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**Identifying factors related to guidance counselors attitudes
toward visual arts programs in public schools**

Gill, Pamela Theresa, Ph.D.

The Ohio State University, 1987

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**IDENTIFYING FACTORS RELATED TO GUIDANCE COUNSELORS
ATTITUDES TOWARD VISUAL ARTS PROGRAMS IN PUBLIC 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

Pamela Theresa Gill, B.A., M.A.

The Ohio State University

1987

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To Kevin, for his encouragement, support, and love.

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CHAPTER I

INTRODUCTION

One of the ongoing assumptions in art education is that guidance counselors have a negative attitude toward art. They often encourage specific types of students to enroll in high school art programs as Chapman (1982) points out in Instant Art . Instant Culture. She suggests that counselors recommend art as a suitable elective for unruly students or for those who are not enthusiastic about academic work. Chapman maintains that counselors make these recommendations believing art is therapeutic, i.e. art is for students who are abnormally troubled.

The assumption that guidance counselors have a negative attitude toward art has a history. This point of view was first expressed by leading art educators twenty years ago. In 1965, Silverman and Lanier found that many art teachers were finding a disproportionate number of emotionally disturbed youths assigned to their elective classes. The students appeared in the art class because their counselor believed that participation in art activities would somehow help to resolve or alleviate their emotional problems (Silverman and Lanier, 1965,). These authors pointed out that counselors were supported in this view by their observation of what they considered typical art-class practice. They argued that counselors misinterpreted the easy-going, happy, manipulation- of-materials program as being one in which a permissive climate prevailed. Also addressing the issue of guidance practices in regards to visual arts programs during this time, Barkan stated:

Guidance practices in programming student study schedules tend to discourage or even exclude enrollment in visual art courses. The academically able students are led to believe that study in the visual arts will contribute little if anything to their attention to the so-called solid subjects, where proficiency will prepare them more readily for admission to the colleges of their choice. (p.43)

Eisner (1974) and Chapman maintain that these fundamental attitudes- myths- which are thoughtlessly perpetuated in education have detrimental influence on the high school art program. Such attitudes promote the belief that the study of art is unnecessary. Chapman contends that many young people graduate from high school with the impression that art is undemanding, unless one has talent, and irrelevant to contemporary life, unless one has the wealth and leisure to indulge in it. She goes on to say that since the majority of young people complete their formal education with a high school diploma, school is one of the few possible places for them to become acquainted with the visual arts. However, she adds, art continues to be regarded as a "soft" nonacademic elective by school counselors. She states:

There are two predictable features of high school programs. First, the student who is college-bound will not be encouraged to take art electives. The student who is academically oriented may prefer to avoid art classes, especially if they are perceived as easy or if the classes attract students who have a reputation for unruliness. In either instance, counselors in high schools feel justified in steering the academically gifted student away from art classes. (p.76)

There are many reasons why high school students should have an opportunity to acquire knowledge about art. Cromer (1986) points out that one of the major goals of schools is to sustain and pass on to following generations our cultural heritage. In this regard Feinstein (1982) says that art education shares with general education the concern about the values of human-kind. It offers a unique contribution to teaching students to decipher the values of our

culture (Feinstein, 1982). She suggests that students who learn to decipher visual forms can uncover the values embodied in them. In addition, they can critically examine them for their merit, utility, and relevance (Feinstein, 1982). Eisner (1974) reiterates this with the statement: "Art can help our youths appreciate the relationship between works of art and the culture in which they were made." Chapman also examines why art should be taught in the schools. She states:

At minimum, we should expect our schools to produce citizens who are informed about the role of art in everyday life, its historical significance, and the importance of art to those who create it. Few children will become artists, designers, or architects, but every child will become a citizen who will have some freedom to select, arrange, or influence the kind of images, products, and spaces he or she will encounter. In the absence of well-developed skills in perceiving visual forms and understanding how visual forms can convey meanings, we are prone to treat many of the things we see and use without sensitivity, grace, or regard for the human effort behind their creation. The ability to see and decipher the meaning of visual forms and ordinary objects is an acquired skill, one that few children will develop to a significant degree without formal instruction. The visual arts, in short, affect the quality of life enjoyed by every citizen. (pp.30-33)

She points to art's historical significance- our artistic heritage. "Unless we have had some instruction in art, we are not likely to develop a sense for the depth and scope of achievement in art," (p.31) she further comments:

It is not enough to see original works of art, or slides, or reproduction; we must learn the value of thinking about what we see. The depth of our understanding can be improved by reading, discussion, and reflection. Such skills are vital if young people are to gain intellectual access to the heritage of art- past and- present- and to the insights it can offer.(p.31)

Many high school students enroll in visual arts programs because they

consider themselves to be talented in art. These students may decide at one point to pursue a visual arts career. Career guidance in art should be available to students seeking these careers. Students should be aware of the many ways in which their particular talents can be developed and employed (Carroll, 1977).

Guidance counselors in high schools have an opportunity to assist students in understanding themselves and their social environment, and in making rational future plans while at the same time making effective use of available educational and occupational opportunities (Pershing and Demetropoulos, 1981). The premise that each individual should be given freedom of choice, as a responsible person, rests at the heart of counseling (Feingold, 1979, p.12). To provide adequate career guidance for high school students who wish to pursue careers in art, counselors should have access to reliable information of a wide range of occupations and careers in art. They should be able to guide students to take into consideration the broad range of career opportunities in art. Chapman maintains that counselors may unwittingly demean many of the occupations in art from which talented students might earn a livelihood.

She has found that the commercial fields of art - graphic design, product or industrial design, interior design, fashion design, and architecture, photography, film and television- are rarely offered in high school art programs. Students who might succeed in these fields are not given sufficient prevocational counselling to permit them to judge whether they have the interest or ability to pursue these fields (Chapman, 1982, p.78). She states:

Just as there are limits to the technical training our schools can

provide in science, so too, are there limitations in the technical training that our schools can offer to students who wish to pursue a career in art. The development of specific occupational skills in creating art is beyond the scope of basic education, but occupational awareness is not. (p.32)

She further comments:

...students who are motivated to seek a career in art should be well informed about occupational choices in art . Even students who have no desire to pursue art as a vocation can benefit from and awareness of occupations that employ the arts of visual expression, for throughout their lives they will encounter the products of those occupations. (p.33)

Statement of the Problem

The primary purpose of this study was twofold: 1. to describe factors related to guidance counselors attitudes toward visual arts programs in public schools and 2. to investigate whether guidance counselors attitudes toward visual arts programs in public schools can be explained and/or predicted from a combination of factors. More specifically, this study attempted to ascertain whether, and to what degree, guidance counselors' attitudes toward visual arts programs in public schools are related to their attitudes toward visual arts programs in their school, attitudes toward visual arts careers, previous instruction in art, and knowledge of visual arts careers.

Nine questions were designed to examine the relationships between guidance counselors attitudes toward visual arts programs in public schools and the following variables: attitudes toward visual arts programs in their schools; attitudes toward visual arts careers; previous instruction in art;

knowledge of visual arts careers; educational level; frequency in participation in visual arts activities; age group; gender; and number of years experience as a high school counselor. In addition, the study investigated whether guidance counselors attitudes toward visual arts programs in public schools can be predicted from combinations of the above variables. Demographic information was also collected to better interpret the data. The information collected include type of counselor, type of high school where counselor is employed, setting of high school where counselor is employed, type of undergraduate institution counselor attended, and type of graduate institution counselor attended. In addition, this study investigated counselors' grade of quality of art instruction provided by the art teacher in their school. The questions are listed in another part of this section.

The secondary purpose of this study was to develop an instrument that will measure the variables listed above.

Need for the Study

There are several reasons which may be cited as needed for identifying factors that relate to guidance counselors attitudes toward visual arts programs in public schools. First, there appear to be little or no research directed toward this topic. A review of the literature produced a study which examined the attitudes of professional and lay persons toward art education and art careers. This study indicated that the public is substantially more in favor of art than the researcher anticipated. In the study, Clive (1983) found that

visual art careers are generally not preferred over other careers. In addition, she found that there is a positive relationship between the amount of art instruction a person has received and this person's attitude toward art. The magnitude of the correlation was not reported. Eisner (1966) found a significant positive correlation between one's information about art and one's attitude toward it. However, the magnitude of this correlation (.278) was not large. Thus, the need exists to identify factors relating guidance counselors' attitudes toward visual arts programs in public schools because their attitudes may be reflective of their 1. previous instruction in art; 2. knowledge of visual arts careers; 3. attitudes towards visual arts programs in their school; and 4. attitudes toward visual arts careers.

Second, a need exists for guidance and counseling to be provided to high school students who wish to pursue a career in art. Guidance counselors in high schools can play an essential role in disseminating occupational information. They are key influencers of occupational preferences among high school youths (Pallone, Rickard, and Hurle, 1970; Uzzell, 1961; Super, 1957). However, dissemination of occupational information is a time consuming task, and many times only a small amount of counselor's time is directed toward this task. Guidance counselors perform too many additional functions, ranging from counseling for personal adjustment to handling cumulative records. Kaufman (1967) found that counselors depend on the student to take the initiative in seeking information in order to make a vocational choice. Daniel (1982) found that students preparing to make a career choice should be equipped with a personal methodology for researching

their options. Third, guidance counselors who have positive attitudes toward visual arts programs and a large amount of previous instruction in art may be able to influence the quality of the visual arts program in the schools. Chapman (1982) maintains that the major obstacles to effective art education are not financial, but attitudinal. Four, there is a lack of instruments designed to measure attitudes toward visual arts programs and visual arts careers, amount of previous instruction in art, and knowledge of visual arts careers. The development of such an instrument could encourage further research in this area.

Research Questions

The following research questions were addressed in this study:

Question 1. What is the relationship between guidance counselors' attitudes toward visual arts programs in public schools and their attitude toward visual arts programs in their school?

Question 2. What is the relationship between guidance counselors' attitudes toward visual arts programs in public schools and their attitude toward visual arts careers?

Question 3. What is the relationship between guidance counselors' attitudes toward visual arts programs in public schools and their previous instruction in art?

Question 4. What is the relationship between guidance counselors'

attitudes toward visual arts programs in public schools and their knowledge of visual arts careers?

Question 5. What is the relationship between guidance counselors' attitudes toward visual arts programs in public schools and their educational level?

Question 6. What is the relationship between guidance counselors' attitudes toward visual arts programs in public schools and the frequency in which they participate in visual arts activities?

Question 7. What is the relationship between guidance counselors' attitudes toward visual arts programs in public schools and counselor's age group?

Question 8. What is the relationship between guidance counselors' attitudes toward visual arts programs in public schools and counselor's gender?

Question 9. What is the relationship between guidance counselors' attitudes toward visual arts programs in public schools and the number of years experience as a high school counselor?

Question 10. How do guidance counselors' attitudes toward visual arts programs in public schools differ according to type of counselor?

Question 11. How do guidance counselors' attitudes toward visual arts programs in public schools differ according to type of high school where they are employed?

Question 12. How do guidance counselors' attitudes toward visual arts programs in public schools differ according to setting of high school where they are employed?

Question 13. How do guidance counselors' attitudes toward visual arts programs in public schools differ according to the type of undergraduate institution counselor attended?

Question 14. How do guidance counselors' attitudes toward visual arts programs in public schools differ according to the type of graduate institution counselor attended?

Question 15. How do guidance counselors' grade the quality of art instruction provided by the art teacher in their school?

Question 16. What predictions about guidance counselors' attitudes toward visual arts programs in public schools can be based from among the following variables: attitude toward visual arts programs in their school; attitude toward visual arts careers; previous instruction in art; knowledge of visual arts careers; educational level; frequency in counselor's participation in visual arts activities; age; gender; and number of years experience as a high school counselor?

Limitations of the Study

The data from this study will be interpreted with the following limitations in mind:

1. This study is limited to guidance counselors in the state of Ohio. The data for this research was collected from a random sample of this population, and the results may not generalize to other populations.

2. This study will be limited to the accuracy of the list of high school guidance counselors in Ohio found in the 1984-1985 Directory of Ohio School Counselors and the Division of Educational Services, Guidance and Testing Section's 1986 mailing list.

Basic Assumptions

The following assumptions provided the basis for this research. They derived from the work of various writers in the field of art education and personnel and guidance (Chapman, 1982; Silverman and Lanier, 1965; Barkan, 1962; Eisner, 1966; Daniel, 1982; Super, 1957; Uzzell, 1961; Pallone and others, 1970). It is assumed that:

1. The visual arts are not stressed by counselors as part of the traditional high school education.
2. Guidance counselors influence students' vocational development.
3. Guidance counselors are one provider of information upon which students base their occupational decisions.
4. There is a need for more adequate career guidance in art for high school students.

Definition of Terms

1. Attitude. A learned predisposition to react consistently in a given manner (either positively or negatively) to certain persons, objects, or concepts. (Wolman, 1973, p.34).

2. Scale. Attitude. A measuring device consisting of a set of items, of predetermined scale value, which are to be marked as favorable or unfavorable (Wolman, 1973, p.334).

3. Career. The occupation or profession, especially one requiring special training, followed as one's lifework (Good, 1973).

4. Guidance. Career. Guidance which aids pupils in relating their aptitudes and abilities to current vocational opportunities and requirements (Good, 1973).

4. Guidance. Career. Guidance which aids pupils in relating their aptitudes and abilities to current vocational opportunities and requirements (Good, 1973).

5. Guidance. Counselor. A person whose principal task is to help students make choices which lead to solutions to their educational, vocational, social, and personal problems (Hopke, 1968, p.92).

6. Program. Curriculum or combination of courses in a particular field of study (Page and et. al. 1977, p.274).

Review of Related Literature

This section includes related literature that is pertinent to this study. In order to examine the research problem defined in this study, it is necessary to understand the basic concepts incorporated in the research questions, i.e., guidance counselors attitudes and related factors. Attitude, the dependent variable in this study, has been defined as a learned predisposition to react consistently in a given manner (either positively or negatively) to certain persons, objects, or concepts (Wolman, 1973). Allport has suggested that attitudes determine for individuals what they will see and hear, what they will think, and what they will do. Related factors, the independent variables in this study, have been defined as circumstances, conditions, etc. that bring about a result; elements or constituents that makes a thing what it is (Webster, New Reference Library, 1984). Greenwald (1968) in "On Defining Attitude and Attitude Theory," found that previous treatment of attitude definition can be classified into several types. In one instance, the writer presents and justifies his or her own definition of attitude although the writer acknowledges that it may not be identical with the usages of other psychologists e.g. Doob,(1947) and Osgood and Tannenbaum, (1958). In another instance, the writer reviews a variety of other definitions of attitudes and concludes in favor of one of them e.g. Insko (1967) or offers a new conceptualization e.g. Allport(1935). In a third instance, the writer acknowledges the diversity of attitude definitions and despairs at finding concensus or justification for one definition as opposed

to others e.g. McGuire(1968) and Smith et al. (1956). He provides the following sample of attitude definitions:

An attitude is a mental and neural state of readiness, organized through experience, exerting a directive or dynamic influence upon the individual's response to all objects and situations with which it is related- Allport, 1935

...An attitude is a predisposition to experience, to be motivated by, and to act toward, a class of objects in a predictable manner- Smith, Bruner,& White, 1956

{Attitudes} are predispositions to respond, but are distinguished from other such states of readiness in that they predispose toward an evaluative response - Osgood, Succi & Tannebaum, 1957

{An Attitude is} a disposition to react favorably or unfavorably to a class of objects- Sarnoff, 1960

...attitudes {are} enduring systems of positive or negative evaluations, emotional feelings, and pro or con action tendencies with respect to social objects- Krech, Crutchfield & Ballachey, 1962

Attitude is the affect for or against a psychological object- Thurstone, 1931

Attitude is ... an implicit, drive-producing response considered socially significant in the individual's society- Doob, 1947

From this list of attitude definitions by Greenwald, one can see a lack of consensus on how to define attitude. Feinstein (1982) argues that an attitude represents a general readiness to respond in a predetermined manner.

A review of the literature indicates that attitude relates to perception which in turn influences behavior. Hollander (1976) maintains that attitudes are perceptual sets to respond to person, things, or events. He defines attitude as a motivational-perceptual state which defines what an individual expects and desires, and therefore affects behavior. According to Hollander, the basic element in attitudes, or a perceptual set, is liking or disliking someone or

something. This leads an individual to perceive the behavior of a friend differently from someone who is not a friend, even when it is essentially the same behavior (Hollander, 1976, p.139).

Ostrom (1968) , in "The Emergence of Attitude Theory: 1930-1950" provides an analysis of Sherif and Cantril's (1946) review of attitude literature. This review of attitude literature emphasizes the role of perceptual processes in attitude formation and change (Ostrom, 1968).

Although Sherif and Cantril acknowledge the importance of cognitive content of the attitude's linkage with the individual's motivational system, and of the applicability of the principles of learning and conditioning, they feel that the first and most fundamental phase of attitude acquisition is the perceptual phase. They assert that perception is always involved since attitudes are derived from experience rather than being innate. They maintain that the principles of perception as derived from the study of psychological judgment are directly applicable to the formation of attitude. Attitude represented a judgment by the individual in a social situation. The primary distinction between psychological judgment and attitude is that attitudes are charged with valutional or affective properties; judgments are relatively affect-free. (Ostrom, 1968, p.14)

According to Hilgard (1962), there seems to be a definite relationship between social attitudes and perception of ambiguous stimuli. He combines features of Allport's definition (1935) and that of Hovland, Janis, and Kelley (1956). He states:

An attitude represents both an orientation toward or away from some object, concept, or situation, and a readiness to respond in a predetermined manner to these or related objects, concept or

situation. Both orientation and readiness to respond have emotional, motivational, and intellectual aspects. (p.564)

He concludes that a precise definition of attitude is difficult because attitudes overlap with other kinds of psychological preparation for response.

Krech and Crutchfield (1948) reiterates this with the statement:

Attitudes are enduring organizations, as such they enter into every momentary psychological event and provide a fixed basis for the structurization of the perceptual process and cognitions immediately present. (p.15)

Many definitions of attitude attempt to explain human action. Baldwin (1901) defines attitude as "readiness for attention or action of a definite sort." Krech, Crutchfield, and Ballachey (1962) argue that "man's social actions whether the actions involve religious behavior, ways of earning a living, political activity, or buying and selling goods - are directed by his {her} attitudes." In another significant writing of importance to this study, Rokeach (1968) contends that behavior is always a function of at least two attitudes- an attitude toward the object and an attitude toward the situation. He found that in face-to-face situations, individuals may act differently than their expressed attitudes would indicate. He goes on to say that in so far as attitudes predict behavior, they can be said to do so in relationship to the immediate situation. He points out that roles are major situational factors producing inconsistencies among attitudes and between attitudes and behavior. He suggests that the nature of role demands may require that an individual express attitudes which fit the expectancies of others. He stresses the importance of distinguishing between private attitudes and public commitment, that is, between an internal belief and external compliance. He notes that Kelman (1961) has observed that there are three distinctive processes here:

Compliance reveals an overt expression of an attitude but without private acceptance of it. This is a matter of social convenience-the necessity of saying the right thing.

Identification means accepting the attitude of another, or others, because of an attachment to that person, or group of persons. It comes close to being one's own attitude.

Internalization represents the full absorption of the attitude as a response to the influence of others. It is something which is part of the individual's outlook.

Schneider (1976) found Psychology has always needed a term to designate the internal control over behavior. He notes that a variety of terms has functioned to describe this individuality, terms such as "sentiment," "disposition," "trait," "habit," "instinct," and now attitude. A number of psychologists recognized that the way in which a subject approached the task influenced his or her response (Schneider, 1976, p.261). By about 1920, it was clear that an account of human thinking could not ignore how people actively structured their thought processes (Schneider, 1976, p.261). "Attitude" seemed like a reasonably neutral and accurate term to describe this active tendency to organize thinking around existing conditions (Schneider, 1976, p.261).

The most widespread of the various attitude definitions is that which proposes to divide the construct attitude into three components- affects, cognitions, and action tendencies (Greenwald, 1968; Smith, 1947; Ostrom, 1968).

Ostrom (1968) provides an overview of Smith's work. In describing attitudes, Smith notes three classes of measurable characteristics. Affective aspects of the individual's attitude include the direction and intensity of the attitude, a characteristic identical to that identified by Thurstone. These two affective characteristics are defined both in terms of the individual's reaction to the attitude object as a whole, and his or her reaction to each of the specific attributes which the object might possess. Within the cognitive component

falls the informational context and the time perspective of the attitude. The informational contexts includes the entire set of stereotypes, beliefs, and factual knowledge the person possesses which are related to the attitude object.

The third major characteristic of attitudes is the individual's policy orientation, or the conative aspect of his or her attitudes which describes the course of action he or she would take regarding the attitude object. The lability and passivity of the individual's policy orientation are two important dimensions of this component. (Ostrom, 1968, pp.16-17)

This concept is supported by Weigel (1983) in that he believes that an attitude is a relatively enduring set of beliefs (the cognitive component) and feelings (the affective component) which predisposes the attitude holder to act (the conative component) in a particular way toward the attitude object.

Attitude Measurement and Problems in Measuring Attitudes

With the construct's increasing prominence came the need to develop valid techniques for the measurement of attitudes (Ajzen and Fishbein, 1980,p. 13). Zimbardo, Ebbesen, and Maslach (1977) found several different paper-and pencil tests developed to measure attitudes. Of these tests, four have been highly refined and have been used extensively (Zimbardo et al., 1977, p. 214). These four techniques are: Thurstone's method-of-equal-appearing intervals, Likert's method of summated readings, Guttman's scalogram, and Osgood's semantic differential (Zimbardo et al., 1977). Zimbardo et al. have this to say about these major techniques.

Thurstone's method of equal-appearing- intervals is made up of several independent statements of opinions about a particular issue. Thurstone assumed that one could obtain these statements and order them according to a dimension of expressed favorableness-unfavorableness toward the issue. The ordering of these statements could be such that there appeared to be an equal distance between adjacent statements on the continuum. Each statement has a numerical scale value determined by its average judged position on the continuum. People's attitudes on an issue are measured by asking them to check those statements with which they agree. A person's attitude is then derived on the particular issue from his or her responses to the scale items.

The major drawback of this scale is that its construction is extremely laborious and time-consuming. (Zimbardo et al., 1977, p. 214)

Their review of Likert's method of summated ratings is relative to my study. A Likert-type scale was used in my study to measure guidance counselors' attitudes toward visual arts program in public schools, their attitudes toward visual arts programs in their school, and their attitudes toward visual arts careers. This scale was also used to measure counselors' previous instruction in art, and their knowledge of visual arts careers. The Likert-scale is made up of a series of opinion statements about some issue. A person's attitude is measured by asking him or her to indicate the extent of agreement or disagreement with each item. This is done by having the person rate each item on a five-point scale of response (strongly agree, agree, undecided, disagree, strongly disagree). A person's attitude score is the sum of his or her individual ratings. This scale is based on the assumption that each statement used in the scale is a linear function of the same attitude dimension.

This assumption is the basis for the operation of adding up a person's individual scores (or summing the ratings) to obtain the final score. (Zimbardo et al., 1977, p. 216)

Underlying the Guttman's scalogram is the assumption that a single unidimensional trait can be measured by a set of statements that are ordered along a continuum of "difficulty of acceptance." Scales items are cumulative since the acceptance of one item implies that the person accepts all those of lesser magnitude (those less difficult to accept). To the extent that this is true, one can predict a person's attitude toward other statements on the basis of

knowing the most difficult item he or she will accept. The difficulty with this method is that it is almost impossible to develop a perfect unidimensional scale.

In other words, people may respond not on the single dimension hypothesized, but rather on a different one, or on multiple dimensions. (Zimbardo et al., 1977, p. 217)

Osgood's semantic differential scale is based on the assumption of a hypothetical semantic space of an unknown number of dimensions in which the meaning of any word or concept can be represented as a particular point. Osgood's procedure is to have people judge a particular concept on a set of semantic scales. These scales are defined by verbal opposites with a midpoint of neutrality, and are usually composed of seven discriminable steps. The major drawback of this method is that it is not exactly clear how the concept's meaning for a person is related to opinion statements he or she would make about it. (Zimbardo et al. 1977, p. 218)

They reached the following

conclusions:

Each of the techniques makes different assumptions about the nature of the test items that are used and the kind of information they provide about a person's attitude. However, there are certain basic assumptions that are common to all of the methods. First of all, it is assumed that subjective attitudes can be measured by a quantitative technique, so that each person's opinion can be represented by some numerical score. Secondly, all of these methods assume that a particular test item has the same meaning for all respondents, and thus a given response will be scored identically for everyone making it. (p. 214)

Henerson, Morris, and Fitz-Gibbon (1978) stress that the task of measuring attitudes, regardless of the technique employed, is not a simple one.

They state:

To begin with, the concept of attitude, like many abstract concepts, is a creation- a construct. As such, it is a tool that serves the human need to see order and consistency in what people say, think and do, so that given certain behaviors, predictions can be made about future behaviors. (p. 12)

They suggest that the following precautions about attitudes should be kept firmly in mind:

1. When we measure attitudes, we must rely on inferences , since it is impossible to measure attitudes directly.
2. Behaviors, beliefs, and feelings will not always match, even when we correctly assume that they reflect a simple attitude, so to focus on only one manifestation of an attitude may tend to distort our picture of the situation and mislead us.
3. We have no guarantee that the attitude we assess will "stand still "long enough for a one-time measurement to be reliable. A volatile or fluctuating attitude can not be revealed by information gathered on one occasion.
4. When we study certain attitudes, we do so without universal agreement on their nature. (p. 12)

The preceding pages have been concerned with basic concepts of attitude definitions and measurement. Now I will focus on the second term which form the basis for my study- knowledge.

The Meaning of Knowledge

Knowledge is difficult to discuss because of the disagreements in the literature and in common usage about terms and definitions. Webster (1984) defines knowledge as familiarity, awareness, or understanding gained through experience or study. Operationally defined, knowledge is the sum of a person's

individual ratings on a response scale. Ward (1983) has identified two types of knowledge that are relative to my study- knowledge-in-use and knowledge-in-general.

Knowledge-in-use is knowledge of individuals that guides their understanding and behavior (Ward, 1983, p.5). Knowledge-in-general is knowledge that is accepted by a discipline, profession, or society (Ward, 1983, p.5). Lewis (1946) argues that the primary pervasive significance of knowledge lies in its guidance of action: knowing is for the sake of doing. Therefore, the purport of knowledge is important for an individual's choice of conduct (Lewis, 1946). He goes on to say that it is requisite that knowing be an assertive state of mind. He stresses that it must intend, point to, or mean something other than what is discoverable in the mental state itself.

As it relates to attitudes, Ward states:

This believing attitude lays to claim to truth; it submits itself to appraisal as correct or incorrect by reference to this something it intends. Its status as knowledge is, by such intent, not determinable through examining the state of mind itself but only by the relation of it to something else. And again, no believing state is to be classed as knowledge unless it has some ground or reason. Knowledge is belief which ... is justified in its believing attitude. (p. 9)

He concludes that knowledge shades off, on the one side, into those active attitudes, induced by past experience.

The term knowledge as used in this study refers to ideas and facts (Ward, 1983; Lewis, 1946; Weigel, 1983). Guidance counselors knowledge of visual arts careers was examined in this study. It was the researcher's intent to determine whether and to what degree counselors' attitudes toward visual

arts programs in public schools may be related to their knowledge in this area. These findings are discussed in Chapter Three. A great variety of methods and procedures have been developed to aid in the acquisition of data (Best, 1981, p.153) with which the questions in this study may be answered. One such method is ex post factor research. Attention will now be given to the third term which form the basis of my study.

Defining Ex Post Facto Research

Ex post facto research was utilized to identify factors that relate to and can predict guidance counselors attitudes toward visual arts programs in public schools. The independent variables in this study were (1) guidance counselors knowledge of art; (2) counselors knowledge of art careers; (3) counselors attitudes toward visual arts programs in their school and, (4) counselors attitudes toward visual arts careers. Ary, Jacobs, and Razavieh (1985) refer to these variables as attribute variables. They define attribute variables as characteristics that subjects possess before a study begins. These variables are not manipulable.

The designation ex post facto, Latin for "from after the fact," serves to indicate that the research is conducted after variations in the independent variables have already been determined in the natural course of events (Ary et al., 1985, p. 298).

Borg and Gall (1983) define ex post facto research as a method aimed at discovery of possible causes for a behavior pattern by comparing subjects in whom this pattern is present to a lesser degree. They use this term interchangeably with the causal-comparative method since causes are studied after they have presumably exerted their effect on another variable. Thus, ex post facto research is defined as a technique for exploring causal relationships among variables that can not be manipulated experimentally. In other words, it is useful for identifying possible causes of observed variations in the dependent variable. Like Borg and Gall, Best (1981) defines this term as

the process of selecting and observing variables that exist or have already occurred. Kerlinger (1973) defines it as:

empirical inquiry in which the scientist does not have direct control of independent variables because their manifestations have already occurred or because they are inherently not manipulable. Inferences about relations among variables are made without direct intervention from concomitant variation of independent and dependent variables. (p.348)

He refrains from referring to this research as causal comparative research.

He comments:

It is perhaps unfortunate that the word "cause" and "causal relation" have been used. They imply that science can find the causes of phenomena. One of the difficulties is that the word "cause" has surplus meanings and metaphysical overtones. Perhaps most important, it is not really needed. Scientific research can be done without invoking cause and causal explanations, even though the words and other words that imply cause are almost impossible to avoid and thus will occasionally be used.(p. 361)

He goes on to say that he agrees with Blalock (1961) who pointed out that causal laws can not be demonstrated empirically. He maintains that no amount of evidence can demonstrate that p does cause q. In this regard Kerlinger says:

Evidence can be brought to bear on the empirical validity of conditional statements of the If p, then q kind, alternative hypotheses can be tested, and probabilistic statements can be made about p and q- and other p's and q 's and conditions r,s,t. Invocation of the word "cause" and the expression "casual relation" does nothing really constructive. Indeed, it can be misleading. (p.361)

Advantages and Disadvantages of Ex Post Facto Research

Barnes (1964) maintains that one of the major advantages of ex post facto research is that it is possible to seek answers to certain kinds of questions that otherwise would go unanswered. He points out that this research in effect compresses time, permitting study of the effect of many years' experience now, rather than waiting for the experience to happen. Bruce (1978) believes that in doing this kind of research, the researcher, rather than creating the treatment, examines the effects of a naturalistically occurring treatment after the treatment has occurred. Kerlinger agrees with Bruce but provides a broader explanation. He states:

In an ideal behavioral research world, the drawing of random samples of subjects, and the random assignment of subjects to groups and treatments to groups, would always be possible. In the real world, however, one, two, or even all three of these possibilities do not exist. (p.357)

Best (1981) points out that since it is often impractical to arrange occurrences, an analysis of past events may be the only feasible way to study causation. Borg and Gall (1983) add that the ex post facto method is often used instead of the experimental method because many of the cause-and-effect relationships we wish to study in education do not permit experimental manipulation. They found that this research is useful for identifying possible causes of observed variations in behavior patterns; these tentative causes can be verified in subsequent experimental studies.

Ary et al. (1978), Barnes (1964), Best (1981), Borg and Gall (1983), Bruce (1978), and Kerlinger (1973) have found that ex post facto research has three major weaknesses:

1. the inability to manipulate independent variables.

2. the lack of power to randomize.
3. the risk of improper interpretation.

In this regard, Kerlinger maintains that in ex post facto research, direct control is not possible. He adds that neither experimental manipulation nor random assignment can be used. He notes that the truth of the hypothesized relation between X and Y can not be asserted with the confidence of the experimental situation. Investigators must take things as they are and try to disentangle them (Kerlinger, 1973, p. 349).

Kerlinger comments on the lack of power to randomize. He found that while it is possible to draw subjects at random in this research, it is not possible to assign subjects to groups at random. He also found that it is not possible to assign treatments to groups at random. Thus subjects can assign themselves to groups, and can select themselves into the groups on the basis of characteristics other than those in which the investigator may be interested (Kerlinger, 1973, p. 357). The subjects and the treatments come, as it were, already assigned to the groups (Kerlinger, 1973, p. 357).

Therefore, as Ary et al. point out, one can not assume the groups are similar at the beginning of the study. They stress that since the researcher has no control over who has been exposed to the experience and who has not, it is quite possible that something else about the people or their environment determines exposure in the first place.

Lacking the possibility of randomization and manipulation, ex post fact research must take into account alternate hypotheses-testing possibilities (Kerlinger, 1973). Kerlinger stresses the importance of considering alternative variables.

Interpretation of ex post facto findings is limited for several reasons. The researcher does not know whether a particular variable is a cause or result of the behavior being studied (Borg and Gall, 1983). Subjects are not randomly assigned to groups. The lack of control over independent variables leads to problems of interpretation. Often dependent variable scores are the result on many complex interactions rather than a single independent variable (Ary et al., 1985).

Best (1981) reiterates the dangers in using the expression "cause and effect" in ex post facto studies. He acknowledges that scientists are reluctant to use this expression because independent variables can not be manipulated. He states:

They {scientists} prefer to observe that when variable A appears, variable B is consistently associated, possibly for reasons not completely understood or explained. (p. 124)

Like Kerlinger (1973), he stresses the importance of testing not one, but other logical alternate or competing hypotheses.

Partial Control in Ex Post Facto Research

Ary et al. (1985) found there are strategies for improving the credibility of ex post facto research although none of them can adequately compensate for the inherent weakness of such research, namely, lack of control of the independent variable. These strategies include the use of change scores, matching, analysis of covariance, homogeneous groups, and building extraneous variables into a study. Each procedure is only a partial solution to the problems inherent in ex post facto research. In addition, each

strategy has its disadvantages.

In their review of these strategies, they found that change scores take into account previous scores on the Y variable rather than just present scores on Y. The problem with this method is that an apparent greater gain in one group compared with another group may well be a continuation of a previous pattern and not due to the treatment at all (Ary et al., 1985). In other words, change scores adjust for (a) groups beginning at different points but they do not adjust for (b) preexisting differences in growth rates (Ary et al., 1985). Therefore, when preexisting differences in growth rate exist, differences in posttreatment scores are due to both (a) and (b) (Ary et al., 1985).

A second method of providing partial control in ex post facto research is to match subjects in the experimental and control groups on as many extraneous variables as possible. The matching is usually done on a subject-to-subject basis to form matched pairs (Ary et al., 1985). They outline difficulties of using matching.

1. Matching assumes that one knows what the relevant factors are- that is, the factors that may have some correlation with the dependent variable.
 2. Matching is likely to reduce greatly the number of subjects that can actually be used in the final analysis
 3. When two matched groups are drawn from different populations, regression toward the original population means will be expected to create spurious results whenever the populations are not equal.
 4. Matching, like change scores, only partly adjusts for pre-
-

existing differences between groups and can mislead the researcher. (p. 310)

Analysis of covariance can also be used to partially adjust for preexisting differences between groups. These authors found that an advantage of ANCOVA is that data from all subjects can be used rather than only data from matched pairs. They stress that ANCOVA does not "solve" the problem of initial differences between groups; it only lessens it. Thus, it is inappropriate to assume ANCOVA has satisfactorily adjusted for initial differences.

The fourth strategy they found that can be used as a partial solution to the problems inherent in ex post facto research is homogeneous groups. They state:

Instead of taking a heterogeneous sample and comparing matched subgroups within it, an investigator may control a variable by including in the sample only subjects who are homogeneous on that variable. (p.311)

This procedure serves the purpose of disentangling the independent variable in which the investigator may be interested from other variables with which it is commonly associated. Any effects that are found can more justifiably be associated

with the independent variable. Researchers can control for some common variable by selecting samples who are alike on a suspected common cause variable (Ary et al., 1985, p. 311). The problem with this method is the researcher's inability to determine if they have subjects who are homogeneous on all suspected or unsuspected common cause variables.

The fifth strategy that these authors found involves building extraneous variables into the ex post facto design and using factorial analysis of variance technique. Listing alternative variables can help one assess more realistically the results of the study. The problem with this procedure is the investigator's inability to select the right variables or employ all the variables that should be considered.

This study took into account alternative independent variables which might operate to confound the data. They are: counselor's age group; gender; educational level; number of years experience as a counselor; and frequency in counselor's participate in visual arts activities . Spillman (1983) reviews three studies in vocational education which are relative to this study. These studies dealt with the the relationship between guidance counselors attitudes toward vocational education and selected characteristics (Spillman, 1983, pp. 27-29)

Kaufman, Schaefer, Lewis, Stevens, and House (1967) examined the effectiveness of secondary school vocational and technical education programs in meeting student and community needs. A secondary purpose of the study was to examine the image of vocational education as held by teachers, administrators, union officials, guidance counselors, and vocational educators.

Of importance to this study, Kaufman et al. found differences in attitudes toward vocational education according to whether counselors were employed in academic high school, vocational high schools, or comprehensive high schools. (Spillman, 1983, pp.27-29)

Sponaule (1972) examined the attitudes of guidance counselors in Ohio toward the value of vocational education in secondary schools. Particularly significant to this study, Sponaule found that a comparison of means revealed a significant difference at the .05 level in the total mean score of guidance counselors according to school settings. Those counselors employed in joint vocational schools had a significantly higher mean attitude score than the mean scores of counselors in metropolitan schools, schools served by joint vocational schools, and schools not served by joint vocational schools. (Spillman, 1983, pp. 30-32)

Bainter (1974) conducted a study to determine if institutional factors are associated with high school counselors attitudes toward vocational education. Of importance to my study, the researcher found that the institutional factors tested were positively associated at a significant level with counselors attitudes toward vocational education. The institutional factors of significance were: school setting, portion of student population enrolled in vocational education, comprehensiveness of the school's vocational education curricula, and counselor load (fulltime or parttime). (Spillman, 1983, pp. 33-34)

Spillman (1983) examined the relationships between guidance counselors attitudes in North Carolina toward vocational education in comprehensive secondary schools and the following factors:

1. type of school in which counselors are employed (rural,
-

- suburban, or urban);
2. number of vocational education programs available to students within their schools;
 3. number of students per school;
 4. teaching experience of guidance counselors in vocational schools;
 5. memberships in professional educational associations;
 6. enrollment in vocational education programs while a high school student;
 7. number of years experience as a guidance counselor;
 8. fulltime or parttime devoted as guidance counselor.

Particularly significant to my study, Spillman found no significant relationship between high school guidance counselors attitudes toward vocational education and type of school setting. These findings tend to support the findings of Sponaule (1972). Sponaule found that the mean score of counselors in joint vocational schools was significantly higher (.05) when compared to other categories of school settings.

The results of these studies indicate that variables such as type of counselor and setting of high school where counselor is employed may relate to guidance counselors attitudes toward vocational education. Therefore, the researcher examined whether guidance counselors attitudes toward visual arts programs in public school relate to alternative variables. These alternative variables are identified earlier in the chapter. Chapter 3 of this study will present these findings.

Summary

This review of literature showed several different definitions of attitude. There is no general agreement on the word's meaning. Although definitions vary, there is common agreement that an attitude represents a relatively enduring set of acquired beliefs and feelings about an object that predisposes the attitude holder to act in a particular way toward the object (Ward, 1983, p. 122). For the purpose of my study, attitude was defined as:

the predisposition or tendency to react specifically towards
an object, situation, or value (Good, 1973, p.43). The pre-
disposition or tendency includes cognitive, affective, and
conative components (Smith, 1947).

Operationally defined, attitude was the sum of a person's individual ratings on a six-point scale of response. Standard procedures for measuring attitudes consist of constructing scales following traditionally either a subject, stimulus, or response approach (Harre and Lamb, 1983, p. 41). Three methods were described as examples of these procedures. They attempt to measure attitudes by having people indicate the extent of their agreement with various opinion statements. In contrast to these approaches, the fourth technique described attempt to measure attitudes by focusing on the meaning that people give a word or concept.

Harre and Lamb (1983) conclude that ideally attitudes should be inferred by observing behavioral responses in a wide variety of situations. They note that in practice it is not feasible to follow persons around in their natural surroundings and observe all their reactions to a variety of stimuli.

Hence researchers rely upon standard procedures for measuring attitudes.

As previously stated, a Likert-type scale was used to measure guidance counselors' attitudes. There are many advantages of the Likert scale over other methods. Kerlinger (1973) found that this scale is easier to develop and yields about the same results of laboriously constructed, equal-appearing interval scales. In addition, he found that it allows for the intensity of attitude expression; therefore, greater variance results. Harre and Lamb found that this approach represents a direct application of test theory as developed from the measurement of general cognitive activities. Knowledge was found to refer to individuals' ideas and facts that guide their understanding and behavior.

The literature review also showed that ex post facto research is a method to study the relationship between variables without direct intervention (Ary et al., 1985; Barnes, 1964; Best, 1981; Borg and Gall, 1983; Bruce, 1978; and Kerlinger, 1973). As noted, the independent variables in this study were not manipulable. It also pointed out major advantages and limitations of this method. Kerlinger (1973) expressed this view well:

Despite its weakness, much ex post facto research must be done in psychology, sociology, and education simply because many research problems in the social sciences and education do not lend themselves to experimental inquiry. Controlled inquiry is possible, of course, but true experimentation is not. Even if we would avoid ex post facto research, we can not.
(pp. 391-92)

The next chapter in this study will present the methods and procedures used in this study. Chapter III will present the data analysis, while Chapter IV will deal with summary and conclusions.

CHAPTER II

METHODS AND PROCEDURES

The problem of this study was to describe factors related to guidance counselors attitudes toward visual arts programs in public schools. The factors examined were identified in Chapter I. This chapter presents the procedures and methods utilized in data collection and data analysis. Additionally, the population and sample are defined and the instrument is discussed.

Population and Sample

The population for this study consisted of all guidance counselors in Ohio for the 1986-1987 school year. Counselors were identified in the Ohio Department of Education's 1984-1985 Directory of School Counselors and the Division of Educational Services, Guidance and Testing Section's 1986 mailing list. Since both available lists of counselors were incomplete, they were combined to identify the accessible population. Ary et al (1985) define accessible population as that portion of the population to which one can have access.

Random phone calls to 30 high schools in Ohio revealed a 67 percent turnover rate among their counselors since the 1984-1985 Directory was published. A telephone call to Ms. Wanda Harewood at the Ohio Department of

Education verified that Guidance and Testing Section's mailing list included only the names of counselors who wished to remain on the list.

The directory listed the names and school addresses of 2273 high school counselors. Sixty-two additional names and school addresses of counselors were obtained from the mailing list. These names do not appear in the directory and were not gathered from the random phone calls. All members in the accessible population were numbered for random selection.

Subjects were randomly selected by computer-generated random numbers ranging from 1 to 2335. The first 327 numbers generated were used to identify numbered subjects. Krejcie and Morgan (1970) have found that the sample size required to be representative of the factors related to 2335 guidance counselors attitudes relative to visual arts programs is 327. All counselors whose number corresponded to the first 327 numbers generated were surveyed.

Research Design

In conducting this study, ex post facto research was utilized. Data were gathered using a survey instrument. The design of the study was the one-shot case study. Gay (1981) define the one-shot case study as the investigation of a group conducted at one point in time. Now I will address the five errors that have plagued survey researchers and discuss how I have dealt with each. The errors are sampling, frame, selection, measurement, and non-response.

Sampling error is defined by Borg and Gall (1983) as the difference between the characteristics of a sample and the characteristics of the population from which the sample was drawn. They point out that sampling error is a function of the size of the sample, with the error being largest when the sample is small. Ary et al. (1985) argue that the best answer to the question of size is to use as large a sample as possible. They maintain that a larger sample is much more likely to be representative of the population. They go on to say that one should select ten to twenty percent of the accessible population for the sample.

Krejcie and Morgan (1970) provide a more efficient method of determining the sample size needed to be representative of a given population.

They constructed a table using the following formula.

- $$s = \frac{X NP(1-P)}{d^2(N-2) + X P(1-P)}$$
- s = required sample size.
 - X = the table value of chi-square for 1 degree of freedom at the desired confidence level (3.841).
 - N = the population size.
 - P = the population proportion (assumed to be .50 since this would provide the maximum sample size).
 - d = the degree of accuracy expressed as a proportion (.05).

This table was used to obtain the required sample size for the study. The sample size for the study is discussed in the Population and Sample section of this chapter.

Meyer (1971) defines frame error as the discrepancy between the intended target population and the actual population from which the sample is drawn. To control frame error, the researcher combined two available lists of high school counselors in Ohio. The method used to assure the accuracy of

these lists is also discussed in the Population and Sample section of this chapter.

I found two of the 327 counselors who received questionnaires no longer employed at their particular school. A third counselor reported that the school where he is employed is no longer a high school. These three counselors were replaced with subjects whose numbers corresponded to the next three computer-generated random numbers.

Selection error occurs if certain elements in the frame have a greater chance of falling into the sample than others (Meyer, 1971). An example of this error is when persons are listed two or three times on different lists. Selection error was controlled by comparing the lists for duplication. Other methods of controlling selection error are discussed in the Population and Sample section.

Measurement error is described by Meyer as all the systematic effects which operate to bias the results of a study. Measurement error was controlled by the use of a valid and reliable instrument. The content validity and reliability of the instrument is discussed in Chapter III.

Non-response error is defined as some portion of the planned sample which can not be reached or refuses to cooperate (Meyer, 1971). Nonresponse error occurs when the return rate is low. Data gathered from respondents does not represent the opinions of the entire sample or population (Miller and Smith, 1983). Miller and Smith (1983) suggest five strategies for handling nonrespondents. The first strategy is to ignore nonrespondents. This strategy limits the generalizability of the results (Miller and Smith, 1983). The

researcher would only be able to generalize to the respondents. The second procedure is to compare respondents to the population. The characteristics of the population could be compared to those of the sample (Miller and Smith, 1983). Miller and Smith note if there are differences, results must be limited to the respondents. The characteristics used for such comparisons should be related to the variable(s) studied (Miller and Smith, 1983, p.47). The third strategy is to compare respondents to nonrespondents. Characteristics of the respondents can be compared to those of the nonrespondents (Miller and Smith, 1983, p.48). Miller and Smith state:

If the nonrespondents don't appear different (statistical analysis can be done), then the results can be generalized to the sample and population. If the groups appear different, generalizations would have to be confined to the respondents. Again, appropriate characteristics must be chosen. (p.48)

The fourth procedure is to compare early to late respondents. Late respondents are often similar to the nonrespondents (Clausen and Ford, 1947; Flanagan and others, 1964; Goldhor, 1974; Miller and Smith, 1983; Newman, 1962). The researcher can estimate the nature of the replies of nonrespondents through late respondents (Miller and Smith, 1983). Late respondents are statistically compared to early respondents using research data to justify generalizing from the respondents to the sample (Miller and Smith, 1983). In this regard Miller and Smith say:

If data on the characteristics are unavailable, available data can be used with this technique. Respondents can be dichotomized into those that respond early and those that respond late. These two groups can be compared statistically to determine differences between the groups. With late respondents assumed typical of nonrespondents, if no differences are found, then respondents

are generalized to the sample. If differences are present, data are weighted proportionately for determining the statistics to describe the sample. (p.48)

The fifth and final strategy one can use to eliminate nonresponse error is "double-dip" nonrespondents. Miller and Smith comment further on this procedure. They state:

Once the deadline for submission of the questionnaire is past, a random sample (10%-20%) of the nonrespondents is drawn. Telephone or personal interviews are then used to obtain data from the "double-dip" sample using the questionnaire as an interview schedule. These data from the interviews are then statistically compared with the data from the respondents. If data are similar, the data can be pooled and generalized to the sample/population. (p.48)

To provide evidence that the results of this study are true for the sample, the researcher compared the early respondents to late respondents to ascertain any differences between the groups. The results of this comparison is discussed in Chapter III.

The Instrument

A questionnaire was designed by the researcher to measure the variables in this study. The main independent variables were previous instruction in visual arts, knowledge of visual arts careers, attitudes toward visual arts program in counselor's school, and attitudes toward visual arts careers. The following were alternate independent variables:

1. frequency of participation in visual arts activities
2. number of years experience as a high school counselor
3. age group

4. gender

5. educational level of counselor

The dependent variable in this study was guidance counselors' attitudes toward visual arts programs in public schools. Demographic information was collected to better interpret the data.

In developing the instrument, I interviewed 12 high school guidance counselors in Columbus Public Schools and 14 graduate students enrolled in Art Education at The Ohio State University . The interviews were conducted to identify issues and problems in providing art education to students at the high school level. Questionnaire statements were constructed on the basis of the responses to the interview questions (Appendix A).

These statements were arranged into content subsections and given to four doctoral students in Art Education and Dr. Larry Miller, an expert in instrument design and Professor, Agriculture Education at The Ohio State University. These persons were asked to judge the clarity and grammatical structure of the statements. Statements that were judged having clarity and grammatically correct were included in the questionnaire. The questionnaire for this study consisted of eight sections. The first part of section one asked about the amount of instruction in visual arts guidance counselors have received. Parts two and three of this section asked counselors had they taken art courses in secondary grades and college. If they had taken art courses in high school and/or college they were asked to indicate how much of the art class time was generally spent learning the following:

1. Making art
2. Art History
3. Art Appreciation
4. Visual design
5. How to understand art

Section two of the instrument was designed to obtain information about how often counselors participate in visual arts activities. This section asked if counselors participate in photography, painting, drawing, visiting art museums, pottery, and visiting art galleries as often as once a year, once every six months, once a month, and zero times. An "other" category was included for those counselors whose responses would fit a different description.

Section three was a summated rating scale developed by the researcher to measure guidance counselors' knowledge of visual arts careers. This section consisted of five parts. In each part counselors were asked to rate the amount of information they could provide students in the categories that follow.

1. Occupations in the visual arts.
2. Occupations in the commercial art/design areas.
3. Occupations which support the visual arts.
4. Occupations which involve art-related skills and abilities.
5. The nature of one occupation from the above areas.

These occupations are identified by Geagihan (1982) in "Career Education in Visual Arts."

Section four, five, and six were Likert-type scales designed to measure

counselors' attitudes visual arts programs in public schools, their attitudes toward visual arts programs in their school, and their attitudes toward visual arts careers respectively. The scales used to assess these attitudes asked respondents to strongly agree, moderately agree, agree, disagree, moderately disagree, or strongly disagree with a series of statements about the topics. Half of the statements about each topic express a clearly favorable attitude and the other items are clearly unfavorable.

The second part of section six asked counselors to rate the desirability of art related careers for a talented student. The careers listed include art teacher in an elementary or secondary school, art teacher in a college, art education professor, painter, interior designer, potter, art critic, computer graphic artist, art historian, art therapist, and photographer. An "other" category was also listed.

Section seven of the instrument asked counselors to grade the quality of art instruction provided by the art teacher in their school. More specifically, they were asked to grade the quality of teaching of specific skills like painting, teaching of art history, teaching of art appreciation, and teaching how to understand art.

Section eight was designed to obtain information about guidance counselors. This section asked the gender of counselor, age group, number of years experience as a high school counselor, type of counselor, type of high school where employed, setting of high school, highest degree earned, type of undergraduate institution attended, and type of graduate institution attended.

The instrument was printed as a booklet.

Data Collection

The instrument, accompanied by a cover letter and a stamped return envelope, was mailed to each counselor included in the sample (Appendix B). All mailings were to the school address of each counselor. A code number was assigned to each counselor and placed on the instrument for follow-up purposes. Two weeks after the first mailing, a postcard follow-up was sent to all subjects. Three weeks after the original mailing, a second questionnaire, accompanied by a follow-up letter and a stamped return envelope, was mailed to counselors that had not responded. Ten days later was the termination date for receiving questionnaires. Two hundred and fifty-three questionnaires were returned for a seventy-seven percent return rate.

Data Analysis

The instrument was handscored as received. Responses to previous instruction in visual arts in general were scored on a four point scale. Since this part of the instrument contained choices Many, Several, A Few, and None, "Many" received the highest value, four.

Responses to previous instruction in visual arts in secondary grades and/or college were scored on a five point scale. This part of the questionnaire contained choices All, Most, 1/2, Very Little, or None with "All" receiving the highest value, 5. Responses to involvement with visual art other than formal classes were scored one if no, two if yes. The variable previous instruction was created by adding counselors' responses to questions one through four.

Responses to participation in visual arts activities contained the choices Once a Year, Once Every Six Months, Once a Month, Zero, and Other with "Other" receiving the highest value. The variable frequency in participation in visual arts activities was created by adding counselors' responses to question five.

Responses to knowledge of visual arts careers were scored on a four point scale. Since this part of the instrument contained choices of None, Small, Medium, and Large, "Large" received the highest value, four. The variable knowledge of visual arts careers was created by adding questions six through ten.

Responses to the attitude scales were scored on a six point scale. Since the attitude scales contained both positive and negative statements, positive statements were assigned values one through six. "Strongly Agree" received the highest value, six. The negative attitude statements were scored in reverse manner with "Strongly Disagree" receiving the highest value, six. In other words, the greater the disagreement with negative attitude statements the more

favorable guidance counselors were toward the attitude object. Table 1 indicates the possible score range on the attitude scales.

TABLE 1
Score Range on Attitude Scales

Attitude Scale	Low Score	High Score
Visual Arts Programs in Public School	10	60
Visual Arts Programs in Counselor's School	6	36
Visual Arts Careers	4	24

The variable attitudes toward visual arts programs in public schools was created by adding counselors' responses to question 11. The variable attitudes toward visual arts programs in counselors' school was created by adding their responses to question 12. The variable attitudes toward visual arts careers was created by adding counselors' responses to question 13.

Responses to art career desirability for talented student was scored on a six point scale. Responses to quality of art instruction was also scored on a six point scale. Frequency counts of art career desirability and quality of art

instruction were tabulated.

The demographic data were also handscored and entered into the computer for analysis. The data were analyzed by calculating the mean attitude of guidance counselors toward visual arts programs in public schools for each type by category.

Tukey test was used to determine whether there are differential main effects.

Pearson Product-Moment Correlation was used in order to explain the factors related to guidance counselors attitudes toward visual arts programs in public schools. Kerlinger and Pedhazur (1973) define correlation as the covarying of two variables. They go on to say that it sometimes means the direction, positive or negative, and the magnitude of the relation, or what is called the coefficient of correlation. More specifically, a coefficient of correlation is an index of the direction and magnitude of a relation (Kerlinger and Pedhazur, 1973). A correlation coefficient was computed between two variables from the research questions.

Regression analysis was used to find a linear combination of the independent variables that best predict scores on the dependent variables. Kerlinger and Pedhazur (1973) define multiple regression as a method of analyzing the collective and separate contributions of two or more independent variables X , to the variation of a dependent variable, Y . Regression analysis allows identification of the independent variables that contribute significantly to the prediction of dependent variable (Ary et al,

1985). Therefore, the important factors related to guidance counselors attitudes toward visual arts programs in public schools are identified. SAS computer package was used to analyze the data. Results of the data analysis are provided in the next chapter.

CHAPTER III

ANALYSIS OF DATA

The purpose of this chapter is to describe factors related counselors' attitudes toward visual arts programs in public schools. It is directed toward analyzing the contribution of factors to counselors' attitudes. Findings will be discussed as they relate to research questions identified in Chapter I.

Instrument Validity and Reliability

The significance of the findings of this study is relative to the validity and reliability of the instrument used to identify and predict factors related to guidance counselors' attitudes toward visual arts programs in public schools. The commonest definition of validity is epitomized by the question: Are we measuring what we think we are measuring? (Kerlinger, 1986, p.417). Content validity is defined as the representativeness or sampling adequacy of the content i.e. the substance, the matter, the topic of a measuring instrument (Kerlinger, 1986). It determines whether the questionnaire covers a representative sample of the domains to be measured (Anatasi, 1976). Reliability is defined as the accuracy or precision of a measuring instrument (Kerlinger, 1986). Reliability always means consistency (Anatasi, 1976, p.27).

Content validity of the instrument was examined by a panel of experts(Appendix C). The panel of experts was composed of three professors in Art Education and two professors in Human Services Education at The Ohio

State University. The sixth panel member was supervisor of guidance and counseling for Columbus Public Schools, Columbus, Ohio. The panel of experts was given specific directions for making judgments and specification of what they were judging. They were asked to rate, on a five point scale, the quality of the content of the items on a preliminary questionnaire and to judge whether the items represent the content domains. All raters had to judge the item as poor, fair, good, very good, or excellent. Items that were rated good to poor were rewritten and re-rated. All items included on the final instrument were rated very good to excellent. The judges agreed that the items represent the content domains adequately. Therefore, they felt that a reasonable degree of content validity was achieved.

Once the content validity of the questionnaire was determined, the reliability of the instrument was examined. Questionnaires were mailed to 30 randomly selected high school guidance counselors in Ohio who were not part of the study. Twenty questionnaires were returned before the termination date. The results of these questionnaires were analyzed for reliability using Cronbach Alpha by Domain. Cronbach Alpha measures how homogeneous the items are (Ary et al, 1985, p.233). It is used when measures have multiple-scored items, such as attitudes scales or essay tests (Ary et al, 1985, p. 235). If the test items are heterogeneous, that is, they measure more than one trait or attribute, the reliability index as computed by coefficient alpha will be lower (Ary et al, 1985, p.235).

Although in some circumstances a .80 reliability is the most acceptable, the interpretation of a reliability coefficient should be based on a number of

considerations. Ary et al (1985) point out that there are certain factors that affect reliability coefficient. They stress that unless these factors are taken into account, any interpretation of reliability will be superficial. They maintain the following factors should be considered:

1. The reliability of a test is in part a function of the length of the test. The longer the test, the greater its reliability.
2. Reliability is in part a function of a group heterogeneity. The reliability of coefficient increases as the spread of heterogeneity of the subjects who take the test increases. Conversely, the more homogeneous the group is with respect to the trait being measured, the lower will be the reliability coefficient.
3. The reliability of a test is in part a function of the ability of the individuals who take that test.
4. Reliability is in part a function of the specific technique used for its estimation.
5. Reliability is in part a function of the nature of the variable being used. Some variables of interest to researchers yield consistent measures more often than do other variables. (pp. 235-237)

In examining reliability. the researcher must ask "What is the minimum reliability that is acceptable for an instrument?" Nunnally (1969) has stated the following guidelines:

What a satisfactory level of reliability is, depends on how a measure is being used. In the early stages of research on predictor tests or hypothesized measures of a construct, one saves time and energy by working with instruments that have only modest reliability for which purposes reliabilities of .50 or .60 will suffice.

According to Ary et al, the degree of reliability needed in a measure depends to a great extent on the use that is to be made of the results. They state:

If the measurement results are to be used for making a decision about a group or even for research purposes, a lower reliability coefficient (in the range of .30 to .50) might be acceptable. (p.

237)

The measurement results were used to identify factors related to guidance counselors attitudes toward visual arts programs in public schools. The reliability for each domain was determined and is shown in Table 2. It was felt that the instrument was sufficiently reliable for use in this study.

TABLE 2
Cronbach's Alpha for the Instrument

Categories of Domains	Reliability
Amount of previous art instruction	.59
Knowledge of art careers	.97
Attitude toward visual arts programs in public schools	.75
Attitude toward visual arts program in counselor's school	.58
Attitude toward visual arts careers	.79
Participation in visual arts activities	.69
Art career desirability	.89
Quality of art instruction	.94

Comparison of Early and Late Respondents

Five errors have plagued survey researchers. In Chapter II, I identified these five errors and discussed how I have dealt with each. One of the errors that plague survey researchers is nonresponse error. As noted in Chapter II, this error occurs when the return rate is low. Although the return rate of this study is high (77%), the researcher compared early respondents to late respondents to determine if nonrespondents appear different. Research has shown that late respondents are often similar to the nonrespondents (Clausen and Ford, 1947; Flanagan and others, 1964; Goldhor, 1974; Miller and Smith, 1983; Newman, 1962).

A statistical test of significance was performed to determine differences between early and late respondents' means by category. No differences were found between early and late respondents' means by category at the .05 level. Respondents were generalized to the sample and population. Thus the results are true for the sample and population.

Research Findings

Correlational analysis was used to determine if there is a relationship between guidance counselors' attitudes toward visual arts programs in public schools and nine independent variables. In interpreting correlation and prediction data, Van Dalen (1979) has this to say:

If you conduct a correlation or prediction study and find the

magnitude of the relationship that exists between variables, you may interpret it with reservations. In interpreting r , consideration should be given to the type of variables being correlated. From correlation data, a more accurate prediction can be made for the probable performance of a group than an individual. A r of .40 would not be considered high for predicting the academic achievement of an individual, but an r of .50 would be considered very high for predicting the academic achievement of a group. (pp. 321-326)

The results of this analysis are as follows.

Question 1. What is the relationship between guidance counselors' attitudes toward visual arts programs in public schools and their attitudes toward visual arts programs in their school?

Results of the study indicate a positive very high relationship between guidance counselors attitudes toward visual arts programs in public schools and their attitudes toward visual arts programs in counselors' school ($r = .63$).

Question 2. What is the relationship between guidance counselors' attitudes toward visual arts programs in public schools and their attitudes toward visual arts careers?

Results indicate a positive relationship between guidance counselors' attitudes toward visual arts programs in public schools and their attitudes toward visual arts careers. However, the correlation is low ($r=.25$).

Of secondary interest was counselors' ratings of the desirability of art related careers for a talented student. The results are listed in Table 3.

Computer Graphic Artist received a higher percent of responses than any other career in the highly desirable category. Interior Designer received a higher percent of responses than any other career in the moderately desirable category. Potter, Art Critic, and Art Historian received a higher percent of responses than any other career in the undesirable category: 20.5%, 19.1%, and 18.6% respectively. Yet, regarding the desirability of visual arts careers, all of the careers were rated more oftentimes desirable for a talented

student than undesirable.

Twenty-six respondents wrote comments in the margin of their questionnaires beside this question. Nineteen respondents said " it depends on the student." Several of them elaborated further. They added that it depends on student's interests, talents, abilities, personality and goals, aspirations, skills, grades, character, priorities, needs, and/or lifestyle. One respondent stated "I would be a poor counselor if I chose what course of study a student pursues." One counselor indicated that all of the art careers listed except Art Critic were desirable for a talented student with the "proper combination of interest and abilities." She said there are "many other considerations . student likes working with others (teaching) versus being alone (critic, painter, etc.) , student wants and is capable of at least four year degree, chances of job being available and need to earn a living from a career (competitive, erratic.)" Two counselors said the question was too general. One wrote "I must relate to individual students." Another counselor said that "talent alone is not enough data to make an intelligent decision." One counselor wrote "This is hard to answer because I'm afraid I based it on my interests;" and one asked "By my interest or the student's? " She added "I don't push my opinion onto my students."

TABLE 3
Summary of Responses Indicating Art Career
Desirability for Talented Art Student

Art Career	Highly Desirable	Moderately Desirable	<u>Percent of responses</u>		Moderately Undesirable	Completely Undesirable
			Desirable	Undesirable		
Art Teacher	26.9	28.8	36.1	4.6	3.7	
Art Teacher in College	28.2	31.4	34.5	4.1	1.4	0.5
Art Ed. Professor	27.4	30.6	34.7	5.0	1.8	0.5
Painter	19.2	23.3	41.1	11.4	3.2	1.8
Interior Designer	27.4	45.2	24.2	2.3	0.5	0.5
Potter	14.2	14.2	39.7	20.5	9.1	2.3
Art Critic	16.8	17.3	36.4	19.1	6.4	4.1
Computer Graphic Artist	6.1	39.7	19.6	3.2	0.9	0.5
Art Historian	14.2	18.2	40.5	18.6	5.9	2.7
Art Therapist	27.4	26.0	33.8	7.3	3.7	1.8
Photographer	26.6	38.1	29.8	3.7	1.4	0.5

n=238

Question 3. What is the relationship between guidance counselors' attitudes toward visual arts programs in public schools and their previous instruction in art?

The results of the study indicate a positive significant relationship between guidance counselors attitudes toward visual arts programs in public schools and their previous instruction in art. However, the correlation is low ($r=.22$).

Question 4. What is the relationship between guidance counselors' attitudes toward visual arts programs in public schools and their knowledge of visual arts careers?

No statistically significant relationship exists between counselors' attitudes toward visual arts programs in public schools and their knowledge of visual arts careers. This analysis resulted in an r of $-.03$ with a probability of $.6349$ which was not significant at the $.05$ level. The direction of the relationship is negative. It appears that the more counselors know about visual arts careers the lower their attitudes toward visual arts programs in public schools.

Question 5. What is the relationship between guidance counselors' attitudes toward visual arts programs in public schools and their educational level?

No statistically significant relationship exists between guidance counselors attitudes toward visual arts programs in public schools and their educational level. This analysis resulted in an r of $.08$ with a probability of $.1993$ which was not significant at the $.05$ level.

Question 6. What is the relationship between guidance counselors' attitudes toward visual arts programs in public schools and the frequency in which they participate in visual arts activities?

Results of the study indicate a positive significant relationship between counselors' attitudes toward visual arts programs in public schools and the

frequency in which they participate in visual arts activities. However, the correlation is slightly high ($r=.35$).

Question 7. What is the relationship between guidance counselors' attitudes toward visual arts programs in public schools and counselors' age group?

No significant relationship exists between counselors' attitudes toward visual arts programs in public schools and counselor's age group. This analysis resulted in an r of .05 with a probability of .4385 which was not significant at the .05 level.

Question 8. What is the relationship between guidance counselors' attitudes toward visual arts programs in public schools and counselor's gender?

Results of the study indicate a positive significant relationship between guidance counselors' attitudes toward visual arts programs in public schools and their gender. Gender helps explain the variability in guidance counselors' attitudes toward visual arts programs in public schools with females having higher positive attitudes than males. However, the correlation is low (.24).

A Tukey test was computed to determine if there are significant difference between male and females counselors' mean attitude scores toward visual arts programs in public schools at the .05 level. Findings indicate no significant difference between the mean attitude scores of male and female guidance counselors.

Question 9. What is the relationship between guidance counselors' attitudes toward visual arts programs in public schools and number of years experience as a high school counselor?

No statistically significant relationship exists between counselors' attitudes toward visual arts programs in public schools and the number of years experience as a high school counselor. The direction of the relationship is negative. The analysis resulted in an r of $-.03$ with a probability of $.6386$ which was not significant at the $.05$ level. It appears that the more experience counselors have the lower their attitudes toward visual arts programs in public schools. Correlations of variables with attitudes toward visual arts programs in public schools are summarized in Table 4.

TABLE 4
Summary Table Between Correlations of Variables With
Attitudes Toward Visual Arts Programs in Public School

Variables	r
Attitudes toward visual arts programs in guidance counselor's school	.63*
Attitudes toward visual arts careers	.25*
Previous instruction in art	.22***
Knowledge of visual arts careers	-.03
Educational level	.08
Participation in visual arts activities	.35*
Age group	.05
Gender	.24**
Number of years experience	-.03

*p < .0001

**p < .0002

***p < .0007

The results of the analysis of the mean attitude of guidance counselors toward visual arts programs in public schools for each demographic variable are as follow:

Question 10. How do guidance counselors attitudes toward visual arts programs in public schools differ according according to type of counselor?

No significant difference was found between the mean scores of counselors' attitudes and the type of counselor. This analysis resulted in an F-value of 1.85 and a probability of 0.1042. Therefore, the magnitude of difference between these scores was not significant to produce a statistically significant difference at the .05 level.

TABLE 5

Total Mean Item Scores According to Type of Counselor

Type of Counselor	n	Mean Item Score
All grades	181	3.5618
College bound only	8	3.5562
Vocational only	15	3.1622
Vocational and all grades	40	3.3677

N = 244 - Number of Observations Used in This Analysis With Respect to the Presence or Absence of Missing Values

Question 11. How do guidance counselors attitudes toward visual arts programs in public schools differ according to type of high school where they are employed?

No significant difference was found between the mean scores of counselors attitudes toward visual arts programs in public schools and the type of high school where counselor are employed. The analysis resulted in an F-value of 1.28 and a probability of 0.2776. Therefore, the magnitude of difference between these scores was not sufficient to produce a statistically significant difference at the .05 level.

TABLE 6
Total Mean Item Scores According to Type of High School

Type Of High School	n	Mean Item Score
Public high school in city district	80	3.5638
Public high school in local school district	116	3.4898
Public high school in exempted village district	20	3.3419
Public joint vocational high school district	16	3.2875
Nonpublic high school	13	3.7214

N = 245 - Number of Observations Used in This Analysis With Respect to the Presence or Absence of Missing Values

Question 12. How do guidance counselors attitudes toward visual arts programs in public schools differ according to setting of high school where they are employed?

No significant difference was found between the mean scores of counselors attitudes toward visual arts programs in public schools and the setting of high school where they are employed. The setting of high school is defined as the surroundings of a school (e.g. rural, urban, suburban). The analysis resulted in an F-value of 2.20 and a probability of 0.0892 which was not significant at the .05 level.

TABLE 7

Total Mean Item Scores According to Setting of High School

Setting of High School	n	Mean Item Score
Rural	108	3.3944
Urban	48	3.5130
Suburban	87	3.6169

N = 243 - Number of Observations Used in This Analysis With Respect to the Presence or Absence of Missing Values

Question 13. How do guidance counselors attitudes toward visual arts programs in public schools differ according to type of undergraduate institution counselors attended?

No significant difference was found between the means scores of counselors attitudes toward visual arts programs in public schools and type of undergraduate institution counselor attended. The analysis resulted in an F-value of 0.18 and a probability of 0.9464 which was not significant at the .05 level.

TABLE 8
Total Mean Item Scores According to Type
of Undergraduate Institution

Undergraduate Institution	n	Mean Item Score
Private, liberal arts	81	3.4790
Private, sectarian	12	3.3861
Private, technical	*	*
State supported, liberal arts	136	3.5191
State supported, sectarian	8	3.5263
State supported, technical	1	3.2222

* None of the counselors had attended this type of institution

N = 238 - Number of Observations Used in This Analysis With Respect to the Presence or Absence of Missing Values

Question 14. How do guidance counselors attitudes toward visual arts programs in public schools differ according to type of graduate institution counselors attended?

No significant difference was found between the mean scores of counselors attitudes toward visual arts programs in public schools and the type of graduate institution counselors attended. The analysis resulted in an F-value of 0.77 and a probability of 0.5150 which was not significant at the .05 level.

TABLE 9
Total Mean Item Scores According to Type
of Graduate Institution

Graduate Institution	n	Mean Item Score
Private, liberal arts	33	3.5184
Private, sectarian	23	3.3364
Private, technical	*	*
State supported, liberal arts	124	3.5188
State supported, sectarian	4	3.7375
State supported, technical	*	*

* None of the counselors had attended these institutions

N = 124 - Number of Observations Used in This Analysis With Respect to the Presence or Absence of Missing Values

Quality of Art Instruction Provided by Art Teacher

Counselors were asked to grade the quality of art instruction provided by the art teacher in their school (Question 15). Findings of the study indicate that high school guidance counselors in Ohio grade the quality of art instruction provided by the art teacher in their school as average to excellent. Almost half of the counselors rated the teaching of specific skills like painting as excellent in their school. A counselor who rated the instructional quality provided by the art teacher as very good wrote:

"I am not trained to evaluate [the instructional quality provided by the art teacher]. However, our teacher does a good job relative to what I hear from students."

Two counselors refused to answer this question because the art teacher was new to the school. One of the counselors commented:

"We have a new teacher. I feel he needs a little experience and I would not like to judge him. We have had a strong art department in the past."

Two counselors refused to answer this question because they did not know the quality of art instruction provided by the art teacher or felt unqualified to answer the questions. These reasons were written in the margin of their questionnaire. Finally, one counselor refused to answer this part of the questionnaire because she was a new counselor in her school. Table 10 is a summary of counselors' responses to this question.

TABLE 10
Summary of Responses Indicating Quality of
Art Instruction Provided by Art Teachers

Art Instruction	<u>Percent of responses</u>					
	Excellent	Very Good	Average	Below Average	Poor	Not Applicable
Teaching of skills	46.6	37.0	8.4	3.4	0.8	3.8
Teaching of art history	20.7	27.4	30.4	8.4	2.5	10.5
Teaching of art appreciation	26.5	31.9	25.6	8.8	0.4	6.7
Teaching how to understand art	28.2	35.3	22.3	7.6	0.8	5.9

A regression analysis was done to answer question 16. The nine independent variables served as predictor variables in the multiple regression analysis. The question was:

Question 16. What predictions about guidance counselors' attitudes toward visual arts programs in public schools can be based from among the following variables: attitudes toward visual arts programs in counselor's school; attitudes toward visual arts careers; previous instruction in art; knowledge of visual arts careers; educational level; frequency in counselor's participation in visual arts activities; age group; gender; and number of years experience as a high school counselor?

Stepwise multiple regression was used to ascertain the contribution of the nine independent variables to guidance counselors' attitudes toward visual arts programs in public schools. This analysis selected the set of variables that best predicts attitudes toward visual arts programs in public schools. It was thus possible to discard a variable that was initially a good predictor (Kerlinger and Pedhazur, 1973).

Within the structure of this study, this analysis indicated that in predicting the attitudes of guidance counselors forty-eight percent of the variability in their attitudes may be attributed to a combination of seven factors in this study.

In general, attitudes toward visual arts programs in counselor's school was a good predictor of attitudes toward visual arts programs in public schools.

This variable produced an R-square of .41. Thus, it accounted for forty-one percent of the variability in attitudes toward visual arts programs in public schools. The next factor to provide the greatest degree of predictability in counselors' attitudes with attitudes toward visual arts programs in counselor's school was participation in visual arts activities. This combination produced

an R-square of .43. Gender when entered into the regression model at the third step produced an R-square of .45. Knowledge of visual arts careers when entered in the regression model at the fourth step produced an R-square of .46.

Attitudes toward visual arts programs in counselor's school, participation in visual arts activities, gender, and knowledge of visual arts careers accounted for forty-six percent of the variability in attitudes toward visual arts programs in public schools. Previous instruction in art, number of years experience as a high school counselor, and attitudes toward visual arts careers when entered into the model at the fifth, sixth, and seventh steps respectively, also made small contributions to the model (.46, .47, .48). No other variables met the 0.1500 significance level for entry into the model. Table 11 summarizes the set of variables that best predicts attitudes toward visual arts programs in public schools.

TABLE 11
Summary of Stepwise Regression Procedure for
Attitudes Toward Visual Arts Programs in Public Schools

Variables	R^2	p
Attitudes toward visual arts programs in counselor's school	.41	.0001
Participation in visual arts activities	.023	.002
Gender	.017	.008
Knowledge of visual arts careers	.011	.02
Previous instruction in art	.007	.07
Number of years experience as a high school counselor	.008	.07
Attitudes toward visual arts careers	.006	.10

Additional Findings

The present study investigated factors related to guidance counselors attitudes toward visual arts programs in public schools. In addition, it sought to determine the set of variables that best predicts these attitudes. While not an area of investigation, the researcher also examined one of the ongoing assumptions in art education. Chapman (1982) has argued that guidance counselors have negative attitudes toward art. Contrary to Chapman, this researcher found that counselors in Ohio do not have negative attitudes toward art. Findings of the study indicate that high school counselors in Ohio have slightly favorable attitudes toward visual arts programs in public schools. This was determined by section four of the instrument which was used to measure the dependent variable in the study. The mean attitude score of the respondents was 3.499 on a six point scale with a standard deviation of 0.6549. A value of 3.0 on a six point scale indicates a negative attitude and a value of 4.0 indicates a positive attitude. Accordingly, a value of 3.499 is indicative of a slightly favorable attitude toward visual arts programs in public schools.

Counselors' attitudes toward visual arts programs in their schools were slightly higher than their attitudes toward visual arts programs in public schools. Findings of the study indicate that guidance counselors in Ohio have somewhat favorable attitudes toward visual arts programs in their school. This was determined by section five of the instrument which was used to measure counselors' attitudes toward visual arts programs in their school. The mean attitude score was 3.620 on a six point scale with a standard deviation of 0.5794. Accordingly, a value of 3.620 is indicative of somewhat favorable attitudes

toward visual arts programs in counselor's school from guidance counselors.

Unlike Clive's (1983) study which examined attitudes toward visual arts careers and other careers, this study gathered data about counselors' attitudes toward visual arts careers. Analysis of this data indicate that guidance counselors in Ohio have generally favorable attitudes toward visual arts careers. This was determined by section six of the instrument which was used to measure attitudes toward visual arts careers. The mean attitude score of the respondents was 4.122 on a six point scale with a standard deviation of 0.6788. Accordingly, a value of 4.122 is indicative of favorable attitudes toward visual arts careers from guidance counselors.

Counselors were invited to make additional comments about visual arts programs in public schools. Space for comments was provided on the back of the questionnaire. Eighty-one respondents wrote comments. Sixty-eight of the comments are indirectly supportive of the research findings. Forty respondents wrote comments about the visual and performing arts requirement for unconditional acceptance to Ohio state colleges and universities. Thirty-three of the counselors wrote while they support visual arts education, they do not think a unit in visual and/or performing arts should be required for unconditional acceptance to college. They indicated that this requirement may "force" students to take a visual or performing arts course against students' interests and needs. One counselor wrote "I feel that sometimes forcing students into areas they don't have an interest in can lead to them developing an unnecessary dislike for the subject." Another counselor wrote "Unless a student has a definite interest in the visual arts. I do not feel he/she should be required to take such courses in high school. Art-related

courses should be completely elective in nature." While a third counselor wrote "Students who are college bound must take art courses at the expense of academic requirements or supportive courses such as typing or computer math. With new entrance requirements proposed by college it adds pressure on students to find time for an art credit at the expense of a study hall or free time. Some students do not have any interest or talent to do visual arts yet must enroll. I question the logic of this." Another counselor wrote "I don't think we should try to push or force visual arts programs down students' throats. I feel that our arts program is excellent and provides experiences for those students who are interested or those that develop an interest. Visual or performing arts are excellent avenues for self discovery and broadening." Another counselor wrote "No student should be forced to take a visual arts course but all students should be encouraged to broaden their views and learn about art even though they may never be talented enough to earn a living." One counselor stated:

"My big concern is that every subject area teacher can build a case for what the subject has to offer students, its importance in the total educational experience, and why it should be required. Where do we draw the line? Should every high school student be required to take Home Economics, Industrial Arts, Consumer Economics, etc.? We can not require everything. However, when students are undertaking their scheduling process, we can strongly suggest and encourage them to consider the various elective opportunities available. I personally enjoy many forms of the visual arts, not because I was required to take classes (I was not), but because they are pleasing to me."

Three of the forty respondents who wrote comments about the requirement stated that it is too flexible. They wrote "Currently it seems there is a wide range of subjects being used to fulfill this requirement- many of which are not visual arts." While another respondent wrote "College admissions counselors need to be more flexible concerning the many fine arts

courses and definitions around the state. It is unrealistic to deny a good student admission due only to lack of an 'acceptable' fine arts course." Two counselors wrote that a unit in visual and /or performing arts should be part of college entrance requirements. One counselor added "A push should be made to make one credit of visual arts a requirement for high school graduation. It is part of the culture we inherit and expression can be made by students in the visual arts."

Seventeen respondents wrote comments about visual arts programs in public schools. Fifteen of the counselors stated that visual arts programs in public schools are very important because "A well educated person should have knowledge and appreciation for visual arts." Many of them wrote "The visual arts programs help to make well-rounded individuals." Two counselors wrote that visual arts "should get no more attention than any other elective." One counselor went on to say "When determining college preparatory courses, visual arts has to rate as one of the 'lower' courses." One counselor wrote:

Visual arts should be more vocationally oriented, rather than something to fill up a class period. If students can see visual arts as a career rather than a hobby, there would be an increase in this type of program.

Seven counselors wrote comments about the visual arts programs in their schools. One counselor wrote "The popularity of visual arts courses in our high school is currently dependent upon the popularity and ability of our art teacher rather than on high school or college requirements." A second counselor wrote "In our high school we have some excellent visual arts courses. However, I find that students who must take these classes often ruin it for those who desire the program for their own enrichment or advancement in

that field." Another counselor wrote "Our art program is excellent and our students are encouraged to pursue art careers. Our art teacher help a great deal in this area." One counselor state "we have an excellent art program at our high school. Many of our students take art for four years. We have 150 students enrolled in an art class this year- 450 total enrollment." Three counselors wrote the visual arts programs in their school need to be expanded. One counselor added "It is good to see the state universities seeing this need for a well-rounded education."

Four counselors' comments were in regards to visual arts careers. Two counselors wrote "We use the OCIS computer to give students career information." One counselor wrote

"I strongly believe that a guidance counselor can only help students find information about careers so the student can make the best career choice for himself, I don't feel it is my job to encourage anyone to enter any field. A good art program will attract good students and interest them in careers in art."

One counselor stated "In over 25 years as a high school guidance counselor, I have had many students would want to go into art and I bet I could count on one hand the students who were able to make a career of it."

Chapter IV will present summary, conclusions, and recommendations.

CHAPTER IV

SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

The Problem

The problem of this study was to identify factors related to guidance counselors' attitudes toward visual arts programs in public schools. Additionally it sought to ascertain whether guidance counselors' attitudes toward visual arts programs in public schools can be predicted from combinations of the following variables: (1) attitudes toward visual arts programs in counselor's school, (2) attitudes toward visual arts careers, (3) previous instruction in art, (4) knowledge of visual arts careers, (5) educational level, (6) frequency in participation in visual arts activities, (7) age group, (8) gender, and (9) number of years experience as a high school counselor. This study also investigated if the mean scores of counselors' attitudes toward visual arts programs in public schools differ according to demographic data. Demographic data collected included type of counselor, type of high school where counselors are employed, setting of high school where counselors are employed, type of undergraduate institution counselors attended, and type of graduate institution counselors attended. In addition, this study investigated counselors' grade of quality of art instruction provided by the art teacher in their school and counselors' ratings of the desirability of art related careers for a talented student.

Procedures

The population for this study consisted of all high school guidance counselors in Ohio for the 1986-1987 school year. Counselors were identified in the Ohio Department of Education's publication, 1984-1985 Directory of School Counselors and 1986-1987 mailing list. According to these combined lists, there are 2335 high school guidance counselors in Ohio.

The sample size included 327 counselors. A table of computer generated random numbers was used to select counselors. All counselors in the sample size were surveyed.

The questionnaire for this study consists of eight sections. These eight sections can be divided into two major parts. The first part measures the variables in this study. The second part collects demographic data. Data were collected by mail; seventy-seven percent of the questionnaires were returned.

The data were analyzed using the Statistical Analysis System (SAS) which is an integrated system of computer programs for data analysis available at The Ohio State University. The analyses of data were made in relationship to the specific research questions of the study. Statistical techniques used in analyzing data included the Cronbach alpha procedure, t-test, Tukey test, and Stepwise regression procedure.

Findings

Relationship between guidance counselors' attitudes toward visual arts programs in public schools and their attitudes toward visual arts programs in their school. Findings of the study indicate that there is a significant positive relationship between counselors' attitudes toward visual arts programs in public schools and their attitudes toward visual arts programs in counselors' schools. The magnitude of the correlation (.63) was very high.

Relationship between guidance counselors' attitudes toward visual arts programs in public schools and their attitudes toward visual arts careers. There is a significant positive relationship between counselors' attitudes toward visual arts programs in public schools and their attitudes toward visual arts careers. However, the magnitude of the correlation (.25) was not large.

Counselors indicated that visual arts careers are desirable for a talented student. However, they commented that the desirability of a visual arts career depends on the student. Many of them added that a talented student could pursue any one of the careers listed. However, they did not define what they meant by "talent." This brings up the question of "To what extent counselors' opinions about the desirability of a visual arts career is guided by the notion of artistic aptitude or gut level feelings"? This and other questions about counselors' perception of talent may be questions that need to be addressed in further study.

Relationship between guidance counselors' attitudes toward visual arts programs in public schools and their previous instruction in art. There is a

significant positive relationship between guidance counselors' attitudes toward visual arts programs in public schools and their previous instruction in art. However, the magnitude of the correlation (.25) was not high.

The findings of this study tend to support the findings of Clive (1983) and Eisner (1966). Clive examined the relationship between lay persons' attitudes toward art and the amount of art instruction they had received. She found that community art leaders almost always were more supportive of art education issues than the rest of the non-art education professionals. She found that the community arts leaders had the greatest amount of art instruction of the lay people groups (i.e. non-art education professionals). Eisner found that there is a positive and significant relationship between one's attitude toward art and one's information about art. Of significance to this study, neither researcher reported a large relationship.

Relationship of guidance counselors' attitudes toward visual arts programs in public schools and their knowledge of visual arts careers. Findings indicate no significant relationship between counselors' attitudes toward visual arts programs in public schools and their knowledge of visual arts careers at the .05 level. The direction of the relationship was negative. Thus, it seems that the more counselors know about visual arts careers the lower their attitudes toward visual arts programs in public schools. One of the reasons for this finding may be that counselors believe visual arts programs in public schools do not adequately prepare students to pursue careers in visual arts upon graduating from high school. Item three on the Attitudes Toward Visual Arts Programs in Your School scale stated:

Students are prepared to enter a career in art upon high school graduation.

Twenty-seven guidance counselors strongly agreed with this statement. Twenty-seven counselors moderately agreed with this statement while thirty-nine counselors agreed with this statement. On the other hand, ninety counselors disagreed with this statement. Nineteen counselors moderately disagreed with this statement while thirty-six counselors strongly disagreed with this statement. Thus, over half of the counselors disagreed to some degree with this statement.

Relationship between guidance counselors' attitudes toward visual arts programs in public schools and their educational level. Findings indicate no significant relationship between counselors' attitudes toward visual arts programs and their educational level at the .05 level.

Relationship between guidance counselors' attitudes toward visual arts programs in public schools and the frequency in which they participate in visual arts activities. There is a positive significant relationship between counselors' attitudes toward visual arts programs in public schools and the frequency in which they participate in visual arts activities. The magnitude of the relationship (.35) was slightly high. However, considering that there are other interests competing with counselors' participation in arts activities, the correlation may be higher than one would expect. The findings of the study tend to indicate that the greater counselors' involvement with art, the more positive their attitudes would be toward visual arts programs in public schools. The findings of this study are indirectly related to the findings of Kaufman, Schaefer, Lewis, Stevens, and House (1967) as cited in Spillman

(1983). Spillman reports that these researchers concluded that one's attitude toward vocational education was significantly related to one's involvement with vocational education. This conclusion tend to indicate the feasibility that the greater counselors' involvement in a particular area, the more positive their attitudes toward that subject.

Relationship between guidance counselors' attitudes toward visual arts programs in public schools and counselors' age group. Findings indicate no significant relationship between counselors' attitudes toward visual arts programs in public schools and counselors' age group at the .05 level.

Relationship between guidance counselors' attitudes toward visual arts programs in public schools and counselor's gender. There is a positive significant relationship between counselors' attitudes toward visual arts programs in public schools and counselor's gender. However, the magnitude of the correlation (.24) was low. Females counselors appear to have a higher positive attitude toward visual arts programs in public schools than male counselors. A Tukey test was performed to determine if there was a significant difference between the mean attitude score of female counselors and the mean attitude score of male counselors. The results of this analysis revealed that no significant differences exist between the mean attitude scores of these two groups at the .05 level. The mean attitude score for female counselors was 3.6779 while the mean attitude score for male counselors was 3.3248. Number of female respondents was compared to male respondents. There were 128 female respondents and 125 male respondents.

Relationship between guidance counselors' attitudes toward visual arts programs in public schools and number of years experience as a high school

counselor. There was no significant relationship between counselors' attitudes toward visual arts programs in public schools and the number of years experience as a high school guidance counselor. The findings of this study found a slightly negative, although not significant, relationship. It seems that the more experienced counselors have the lower their attitude toward visual arts programs in public schools.

Differences between mean scores of counselors' attitudes and the type of counselor. A Tukey test was computed to determine significant differences between the mean scores of counselors' attitudes and type of counselor. No significant difference was found at the .05 level. Of the four types of counselors, guidance counselors of all grades were more favorable toward visual arts programs in public schools with a mean attitude item score of 3.5618.

With a mean attitude item score of 3.5562, counselors who work with college bound only students ranked second. Vocational and all grades counselors ranked third with a 3.3677 mean attitude item score and vocational only counselors were ranked fourth with a mean attitude item score of 3.1622.

Difference between mean scores of counselors' attitudes and type of high school where they are employed. A Tukey test was computed and the results indicated no significant differences between mean scores of counselors' attitudes and type of high school where they are employed at the .05 level.

Of the five types of high school, guidance counselors in nonpublic high schools were more favorable toward visual arts programs in public schools with a mean attitude item score of 3.7214. Guidance counselors in public high school in city district ranked second with a mean attitude score of 3.5638 followed by counselors in public high schools in local school districts

with a mean attitude item score of 3.4898. Counselors in public high schools in exempted village districts were ranked fourth with a mean attitude item score of 3.3419 and counselors in public joint vocational high school districts were ranked fifth with a mean attitude item score of 3.2873. It appears that attitudes do not vary a great deal depending upon various circumstances. The difference in the mean scores is so slight that it does not seem to matter where counselors were employed. Attitudes toward visual arts programs were very stable.

Difference between mean scores of guidance counselors' attitudes toward visual arts programs and school setting. A Tukey test was computed and the results indicated no significant difference between the mean scores of counselors' attitudes toward visual arts programs in public schools and school setting.

Of the three school settings, guidance counselors in suburban schools were more favorable toward visual arts programs in public schools with mean attitude item score of 3.6169. Counselors in urban schools ranked second with a mean attitude item score of 3.5130, followed by guidance counselors in rural schools with a mean attitude item score of 3.3944.

The findings of this study do not lend support to the findings of Bainter (1974) and Sponaugle (1972) as cited in Spillman (1983). The purpose of Bainter's study was to determine if institutional factors (i.e. school setting, ratio of student population enrolled in vocational education, comprehensiveness of school's vocational education curricula, and counselor load) were related to counselors' attitudes toward vocational education (Spillman, 1983). Of importance to this study, Bainter found that institutional factors were

positively related at a significant level with counselors' attitudes toward vocational education (Spillman, 1983,). Sponaule examined the attitudes of guidance counselors in Ohio toward the value of vocational education in secondary school (Spillman, 1983, p.30). Particularly significant to the findings of this study, Sponaule found that a difference in the mean scores of counselors according to school setting. Thus, Bainter's and Sponaule's findings were indirectly related to this study because they indicate that guidance counselors attitudes may differ according to school setting. The results of this study found no significant difference. However, these findings tend to indirectly support Spillman's findings. Spillman examined the relationship between guidance counselors attitudes toward vocational education and school setting. He found no significant relationship between counselors' attitudes toward vocational education and type of school setting at the .05 level. Therefore, one could conclude that type of school setting does not explain the variability in counselors' attitudes toward visual arts programs in public schools. Again, attitudes appear to be very stable toward visual arts programs. It also appears that vocation is not an issue in art, if it is, it is only an issue for those students with talent.

Difference between mean scores of guidance counselors' attitudes toward visual arts programs in public schools and type of undergraduate institution. Findings indicated that no significant difference exists between the mean scores of counselors' attitudes toward visual arts programs in public schools and type of undergraduate institution counselors attended at the .05 level. None of the counselors indicated that they had attended a private, technical institution.

Of the five types of undergraduate institutions counselors had attended, counselors who attended state supported, sectarian institutions were more favorable toward visual arts programs in public schools with a mean attitude item score of 3.5263. This score was slightly higher than the mean attitude item score of counselors who had attended state supported, liberal arts institutions (3.5191). Guidance counselors who had attended private, liberal arts institutions ranked third with a mean attitude item score of 3.4790, followed by counselors who attended private, sectarian institutions with a mean attitude item score of 3.3861. Counselors who had attended state supported, technical institutions were ranked fifth with a mean attitude item score of 3.2222.

Difference between mean scores of guidance counselors' attitudes toward visual arts programs in public schools and type of graduate institution.

A Tukey test was computed and the results indicated no significant difference between the mean scores of counselors' attitudes toward visual arts programs in public schools and type of graduate institution attended. None of the counselors indicated that they had attended private, technical and state supported, technical institutions at the graduate level.

Of the four types of institutions attended, guidance counselors who had attended state supported, sectarian institutions were more favorable toward visual arts programs in public schools with a mean attitude item score of 3.7375.

Guidance counselors who had attended state supported, liberal arts institutions were ranked second with a mean attitude item score of 3.5188 followed by counselors who had attended private, liberal arts institutions with a slightly lower mean attitude item score of 3.5184. Guidance counselors who had attended private, sectarian institutions were ranked fourth with a mean

attitude item score of 3.3364.

Quality of art instruction provided by art teacher. Guidance counselors graded the quality of art instruction provided by the art teacher in their school as average to excellent on a six point scale. Almost half of the counselors rated the teaching of specific skills like painting as excellent in their school. These findings underscore the importance of providing quality art instruction in public schools. As indicated by comments written by counselors and cited in Additional Findings, counselors' ratings of the quality of visual arts instructions could be indicative of their attitudes toward the visual arts programs in their schools.

Predictions about guidance counselors' attitudes toward visual arts programs in public schools. A Stepwise regression analysis was computed to determine the degree of predictability of guidance counselors' attitudes in relation to the variables of this study.

The single factor which produced the greatest degree of predictability in guidance counselors' attitudes toward visual arts programs in public schools was attitudes toward visual arts programs in counselor's school. This variable produced an R-square of .41. It appears that guidance counselors may generalize their feelings toward visual arts programs in their schools to visual arts programs in public schools. Therefore if we know counselors' attitudes toward visual arts programs in their school, we can predict with some assurance counselors' attitudes toward visual arts programs in public schools.

The next factor to provide the greatest degree of predictability in counselors' attitudes with attitudes toward visual arts programs in counselor's school was participation in visual arts activities with an R-square of .43

followed by gender with an R-square of .45. The influence of knowledge of visual arts careers along with attitudes toward visual arts programs in counselor's school, participation in visual arts activities, and gender produced an R-square of .46. Previous instruction in art, number of years experience as a high school counselor, and attitudes toward visual arts careers made small contributions to the model (.46, .47, .48). No other variables met the 0.1500 significance level for entry into the model.

This analysis indicated that in predicting the attitudes of guidance counselors toward visual arts programs in public schools, almost half of the variability in their attitudes may be attributed to a combination of seven factors in this study.

Additional Findings. Additional findings were examined and analyzed.

These findings are as follows:

1. Guidance counselors have slightly favorable attitudes toward visual arts programs in public schools. The mean attitude score of counselors was 3.499 on a six point scale.
 2. Guidance counselors have somewhat favorable attitudes toward visual arts programs in their school. The mean attitude score was 3.620 on a six point scale.
 3. Guidance counselors have favorable attitudes toward visual arts careers. The mean attitude score was 4.122 on a six point scale.
 4. Written comments from guidance counselors indirectly support the findings of this study. These comments were summarized in Chapter III.
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Conclusions

The following conclusions were based on the interpretations of the data presented in the study:

1. Attitudes of guidance counselors in Ohio toward visual arts programs in public schools are related to their attitudes toward visual arts programs in counselor's school.
2. Guidance counselors' attitudes toward visual arts programs in public schools are related to their attitudes toward visual arts careers.
3. The findings of Clive (1983) and Eisner (1966) regarding the relationship of attitudes and previous instruction in art are confirmed. Counselors' attitudes toward visual arts programs in public schools are related to their previous instruction in art.
4. Guidance counselors' attitudes toward visual arts programs in public schools are not related to their knowledge of visual arts careers.
5. Guidance counselors' attitudes toward visual arts programs in public schools are not related to their educational level.
6. Guidance counselors' attitudes toward visual arts programs in public schools are related to their participation in visual arts activities.
7. Guidance counselors' attitudes toward visual arts programs in public schools are not related to age group.
8. Guidance counselors' attitudes toward visual arts programs in public schools are related to gender.
9. Guidance counselors' attitudes toward visual arts programs in public schools are not related to number of years experience as a high school

counselor.

10. The mean attitude scores of guidance counselors according demographic variables (i.e. type of high school where counselors are employed, setting of high school, type of undergraduate institution counselors attended, and type of graduate institution counselors attended) are not significantly different at the .05 level.

11. Almost half of the variability in guidance counselors' attitudes toward visual arts programs in public schools may be attributed to a combination of seven factors (i.e. attitudes toward visual arts programs in counselor's school, participation in visual arts activities, gender, knowledge of visual arts careers, previous instruction in art, number of years experience, and attitudes toward visual arts careers).

12. Additional findings regarding guidance counselors' attitudes toward visual arts do not confirm assumptions that counselors have negative attitudes toward art. On the contrary, counselors have positive attitudes toward visual arts programs in public schools and positive attitudes toward visual arts programs in their school.

13. Guidance counselors have positive attitudes toward visual arts careers.

Implications for Educational Practices

The findings of this research raise many important implications in art education:

1. The results of the study does not support the general notion that counselors' attitudes toward visual arts programs are negative. This raises the question "Can counselors have favorable attitudes yet advise students to not enroll in art courses?" How counselors' attitudes influence the advice they give to high school students we do not know. Nor was this question addressed in this study.

2. Findings of this study suggest that with recent concern for excellence in art education, there is certainly a need to evaluate art programs from many aspects, including from the point of view of school counselors. The results of this study suggest a means to determine the image of the art program as held by counselors. Students may also obtain information to use in considering a particular art elective and hopefully make better informed decisions.

3. The results of this study further suggest that counselors' attitude data can be useful in helping to evaluate not only the effectiveness of art programs, but instructional quality of the program as well. Art teachers could use an investigation such as this to modify their instructional techniques.

4. The results of this study may serve as a catalyst to stimulate communication between counselors and art teachers. Art teachers might seek to capitalize on the favorable attitudes of counselors by articulating how the art program enhance and further excellence in general education.

Recommendations

The following recommendations are made by the researcher as a result of having conducted this study:

1. Research should be conducted to determine the extent to which positive attitudes toward visual arts programs in public schools are implemented into actual counseling practices.

2. Research should be conducted to determine the extent to which positive attitudes toward visual arts careers are implemented into actual counseling practices.

3. Research should be conducted to determine the impact of art teachers level of communication with counselors toward counselors' attitudes toward visual arts programs.

Appendix A
Interview Questions

Interview Questions

The visual arts touch the lives of nearly everyone in America. The information that you provide will be used to identify issues and problems in providing art education to students at the high school level. Thank you for your assistance.

Please state your occupation. _____

In general, what should be included in the high school art curricula?

Many high schools are now requiring one credit in the visual or performing arts for high school graduation. How do you perceive the pros and cons of this requirement?

Do you believe that visual arts should be an elective or required course?

Why?

When should students take visual art during their high school course of study?

Why?

How do you view the visual arts program in your school? Is it innovating?

Exciting?

Behind the times?

How would you rate the quality of the educational program in the visual arts provided in your school? Excellent? Very Good? Good? Fair? Poor?

How would rate the quality of students enrolled in the visual arts program in your school? Excellent? Very Good? Good? Fair? Poor? Do you perceive that students' time spent in the visual arts program in your high school to be of value? Why?

Some art educators believe that the visual arts are not stressed by counselors as part of the traditional high school education. Why is it that guidance counselors do not guide students to take art as one of their elective?

Appendix B
Cover Letter and Questionnaire

Cover Letter

2636 Neil Avenue
Columbus, Ohio 43202
March 12, 1987

Dear Guidance Counselor:

New admission requirements have been introduced in state supported universities and colleges that require students to complete one unit in the visual and performing arts. This requirement could greatly affect the number of students who are admitted to these institutions unconditionally. However, no one really knows the opinion about visual arts programs in public schools. For example, should a full credit in visual art be part of the requirement for high school graduation? Should the visual arts programs in high school be expanded? Is the quality of visual arts programs in public schools low?

You are one of a small number in which guidance counselors are being asked to give their opinion on these matters. Your name was drawn in a random sample of the entire state. In order that the results will truly represent the thinking of guidance counselors in OHio, it is important that each questionnaire be completed and returned. Please complete the questionnaire and return it in the enclosed, self addressed stamped envelope by March 30, 1987.

You may be assured of complete confidentiality. The questionnaire has an identification number for mailing purposes only. This is so that we may check your name off of the mailing list when your questionnaire is returned. Your name will never be placed on the questionnaire.

The results of this research will be made available to all interested officials at state supported universities and colleges.

I would be most happy to answer any questions you might have. Please write or call. The telephone number is (614) 267-9252 or (614) 292-7305.

Thank you for your assistance.

Sincerely,

Pamela T. Gill

**A STATEWIDE SURVEY OF GUIDANCE COUNSELORS
ABOUT VISUAL ARTS PROGRAMS IN PUBLIC SCHOOLS**

This survey is designed to learn more about guidance counselors' opinions about visual arts programs in public schools. Please answer the questions and return the questionnaire in the self addressed stamped envelope.

Thank you for your help.

Return this questionnaire to:
Pamela T. Gill
2636 Neil Avenue
Columbus, Ohio 43202

The Ohio State University
340 Hopkins Hall
128 North Oval Mall
Columbus, Ohio 43210

Please complete this questionnaire with the following definitions in mind. They are:

Visual arts education in high school means public school instruction in:

Painting	Printmaking	Environmental Design
Drawing	Photography	Computer Graphics
Jewelry	Art History	Graphic Design
Ceramics	Lettering	Weaving, Stitchery
Batik	Sculpture	Art Appreciation
Macrame	Basic Design	Art Criticism

Visual arts programs means curriculum or combination of courses in visual arts education.

Career in art means the occupation or profession, especially one requiring special training in art, followed as one's lifework.

Instruction in the visual arts means the process of developing knowledge about visual arts, training or skills in visual arts.

Secondary school means grades 9-12.

Sectarian means religious affiliation.

Participation in visual arts means looking at art, studying and/or producing art.

DIRECTIONS: You are to circle the response which corresponds most closely to your answer.

One of the purposes of this study is to learn more about the amount of instruction in visual arts guidance counselors have received.

Q-1 How much visual art instruction have you received?

MANY means 5 or more classes
 SEVERAL means 3-4 classes
 A FEW means 1-2 classes
 NONE means 0 classes

Visual art instruction
 (Circle your answer)

1. In elementary school.....	MANY	SEVERAL	A FEW	NONE
2. In secondary school.....	MANY	SEVERAL	A FEW	NONE
3. In college.....	MANY	SEVERAL	A FEW	NONE
4. In seminars.....	MANY	SEVERAL	A FEW	NONE

Q-2 Did you take art courses in the secondary grades?

1. NO
2. YES

If NO, GO to Q-3

If you took art courses in the secondary grades, approximately how much of the art class time was generally spent learning the following things?

ALL means the entire class time
 MOST means three-fourth the class time
 1/2 means half the class time
 VERY LITTLE means one-fourth the class time
 NONE means no class time

1. Making art	ALL	MOST	1/2	VERY LITTLE	NONE
2. Art history	ALL	MOST	1/2	VERY LITTLE	NONE
3. Art appreciation	ALL	MOST	1/2	VERY LITTLE	NONE
4. Visual design	ALL	MOST	1/2	VERY LITTLE	NONE
5. How to understand art	ALL	MOST	1/2	VERY LITTLE	NONE

DIRECTIONS: You are to circle the response which corresponds most closely to your answer.

ALL means the entire class time
 MOST means three-fourth the class time
 1/2 means half the class time
 VERY LITTLE means one-fourth the class time
 NONE means no class time

Q-3 Did you take art courses in college?

1. NO

2. YES

If NO, GO to Q-4

If you took art courses in college, approximately how much of the art class time was generally spent learning the following things?

Class Time
 (Circle your answer)

1. Making art	ALL	MOST	1/2	VERY LITTLE	NONE
2. Art history	ALL	MOST	1/2	VERY LITTLE	NONE
3. Art appreciation	ALL	MOST	1/2	VERY LITTLE	NONE
4. Visual design	ALL	MOST	1/2	VERY LITTLE	NONE
5. How to understand art	ALL	MOST	1/2	VERY LITTLE	NONE
6. Art teaching methods course	ALL	MOST	1/2	VERY LITTLE	NONE

Q-4 Have you had any involvement with visual art other than through formal (i.e. art courses in secondary school or college) classes? (Circle your answer)

1. NO

2. YES

The second purpose of this study is to learn more about how often guidance counselors participate in visual arts activities?

Q-5 How often do you participate in the following activities? Please place an "X" on the appropriate line that corresponds most closely to your answer.

1. Photography

_____ ONCE A YEAR
 _____ ONCE EVERY SIX MONTHS
 _____ ONCE A MONTH
 _____ ZERO
 _____ OTHER

3. Drawing

_____ ONCE A YEAR
 _____ ONCE EVERY SIX MONTHS
 _____ ONCE A MONTH
 _____ ZERO
 _____ OTHER

Please continue to indicate how often you participate in visual arts activities.
DIRECTIONS: You are to place an "X" on the appropriate line that corresponds most closely to your answer.

2. _____ ONCE A YEAR
_____ ONCE EVERY SIX MONTHS
_____ ONCE A MONTH
_____ ZERO
_____ OTHER	4. _____ ONCE A YEAR
_____ ONCE EVERY SIX MONTHS
_____ ONCE A MONTH
_____ ZERO
_____ OTHER
5. Pottery
_____ ONCE A YEAR
_____ ONCE EVERY SIX MONTHS
_____ ONCE A MONTH
_____ ZERO
_____ OTHER	6. Visiting art galleries
_____ ONCE A YEAR
_____ ONCE EVERY SIX MONTHS
_____ ONCE A MONTH
_____ ZERO
_____ OTHER

Another important purpose of this study is to learn more about the amount of information guidance counselors can provide students interested in pursuing a career in art.

Q-6 Assuming students want to learn about these occupations in the visual arts, rate the amount of information you could provide them. Please circle your answer.

NONE means no information
 SMALL means very little information
 MEDIUM means some information
 LARGE means a lot of information

		Amount of information (Circle your answer)			
1.	Painter	NONE	SMALL	MEDIUM	LARGE
2.	Sculptor.....	NONE	SMALL	MEDIUM	LARGE
3.	Potter.....	NONE	SMALL	MEDIUM	LARGE
4.	Printmaker.....	NONE	SMALL	MEDIUM	LARGE
5.	Jeweler.....	NONE	SMALL	MEDIUM	LARGE
6.	Weaver.....	NONE	SMALL	MEDIUM	LARGE
7.	Other (please specify)...	NONE	SMALL	MEDIUM	LARGE

DIRECTIONS: You are to circle the response which corresponds most closely to your answer.

NONE means no information
 SMALL means very little information
 MEDIUM means some information
 LARGE means a lot of information

Q-7 Assuming students want to learn about these occupations in the commercial art/design areas, rate the amount of information you could provide them.

1.	Architect.....	NONE	SMALL	MEDIUM	LARGE
3.	Layout artist.....	NONE	SMALL	MEDIUM	LARGE
4.	Photographer.....	NONE	SMALL	MEDIUM	LARGE
5.	Landscape architect....	NONE	SMALL	MEDIUM	LARGE
6.	Computer graphics artist.....	NONE	SMALL	MEDIUM	LARGE
7.	Interior designer.....	NONE	SMALL	MEDIUM	LARGE
8.	Medical illustrator.....	NONE	SMALL	MEDIUM	LARGE
9.	Calligrapher...	NONE	SMALL	MEDIUM	LARGE
10.	Advertising artist.....	NONE	SMALL	MEDIUM	LARGE
11.	Industrial designer.....	NONE	SMALL	MEDIUM	LARGE
12.	Costume designer.....	NONE	SMALL	MEDIUM	LARGE
13.	Other (please specify)..	NONE	SMALL	MEDIUM	LARGE

Q-8 Assuming students want to learn about these occupations which support the visual arts, rate the amount of information you could provide them.

1.	Art teacher.....	NONE	SMALL	MEDIUM	LARGE
2.	Art historian.....	NONE	SMALL	MEDIUM	LARGE
3.	Art critic.....	NONE	SMALL	MEDIUM	LARGE
4.	Gallery director.....	NONE	SMALL	MEDIUM	LARGE
5.	Art restorer.....	NONE	SMALL	MEDIUM	LARGE
6.	Art therapist.....	NONE	SMALL	MEDIUM	LARGE
7.	Museum educator.....	NONE	SMALL	MEDIUM	LARGE
8.	Art librarian.....	NONE	SMALL	MEDIUM	LARGE
9.	Curator.....	NONE	SMALL	MEDIUM	LARGE
10.	Other (please specify)...	NONE	SMALL	MEDIUM	LARGE

Q-9 Assuming students want to learn about the occupations which involve art-related skills and abilities, rate the amount of information you could provide them.

1.	Antique dealer.....	NONE	SMALL	MEDIUM	LARGE
2.	Drafter.....	NONE	SMALL	MEDIUM	LARGE
3.	Silversmith.....	NONE	SMALL	MEDIUM	LARGE
4.	Clothing buyer.....	NONE	SMALL	MEDIUM	LARGE
5.	Sign painter.....	NONE	SMALL	MEDIUM	LARGE
6.	Other (please specify)..	NONE	SMALL	MEDIUM	LARGE

DIRECTIONS: You are to circle the response which corresponds most closely to your answer.

NONE means no information
 SMALL means very little information
 MEDIUM means some information
 LARGE means a lot of information

Q-10 Assuming students want to learn about the nature of the occupations listed below, rate the amount of information you could provide them.

1. Art teacher.....	NONE	SMALL	MEDIUM	LARGE
2. Curator.....	NONE	SMALL	MEDIUM	LARGE
3. Potter.....	NONE	SMALL	MEDIUM	LARGE
4. Computer graphics artist.....	NONE	SMALL	MEDIUM	LARGE
5. Architect.....	NONE	SMALL	MEDIUM	LARGE
6. Antique dealer.....	NONE	SMALL	MEDIUM	LARGE
7. Other (please specify)..	NONE	SMALL	MEDIUM	LARGE

Q-11 Much has been said about education in the visual arts. What is your opinion (in general) about visual arts programs in public schools?

SA means strongly agree
 MA means moderately agree
 A means agree
 D means disagree
 MD means moderately disagree
 SD means strongly disagree

Opinion about visual arts programs
 (Circle your answer)

1. More students should be encouraged to enroll in visual arts programs	SA	MA	A	D	MD	SD
2. Beyond seventh grade, students should be introduced to the visual arts in college.....	SA	MA	A	D	MD	SD
3. Students have to study about the visual arts before they can enjoy them.....	SA	MA	A	D	MD	SD
4. A full credit in visual art should be part of the requirement for high school graduation.....	SA	MA	A	D	MD	SD

5. It is important to provide students with a basic education in academic subjects than to use time for education in the visual arts.....

SA MA A D MD SD

Please continue to indicate your opinion about visual arts programs in public schools.

DIRECTIONS: You are to circle the response which corresponds most closely to your answer.

A means strongly agree
 MA means moderately agree
 A means agree
 D means disagree
 MD means moderately disagree
 SD means strongly disagree

-
6. The quality of visual arts programs in public schools is low..... SA MA A D MD SD
7. The visual arts program in high school should be expanded SA MA A D MD SD
8. The visual arts programs in public schools provide students with opportunities to learn how art enrich their lives SA MA A D MD SD
9. Visual arts programs should be reduced when school funds are limited SA MA A D MD SD
10. Enrollment in visual arts programs is not important in preparation for college admission SA MA A D MD SD

Q-12 Our next concern is your opinion about the visual arts program in your school. Now, would you please indicate your opinion about the visual arts program in your school.

Opinion about visual arts program in
 your school (Circle your answer)

1. The visual arts program provides students with an opportunity for self expression SA MA A D MD SD
2. The visual arts program provides relaxation by a change of pace from the rigors of academic subjects SA MA A D MD SD
-

3. Students are prepared to enter a career in art upon high school graduation SA MA A D MD SD
4. Students take art at the expense of academic subjects SA MA A D MD SD

Please Continue to indicate your opinion about visual arts program in your school.

DIRECTION: You are to circle the response which corresponds most closely to your answer.

A means strongly agree
 MA means moderately agree
 A means agree
 D means disagree
 MD means moderately disagree
 SD means strongly disagree

Opinion about visual arts program in
 your school (Circle your answer)

5. Students who are uninterested in art as an elective should not have to take it SA MA A D MD SD
6. College-bound students should not have to enroll in the visual arts program SA MA A D MD SD

Q-13 Another important purpose of this study is to learn your opinion about visual arts careers. Therefore, would you please indicate your opinion about visual arts careers.

Opinion about visual arts careers
 (Circle your answer)

1. Careers in visual arts offer little chance of a steady income SA MA A D MD SD
2. It is difficult to pursue a career in the visual arts SA MA A D MD SD
3. Students should be encouraged to pursue a career in the visual arts SA MA A D MD SD

4. There are many occupations in the visual arts from which a talented student might earn a livelihood

SA MA A D MD SD

DIRECTIONS: You are to circle the response which corresponds most closely to your answer.

Q-14 Assuming you had a talented student interested in pursuing a visual arts career, rate the following art related careers according to desirability for that student.

6 means highly reliable
 5 means moderately reliable
 4 means desirable
 3 means undesirable
 2 means moderately undesirable
 1 means completely undesirable

Art career desirability for talented student (Circle your answer)

1. Art teacher in an elementary or secondary school.....	6	5	4	3	2	1
2. Art teacher in a college.....	6	5	4	3	2	1
3. Art education professor.....	6	5	4	3	2	1
4. Painter.....	6	5	4	3	2	1
5. Interior designer.....	6	5	4	3	2	1
6. Potter.....	6	5	4	3	2	1
7. Art critic.....	6	5	4	3	2	1
8. Computer graphic artist.....	6	5	4	3	2	1
9. Art historian.....	6	5	4	3	2	1
10. Art therapist.....	6	5	4	3	2	1
11. Photographer.....	6	5	4	3	2	1
12. Other (please specify) _____	6	5	4	3	2	1

Q-15 Next, please grade the quality of art instruction provided by the art teacher in your school.

A means excellent
 B means very good
 C means average
 D means below average
 E means poor
 NA means not applicable

Instructional quality (Circle your answer)

1. Teaching of specific skills like painting...	A	B	C	D	E	NA
2. Teaching art history.....	A	B	C	D	E	NA
3. Teaching of art appreciation.....	A	B	C	D	E	NA
4. Teaching how to understand art.....	A	B	C	D	E	NA

DIRECTIONS: You are to circle the response which corresponds most closely to your answer.

Finally, we would like to ask some questions about yourself to help interpret the results.

Q-16 Your gender. (Circle number of your answer)

1. MALE
2. FEMALE

Q-17 Age Group. (Circle letter)

A. 20-29	D. 50-59
B. 30-39	E. 60 OR OLDER
C. 40-49	

Q-18 Number of years experience as a high school guidance counselor. (Circle your answer)

A. 0-2	E. 12-15
B. 3-5	F. 16-18
C. 6-8	G. 19-24
D. 9-11	H. OVER 25

Q-19 Type of counselor. (Circle letter)

- A. ALL GRADES (COULD BE THAT YOU ARE ASSIGNED TO SPECIAL GRADES ALSO, I.E. FRESHMEN)
- B. COLLEGE BOUND ONLY
- C. VOCATIONAL ONLY
- D. VOCATIONAL AND ALL GRADES

Please continue to provide information about yourself.

DIRECTIONS: You are to circle the response which corresponds most closely to your answer.

Q-20 Type of high school where you are employed. (Circle number)

1. PUBLIC HIGH SCHOOL IN CITY DISTRICT
2. PUBLIC HIGH SCHOOL IN LOCAL SCHOOL DISTRICT
3. PUBLIC HIGH SCHOOL IN EXEMPTED VILLAGE DISTRICT
4. PUBLIC JOINT VOCATIONAL HIGH SCHOOL DISTRICT
5. NONPUBLIC HIGH SCHOOL

Q-21 Setting of high school where you are employed. (Circle number)

1. RURAL
2. URBAN
3. SUBURBAN

Q-22 Highest degree that you have earned. (Circle number)

1. BACHELOR DEGREE
2. MASTERS DEGREE
3. EDUCATIONAL SPECIALIST DEGREE
4. DOCTORATE DEGREE
5. OTHER (PLEASE SPECIFY) _____

Q-23 Type of undergraduate institution
you attended.

Q-24 Type of graduate
institution you attended.

1.....PRIVATE, LIBERAL ARTS.....	1
2.....PRIVATE, SECTARIAN.....	2
3.....PRIVATE, TECHNICAL.....	3
4.....STATE SUPPORTED, LIBERAL ARTS.....	4
5.....STATE SUPPORTED, SECTARIAN.....	5
6.....STATE SUPPORTED, TECHNICAL.....	6

Is there anything else you would like to say about visual arts programs in public schools? If so, please use this space for that purpose.

Your contribution to this effort is very greatly appreciated.

APPENDIX C
PANEL OF EXPERTS

Panel of Experts

Dr. Mary Claytor
Supervisor of Guidance Services
Columbus Public Schools

Dr. Kathleen Desmond
Art Education
The Ohio State University

Dr. James Hutchens
Art Education
The Ohio State University

Dr. Judith Koroscik
Art Education
The Ohio State University

Dr. Susan Sears
Human Services Education
The Ohio State University

Dr. James Wigtil
Human Services Education
The Ohio State University

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