td>
</tr>
<tr>
<td>(Islamic arts)</td>
<td></td>
<td></td>
<td>. Clarify to students different parts of Islamic arts in different Islamic epochs and countries in which these arts have been revealed.</td>
<td></td>
</tr>
<tr>
<td>b Modern arts</td>
<td></td>
<td></td>
<td>. Inform students about the modern arts in the world throughout whatever available reproductions.</td>
<td></td>
</tr>
<tr>
<td>c Popular art</td>
<td></td>
<td></td>
<td></td>
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</tbody>
</table>

The phrase "art history" was not written in the document, but implied through the concept of Islamic inheritance, modern art, and popular art which their product meant to be used as.
<table>
<thead>
<tr>
<th>Aspects</th>
<th>Frequency</th>
<th>Rank</th>
<th>Descriptors</th>
</tr>
</thead>
<tbody>
<tr>
<td>Understanding the environment</td>
<td>8</td>
<td>3</td>
<td>• Acquainting students with some examples of artistic objects produced by laymen and made from their environment materials in an effort to crystallize their native manner in art.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>• Art education is a sensory means which can help students reach understanding of their environment.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>• Increasing (improving) students' artistic appreciation of school's internal and external environment and its artistic characteristics and components that God created.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>• Acquainting students with available environmental materials and their uses.</td>
</tr>
<tr>
<td>Vocational</td>
<td>6</td>
<td>4</td>
<td>• Manual work enables pupils to develop their abilities and interaction with materials, tools, and art production.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>• Developing a respect for works and those who are involved in them.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>• Drawing and handwork</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>instructional aids for teaching art lessons.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>This phrase has 385</td>
</tr>
</tbody>
</table>
Table 4 (continued)

<table>
<thead>
<tr>
<th>Aspects</th>
<th>Frequency</th>
<th>Rank</th>
<th>Descriptors</th>
<th>Comments</th>
</tr>
</thead>
</table>
| Creativity                       | 5         | 5    | - Creative self-expression is an educational process.  
- Creativity requires a candid application in all skills, artistic origins, emotions, and knowledge.  
- Cultivating pupils' personal artistic style. | no specific meaning, but a general one. |
| Exhibits                         | 5         | 5    | - Exhibiting students' artwork.  
- School in relation to the environment is like a center of an artistic and cultural beam. |  
| Personality formation (development) | 3         | 6    | - All habits pupils acquire through the learning process are important factors in forming their personalities.  
- Art can play an important role in completing (forming) pupils' personality. |  
| Connecting art education with the other subjects | 3         | 6    | - Pupils can translate some facts into symbolic drawings for facilitating learning process and clarifying the facts intended to be learned.  
- Deducing art lessons from |  

386
Table 4 (continued)

<table>
<thead>
<tr>
<th>Aspects</th>
<th>Frequency</th>
<th>Rank</th>
<th>Descriptors</th>
</tr>
</thead>
<tbody>
<tr>
<td>Talents</td>
<td>2</td>
<td>7</td>
<td>our native history, and the modern development in the country.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Providing talented pupils with opportunities to develop their artistic</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>inclinations at their leisure time, through practicing, drawing, and</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>handcrafts.</td>
</tr>
<tr>
<td>Problem solving</td>
<td>2</td>
<td>7</td>
<td>Through practicing with artistic tools and materials, students develop</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>abilities in discovering appropriate solutions to their problems.</td>
</tr>
</tbody>
</table>
artistic inclinations at their leisure time, via establishing school artistic organizations for talents. Finally, this policy encourages exhibitions for students' works as a means for promoting their appreciation of art, as well as strengthening their desire to be involved in art education activities. In addition, it considers school art exhibits as an important factor for educating the public about art; school in relation to the environment is like a central beam of art and culture.

It is worth noting that a framework for art education activities was issued at the Ministry of Education in 1980 in the light of the Third Development Plan 1981-1985. This framework was mainly concerned with artistic projects each educational province must implement and execute, in order to participate in the exhibit contests. Goals of art education activities outlined in such a framework were to some extent the same as those mandated 13 years earlier, but with more emphasis on productions, deepening Islamic values and conceptions, developing artistic taste and culture, developing talented students' dispositions, acquisition of technical skills, and helping students avail from their leisure time through their involvement in the Centers of Extra Activities for Talents. These goals reflect the aims of the General Department of School Activities at the Ministry of Education rather than the educational goals of art education. In that respect, one may assume that art education tended to shift into being an extra activity rather than a subject in the general curriculum. But 2 years later, art education as a subject was affiliated by the General Directorate of Educational Guidance and Training at the Ministry. So it is purportedly directed and supervised on the same basis and method applied to the other fields of study included in the general curriculum. Art activities such as school and educational district level exhibitions and related events are guided by the School Activities Department.
APPENDIX J

ANALYSIS OF ART SUPERVISORS' REPORTS IN 1979 AND 1986
Problems art education encounters, addressed by art supervisors as a result of their conferences in Riyadh in 1979 and Sudair, Bisha, and Hail in 1986 are shown in Table 5.

The problems addressed throughout the 1979 conference report are respectively ranked as follows: the lack of art references and shortage of art teachers are the most pressing problems which encumber art education; needs for a developed curriculum, an inappropriate study plan for teaching art (insufficient time), the lack of instructional aids, and the lack of appropriate space for art practices in most schools equally ranked second; shortage of materials and equipment, as well as the need for increasing the number of art teacher training programs equally ranked third. In 1986 the problems addressed by art supervisors were the same as those of 1979, but in different order, with two more problems appearing on the surface. Those problems are the traditionality (old) of the art curriculum, which is considered the most urgent one; a lack of art references and a lack of instructional aids ranked second; shortage of art teachers and need for improving teacher training programs, shortage of art supervisors, and indifferent attitudes held by some school administrators about art education equally ranked third (shortage of art supervisors and administrators' attitudes are new problems); an insufficient study plan (time), a lack of appropriate space for teaching art in schools, and shortage of materials and equipment ranked fourth.

The findings of these reports revealed that the problems art education encounters are expanding in number, and degree as well. Therefore, one may assume that no appropriate solutions were taken toward them, or we may see otherwise.
Table 5

Results of Art Supervisors' Conferences Concerning Problems Encountered by Art Education

<table>
<thead>
<tr>
<th>Type of Problem</th>
<th>1979 Frequency</th>
<th>1979 Rank</th>
<th>1986 Frequency</th>
<th>1986 Rank</th>
<th>Illustrations</th>
</tr>
</thead>
<tbody>
<tr>
<td>Curriculum</td>
<td>4</td>
<td>2</td>
<td>7</td>
<td>1</td>
<td>Developed curriculum for art education ought to be considered (1979); art education curriculum must be developed or changed (1986).</td>
</tr>
<tr>
<td>Study plan for art (shortage of time)</td>
<td>4</td>
<td>2</td>
<td>4</td>
<td>4</td>
<td>Time for teaching art in elementary and middle school must be no less than 90 minutes per week for each class (1979); increasing the time for teaching art in schools, especially in grades 4-6 to be no less than 90 minutes per week.</td>
</tr>
<tr>
<td>Lack of art references</td>
<td>5</td>
<td>1</td>
<td>6</td>
<td>2</td>
<td>Providing school library; student and teacher with book in art appreciation and art history (1979); providing schools with books and references in art (1986).</td>
</tr>
<tr>
<td>Shortage of art teachers</td>
<td>5</td>
<td>1</td>
<td>5</td>
<td>3</td>
<td>Establishing two or more art institutes in Dammam and Jeddah to cover the shortage of art teachers in elementary</td>
</tr>
<tr>
<td>Type of Problem</td>
<td>1979 Frequency</td>
<td>1979 Rank</td>
<td>1986 Frequency</td>
<td>1986 Rank</td>
<td>Illustrations</td>
</tr>
<tr>
<td>-------------------------------------</td>
<td>----------------</td>
<td>-----------</td>
<td>----------------</td>
<td>-----------</td>
<td>-----------------------------------------------------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Lack of instructional aids</td>
<td>4</td>
<td>2</td>
<td>6</td>
<td>2</td>
<td>schools (1979); increasing the number of admitted students to art divisions at Riyadh and Mecca Universities to meet the need for art teachers in middle school (1986); providing schools with needed art teachers (1986).</td>
</tr>
<tr>
<td>Lack of appropriate space</td>
<td>4</td>
<td>2</td>
<td>4</td>
<td>4</td>
<td>Necessity for providing school with slides, films, reproduction of art works, etc. (1979, 1986). An appropriate room for teaching art must be found in each school (1979).</td>
</tr>
<tr>
<td>Shortage of material and equipment</td>
<td>3</td>
<td>3</td>
<td>4</td>
<td>4</td>
<td>Most schools, especially rented ones, contain no space for art education practices (1986). (67% of elementary schools are rented and 33% for middle and secondary schools. R.25 billion is the cost of the rent spent on these schools yearly.) (Education Documentation, #25, 1984) School should be provided with needed equipment and materials (1979); needed materials and tools must meet the need of art education goals and practices (1986).</td>
</tr>
</tbody>
</table>
Table 5 (continued)

<table>
<thead>
<tr>
<th>Type of Problem</th>
<th>1979 Frequency</th>
<th>1979 Rank</th>
<th>1986 Frequency</th>
<th>1986 Rank</th>
<th>Illustrations</th>
</tr>
</thead>
<tbody>
<tr>
<td>Teacher training programs</td>
<td>3</td>
<td>3</td>
<td>5</td>
<td>3</td>
<td>Increasing the number of needed qualified art staff through initiating programs for scholarships (1979); in-service training programs for art teachers should be provided (1979, 1986); improving art teacher preparation programs as well as increasing the duration of study (1986).</td>
</tr>
<tr>
<td>School administrators' attitudes</td>
<td>--</td>
<td>--</td>
<td>5</td>
<td>3</td>
<td>An indifferent attitude held by some school principals toward art education resulted in discouraging art teachers' giving (offering); principals pay little attention to follow-up of art teachers' planning and activities; school principals expect art teachers to be involved in some assignments other than teaching.</td>
</tr>
<tr>
<td>Shortage of art supervisors</td>
<td>--</td>
<td>--</td>
<td>5</td>
<td>3</td>
<td>The number of art supervisors at the educational provinces should be increased in order to meet the increasing number of schools.</td>
</tr>
</tbody>
</table>
APPENDIX K

ARABIC TRANSLATION OF THE AUDIT CHECK QUESTIONNAIRE
سم الله الرحمن الرحيم

أخي الشارك الكسيم:

السلام عليكم ورحمة الله وبركاته وبعد،

لقد سبق وان أجريت معاكم نقالة في نهاية صيف العام الماضي 1986م حول سياسة التعليم العام في المملكة بصفة عامة والربية الفنية وسياساتها وخططها التعليمية بصفة خاصة كجزء من تلك السياسة.

تلك النقالة كانت جزء من بحث عام كنت اعدته، ولهان على وحك الانتهاء منه بجامعة ولاية أوريغون بالولايات المتحدة الأمريكية.

بناءً على تلك النقالة معكم ومع عدد من الأعضاء الشاركين تم جمع المعلومات اللازمة، كما تم تحليلها وتحديد قوانين الأهداف الرئيسية لهذا البحث وتحليلها، ورفع الملاحظات في اطلاعكم على محصلة تحليل تلك المعلومات التي كانت نتيجةً لا رايك ولالاحظكم الشخصي ولاخو الأخرين الذين شاركوا شركياً في هذا المجال، وجدت برمجة تقدير من تلك المحصلة كما تجدون برشاقة ايفالتفناء

تكوناً من عدة استمارة ذات علاقة بنتائج تحليل المعلومات.

لذا أود أن أذكركم التفاصيل بالثابتة طبيباً حيث أن سهتكم في الإجابة على تلك الاستمارة لنا شأن كبير في تأكيد صداقتي النبوءة النهائية لهذا البحث كما أن سهتكم أيضًا قد تعلق لبضائع تلك استمارة المؤدية التي ركزت عن وجهها تلافى بعض التفصيل أو الخاطئ إذا وجد.

شكراً لكم على حسن تعاونكم وتقديركم للمجهود الذي بذلت وازالت بذل في سبيل اعداد وتنفيذ هذا البحث الذي أرجونه يعود بالنفعه على جميع

وطبيب التعليمية في بلدنا الغالي.

الباحث

علي بنى الزهراي
 Waist on تحليق المعلومات التي تم جمعها كنقطة لأجوبة المشاركون على أسئلة المقايضات التي تم تفعيلها مع نهاية مستهل العام الماسي 1982.

1- سياسة وخطر التربية الفنية ضمن سياسة التعليم العام واحذرة

ودقية (بدرجة جيدة) في اهدافها وممارسات تحليقها وإنجازها من تدريسها بالدائر الإبداعية والمتوسطة مقارنة بالمواد التعليمية الأخرى.

2- أهداف التربية الفنية كمادة تدريسية من متاج التعليم العام واحذرة ودلالة في محتواها تربويًا وفنيًا، وما تكون تحكيسه على لغة الفن، ومواد الفكر والثقافي والاجتماعي والأدبي.

3- أغلب التربية الفنية من المرحلة الثانوية حسب ما توجهه الليبية للمشاركين، لسبب ازدهار الفضاء الدراسي أو مقداً حاجة الطالب إلى تلك المرحلة أو لخدم ادراك بعض المخطط لاحقة دور التربية الفنية في غام العقلية التعليمية للطالب.

4- ضرورة إعادة تدريس مادة التربية الفنية بالمرحلة الثانوية لحاليا من أهمية في تدريس عشخسة الطريق وسلوك REMA إلى ما قد يحتاجه الطالب من خبرات وموارد فنية وثقافة ذات طابع يمكن للدراسات العلمية في الكليات العلمية والفنية والعملية والتربوية.

5- مناهج التربية الفنية ضعيفة المستوى حيث أنها أست على التكرار لدوماً انتقال مع تطور العصر وتطورات الحياة والاجتماعية كما أنها لا تصب في خدمة تحقيق أهداف التربية الفنية المنشو عنها في سياسة التعليم وسياسة التعليم العام، كما استنتاج وجود حاجة ملحة لتفجير وتطوير مناهج التربية الفنية على أن
التعليم مع التطور المداري والتكنولوجي، وعلى أن تكون احتياجات مدارسنا وحماستها على الأولوية كحماية الأجيال، وكذلك تكامل الخلاصة بمبادئ دراسات الثقافة والبحث العلمي وتاريخ الفن، وعلم الفن، في التفكير. فعلى إعداد إعداد عالمي، كالرسم والتصوير، بما في الأعمال البسيطة على دروس التحليل البديع، والذي ينبع بصورة واضحة علىūرسات الفنية في مادة التربية الفنية عالمية.

1- برامج إعداد معلم التربية الفنية قاصرة على الوظائف بمنظمات إعداد المعلم الكلة التدريسية ومواد التربية الفنية بدورات التعليم العالي، حيث إن تلك البرامج لا تتوافق في إعدادها مع متطلبات وإعدادها العالية، والتي تنتج منها عدد عوامل المقرر اقليات للاعتماد على التربية والتعليم والفنون المشتركة من دروس التربية الفنية، ونتيجة لذلك برامج إعداد معلمات التربية الفنية التي تركز على المواد التعليمية الأخرى في إعدادها أكثر من مواد التربية الفنية، فчаصة في الكليات المتوسطة، أصبحت طرق التدريس المستخدمة في تدريس العادة حالياً تقليدية وأخرى ذات دفاعة، مما ينتج عنه أكمل مدة مواد أخرى. Tempo الأدوارية التربوية الفنية من عيوب، إعداداً، كما قد أدت النتائج الجيدة إلى تطور تلك البرامج بالتركيز على طرق التعليم الحديثة في التربية الفنية، وطرق وسائل التقييم، ومواد التعلم والتحقيق، وعلم النفس المتعلق بالفن، ومواد إعداد مادة الفن والفنون والدراسات الاجتماعية كمواد أساسية في التعليم.

لا أكثر من 20% من المواد التدريسية تكون في التربية الفنية عن طريق مدرس الفن، بينما أكثر من 20% من مدارس المرحلة المتوسطة تدرس فيها هذه المادة عن طريق مدرسين غير متخصصين، وهذا حسب النتائج الموجودة. أعلم مؤكراً للتأكد الحاسس في مدرسة التربية الفنية المطلوبة، خاصة لذلك أبدع النتائج ضرورية زيادة عدد المعلمين ومادة الدراسة بمعيد التربية الفنية بالرياض، وكذلك إعداد التربية الفنية بالكليات المتوسطة إذا أريد أن تحقيق التربية الفنية أهدافاً التي حتى الآن بدياً معد تطالبة.
8 - بدرجة عالية إلى حد كبير أبدت النتائج وجود تدريجية في اللغة العربية على طريق منتصبين في اللغة العربية فقط، وذلك لفقدانهم وندرة
بعض النشاطات هذه المادة العربية وفتها وأدراها لحاجة الطفل
وتحقيقة مواجها ورسالة اللغة والثقافة واللغة والثقافة، ولذلك لم تستطع الفئات
المدرسة أو مدرس الفصل على دراسة ورنا في العربية.
9 - الحاجة إلى زيادة المدة المطلوبة لموضوع التربية اللغوية لتعليم
المدرسين، حيث ان التدريس حاليا لا يشمل جميع مدرسي اللغة
اللغوية سواء من تخصص أو غير تخصص ممالي، إذا ما أريد مساهمة
المدرسة في التخطيط لمادة وتحسين أطر التدريس والتي تمكن
 بصورة إيجابية عن تحقيق المادة لاهدافها وكما ابدت النتائج
الحاجة إلى التركيز على تطبيق أعمال التلاميذ وдарادة الاختبارات
على مادة التربية اللغوية، وكذلك تطبيقها ونماذجها وخططها
التي قد تبدو سهولة على
10 - إعادة وسياحية اللغة العربية إذا ما قررت المواد التعليمية
الآخرين ضعيفة وغير كافية لمراجعة متطلبات المادة العملية و
الثقافية واللغوية
- عدم كافٍ لكتابة المواد والعناصر والأدوات حيث يعتمد في
التأليف على المواد والممارسات التلفزيونية والتي لا تكفي لتطبيق
أهداف المادة
- عدم توفر الحجرات والمواد الخاصة بتدريس المادة في معظم
المدارس، وإن توفر الحجرات في عدد قليل من المدارس نفسها
التأثير الكبير للممارسات الفنية، كما أن المراعين النتائج في
المدارس المستمرة مجزأة من توفير المكان المناسب لتدريس
اللغوية، وهي إذا توفر فراج بالمادة المستخدمة فما ان
يكون في الدور الأرضي (الدروم) الذي لا توفر به المواد
التعليمية المطبوعة، إذا فرعا أن تتراوح مساحاتها 36 إلى 48
والكتاب الذي يكونحا من المستحيل استخدامه لتدريس المادة
وخصة في دروس التمتع النشاطات من التعلم الحركا
 بصورة مستمرة واستخدام الدراسة من النماذج الأخر
بعض من الفئات،
11 - عوامل النظام المدرسي من دعم ومساعدة التربية الفنية من حيث وضعها في الجدول الدراسي وتوخير بعض المحامات الفنية للمادة.

12 - مركز التدريس العربي ودوره المعروف في عناصر التخطيط والتحسيين من خلال برنامج وطرق تدريس التربية الفنية المألوف مما فتح له وهو من الناحية الفنية من حيث طرقه ونوعيته ودروسه واساليب تدريس التربية الفنية.
استنادًا لجميع المجموعات التي شاركت في الإجابة على سؤال المقابلات التي نفذت في سياق العام الماضي 1406 هـ:

أخطأ المشارك ساهماً في الإجابة على الإجابة النهاية وخاصة بعد قراءةك للتقرير المرفق لما دور كبير في إحداث مصداقية المعلومات الواردة في هذا التقرير، واثبت سؤال تعبير على مصداقية وموثوقية النتائج المتبعة من البحث نفسه.

المطلوب منك أخذ الكريم في جمع العلماء (✓) أو الرقم المناسب (✓) 30، الحدي في المكان المخصص إمام كل إجابة حسب المطلوب من السؤال. لاجابة هذا شريطة تم تعديل من رأيك الصحيحة، كما بإمكانك أيضًا أن تحقق من إجابةك بالتعاون في الدرائ الأأعلى يمكن كل سؤال.

تحكي رأي الأغلبية من المشاركين الذين تحت مقالتي في نتائج سياق العام الماضي 1406 هـ، بناءً عليه أتمنى منك أن تكون في درجة القبول لهذه النتائج في كل سؤال من جميع المشاركين في هذا البحث حين أجابهم على كل سؤال.

ذكر عزيزي المشارك أن سأكون السعيد بما جرى في المقابلات وعلى سياق مسيرة العام الماضي، وأن هذا السؤال ضخم، بل سأقول له ما إذا كان هما هما هو جار ناحية أو ما سيجري مستقبلاً. إذا كان هناك حدث جديد خلال هذا العام ويعتبر له أهمية بالغة في هذا البحث فيودر أن تذكره في الجواب التالي:
كية

أ. أهداف التربية الفنية واضحة ودقيقة فيما يتعلق بالخطة والاعتبارات واختيارها الرجوع للخطة المكتملة. 

ب. أواق بكلاً تأكيدها ونقد ملائم. 

ج. لا أواق. 

د. لا أواق اطلاقاً. 

عمليتك على إجابةك لو مكتملة.
<table>
<thead>
<tr>
<th>العدد الدراسي لфессور مدرسة التربية الفنية يفضل زيادة معدّل فصل دراسين في الكليات المتوسطة وسنتم بعثية البرامج الفنية</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 - 2 أواقاف بكل تأكيد</td>
</tr>
<tr>
<td>3 - 4 أواقاف</td>
</tr>
<tr>
<td>5 - 7 أواقاف بكل تأكيد</td>
</tr>
<tr>
<td>تعليمه على إجابة من فضلك:</td>
</tr>
</tbody>
</table>

1. ما هو أحدث معلم مدرس في مدرسة التربية الفنية؟
   - مشكلة كبيرة في تدريس التربية الفنية
   - مشكلة كبيرة جدا
   - مشكلة إلى حد ما
   - ليس مشكلة
   - ليس المشكلة
   - لا أعلم

2. يبحث مدرس التربية الفنية في جميع مراحل التعليم العام من طريق
   - مشكلة مماضي في التربية الفنية
   - لا أواقاف بكل تأكيد
   - أواقاف
   - لا أواقاف
   - ديموفا أواقاف بكل تأكيد
النظام المدريسي على مستوى المدرسة لا يقدم التربية الفنية كمادة دراسية في النحو الدراسي:
أ- لاوافق بحل ناكد
ب- واصل الى حد ما
ج- لاوافق اطلاقاً
لا يوجد نص يمكن قراءته بشكل طبيعي من الصورة المقدمة.
APPENDIX L

AUDIT CHECK SURVEY ANALYSIS
The format employed through this section of data analysis is as follows:

A. Multiple choice question

1. An English version of each question included in the audit check questionnaires precedes the row data (see Appendix 6 for the Arabic version used in the second round actual field study).

2. The number of responses given by the participants is designated by parenthesis.

3. Percentage of responses for each item is designated by %.

B. The analysis of open-ended questions was based on:

1. Type of responses
2. Number of responses
3. Rank ordering

It is noteworthy that the return rate of the questionnaires was 93.10%; only 4 respondents (6.39%) out of 58 respondents participating in the interview (first round) did not contribute to the second round, due to the leave of absence of one art supervisor, and the busy schedule of the other, who was supervising public examination at schools, and the refusal of a school principal to answer the questionnaires or to allow the art teacher at his school to participate, thinking that this researcher is a detective.

Therefore, the total number of the subjects participating in the second round was 54 individuals representing the 5 groups contributing to this study. Also, the respondents did not include comments on their answers to the questionnaires; besides, four policymakers did not respond to Question 18 included in this audit check survey.

Responses of the Respondents to the Questionnaires
Number of Respondents: 54

Q1. The goals of art education are clearly stated in general education policy in comparison to other academic subjects.

<table>
<thead>
<tr>
<th>Strongly Agree</th>
<th>Agree</th>
<th>Strongly Disagree</th>
<th>Disagree</th>
<th>Don't Know</th>
</tr>
</thead>
<tbody>
<tr>
<td>(19)</td>
<td>(25)</td>
<td>(9)</td>
<td>(0)</td>
<td>(1)</td>
</tr>
<tr>
<td>35.18%</td>
<td>46.29%</td>
<td>16.66%</td>
<td>0%</td>
<td>1.87%</td>
</tr>
</tbody>
</table>
Q2. Art education policy is clear and specific about what it intends to achieve.

<table>
<thead>
<tr>
<th>Strongly Agree</th>
<th>Agree</th>
<th>Disagree</th>
<th>Strongly Disagree</th>
<th>Disagree</th>
<th>Don't Know</th>
</tr>
</thead>
<tbody>
<tr>
<td>(15)</td>
<td>(28)</td>
<td>(10)</td>
<td>(0)</td>
<td>(1)</td>
<td>(1)</td>
</tr>
<tr>
<td>27.78%</td>
<td>51.85%</td>
<td>18.52%</td>
<td>0%</td>
<td>1.85%</td>
<td></td>
</tr>
</tbody>
</table>

Q3. Art education goals are clear, specific, and understandable to those involved.

<table>
<thead>
<tr>
<th>Strongly Agree</th>
<th>Agree</th>
<th>Disagree</th>
<th>Strongly Disagree</th>
<th>Disagree</th>
<th>Don't Know</th>
</tr>
</thead>
<tbody>
<tr>
<td>(18)</td>
<td>(24)</td>
<td>(10)</td>
<td>(1)</td>
<td>(1)</td>
<td>(1)</td>
</tr>
<tr>
<td>33.33%</td>
<td>44.44%</td>
<td>18.52%</td>
<td>1.85%</td>
<td>1.85%</td>
<td></td>
</tr>
</tbody>
</table>

Q4. Art education should again be offered in secondary schools.

<table>
<thead>
<tr>
<th>Strongly Agree</th>
<th>Agree</th>
<th>Disagree</th>
<th>Strongly Disagree</th>
</tr>
</thead>
<tbody>
<tr>
<td>(36)</td>
<td>(16)</td>
<td>(1)</td>
<td>(1)</td>
</tr>
<tr>
<td>66.67%</td>
<td>29.63%</td>
<td>1.85%</td>
<td>1.85%</td>
</tr>
</tbody>
</table>

Q5. Art education curriculum (guideline) is insufficient or inadequate for achieving art education goals.

<table>
<thead>
<tr>
<th>Strongly Agree</th>
<th>Agree</th>
<th>Disagree</th>
<th>Strongly Disagree</th>
<th>Disagree</th>
<th>No Answer</th>
</tr>
</thead>
<tbody>
<tr>
<td>(26)</td>
<td>(18)</td>
<td>(6)</td>
<td>(2)</td>
<td>(2)</td>
<td>(2)</td>
</tr>
<tr>
<td>48.15%</td>
<td>33.33%</td>
<td>11.11%</td>
<td>3.70%</td>
<td>3.70%</td>
<td></td>
</tr>
</tbody>
</table>

Q6. Change and development of art education curriculum became necessary for improving students' educational and artistic learning.

<table>
<thead>
<tr>
<th>Strongly Agree</th>
<th>Agree</th>
<th>Disagree</th>
<th>Strongly Disagree</th>
</tr>
</thead>
<tbody>
<tr>
<td>(41)</td>
<td>(11)</td>
<td>(2)</td>
<td>(0)</td>
</tr>
<tr>
<td>75.93%</td>
<td>20.37%</td>
<td>3.70%</td>
<td>0%</td>
</tr>
</tbody>
</table>

Q7. How necessary do you think the suggestions included in item (5) (increasing the variety of artistic practices, and introducing students to art history, art criticism, and aesthetics) of the enclosed reports, for developing art education curriculum?

<table>
<thead>
<tr>
<th>Very Necessary</th>
<th>Necessary</th>
<th>Not Necessary</th>
<th>At All Necessary</th>
<th>No Answer</th>
</tr>
</thead>
<tbody>
<tr>
<td>(38)</td>
<td>(11)</td>
<td>(4)</td>
<td>(0)</td>
<td>(1)</td>
</tr>
<tr>
<td>70.37%</td>
<td>20.37%</td>
<td>7.41%</td>
<td>0%</td>
<td>1.85%</td>
</tr>
</tbody>
</table>
Q8. Art teacher preparation programs are not sufficient for preparing a qualified teacher capable of teaching art.

<table>
<thead>
<tr>
<th></th>
<th>Strongly Agree</th>
<th>Agree</th>
<th>Strongly Disagree</th>
<th>Disagree</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>(27)</td>
<td>(14)</td>
<td>(12)</td>
<td>(1)</td>
</tr>
<tr>
<td></td>
<td>50.00%</td>
<td>25.93%</td>
<td>22.22%</td>
<td>1.85%</td>
</tr>
</tbody>
</table>

Q9. For developing and improving art teacher preparation programs, what courses of the following do you think are necessary for preparing a successful teacher?

a. Extensive teaching methods (53) 98.15%
b. Evaluation (53) 98.15%
c. Criticism of art (51) 94.44%
d. Appreciation of art (53) 98.15%
e. Art history (51) 94.44%
f. Aesthetics (52) 96.30%
g. Psychology of art (51) 94.44%
h. Social studies (51) 94.44%
i. Other (specify) (0) 0%

Q10. The study plans (duration of study) for teacher preparation programs should be increased by two more terms at junior colleges and two years at the art institute in Riyadh.

<table>
<thead>
<tr>
<th></th>
<th>Strongly Agree</th>
<th>Agree</th>
<th>Strongly Disagree</th>
<th>Disagree</th>
<th>No Answer</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>(27)</td>
<td>(20)</td>
<td>(5)</td>
<td>(1)</td>
<td>(1)</td>
</tr>
<tr>
<td></td>
<td>50.00%</td>
<td>37.04%</td>
<td>9.26%</td>
<td>1.85%</td>
<td>1.85%</td>
</tr>
</tbody>
</table>

Q11. As a problem, how serious would you consider the continuous shortage of art teachers?

<table>
<thead>
<tr>
<th></th>
<th>Very Serious</th>
<th>Serious</th>
<th>Not Serious</th>
<th>Not At All</th>
<th>Don't Know</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>(27)</td>
<td>(22)</td>
<td>(1)</td>
<td>(2)</td>
<td>(2)</td>
</tr>
<tr>
<td></td>
<td>50.00%</td>
<td>40.74%</td>
<td>1.85%</td>
<td>3.70%</td>
<td>3.70%</td>
</tr>
</tbody>
</table>

Q12. Art education must be taught by an art specialist.

<table>
<thead>
<tr>
<th></th>
<th>Strongly Agree</th>
<th>Agree</th>
<th>Strongly Disagree</th>
<th>Disagree</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>(41)</td>
<td>(12)</td>
<td>(1)</td>
<td>(0)</td>
</tr>
<tr>
<td></td>
<td>75.93%</td>
<td>22.22%</td>
<td>1.85%</td>
<td>0%</td>
</tr>
</tbody>
</table>

Q13. The time provided to art supervisors for visiting schools to evaluate art teachers is not enough to cover all teachers (specialists or nonspecialists).
Q14. How effective do you consider the evaluation of art teachers and programs improving teaching and learning about art?

<table>
<thead>
<tr>
<th>Very Effective</th>
<th>Effective</th>
<th>Not Effective</th>
<th>At All</th>
</tr>
</thead>
<tbody>
<tr>
<td>(38)</td>
<td>(13)</td>
<td>(3)</td>
<td>(0)</td>
</tr>
<tr>
<td>70.37%</td>
<td>24.07%</td>
<td>5.56%</td>
<td>0%</td>
</tr>
</tbody>
</table>

Q15. The support for art education in terms of human resources, finance, and necessary facilities such as materials, tools, rooms, instructional aids, art references, and time is not sufficient to meet the needs for achieving its educational and artistic goals.

<table>
<thead>
<tr>
<th>Strongly Agree</th>
<th>Agree</th>
<th>Disagree</th>
<th>Strongly Disagree</th>
<th>No Answer</th>
</tr>
</thead>
<tbody>
<tr>
<td>(29)</td>
<td>(15)</td>
<td>(6)</td>
<td>(3)</td>
<td>(1)</td>
</tr>
<tr>
<td>53.70%</td>
<td>27.78%</td>
<td>11.11%</td>
<td>5.56%</td>
<td>1.85%</td>
</tr>
</tbody>
</table>

Q16. School system at local level does not support art education as a subject in general education curriculum.

<table>
<thead>
<tr>
<th>Strongly Agree</th>
<th>Agree</th>
<th>Disagree</th>
<th>Strongly Disagree</th>
<th>No Answer</th>
</tr>
</thead>
<tbody>
<tr>
<td>(16)</td>
<td>(24)</td>
<td>(10)</td>
<td>(3)</td>
<td>(1)</td>
</tr>
<tr>
<td>29.63%</td>
<td>44.44%</td>
<td>18.52%</td>
<td>5.56%</td>
<td>1.85%</td>
</tr>
</tbody>
</table>

Q17. The education development center does not contribute effectively to developing art education curriculum and its teaching methods as it does for other subjects.

<table>
<thead>
<tr>
<th>Strongly Agree</th>
<th>Agree</th>
<th>Disagree</th>
<th>Strongly Disagree</th>
<th>Don't Know</th>
</tr>
</thead>
<tbody>
<tr>
<td>(30)</td>
<td>(18)</td>
<td>(3)</td>
<td>(2)</td>
<td>(1)</td>
</tr>
<tr>
<td>55.56%</td>
<td>33.33%</td>
<td>5.56%</td>
<td>3.70%</td>
<td>1.85%</td>
</tr>
</tbody>
</table>

Q18. What do you think are the most pressing problems in art education?

1. The generally held attitude by some officials, school principals, students, and the public in general toward art education as an unimportant subject in
education when compared to the other academic fields. (27)

2. Shortage of appropriate materials, tools, and equipment (supplies). (24)

3. Shortage of a well prepared and qualified art teacher. (22)

4. A lack of space specifically prepared for teaching art in most schools. (21)

5. Inadequate teacher preparation programs. (15)

6. No examination in art education. (10)

7. Undeveloped curricula for art education. (10)

8. Insufficient financial possibilities. (9)

9. A dearth of highly educated art specialists who can plan for and direct the subject in question to achieve its main educational purposes. (8)

10. Inaccessibility of art books and references. (8)

11. A lack of instructional aids suitable for teaching art. (6)

12. Insufficient time for art lessons, especially in grades 4-6. (6)

13. Poor cooperation between school principals and art teachers. (5)

14. Public ignorance about art and its role and value in society and culture. (5)


Smith, R. A. & Smith, G. M. (1987). The artworld and aesthetic skills: A context for research and development. 795X Seminar: The sense of art. The Ohio State University, Columbus, Ohio.


Stufflebeam, D. L. (1986) The use and abuse of evaluation in Title III. In Art Education 731, Evaluation in Art Education (pp. 133-151). The Ohio State University, Columbus, Ohio.

Tyler, R. W. (1934). Constructing achievement tests. Columbus, Ohio: The Ohio State University.


