

A Q METHODOLOGICAL STUDY DESCRIBING
VALUE ORIENTATIONS OF THE ARTS
ACCORDING TO ARTS EDUCATORS

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Abstract: This Q methodological study addresses the subjective opinions of arts educators concerning the values the arts bring to the school curriculum and to society. In order to effectively defend the inclusion of the arts in budget-constrained schools, to clarify confusing and contradictory rationale for arts education and potentially to guide teacher training decisions, it was considered necessary to identify what opinions arts educators hold in terms of value orientations. A review of relevant literature in education, aesthetics, psychology, sociology and related fields was conducted to identify the breadth of the field and to develop an initial interview protocol. Six arts educators representing visual arts, music and drama were subsequently interviewed. The results of the interviews and the literature review were used to construct a 47 statement Q set which was sorted by 25 arts educators. PQMethod software was used to analyze the results and a three factor solution resulted. In addition to the comparison of statement positions on each factor, narrative input provided by the participants and interview commentary provided by interviewees who defined the factors aided in the interpretation of the results. The three factors were interpreted to be Arts Orientation, Student Orientation and Equity Orientation. Themes in the Arts value orientation included passion for the arts and quality of life; whereas Student orientation values the connectedness of the arts to other subjects, academic benefits and the learning environment. Equity orientation values the arts for bringing cultural equity into the schools and values accessibility for all. Common perspectives amongst the factors were associated with creativity and problem solving, communication roles, and rejecting the value of an art for only its excellence in the art. Demographic data was solicited addressing age, gender, education and discipline taught. An orientation distinction between visual and performing arts educators is suggested.

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CHAPTER I

INTRODUCTION TO THE STUDY

The roles and values of the arts in society have changed over time. The earliest examples of what are now referred to as art probably functioned in some perceived magical sense. By portraying animals visually in the caves at Lascaux and Altamira prehistoric people assured themselves of success in the hunt (Myers, 1957). Similarly, the fertility fetishes of the type found in Willendorf, Austria and other locations throughout the world might have been created to magically guarantee offspring (de la Croix & Tansey, 1980). This cultic, shamanistic or perhaps magical role brings to question whether items with such a perceived pragmatic function constitute art. It is only through historical hindsight that these items been elevated to the realm of art (Adorno, 1997). It is not likely that the artist had a creative or aesthetic motivation; rather, the products were conceived as pragmatic and functional items (Dewey, 1934/2005). It is possible that there was little interest in the presentation at all; whereas, it was the mere existence of the images that mattered (Benjamin, 1936/1969).

As societies developed and civilizations evolved, art became mimetic with an objective of imitating nature. Whether intended as decorative or functional this mimetic approach has been subsequently derided as something less than art, destined to fail as art when “we then recognize in it nothing but a conjuring trick” (Hegel, 1886/1993, p.48).

Simply imitative art has been considered to be little more than entertainment or decoration, not rising to the level of art (Rancière, 2009). However, the development of ornamentation and interest in appearance has been recognized historically as an “enlargement of humanity and a decisive step towards culture” (Schiller, 1795/2004, p.125).

Art has been described as a means of reconciling baser or sensuous aspects of humans with their reflective, logical side (Schiller, 1795/2004). This viewpoint essentially bridges the incompatible naturalistic and moral sides of people’s character. In this sense one purpose for art was described as “the purification of the passions, instruction and moral perfecting” (Hegel, 1886/1993, p.55). This moral perspective has the effect of elevating art to a level on parity with religion and philosophy as a means of revealing the truth (Hegel, 1886/1993). From this viewpoint art functions similarly to religion or philosophy in their revelatory roles, simply through different media. A more contemporary secular focus links art with philosophy and with education. From this perspective art is seen to produce truths that are the subject of education, truths which are made manifest and elaborated by philosophy (Badiou, 2005).

Prior to the romantic era, western fine art largely reflected subject matter that was chosen by other than the artists. Classical subjects and religious themes and church edicts dominated and authority determined the acceptability and appropriateness of art. As art evolved away from tradition and subject matter became more intellectualized, philosophical society has evolved to a point where the creation of art may, in the minds of some, have as its primary concern the investigation of the nature of art (Negrin, 2005). Put in other words, “what art educates us for is therefore nothing apart from its own existence” (Badiou, 2005, p. 9). Lacking shared traditions and rejecting the contemporary and historical rules and

concepts that had guided art production the Dadaists took a pessimistic perspective and "felt that the only way to salvation was through political anarchy, the natural emotions, the intuitive and the irrational...the spiritual in art" (Arnason, 1969, p. 291). A different artistic viewpoint, with a different focus on the spiritual, contends that ultimately fine art "concerns man's relation to the world as a spiritual being" (Hoffman, 1967, p.47).

A less philosophical and more psychological viewpoint of art focuses on the cathartic benefit of the process of artistic creation. Art is described as therapeutic, with a reference to psychoanalysis (Adorno, 1997). Similarly, a way of viewing the psychological effect of art is that art represents a "sublimation of the instincts" where "the artist's joy in creating, in giving his phantasies body" (Freud, 1961, p. 29) is little more than a technique for alleviating suffering. Though any suggestion of psychoanalysis will necessarily be a 20th century reference, psychological, cathartic references are not necessarily unique to the modern era. An earlier citation indicates that "it may frequently be the case that with the artist that when attacked by grief he softens and weakens the intensity of his own feelings in its effect on his own mind by representing it in art" (Hegel, 1886/1993, p.54).

Background to the Problem

Research on arts education has originated from any of a number of diverse perspectives. For the purposes of this study arts education was considered to be inclusive of both visual and performing arts. Visual includes two dimensional and three dimensional art and performing arts entails dance, drama, and music in their various manifestations. These include such areas as ballet and jazz dance and vocal and instrumental music including band, orchestra and jazz.

As the philosophical artistic orientations inherent in cultures have evolved, so have the directions of education in the arts. Arts education has been approached from a sociological perspective (DiMaggio, 1982), from a policy perspective (Cataldi, 2004), and from an ethnographic perspective (Chalmers, 1981). Arts education can take an academic approach emphasizing cultural masterpieces and common content as advocated in Discipline Based Art Education (DBAE) (Dobbs, 1992). Arts education has been documented from the consumer's point of view with an inquiry from the subjective viewpoints of elementary students reflecting a child centered, hands-on approach emphasizing self expression (Bay, 2002).

For the purposes of this study it is given that the rationale for arts education and the resultant content and methodologies are driven by society and cultural values and needs (Cataldi, 2004; Neperud, (Ed.).1995). As the industrial revolution gained momentum with concurrent urbanization and a refocusing of labor needs, art education was seen from an economic perspective (Elfland, 1995), industrial drawing “enhanced the virtue of industriousness” (p. 26) and accordingly justified the teaching of drawing skills. Notably, there is little consideration of aesthetics or artistic expression; the training is firmly grounded in practical economics. A contemporary corollary is seen with the current advocacy of an educational and political focus on a STEM (Science, Technology, Engineering and Math) curriculum, it has been suggested that the design and innovation aspects considered inherent in the arts can be logically included in a STEAM approach to the classroom (Bequette & Bequette, 2012), resulting in the addition of an A to the acronym and a new arts inclusive focus to the science and math curriculum.

Social reform in the 1920s and 1930s, as exemplified by the progressive education movement, resulted in a scientifically based focus on creative self-expression (Freedman, 1995). This focus maintained dominance until society transitioned into the so-called postmodern era, an era where “social pluralism, ethnic diversity, tradition and contextualism” are embodied (Hamblen, 1995, p.47). These are not descriptors that are indicative of the universal truths and commonly held beliefs found in earlier eras.

Research on the attitudes toward arts education from 1992 through 1996 indicated that the most popular justification for the use of art in public schools was to teach subjects other than art (Siegesmund, 1998). The Arts Education Partnership (AEP) presented a compendium of current research in the field of arts education (Deasy, 2002). The compendium was in response to an earlier AEP report and was functionally a State of the Domain summation and a challenge to researchers to continue their research along certain lines. The theme of the 62 studies selected to represent arts education research was focused on the transfer benefits of arts education to other subject areas generally considered to be core classes and on the transfer of general cognitive skills and psychological constructs, in particular self-efficacy and motivation (Catterall, 2002). An alternate view on transfer suggests that if such a motivation for teaching the arts might be misguided, “it is claimed that the more art classes students take, the higher the SAT scores...but they are even higher when students take more math courses” (Eisner, 2001, p.7).

One observation regarding the AEP Compendium (Baker, 2002) addressed whether the use of the art in the research constituted art; a relevant concern was whether art was being taught or whether there were merely art methods being used to reinforce the other subject’s content. It was noted that there was no consensus definition as to what art was.

The issues relative to whether the art in the transfer studies constituted art were addressed in other studies by broadening the perspective of other values of the arts in an integrated arts curriculum (Hull, 2003). A distinction was made between arts functioning as a co-equal element or simply as an element in a subservient role (Bresler, 1995). In this arts integration model a whole child perspective was emphasized, the notable difference being that this research is focused on the arts with an assumption that arts are co-equal with the core content areas. This research was associated with Project CREATES which used art professionals in the classroom (Montgomery, Otto, & Hull, 2007).

The Project CREATES perspective was supported by a later study done in Helsinki. In that study, involving young children, cognitive and affective benefits were observed during the course of a long-term project where, rather than integrating art into other content areas, other subjects were integrated into art (Nevanen, Juvanén & Ruismäki, 2011). Equal emphasis was given to each element of the curriculum and cooperation between the teacher and practicing artist was seen as crucial.

Arts education is not immune from contemporary trends toward accountability in teaching (Eisner, 2001). In the current educational climate with its inordinate attention to test results and annualized improvement, due in large part to the No Child Left Behind regulations, the arts and other non-academic elective subjects are readily pushed aside, a predictable and common consequence of shifting academic priorities; “whenever cuts are to be made in a school’s budget, courses in music (as well as art and physical education) are the first to be eliminated. It is discouraging how these three basic skills, so important for improving the quality of life, are generally considered to be superfluous in the current educational climate” (Csikszentmihalyi, 1991, p.112).

In situations where the arts are retained in the school, there may be an inclination toward common objectives and homogenized curricula and a concurrent shift towards political versus aesthetic objectives (Eisner, 2001). With less funding and less opportunity to participate in electives it becomes politically expedient to find correlations between arts experiences and general academic improvement. This is a perspective that lends itself well to the various approaches to arts integration, cognitive transfer, and other creative explanations as to how art is beneficial outside the realm of art.

Statement of the Problem

A lack of a consensus for why art should be taught could result in a further marginalization of art within the general curriculum (Siegesmund, 1998). According to Elfland (1995) however, contemporary perspectives allow multiple rationales to be engaged; and such an eclectic, multi-faceted approach is considered appropriate. Many of the older, historical theories can be subsumed under this view. Though diversity of purpose and objectives may be recognized in the post-modern, multiplistic view of roles the ambiguity associated with multiple rationales is not an asset if the lack of consensus amongst art educators is perceived to be a risk (Siegesmund, 1998).

There is evidence that consensus is lacking regarding the role and value of the arts in contemporary society and by extension in the schools (Neperud, 1995). There is a resultant variety in the theoretical bases for concurrent art education practices. It would not be a new or unexpected situation for the arts to be devalued, Hegel predicted that eventually philosophy would supplant art as a means of discovering meaning in life, becoming the “primary source of self-consciousness in the modern era” (Negrin, 2005, p. 801).

Some have suggested that art is only about art (Badiou, 2005 and Rancière, 2006, 2009), that “what art educates us for is therefore nothing apart from its own existence” (Badiou, 2005, p. 9), and that, in the case of painting, “painting is the specific realization of nothing but the possibilities contained in the very materiality of coloured matter and its support” (Rancière, 2009, p.71). If art has achieved a level of irreducible autonomy and the primary purpose of art is to discuss art, the opportunity for personal meaning making is restricted in the context of the arts. Teachers entrusted with educating the next generations are incapable of articulating what assumptions underlie their curriculum if it has never been convincingly defined by them or for them. It might be argued that a lack of cohesive direction has the potential to weaken arguments as to why the arts should be taught. Therefore, what needs to be provided is a better articulation of the roles of the arts in contemporary society and the values that the arts offer.

Conceptual Framework

The perspectives found in the literature considered in this study for the roles and values of art in the schools have been conceptualized as Art in Society, Aesthetics, and Psychology and Art. These areas of literature research were chosen to represent the breadth of potential values that may be articulated by arts educators.

Art in Society

To consider such a broad concept as Art in Society, some type of a historical framework must be incorporated. A modern viewpoint must recognize the pervasive influence of Marxism in its various manifestations and theoretical perspectives. Marxist extrapolations specific to the place art holds in society include the concepts of cultural capital as espoused by Pierre Bourdieu (1993; Bourdieu & Darbel, 1991), with its social class orientation, and the critical inquiry tradition, with its diversity of social critics from the philosophical community such as Theodor Adorno (1997) in Germany and Paulo Friere (2008, 2009) in Brazil. Privilege and power are central to the Marxist orientation and the arts are seen as both a symptom of social flaws as well as a potential tool for helping to correct them. A key element of the Marxist orientation is the activist orientation, as opposed to traditional philosophical focus on ideas (Crotty, 1998).

Three general categories of functional art education roles as described by Elfland include expressionist, reconstructivist, and scientific rationalist. The reconstructivist objective is further divided into reproduction, reinvention, and reconstruction (Siegesmund, 1998). Adorno, representing the Frankfurt School, and Friere, an educator and literacy advocate in Brazil (Crotty, 1998), fall within the broad classification of the reconstructivist functional art education role, albeit principally from a critical inquiry in lieu of art educator orientation.

Within the context of cultural capital, knowledge of art is identified as an element of cultural reproduction and a tool for maintaining the status quo in terms of class distinctions (Bourdieu, 1993). Seen from this perspective the ability to determine if an object is art, referred to as a symbolic good, is reserved for those with the requisite training and cultural

privilege (Bourdieu & Darbel, 1991). Subsequent interpretations of cultural capital theory suggest that cultural capital may represent an element of class mobility (DiMaggio, 1982), essentially arts education may provide opportunities for less advantaged students to gain exposure to “those subjects that schools do not teach but that elites value” (p. 191).

The reconstruction element most closely corresponds with critical inquiry, which sees a primary role of art as reforming and changing society. There is a risk that with this critical consciousness orientation art may be supplanted by politics (Eisner, 2001). Within the critical focus, outsider art, and the art of the oppressed and subjugated, gain particular recognition and significance. The advocacy orientation and critical meaning are functionally preeminent.

These modern emphases can be contrasted with a historical educational role of art of promulgating the official values held by the culture, both stylistically and through the content portrayed. This was essentially the reproduction role cited by Siegesmund (1998) and corresponds generally with that characterized by Bourdieu (1991, 1993). Historically, in western culture the keeper of these official values has commonly been the church but may have been represented by the secular government or potentially the art academy or a similar cultural institution. Carried to an extreme such officially sanctioned art might be most accurately referred to as propaganda, in a sense, making politics aesthetic or art political (Benjamin, 1936/1969).

There is a longstanding spiritual and religious tradition associated with the contemplation of art and art’s significance. Within the Germanic aesthetic tradition, as exemplified by Schiller, art is conceived as a path to morality; and by Hegel, where art is seen as a means, along with religion and philosophy, to truth (Hammermeister, 2002). Hegel

saw art as a progressive step to religious experience - reflective of the lingering, officially directed art tradition - and ultimately to philosophy. In these traditions art is conceived as a vehicle for conveying values. With art evolving to reflect a substantial degree of autonomy some, such as painter and educator Hans Hoffman, see art itself as a singular spiritual experience (Hoffmann, 1967).

Education has been described as being responsible for developing character more than for developing knowledge (Shim, 2008) or for developing critical consciousness (Friere, 2008), From these perspectives moral and value education has been considered to be within the realms of both art and education. Per Hoffman (1967), regarding this responsibility arts educators play a key role; “artistic expression and appreciation is necessary to a complete, balanced life, and must be an integral part of any enduring national or racial culture... providing leadership by teachers and support of developing artists is a national duty, an insurance of spiritual solidarity” (p. 58). There is a well-established tradition of art in a revelatory role conveying truth and value to society. A similar role is associated with education. Both institutions are seen as means of propagating values and correcting ills.

Aesthetics

A common theme throughout the philosophical approaches to art is one of Socio-Cultural significance, when we experience a work of art we are “always encoded by culture” (Negrin, 2005, p.818). The concept of a wholly objective, primitive, visceral experience in or through art is a false one. Our observations and perceptions are generated within the contexts of our culture and our individual experiences (Benjamin, 1936/1969; Dewey, 1934/2005). Culture determines what is or what is not art and these cultural rules are subject

to change, “there is no art without eyes that see it as art” (Rancière, 2009, p.72). It is the local cultural standards that will determine if an object is perceived as art and art not only reflects the values of the culture but conveys them.

Western aesthetic thought largely evolved within the Germanic tradition and is of relatively recent origin (Hammermeister, 2002). The actual scope of what constitutes art has generally narrowed since the time of Kant and the distinction between fine arts and applied arts has developed in the ensuing time span. The so called fine arts represented a higher level of theological, philosophical or spiritual truth, “the total of man’s inner self – his spiritual world which he can offer only as an artist” (Hoffman, 1967, p. 46). Contemporary concepts of what the arts are seems to be shifting from these traditionally held and potentially elitist definitions into visual culture (Eisner, 2001) and previously “high-culture performing arts are becoming less central to cultural capital” (DiMaggio & Mukhtar, 2004, p. 179). This trend has undoubtedly been pushed along by the arts fields themselves with post-modern inclusion of popular culture and elevation of folk culture in status.

Traditionally, art as a conveyance of high order truths was not envisioned as a permanent state. Art will ultimately be supplanted by philosophy as a means of conveying the absolute per the Hegelian viewpoint (Hegel, 1886/1993). The relationship between art and philosophy continues to be debated today (Tanke, 2009) with the autonomy of art versus art as a means of conveying the truth a central and recurring issue with extensive historical precursors (Badiou, 2005, pp. 8-9). Perhaps the thought that “the concept of art is located in a historically changing constellation of elements; it refuses definition” (Adorno, 1997, p. 2) is an accurate appraisal of the relationship between the philosophical field of aesthetics and the art it presumes to elucidate.

“A field” has been defined as “a separate social universe having its own laws of functioning” (Bourdieu, 1993, p. 162). The arts consist of autonomous fields and the players determine those laws. The artists, critics and consumers of the arts, as components of the field - as the players on the field, determine what the rules are. As art has evolved and narrowed, particularly in the modernist era, a gap between the knowledgeable aesthetes and the public as a whole developed (Neperud, 1995). This gap can be considered a discriminator between the classes in the cultural capital context, or as a driving force that has brought forth post modernism with a corresponding recognition of contextualism and pluralism (Elfland, 1995) and recognition of a visual culture - as opposed to fine arts versus secondary arts arrangement.

Psychology and Art

Recognizing the Socio-Cultural perspective, a psychological point of view relative to the significance of the arts is legitimate. The constructivist concepts proposed by Vygotsky emphasize the role of social interaction in human development, particularly as it involves language and activity (Vygotsky, 1978). The importance of symbols is a recurring theme with language being the preeminent and most complex system of symbols, though not the only one. Written language in particular represents cultural symbolism (p. 106). Developmentally, children’s art is seen as preliminary to written language and symbolic in nature. Children’s drawing is described as “memory in a drawing, he does so in a mode of speech – telling a story” (Vygotsky, 1978, p. 112). Art, specifically children’s art, can be considered developmentally crucial, like play, within a constructivist frame of reference.

Narrative has been described as a means of defining one's self, with particular relevance to adolescent and adult development (McAdams, Josselson, & Lieblich, 2006). Although narrative in the context of self definition is typically contemplated in terms of verbal media, visual art has been identified as a means of developing narrative (Walsh, 1993). An experiential approach to visual art and aesthetics reflects an acknowledgment that a work of art is "an expression of the self in and through a medium" (Dewey, 1934/2005, p.67), essentially a visual narrative though not limited to autobiography in this context.

In addition to developmental considerations art has been described as a therapeutic experience or as a means of dealing with life's difficulties. This is typical of the psychoanalytic tradition but has been observed much earlier and outside of a Freudian context in contemporary literature. Suffering is alleviated through "an artist's joy in creating, in giving his phantasies body" (Freud, 1961, p. 29). This sublimation can benefit the sensitive observer, though it may be accomplished much less effectively. Weakening the effect of grief (Hegel, 1886/1993) and therapeutic treatment of the soul (Badiou, 2005) are alternate ways of describing the ameliorative benefits of art. A contrary perspective would indicate that if art functions as sublimation its benefit as a conveyor of truth is suspect and its value as art is forfeit (Adorno, 1997).

Purpose of the Study

The purpose of the study was to identify the value orientations held by arts educators relative to arts in society and in the schools. Multiple objectives and rationale for teaching art may reasonably be expected to coexist, and no single perspective will necessarily be dominant or more or less correct in arts education. An objective of this research was to

determine if there is a particular philosophical tradition or pedagogical perspective that predominates, whether consciously or not, in contemporary educational thought as conveyed by arts teachers.

Additionally, since the study approach of Q methodology has the capacity to identify the subjective opinions of teachers relative to the value of art in society and in the schools, unique or hybrid concepts may be discerned. In the process of determining value orientations espoused by arts educators, the study considered what demographic descriptors were useful in understanding these orientations and the arts educators who expressed them.

Research Question

The fundamental concern of this study relates to the subjective, personal opinions of arts educators as they relate to the notion of the values that the arts bring to schools and to society. Historically, the arts have been held in lofty esteem and credited with enviable epistemological authority, essentially art was in the business of revealing truth but through visual and tactile means (Hegel, 1886/1993, and by extension through sound and movement. In our contemporary pluralistic approach to knowledge and reality, longstanding definitions have changed and previously accepted content has become less universal. Visual culture has supplanted fine art for many (Eisner, 2001) and though self expression may be a valid objective for some, others consider the arts primarily a means of educating multi-cultural values or for developing critical thinking (Siegesmund, 1998). Some express concerns that the arts are among the first to be cut when education budgets are cut (Csikszentmihalyi, 1991), others respond by identifying how the arts are actually true partners in academic learning through their positive effects on psychological development and behavior (Catterall,

2002). This justification of the arts through such cognitive transfer arguments is contrary to the stance that the arts stand alone, that artistic endeavors are essential to a balanced and complete existence (Hoffman, 1967) and that no further justification is necessary.

With limited resources a constant consideration in public education, benefit to society is a reasonable criterion for determining inclusion in the curriculum. Therefore, it is imperative to describe what those who teach the arts believe and to discern their opinions relative to the values they believe teaching the performing and visual arts bring to the schools and to society.

CHAPTER II

REVIEW OF RELEVANT LITERATURE

The purpose of this study was to identify the opinions that arts educators hold relative to the value of the arts in the schools and in society. Relevant literature has been organized and discussed in this chapter in terms of arts in society, aesthetics, psychology and the arts, and arts education. It is clear that any number of classification schemes could have been chosen and that there are no clear boundaries between concepts. However, large bodies of literature have been distilled to what might best inform the research conducted here.

Art in Society

A subtext that runs through all of the major themes in the literature is one of culture. Chang (2012) defined six sociological traditions for looking at art, identifying the principal theorists or authors associated with each.

A humanistic/historical tradition was identified, with an iconographic, symbolic and interpretative viewpoint; a Marxist tradition which focuses on art from an economic perspective; a cultural studies tradition which is reflective of critical thinking with psychoanalytic influences; an institutional perspective which attributes institutional acceptance as a primary criteria for an artifact to rise to the level of art; an

anthropological view which emphasizes the contextual aspects of art; and finally an empirical tradition with an interest in markets and visual culture in lieu of traditional fine art distinctions. There are not clear boundaries between the identified schools of thought. Concepts and theorists exist simultaneously in multiple traditions and perspectives developed in one tradition evolve into another tradition altogether while retaining critical traits.

Within the aesthetics domain in the late 18th century culture was identified as the source of depravity in people (Schiller, 1795/2004); blaming culture for the alienation of people was revisited in the 20th century by Lukács who observed that society had reduced art to mere entertainment (Hammermeister, 2002). Art, along with science, language and religion are considered fundamental elements of humanity and culture in Cassirer's aesthetics (Hammermeister, 2002).

Whether seen as a means of overcoming the negative influence of society or as a reflection of society or as a product of society, the arts have been consistently and intrinsically linked to society and culture. The romantic notion of the artist as somehow outside of the culture does not stand up. Rather, the artist "cannot divest himself, in his new perception, of meanings funded from his past intercourse with his surroundings" (Dewey, 1934/2005, p. 93). As opposed to being some type of outsider observing society the artist can be described as "being imbedded in the fabric of tradition" (Benjamin, 1936/1969, p. 223). Though the artist may function in a critical role as "an active agent for social change" (Siegesmund, 1998, p. 202) the artist participates from within the culture and reflects the influences of the culture as it is not feasible to extricate oneself wholly from the elements from which one has sprung. What a "person sees in a painting

is not just a picture, but a ‘thought machine’ that includes the painter’s emotions, hopes, and ideas – as well as the spirit of the culture and the historical period in which he lived” (Csikszentmihalyi, 1991, p. 118).

In the 1960s the concept of cultural capital was borrowed by Sociologists from the field of economics. One of the principal proponents of the concept was French sociologist Pierre Bourdieu. Each configuration of art, or “identifiable sequence, initiated by an event, comprising a virtually infinite complex” (Badiou, 2005, p. 13) will possess a unique set of rules for interpretation (Bourdieu & Darbel, 1991). The difficulty or ease of interpretation of a work of art is dependent on how much association the artist retained with the previous configuration. Knowledge of the rules of interpretation, essentially deciphering, is primarily within the domain of the upper classes (Bourdieu, 1993). In this sense knowledge and appreciation of the arts becomes a discriminator between classes and a hindrance to social mobility.

If knowledge and understanding of the arts is perceived as a discriminator between classes, it follows that education in the arts is a potential avenue for class mobility. This alternative way of looking at cultural capital holds that study of the arts and participation in artistic endeavors “may be a practical and useful strategy for low status students who aspire towards upward mobility” (DiMaggio, 1982, p. 190). A cultural capital approach to arts education favors connoisseurship and knowledge as opposed to performance and production.

One view of the arts is that they can constitute tools for critical inquiry and a method for challenging the status quo and documenting social ills, essentially establishing a cultural dialogue. As opposed to the reproduction role inherent in

Bourdieu's analysis, art assumes a reconstruction role (Siegesmund, 1998) when considered from the critical inquiry perspective.

Art has been used as an integral part of literacy and critical consciousness teaching where drawings by a well known Brazilian artist were used to define scenarios reflective of local culture (Friere, 2008). Visual imagery was used to initiate reflection on the students' role in their culture and to initiate dialogue, a preferred method of critical consciousness education. In this context education must focus on reflection and critical thinking and communication; hence efforts in the cause of literacy (Friere, 2009). These focuses are consistent with those associated with the reconstruction role of art, to be active in the world and to improve upon it; functionally people are to "be in the world, but to engage in relations with the world-that through acts of creation and re-creation, man makes cultural reality and thereby adds to the natural world, which he did not make" (Friere, 2008, p. 39). Collaboration, problem solving and student centered learning are all elements of Friere's approach to education, ultimately critical consciousness and transformation are the essence (Shim, 2008).

The Marxist tradition is strongly associated with critical inquiry, beginning with Marx and Engels and their economic focus. Among the western heirs to Marx, in addition to Friere, is the Frankfurt School with its origins in the Institute for Social Research; though the extent of their Marxist orientation is subject to debate (Crotty, 1998). The Frankfurt School was more focused on the cultural than the economic but retained the underlying critical inquiry and social justice emphasis of the Marxists. Among the key persons associated with the Frankfurt School is Theodor Adorno.

Aesthetics

Theodor Adorno is most associated with the construct of critical theory, but he was personally interested in the arts and wrote extensively on artistic and aesthetic topics culminating in *Ästhetische Theorie*, 1970, published the year following his death. Adorno represented the modernist viewpoint in an evolutionary series of German aesthetic philosophers addressing the role of art generally and the role of art as a conveyor of truth specifically. The German aesthetic tradition is commonly associated with Schiller and Hegel, as successors to Kant and responsible for shifting the field of aesthetics from an emphasis on natural considerations of beauty to art, though Baumgarten and others warrant consideration as well (Hammermeister, 2002).

Within the Germanic tradition art has been considered to be one of three principal modes of attaining the truth, along with religion and philosophy. The traditional viewpoint describes art's reign as temporary, it would ultimately be replaced by philosophy (Hegel, 1886/1993), perceived as a superior option. In contrast, Adorno saw art as superior to philosophy but he similarly viewed it as a temporary situation; as a conveyor of truth art would become obsolete upon the achievement of an enlightened society (Hammermeister, 2002).

Art is seen as a means of achieving spirituality beyond the self (Hoffman, 1967); though from an aesthetic perspective this can be seen as representing the artist's voice instead of that of the philosopher. This viewpoint echoes that of Schiller and Hegel albeit from a secular, non-Christian perspective. In a sense linking the earth bound social and cultural with the historical spiritual and religious focus, art is seen as a remedy for an adopted country. "America now suffers spiritual poverty, and art must come more fully

into American life before her leisure can become culture”. Leisure occupation it was previously explained “takes intelligence and training, self-discipline and fine sensibility, to gain renewed life” (Hoffman, 1967, p. 56). This conception of spirituality is focused on nature as the source of inspiration, and “emotional and intellectual synthesis” (p. 72), in lieu of divine sources of truth common in the past.

An experiential outlook within the context of aesthetic theory, harkening back to Dewey (1934/2005), is broadly defined while documenting the diversity of opinion relative to what the aesthetic experience might mean in the domain of art education (White, 2011). Art cannot be separated from the experiences that not only the artist but additionally the observer bring to the aesthetic experience, where the emphasis is on the sensuous. From this perspective the threshold for classification of an item as art is lowered, the focus being on the experience. All art will necessarily be evaluated within a framework of experiences that the viewer brings to the situation. Art experiences within this context are concerned with meaning making and have clear social and cultural origins. A post-modern element emerges under such a scenario since meaning is self made, experience driven and unique to the individual. Variable meanings are demonstrated by distinct participants in similar aesthetic experiences but as they share cultural backgrounds and “regardless of their idiosyncratic approaches to meaning making the participants’ responses ultimately converge around certain values” (p. 19).

Value orientations, in lieu of an experiential orientation, can logically be the focus of the aesthetic experience within the cultural perspective. Citing the Kluckhohn and Strodtbeck Model of Value Orientations the core dimensions inherent in all cultures that provide context and within which meaning is made are described (Kuster, 2005). These

core dimensions are described as problems to be answered or addressed and include time orientation, activity orientation and relational orientation. Ultimately the orientations expressed evolve based on personal experiences within cultural perspectives. The importance of this perspective lies in multi-cultural education and particularly in the recognition that the experience an individual has relative to the arts will reflect the values of the culture the individual brings to the occasion. Whether persons focus on the past, the present or the future; whether persons are spontaneous, focused on self-control or focused on satisfying an outside standard; or whether persons are primarily concerned with themselves, the group, or the group through time are culturally driven and define the individual (Kuster, 2005). Recognition of such differences has implications in aesthetic experience as well as art interpretation and production.

Psychology and Art

Human development is commonly seen as being culturally based; learning takes place in interactive social situations and involves the individual transforming information into new knowledge (Vygotsky, 1978). A key element of this approach is the socio-cultural context in which development occurs. Artifacts and cultural symbols are inherent in the culture with language being the primary cultural tool, initially verbal and subsequently written. Drawing is “a preliminary stage in the development of written language” (p. 113). It has been suggested that a transition in children’s drawing activities “be arranged by shifting the child’s activity from drawing things to drawing speech” (p. 115). To that extent art instruction and production, as a culturally based means of

expression, can be described as developmental in the sense of the psychological construct.

The creation of art has been described as a narrative process (Walsh, 1993), particularly for young children. Another perspective indicates “a child unburdens his repository of memory in drawing; he does so in the mode of speech-telling a story” (Vygotsky, 1978, p. 112). Art is seen as “a crucial tool for making sense of our lives” (Walsh, 1993, p. 18). Self expression is not the immediate goal from a narrative point of view, self construction is, making meaning in a culturally important way – “both art and artists are socially constructed” (p. 19). Developmentally, narratives in the form of life stories are described as a way of creating identity in adults (McAdams, 2001). Identity, as distinguished from self, is not a concern for children, becoming an issue in adolescence. It is explained that “making sense of the modern self as it changes over time centrally involves the construction of self-narratives” (McAdams, 1996, p. 298). Both perspectives, addressing similar constructs in different populations, emphasize development within a culture.

The inclusion of psychological factors when discussing art is indispensable (Dewey, 1934/2005). The experiential focus emphasizes the interaction between a person and the environment and lends itself to developmental discussions as well - “the self acts as well as undergoes” (p. 256). The artist brings cultural and experiential background to the artwork but in turn is acted upon by the experience and is changed through the process.

In addition to described developmental aspects of the arts references to the cathartic benefits of art are common throughout the literature (Adorno, 1997; Badiou,

2005; Freud, 1961). From the psychoanalytic perspective art is seen as a “substitutive satisfaction” (Freud, 1961, p. 24). From this perspective it is considered that art is illusory and contrary to reality yet is seen as an effective means of dealing with suffering.

A dramatic example of the cathartic benefits of art is seen in the efforts of Friedl Dicker-Brandeis, a Bauhaus trained art educator who maintained art classes for children held in the Theresienstadt concentration camp in Czechoslovakia from 1942 – 1944 (Leshnoff, 2012). Following Cizek’s progressive education theories Dicker-Brandeis believed that creative expression could be used to transcend unpleasant circumstances; in Bauhaus terms, through Aesthetic Empathy (Wix, 2012).

A more obvious and currently popular link to art from the domain of psychology relates to creativity. Within the documentation of the Csikszentmihalyi theory of Flow (1991, 1997) and similarly in the Piirto Pyramid of Talent Development (Piirto, 2004) experiential and cultural influences and factors that seem to result in more creative individuals are identified and documented. Though not limited to the arts, creativity is traditionally associated with the arts and artistic techniques have been used to evaluate and measure creativity.

Creativity is manifested by those who are well versed in their chosen field but typically have expertise in others (Csikszentmihalyi, 1997), “She follows her own star and creates her own career. At the same time, she is deeply steeped in the tradition of the culture; she learns and respects the rules of the domain and is responsive to the opinions of the field – as long as those opinions do not conflict with personal experience”(p. 363). Domain expertise is not enough. Seven elements have been identified in one analysis that contribute toward making “creative contributions possible: training, expectations,

resources, recognition, hope, opportunity and reward” (p. 330). An alternate view identifies a genetic aspect, personality attributes, cognitive abilities, domain specific talent and environmental elements including home, community, school and gender (Piiro, 2004). Both viewpoints acknowledge the role of luck, perhaps as a matter of being in the right place at the right time.

Though individuals in multiple fields and diverse career paths are credited with being creative it is fairly recently that creativity as a desirable attribute has been promoted outside of traditionally creative, typically artistic, domains in the education community. With the acceleration of technology, with the associated problems technology brings, and with a corresponding drop off in the number of students that are being educated in the science, technology, engineering and math fields there have been concerted efforts by higher education, government and industry to push these areas of study. Recently educators in the arts have been touting the contributions those trained in design and traditionally creative fields have to offer in the technology conversation (Maeda, 2012).

Innovation and creativity have always existed in the arts. Innovation and creativity have not always been valued in the arts. New trends and schools are typically met with resistance; Manet’s submission to the French Salon of 1863 was rejected because of its unorthodox style, subject matter and two-dimensionality (Arnason, 1969). Rather than embracing the innovation the “technique infuriated the professional critics, almost as though they sensed... a revolution that was to destroy the comfortable world of secure values of which they felt themselves to be the guardians” (p. 18).

Art Education

Contemporary art education policy trends since 1970 are well documented have taken a variety of directions and have been steered by diverse research, various researchers, multiple organizations and ever changing political movements. Specific influences that have had dominant roles in determining policy direction include individuals such as Eisner; governmental agencies such as the Department of Education through the National Endowment for the Arts; non-governmental organizations such as the Getty Center for Education in the Arts (GCEA) representing the Discipline-Based Art Education (DBAE) perspective; and professional organizations such as the National Art Education Association (NAEA) and the Music Educators National Conference (MENC) which joined with their counterparts in dance and drama to form the Consortium of National Arts Education Associations (CNAEA) (Cataldi, 2004).

To the extent that the concern is primarily with public education, it can be asserted that public policy should be driving curriculum choices. Regulation requires that educational programs are to be research based (Arts Education Partnership et al, 2005). The diversity of interests to be served, influencing factors, and motivations insure that there is not a consistent or single dominant approach to teaching the arts. With the enactment of Elementary and Secondary Education Act of 2001, known as No Child Left Behind (NCLB), arts education was deemed to be a core subject. In a manner of speaking the arts were elevated to the level of the basics. This was in contrast to the exclusion of the arts in the National Educational Goals of 1995 (Cataldi, 2004). What arts programs would look like was largely left to the discretion of the states however, further insuring that commonality was not likely.

A diversity of approaches is not inherently wrong or even undesirable, recalling a fundamental complaint expressed in the AEP compendium (2002), without some agreement on terms and objectives it is difficult to come to any conclusions based on research. Even more fundamentally, it is difficult to know what research to pursue in the first place. The NCLB requires that educational programs are to be research based (Arts Education Partnership et al, 2005). There is a fundamental issue if those who presume to represent the disciplines from a policy perspective cannot agree on direction.

Theoretical perspective drives the emphasis of the instruction. The DBAE approach could be described as a cultural literacy approach to art. It is primarily concerned with historically recognized visual art and deemphasizes the classroom and studio. DBAE deemphasizes production in favor of accessibility and in turn emphasizes accommodation of the non-art educated classroom teacher (Bay, 2002).

References to changes in focus in art education practices in our current post-modern era are well documented (Neperud, 1995), with a transition away from the emphasis on self expression that was associated with progressive education and children's free expression. As arts education has backed away from some of the autonomy and the art for art's sake mentality associated with modernism and most of the 20th century, different sets of values have evolved. Visual culture and multi-cultural recognition have gained significance. Orientations that might have been considered part of fringe critical theory perspectives not long ago, environmental and community awareness for example, are integrated into public education environments.

The current STEM (science, technology, engineering and math) groundswell in public education, strongly advocated by industry leaders in high technology industries,

has resulted in the art community advocating for a STEAM focus with the inclusion of the arts, and the corresponding addition of an A in the acronym. STEAM is an approach toward the development of critical and divergent thinking, traits considered to be inherent in the arts, with anticipated results reflected in innovation, with an artistic eye making sense of the complex (Maeda, 2012).

The STEAM approach is functional design oriented, as opposed to the traditional fine arts orientation of compositional design (Bequette & Bequette, 2012). This approach advocates cooperative activities involving science and the arts and recognizes similarities between the scientific method, engineering design processes and traditional art design processes – especially as they relate to problem finding and creative problem solving.

It is understood that all artistic activity occurs within a cultural context, though this context may be manifested in an oppositional manner as in Dadaist or critical or outsider art. This understanding of the importance of the cultural aspect is the basis for an ethnological treatment of art education (Chalmers, 1981), “art communicates only when it expresses an idea or attitude in a form which others have, to some degree experienced” (p. 7). Fundamentally this represents art taught from an anthropological perspective with consideration given to subgroups and the relationships between subgroups to insure relevance. Education, inclusive of arts education, performs an enculturation role, teaching students how to function appropriately with an understanding of the cultural importance of the arts. As a matter of course multi-cultural art, folk arts and popular arts will receive added focus when such a perspective is emphasized.

A cultural emphasis may be state directed. The importance of cultural heritage and creation of artifacts within Norwegian educational context has been described

(Gårdvik, 2012). As countries become increasingly multi-cultural through immigration there is a potential reaction to preserve the artifacts of traditional culture. In the Norwegian instance there is no indication that multi-cultural perspectives are excluded. There is simply an added focus on preserving local and national culture, in this case in a social context with an emphasis on nature. The process has been summarized: “the creative process working through local art, land art and social art are learning areas that generate new understanding and insight” (p. 16). Similar orientations are evident in neighboring Scandinavian and Northern European countries (Aune, 2012).

CHAPTER III

METHODOLOGY

The current study was structured as a two-phased process. The two phases were independently submitted to the IRB for approval as phase II was dependent on results from phase I for definition. IRB approval was achieved for each phase (Appendix A). The literature review identified key topics and constructs that formed the basis for phase I, a series of interviews with arts educators. Although the interviews provided qualitative data useful for interpretation purposes, the primary objective of the interviews was to generate a series of statements representing multiple perspectives for use in the second phase of the study, a Q methodological sort.

Q Methodology

Q methodology is seen as an appropriate, if not ideal, tool to approach this study. Q methodology is focused on the individual's point of view, on identifying subjective feelings and opinions as opposed to determining generalizable attributes common to all members of a population. From the perspective of Q methodology individual subjective points of view, despite their personal and self referential nature are capable of scientific study (McKeown & Thomas, 1988).

In this case the objective is to determine what individual teacher's opinions are about the role of the arts in society and in the schools, and by extension about teaching the arts; necessarily personal statements of opinion. The results of the responses were factor analyzed, essentially correlating like minded persons responding, as opposed to the typical approach of correlating the test results or traits (Stephenson, 1953). In the sorting process the participants are essentially assigning themselves to the factor that is most closely aligned with their own internal frame of reference (McKeown & Thomas, 1988).

The Q methodological approach is by nature self referential (McKeown & Thomas, 1988), in this case addressing the opinions held by the teachers being queried. In Q methodology the subjects rank order, or Q-sort, sample statements, the Q-set, selected from a concourse of statements according to a given condition of instruction. The concourse is basically the population of all statements representing all opinions about the subject (Brown, 1980). A breadth of opinions should be represented.

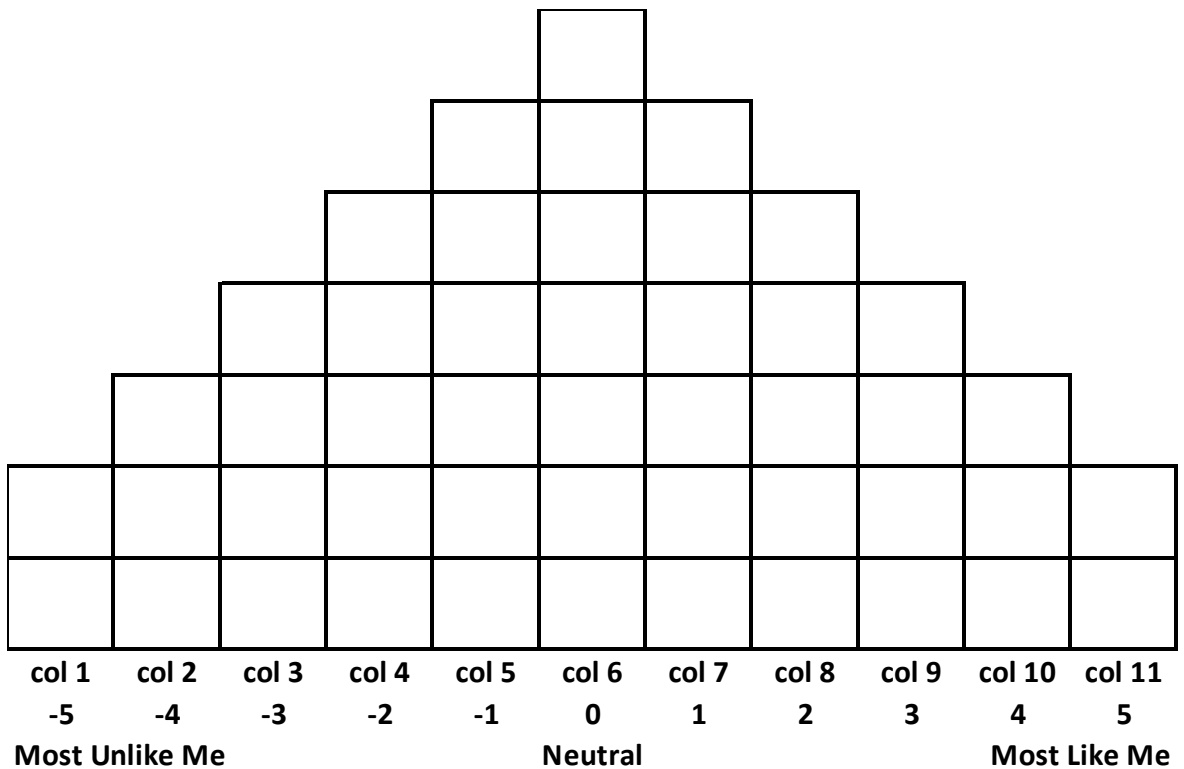
The participants in a Q methodological study, the P-set, are not randomly selected. Since the intent is to identify the subjective points of view of a targeted group the participants should be those who have been determined to be "theoretically relevant to the problem under consideration" (Brown, 1980, p. 192). In this case the targeted participants are arts educators. One can theoretically be even more specific and select "persons who... are expected to define a factor" (p. 194), to that extent the participants should represent different viewpoints within the larger set to insure the desired breadth and variety is likely to be represented.

The participants follow instructions provided by a researcher's script. In a face to face application these directions would typically be done verbally, in this instance the

written script provided flexibility. There were opportunities to do some face-to-face sorts but others were done remotely via mail as well as electronically with email.

The relative strengths of the statements, as determined by the sorter, range from a Most Like Me positive array position to a Most Unlike Me negative array position. The strength assigned to a statement, as well as the specific meaning of the statement is that assigned by the sorter. The statements are sorted on a grid that loosely mimics a standard curve (Figure 3.1). In the center is the array position of zero, essentially a neutral position where the sorter has no opinion on the statement. The extreme positive positions and extreme negative positions represent strong opposite opinions of equal intensity.

Figure 1. Example of a Sorting Grid



When sorting the Q statements the respondents are provided a condition of instruction; basically the context under which they are to sort, a guide for the sorting activity. The participants are asked to consider how the attached statements align with their own beliefs and opinions relative to the stated condition of instruction. The participants in the study, the P-set (Brown, 1980), constitute the variables and randomization of respondents is neither necessary nor desirable. As the stated purpose of a Q study is to identify the attitudes and opinions that participants hold relative to the subject being studied target subjects for the inquiry should be persons who are likely to have diverse opinions on the subject.

Participants

The participants in this study, the P-set (Brown, 1980), were current and past arts teachers selected via a snowball technique. As the stated purpose of a Q study is to identify the attitudes and opinions that arts educators hold relative to arts in society and in the schools, current and former teachers of the arts constitute the target subjects for this inquiry.

Instrument Development

A Q-set, the statements to be sorted, is a theoretically selected sample from the concourse, essentially the population of all applicable statements. A ready-made Q-set, such as one where all the statements are found extant in literature, is a legitimate approach for sampling (McKeown & Thomas, 1988). Statements derived from interviews with individuals intentionally selected because of their anticipated perspective

is most consistent with the self referent nature of Q methodology, such statements are referred to as naturalistic statements (McKeown & Thomas, 1988).

The Q-set for sorting in this case was determined through a progressive process. Initially a series of statements were derived from the literature, representative of the discourse. The statements were extracted from sources representative of various philosophical, psychological, and educational perspectives addressing the roles and functions of art in western society (Appendix B). For the purpose of capturing all views in the subsequent interviews the literature sources were more discretely categorized as: aesthetics, art for art's sake, cognitive transfer, creativity, critical consciousness, criticism, cultural capital, experiential and psychotherapy. The area name is reflective of the principal focus of the original source literature.

The broad areas garnered from the literature assisted the development of the phase I interview protocol. The sources lose their relevance when the statements are taken out of context and the categories are by no means autonomous, the distinctions between them are often difficult to identify. For statement selection purposes it is convenient to have categories as starting points. A hybrid Q-set is one which uses statements derived from multiple sources, as is the case in the present study.

Phase I

The original sample of 150 statements from literature was not conversational and laid semantic traps. The statements lost clarity and meaning when out of context and language tended to be overly specialized in many cases, not statements that would be appropriate for an educator to make when considering the condition of instruction: In

your opinion, what value do the arts bring to schools and to society? Instead of selecting from the literature derived statements directly for use in sorting the potential directions indicated by these statements were used to develop an interview protocol.

The sources for the statements representing the discourse were chosen with the intent of providing maximum variation of opinion but do not necessarily reflect a position consistent with the source material once taken out of context. The source texts generally relate to the organizational structure identified in chapter 2, that is, art in society, aesthetics, psychology and art, and art education but more refined with these major categories further subdivided. Using the literature based statements, an interview protocol was created and six arts educators were recruited as interviewees. The objective of the interviews was to translate technical and philosophical language statements into teacher vernacular and to identify any perspectives that did not emerge from the literature searches. The interviews served a second function in that they were useful in factor interpretation later in the process.

The interviewees, as well as the P-set, were purposively selected. Consistent with the objectives of Q methodology and contrary to most quantitative techniques the goal is to “select persons according to a plan, in such a way as to control specifiable or possible influences” (Stephenson, 1953, p. 68). In this case, the desired opinions are from educators in the arts. In order to maximize variability within this narrow grouping a variety of respondents with different characteristics were recruited, while still being consistent with the arts educator criteria.

Six arts educators were recruited for interviews. Four subjects were actively teaching, while two were recently retired. A diversity of educators representing different

art types was desired and one drama, one music and four visual arts educators ultimately consented to interviews. The music person had retired from a position in arts administration and one of the visual arts educators was involved in museum and on line art education. The others were classroom teachers at the middle school and high school levels. The interviews were generally conducted by phone, only one was done face-to-face. Scripted questions were used based on the broad themes developed from the literature review. The questions addressed aesthetic theory in various manifestations, including historical and contemporary perspectives, as well as psychological considerations including creativity, therapeutic benefits and cognitive transfer and sociological concepts such as critical consciousness and cultural capital. The descriptor identifying the theoretical construct is a matter of convenience for the researcher and meaning is assigned by the respondents.

The construct a statement is associated with or the source it was derived from has no meaning once sorted, at that point it is only the meaning attributed to the statement by the sorter that is relevant. Categorization is useful in modeling the concourse to both define the breadth of the phenomenon being studied and to select statements methodically. The results were factor analyzed and interpretation was determined by the statements as they were associated with the factors, not their origins. There are not clearly defined philosophical borders where the constructs begin and end. Creativity is a specific area that Csikszentmihalyi (1997) is associated with but creativity has a strong association with psychology, another identified category.

Dewey (1934/2005) is noted as an educational philosopher but the text cited as a source clearly addresses aesthetic concerns. It is contextually distinguishable from the

Germanic aesthetic tradition where most of those statements cited as aesthetic statements are derived. In order to make this distinction clear the Dewey statements are identified as experiential. Though Benjamin (1936/1969) has a strong association with the Frankfurt School and critical inquiry he is most noted as a critic, part of 'the field' in the words of Bourdieu (1993) and it is with criticism that his statements are associated.

Nineteen sources from literature were initially used for narrowing the concourse; ultimately 10 sources contributed 16 statements to the Q-sort. Another 31 statements were derived from the interviews, resulting in 47 statements identified for sorting. The statements and literature sources are identified in Appendix B.

Phase II

Q studies are different from other quantitative studies in two noteworthy ways. They do not benefit from very large samples and randomization is not desired. The number of sorters should be adequate to properly represent the number of factors that will, theoretically, be generated. What is sought is a group of subjects large enough to represent the factors and to provide some measure of reliability to the factors; this is achieved by having multiple persons defining each factor (Brown, 1980).

The participants for this study were contacted and recruited via the snowballing method. The initial six interviewees constituted the core participants. They were each aware there would be a phase two incorporating their inputs from phase one, each consented to being recruited for phase two when it was ready for release. A recruiting flyer and study description had been provided to each prior to the interviews; a phase 2 description and corresponding recruiting flyer were subsequently provided prior to these

initial sorts. For the sorting phase each was invited to forward the package on to arts educators they were familiar with who might be interested in participating. Their acquaintances were in turn asked to do the same.

The objective was to have between 25 and 45 individuals sort. This would provide an adequate number to define factors. Higher numbers of subjects do not provide any particular benefit where the subjects constitute the variables and the intent is to define the factors, not determine their distribution (Brown, 1980). The snowball method is not, however, ideally suited to purposive subject identification and recruiting but by starting with a core of six teachers from different art disciplines, career positions and instructional settings the desired variation in opinion could be achieved.

Basic demographics were collected and considered for relevance as factors were identified. Age, gender and educational information were solicited along with the subject matter and grade levels each was certified to teach (Appendix C). The demographic information was coded to protect identity and for ease of sorting. The option for follow-up interviews, particularly with those who defined the resulting factors was requested.

A six digit code with a +/- suffix was devised. The subjects were asked to identify their age, their gender, highest level of education attained and whether they were national board certified. The code was used for identification in the software analysis activity as well as demographic evaluation in order to maintain anonymity.

Certification by subject was requested, as the study was addressing arts education visual art, dance, drama and music distinctions were made. This proved to be somewhat problematic when one respondent was a visual art teacher in a private school and was not

certified and another was certified in both visual art and music. A third teacher taught visual art but was certified in language arts teaching under an alternate certificate

The suffix was not originally planned for coding; it was added when it became clear how many of the respondents were certified to teach subjects outside of the four primary art content areas targeted for inclusion in this study. Nearly half of the respondents (n=12) are certified to teach non-art subjects as well.

Procedures and Analysis

The columns on the sorting matrix were identified as col 1 to col 11 as presented to the participants and alternately as -5 to + 5 for scoring purposes. The condition of instruction as presented in this study was: In your opinion, what value do the arts bring to schools and to society? The 47 statements were assigned to positions on the matrix individually by the participants according to how strongly the sorter felt about the statement, positively or negatively, when considering the condition of instruction.

The Q-sorts were initially analyzed using PQMethod software developed by Peter Schmolck (2012). It is available on line at <http://schmolck.userweb.mwn.de/qmethod/>. The subjects are assigned a distinguishing code previously described and their assigned values against all statements are input under that code. The resulting factor loadings were interpreted by evaluating the array scores associated with each subject as well as correlations between factors and the demographic data provided by the participants.

The PQMethod software identifies unrotated factor loadings and provides options for manual centroid rotation based on theoretical analysis and researcher judgment or, alternatively, centroid rotation using varimax which will automatically generate the

mathematical best fit. This may not be the theoretical fit the researcher desires however. Matrices are generated which identify factor loadings by value by subject identifying which subjects are associated with which factor. Additionally z-scores by statement by factor, correlations between sorters, consensus statements and z-score and rankings of statements are provided to aid in factor interpretation.

In addition to the output generated by PQMethod the subjects provided, as part of the demographic form, narrative responses to the questions: 1) What attribute is most important in making you an effective teacher? and, 2) What is your personal philosophy of teaching? These narrative responses as well as the interview data created prior to the sorting exercises provide insight and clarification into the factors.

The demographic form asked for permission to contact the subject after sorting if clarification was needed on the results. Ideally this would be done with the highest or purest sorter defining the factor. Because of the two phase approach starting with interviews there was narrative data available prior to the sorting for subsequent interpretation assistance. A high proportion of the respondents were not willing to be interviewed after the sorting. This narrative input, as well as any comments provided on the demographic forms was used to illuminate the factor results.

Factors require interpretation after being identified, there is some latitude on the part of the researcher but the interpretation must be supported by data including factor loadings and relative array positions of the statements by factor. The theoretical perspectives and personal interests and background of the researcher will be part of the equation however the existence of the factors is not disputable (Brown, 1980).

Analysis of the factors initially focused on identifying what made a given factor unique. This involved identifying those statements which had the highest and lowest z-scores; it is important to remember that a negative score is just as passionate as the corresponding positive score. That is, a -5 with a strong negative z-score is just as meaningful as a +5 with a corresponding high z-score. It is the nature of the forced distribution of a Q-sort that the subject makes a decision on each statement. Statements that are negatively arrayed are as telling as those that are positive; the nuance is as likely to be conveyed in the negative array position as the positive. Alternatively what distinguishes one factor from another may in fact be that a particular statement or family of statements was not strongly viewed but was simply not considered. In that sense -1, 0 or +1 array positions may take on meaning when considered relative to the other factors. Distinguishing statements with associated levels of significance are evaluated. A score that is not so strong, for instance +/- 2, may be relevant in comparison to other factors which may have had extreme opinions about that statement. It is not a statement the factor feels strongly about but it is distinguishing for that very reason.

Comparisons between arrays by statement and comparisons of consensus versus disagreement between arrays indicated those statements that constituted outliers and items of interest. Overall consensus, as determined by correlation of the z-scores, was used to verify where the arrays are not different. This was a critical element in determining what made a factor unique by identifying options that are not viable. Finally, evaluations of the demographic data provided and the commentary volunteered was examined to identify any characteristics or stated beliefs that may convey meaning.

When the data had been interpreted, a name was assigned to the factor to represent general distinctions across viewpoints. The name provided a descriptor to improve findings against as analysis evolved, it was iteratively revised as findings were perfected and contradictions resolved. When analysis was complete the factor names constituted descriptors which accurately represented the subjective opinions of those arts educators defining the factor. Essentially the subjects have classified themselves into like minded thematic groups. The names describe these groups in meaningful ways such that the elements of their self description are clear.

One of the strengths of Q is its ability to uncover new and unanticipated perspectives on, or aspects of, a phenomenon. Abductive reasoning allows new hypotheses describing new phenomena to be developed through the process of factor analysis (Brown, 1980).

The concept of validity has little meaning when discussing Q methodological research as the personal subjective opinions and attitudes of an individual do not have and external referent to be compared to, Q studies are reliable however and reliability is enhanced by having more persons define the factor (Brown, 1980). It should be noted that a particular Q study will not necessarily identify all factors associated with a given phenomenon, but once a factor has been identified it has been demonstrated to exist and can be assumed to exist under the same condition of instruction elsewhere (Brown, 1980).

CHAPTER IV

RESULTS

A total of 25 participants sorted the 47 statement Q-set. Their responses were entered into PQMethod software for factor analysis and the results were rotated using varimax. Of the 25 total participants 18 of them defined three factors, five were confounded, defining more than one factor, and two defined no factor.

The Factors

A three factor solution resulted from the Q-sorts (Table 1), though the z-scores are fairly highly correlated there is variability indicated that suggests that these three value orientations represent meaningful differences. Factors one and two had a correlation value of .546, one and three .711 and two and three .615. Each named factor had at least 5 sorters define it.

Consensus themes of the arts as a means to enhance problem solving abilities through the development of the creative process is evident, as is the rejection of an extreme art for its own sake position. Art as a communication tool was common across the three factors. These consensus themes contribute to the correlation values.

The meanings of these consensus items relative to each orientation represent meaningful distinctions.

Data was interpreted using the participants' responses to the open ended questions on the demographic forms as well as the transcripts of the phase I interviews.

Approximately two thirds of the Q-statements were derived from the interviews with arts educators. There were six interviews conducted and all of the interviewees participated in the sorting process. Statements from these interviews provided insight into the thoughts and meanings that went into the sorts. In addition to the noted interview data each sort participant was asked two questions on the demographic form (Appendix C), each was asked: "What attribute is most important in making you an effective teacher?" (question 8) and, "What is your personal philosophy of teaching?" (question 9). The responses to these questions provided clarification and direction useful in interpretation of the factors and development of the value orientations.

Table 1. Factor Loadings by Sorter

	Q sorter	Factor 1	Factor 2	Factor 3
17.	Fem Art Mstr	0.7753X	-0.0219	0.3512
20.	Fem Art Mstr/NBC	0.7137X	0.1051	0.4126
21.	Fem Music Mstr	0.6678X	0.3785	0.0152
1.	Fem Art Mstr	0.5113X	0.3334	0.2946
6.	Fem Art Bac NBC	0.5083X	0.2015	0.3097
14.	Fem Art Bac	0.4980X	0.2900	0.4412
24.	Fem Art Bac	0.3219	0.7900X	0.1578
5.	Male Art Mstr	0.2163	0.6886X	0.2222
25.	Fem Art Bac	0.2017	0.6399X	0.1305
3.	Fem Mus/Art Bac	0.0106	0.6283X	0.2045
8.	Fem Drama Mstr	0.2756	0.6281X	0.3766
9.	Male Art Mstr	0.1630	0.5683X	0.4462
13.	Fem Music Bac	0.3846	0.4832X	0.2648
4.	Fem Art Bac	0.3417	0.2002	0.8008X

22.	Fem Music PhD	0.1767	0.2489	0.7559X
7.	Fem Dance Mstr	0.2022	0.2174	0.6472X
16.	Fem Art Bac	0.4237	0.2334	0.6036X
23.	Fem Music Bac	0.2812	0.3617	0.5527X
19.	Male Art Mstr	0.5784	0.5565	0.2087
2.	Male Art Bac	0.1366	0.5624	0.4928
10.	Fem Art Bac/NBC	0.5063	0.3588	0.5402
15.	Fem Art Bac	0.4050	0.4624	0.4956
12.	Fem Music Bac	0.4688	0.3438	0.4609
11.	Fem Art Bac	0.3981	0.3331	0.1869
18.	Male Art Mstr	<u>0.2945</u>	<u>0.3454</u>	<u>0.2099</u>
No. of Defining Sorts		6	7	5

Note: N=25, Description of Q sorter describes: gender, subject taught and education achieved. Fem = female; Bac = baccalaureate; Mstr = master's; NBC = national board certified.

Consensus Points of View

Three common themes were evident in the array positions and statement rankings attributed to each orientation. All three value orientations exhibited a strong creativity and problem solving focus. Each orientation showed consistent negative arrays of extreme arts for art's sake perspectives, essentially insisting that art do something beyond merely being art, an aesthetics trend of the 20th century. Finally, there is recognition by all value orientations of some communication role for the arts. The value orientations are not identical in how these themes are incorporated into their overall perspectives and the weight given to creativity and problem solving in particular varies but the themes are pervasive.

These common aspects of the arts seem to drive the correlation but when different interpretations of the same statements are considered, as illuminated by interviews and demographic form inputs, distinctions are evident. The consensus statements which do not distinguish between factors are shown in Table 2. This table identifies those

statements that were mathematically indistinguishable between factors. To understand the implications the array positions must be noted, most of the consensus statements are neutral in their array positions of -1 to +1, in essence the participants agree that these statements are not important to them. For instance, statements 44 and 45, and to a lesser degree statement 7, all address different perspectives on art standing alone, the art for art's sake mind set. All orientations agree that they do not support this position.

Table 2. Consensus Statements

Value Orientations		Arts Orientation		Student Orientation		Equity Orientation	
no.	statement	array	z-score	array	z-score	array	z-score
2*	Culture can be shaped through the arts, people can say things through an image that may be more understandable - they can educate in a different way.	1	0.57	1	0.42	1	0.57
7*	The spiritual and mental content of a painting is found in its pictorial quality and not in the allegory or the symbolic meaning.	-3	-1.30	-2	-0.87	-3	-1.02
8.	Arts motivate students to do better in other classes. The arts may be the only thing that keeps them in school; they provide a positive reason to stay.	2	0.92	4	1.40	4	1.66
9*	Culture puts the parameters on what is acceptable. If the culture is open to the possibilities of art, it helps the stability and growth of the culture.	-1	-0.53	-2	-0.58	0	-0.25
11.	Children are more engaged when involved in artistic activities in school than when involved in other curricular activities.	0	-0.04	1	0.22	1	0.59

14.	Arts promoting social awareness happens all the time. It is not necessary, it is a nice benefit of art.	-1	-0.51	-3	-1.11	-4	-1.17
16*	The arts help influence people, all the time. They are a way to manipulate people's thoughts and emotions.	-1	-0.49	0	-0.11	-1	-0.62
31.	Arts help with communication - to articulate ideas, and to convey in other ways; to communicate.	3	0.93	4	1.40	2	0.75
33.	Arts can draw attention to important social and political issues that people are ignoring.	0	0.16	2	0.56	0	-0.18
38.	There is justification for the view that the arts are great potential partners in academic learning.	2	0.85	2	0.85	4	1.42
39.	With the arts one can enjoy life more deeply.	2	0.90	1	0.31	1	0.30
40.	Involvement in the arts during middle and high school enhances later achievement, persistence, and attitudes toward community.	1	0.66	3	1.29	2	0.84
44*	What art teaches us is nothing beyond its own existence.	-5	-2.03	-5	-1.84	-4	-1.47
45*	I personally don't care that art can affect student performance in other areas. That can be considered a nice fringe benefit.	-5	-1.72	-5	-1.73	-4	-1.70

Note. All Listed Statements are Non-Significant at $P > .01$. Those Flagged With an * are also Non-Significant at $P > .05$.

Art for Art's Sake

For the most part the consensus statements are rather neutrally arrayed. The most notable exceptions being statements 44 and 45 which were strongly rejected by all value orientations, with 44 being ranked in the highest negative array position for both value

orientations one and two. In these value orientations statement 45 was second most negative. On value orientation three these same statements were arrayed in -4 positions and were the statements considered the third and fourth most unlike the sorters.

Statement 44 as the most negatively arrayed statement expresses an extreme art for art's sake position indicating that art has no role beyond being art, and by implication that no additional function is necessary. The intent of this study was to identify the value of the arts in the opinions of arts educators. These value orientation results would indicate that a need for roles for the arts beyond merely being art is indicated by all value orientations. In that sense it would be inconsistent for this statement to be positively arrayed.

Statement 45 is expressed in somewhat defiant terms and may be viewed as being politically incorrect in the extreme. It expresses an art for art's sake position but is specifically classroom focused as opposed to the more universal stance in statement 44. It targets scholastic non-art benefits of the arts from a seemingly negative viewpoint. Non-arts benefits, or transfer benefits, is a concept which enjoys some consensus support, albeit of mixed strength, as demonstrated in primarily positive arrays of statements 8, 11, 38 and 40 above.

A more abstract expression of this rejection of art for art's sake sentiment is conveyed in statement 7 which was negatively arrayed by all orientations and is a consensus statement. This statement essentially dismisses any symbolic meaning in a painting indicating that the pictorial content is where all the value lies. Conversely, meaning beyond the image is important to arts educators.

Communication

An unanticipated concept that emerged was communication, or more specifically communication skills. Communication emerged as an unanticipated, separate, consensus element independent of the primary categories. It is a common trait to the extent that it appears in each of the value orientations but reflects different meanings in each. In this sense the distinct meanings assigned by the value orientations to communication serve to define those orientations while there is nonetheless a communication element that is common to all.

Statement 31 is the clearest indication that there is a communication theme present. It was consistently arrayed positively and ranks ninth, fourth and twelfth respectively among value orientations one, two and three. It appears as a consensus statement. Although not mathematically a consensus statement “the arts provide a common language to express feelings and thoughts that transcend culture, language and generations” (statement 12) was positively arrayed by all three value orientations and supports the observation there is a consensus role of communication.

Problem Solving and Creativity

Problem solving is currently emphasized in the popular media and in educational discussions and its application extends well beyond the arts. This can be seen manifested in the STEM versus STEAM conversations currently on-going for instance. It is in the consideration of what else that the arts do that distinguishes between the factors, the value orientations. Each has its own underlying focus.

It may be observed that the problem solving construct valued by all three factors is in a sense superficial in that it appears limited to the artistic domains. The problem solving skills and abilities valued do not seem to be inherently extrapolated to societal ills or beyond the classroom or studio. Except for the general statement that problem solving is necessary for change to occur, that “art teaches people problem solving skills, without which nothing will change. Arts allow people to look at a variety of solutions to problems and to figure out different ways to approach them” (statement 20), consensus statements directly addressing social awareness in general (statement 14) or awareness of important social and political issues (statement 33) are negatively arrayed (14), or neutral at best (33).

Statement 20 represents the third, first and second highest arrayed statement for value orientations one, two and three respectively. It, along with the statement, “arts are a means of helping people find their creativity; providing a safe place to find it, cultivate it, grow it,” (statement 27) are key contributors to the observation that problem solving and the related construct of creativity are common to all three value orientations. Statement 27 was the highest arrayed distinguishing statement for value orientation one and was eighth and ninth respectively on the other value orientations two and three.

Factor Interpretations

Since the value orientation distinctions appear in the nuances it is convenient and effective to identify the specific focuses that distinguished them while acknowledging that there will be overlap and consensus on some points. The value orientations are identified as: Arts Orientation (Arts) for value orientation one; Student Orientation

(Student) for value orientation two; and Equity Orientation (Equity) for value orientation three.

A significance threshold value of .45 was in effect for this evaluation; this criterion resulted in 18 of the 25 subjects defining a value orientation. Five of the subjects had values greater than .45 on more than one value orientation and are considered confounded. Two additional subjects did not significantly define any value orientation.

Arts Orientation

Art is enough – but there is more, simply yet accurately describes what distinguishes this value orientation. Relative to the other two orientations Arts Orientation most strongly focuses on a passion for the art, seeing the arts as self sufficient needing little justification outside of themselves. A related theme reflects a reduced valuation of things identified as being school and academia oriented. For this orientation the arts convey a quality of life value and are psychologically beneficial and but the effects are not particularly associated with education. Statements which indicate that the arts provide a benefit to other academic classes or encourage engagement, citizenship and the like did not array positively on Arts.

The strongest positive statement for Arts was number 27, indicating that the arts help people to find their creativity. When considered with negatively arrayed statement 29 which addresses the ability to learn creativity, though not necessarily in the arts, this orientation seems to take the position that the arts are the most effective or perhaps the exclusive avenue to creativity development. This perspective is unique to Arts, the other

factors did not reject the statement nearly so strongly, it was positively arrayed on Student Orientation.

Table 3. High Positive and Negative Statements for Arts Orientation

no.	statement	rank	z-score
27.	Arts are a means of helping people find their creativity; providing a safe place to find it, cultivate it, grow it.	1.	1.997
24.	In creating something beautiful, just the process of making art is healing.	2.	1.473
20.	Art teaches people problem solving skills, without which nothing will change. Arts allow people to look at a variety of solutions to problems and to figure out different ways to approach them.	3.	1.390
42.	Artistic expression and appreciation is necessary to a complete, balanced life, and must be an integral part of any enduring culture.	4.	1.259
36.	Whenever cuts are made in school budgets, music, art and physical education are first to be eliminated. It is discouraging how these basic skills, so important for quality of life, are considered to be superfluous.	5.	1.200
25.	While creating art one can forget everything; forget the troubles and responsibilities of the day.	6.	1.088
41.	In school the arts need to be there for the arts' sake, to make the world more moving and pleasant sounding and beautiful.	7.	1.051
12.	The arts provide a common language to express feelings and thoughts that transcend culture, language and generations.	8.	1.020
31.	Arts help with communication - to articulate ideas, and to convey in other ways; to communicate.	9.	0.935
8.	Arts motivate students to do better in other classes. The arts may be the only thing that keeps them in school, they provide a positive reason to stay.	10.	0.916
10.	The arts favor the more educated and enlightened. They have more opportunities for exposure; education allows them to enjoy art at a higher level.	38.	-0.982

35.	You don't have to know how to get something out of art. Just look, just listen. That is how art should be approached, that is how art is.	39.	-1.075
22.	If there is a problem in society the arts will provide ideas on how to address it.	40.	-1.180
29.	Creativity is a process that can be learned. You don't need exposure to the arts; you need to foster the creative process in all areas.	41.	-1.235
7.	The spiritual and mental content of a painting is found in its pictorial quality and not in the allegory or the symbolic meaning.	42.	-1.303
32.	The production of a work of genuine art probably demands more intelligence than does most of the so-called thinking among those who pride themselves on being "intellectuals".	43.	-1.369
5.	America now suffers spiritual poverty, and art must come more fully into American life before her leisure can become culture.	44.	-1.514
3.	The essence of art is conveyed in its effect on the public, and not in the artwork itself.	45.	-1.598
45.	I personally don't care that art can affect student performance in other areas. That can be considered a nice fringe benefit.	46.	-1.719
44.	What art teaches us is nothing beyond its own existence.	47.	-2.029

A passion for art. This concept takes its name from one of the sorter's description of her philosophy of teaching. Art was first; personally and professionally. In this orientation the only positively arrayed statement with a school reference is statement 41, this is the defining statement for this value orientation and it clearly expresses an art stands by itself stance. Arts is the only value orientation to positively array this statement at +3, it is a distinguishing statement for this orientation and reflects the most dramatic array differences between this orientation and the others. The z-score for Arts was

1.051 on these statements. It was arrayed as strongly in the negative for Student at -1.133 and for Equity at -.928.

“Art should be intrinsic for what it is, pure pleasure for art itself” (statement 18) and “beauty in and of itself is a perfectly good goal” (statement 19) both convey a similar art standing alone for its own sake sentiment, though not so blatantly perhaps and not limited to a scholastic context. Both of these statements are distinguishing statements for Arts. Both are arrayed at +1, not certainly statements that invoked a lot of passion for the sorters but both of these statements arrayed in negative positions for the other two orientations.

The defining sorter on Arts Orientation is not certified in visual or performing arts and has a language arts background, though she is teaching visual art on an alternative certificate. The comments on the demographic form reference a “love of the subject” first (sort 17, question 8), consistent with what would be expected from an Arts Orientation perspective as to what attribute makes her an effective teacher. The teacher’s first mentioned affinity is with the arts, as opposed to the students or classroom.

The next highest defining sorter specifically indicated that “I use ‘Discipline Based Art Ed’ theory” as the basis for her teaching philosophy and emphasized that she believed in “deep art education & production experiences that have meaning for the student” (sort 20, question 9). The DBAE approach is quite comprehensive in its approach to art education, though it does not emphasize studio production (Bay, 2002), instead treating production as one of four vital elements (Dobbs, 1992), the studio aspect of an arts education was specifically addressed by the sorter.

The DBAE approach is critical of the production only orientation that is common in schools because “the art making focus does not necessarily provide a comprehensive and holistic experience for students” (Dobbs, 1992, p. 13). DBAE does see art as a stand-alone discipline, identifying four goals borrowed from the National Endowment for the Arts (p. 10) that are firmly entrenched in visual art including civilization - essentially cultural literacy; creativity; communication - especially non-verbal; and choice – basically critical problem solving recognizing multiple solutions.

Other non-art goals are acknowledged by DBAE, “there are specific reasons why art may fit well with the developmental and vocational goals that school boards, administrators, teachers, and parents have” (p. 11). These types of benefits are ancillary and nice to have, very much in line with what Arts is expressing. They do not constitute motivations for teaching the arts, those motives are arts based.

The consensus theme of communication from Arts’ perspective is oriented around self expression; the arts “provide a common language to express feelings and thought” (statement 12), “to articulate ideas, and to convey in other ways” (statement 31). As opposed to functioning to “connect to nature, the world, and others” (statement 4), or connecting in a bidirectional sense as suggested by this statement, which was negatively arrayed on this orientation alone. Communication to Arts represents a unidirectional, outbound communication, a position consistent with art standing alone.

Quality of life. Statement 42 which is arrayed as the fourth highest positive statement on Arts, along with statement 39, “With the arts one can enjoy life more deeply”, consider the arts from the perspective of quality of life. Statement 39, a consensus statement, implies that arts can improve life; statement 42 feels the arts are

even more significant stating, “artistic expression and appreciation is necessary to a complete, balanced life.”

This quality of life function is seen in the model statement 41, which indicates the arts “make the world more moving and pleasant sounding and beautiful”. Arts is the only orientation that positively arrayed this statement. This statement is the closest endorsement of the arts for art’s sake that is found in the statements.

Descriptively, perhaps the most representative comment of this orientation as a whole was made by one of the interview subjects. This educator emphasized her “passion for art that extended beyond classroom examples into my personal art creations” (sort 14, question 8), reflecting the importance of the artwork versus the processes of creation or of teaching. Though creativity and problem solving were both addressed in her personal philosophy of teaching she furthermore indicated that she wanted her students to understand “that art is woven into all aspects of our complex world” (question 9). This reflects a visual culture perspective consistent with a sense of the pervasiveness of art and art as a daily part of life essential for a quality life.

It is worth noting that three of the six interview subjects defined Arts Orientation. The result is that there is more meaningful commentary and descriptive elaboration available on the Arts than on the other orientation. A second interviewee, a retired music educator commented that “we make art elitist... people are afraid to explore since they are not trained. It takes the writer, director and audience. If no one to see... (we) can enjoy by looking, can enjoy by observing. As a musician one can appreciate differently. We need consumers of the arts, if no consumers, art will not stay alive” (interview no. 6, line 4).

This commentary indicates a need to educate students to become consumers of the arts. It does not indicate that they will become better students, that they will feel better or that they will be more socially adjusted. The arts are enough by themselves, the schools' role is to educate consumers of the arts and that "art should be intrinsic for what it is, pure pleasure for art".

Beyond the art for its own sake commentary she goes on to add pragmatic afterthoughts: "it can develop critical thinking and problem solving; there are historical and cultural connotations. There are collaborative benefits, the corporate world looks for innovation. Artists are willing to take risks" (line 9).

The arts are subject to a degree of personification amongst this group, in a final statement the interviewee revisits the quality of life position but adds a two way responsibility comment, "we should not discount (the arts) as not being critical in life. We need to nurture, we can't take for granted. We need to keep loving it and encouraging it or it will die. We lose some of our civility if we neglect the arts" (lines 26-27).

Another of the three interviewees who defined this factor made a passing acknowledgment of social class considerations in the arts when she indicated that the "arts favor the more educated and enlightened, but they don't have to. They have had the opportunities for exposure. Education allows you to enjoy at a higher level but anyone can enjoy the creative process. Art hits different people at different levels in different ways; they appreciate it in totally different ways; which is right? Which is best?" (interview no.1, line 21).

The caveat “but they don’t have to” shifts this comment from a perception of the arts as a class discriminator to an observation that the arts are there for all to enjoy, while recognizing there may be differences in the manner and the depth with the acknowledgment that the education process can enhance the experience. This quote indicates the pervasiveness of the creativity and problem solving concept which links the three orientations together. In this instance the creative process is described as a process to be enjoyed bringing the quality of life perspective back into the discussion.

One of the general areas identified in the literature review and statement development was the psychological effects of arts. Within the broader quality of life theme Arts addresses the cathartic and positive psychological benefits of the arts. Consistent with positive quality of life effects the perceived psychological effects are viewed favorably by this orientation. This is confirmed by the strong array positions of statements 24 and 25 and in a sense by numbers 42 and 39 previously discussed. Arts arrayed these higher than any other orientation and is effectively saying that just “making art is healing” (statement 24), this represents another manifestation of the quality of life value described by arts.

Cognitive transfer. Non-Art academic benefits may be nice to have from Arts’ perspective but are not really necessary to justify the inclusion of the Arts in the curriculum. To openly say such a thing may not be wholly acceptable however. That is essentially the message of statement 45, a quote from interview number 3 (line 26). This statement, fundamentally about not caring that art may benefit academics was seen as too politically incorrect. Similarly, the concept that art is primarily about art, statement 44, represents an extreme extrapolation of the art for art’s sake concept. It too was highly

negatively arrayed by all factors. The negative assessment of this statement indicates that Arts represents an art for art's sake perspective with pragmatic limits.

There is a role for arts in the schools and arts in the schools are necessary to the survival of the arts but ulterior motives and consequential benefits are not the concern of Arts Orientation. Non-art benefits, particularly from a scholastic perspective, were introduced in several statements. The highest positive scoring statement relative to non-art academic benefit was statement 8, arrayed at 2 by Arts and the tenth highest overall it has a z-score of .916. Relative to the other factors, which scored this a 4, this is an unenthusiastic response.

Statements addressing academic achievement, motivation in classes and affective benefits such as persistence and community involvement were not rejected per se, they were just not valued. The statements: "Arts participation effects academic performance, social skills, emotional development and civic mindedness" (statement 6); "Children are more engaged when involved in artistic activities in school than when involved in other curricular activities" (statement 11); "There is justification for the view that the arts are great potential partners in academic learning" (statement 38); and "Involvement in the arts during middle and high school enhances later achievement, persistence, and attitudes toward community" (statement 40) were all ranked lowest by this orientation relative to the other orientations. None were in the top ten positive or top ten negative positions. These are just not considerations amongst Arts.

The arts as a means of promoting social change did not fare well here, "arts can draw attention to important social and political issues that people are ignoring" (statement 33) ranked highest on Arts in what may be called a social consciousness statement. It

was arrayed as a zero, like academic affects social consciousness, an affective objective of education, is just not considered.

There seems to be a general hesitance to affirmatively state that the arts stand alone. That is seen in Arts going along with the others in their rejection of statements 44 and 45. There is a political correctness limitation on how far a passion for art and for art standing alone may be carried. Arts cannot reject a potential justification for the arts outside of the arts even though there is a perception one is not needed. Statement 44 is too extreme for Arts, it takes the concept of art for art's sake further than a teacher, necessarily concerned about pragmatic classroom issues, may be willing to go. Arts sorters are still teachers, though they may be practicing and performing artists they continue to retain their identity as teachers. In this case however their teacher selves are perhaps not first.

Student Orientation

A holistic look at the whole child is an appropriate subtext of this orientation. Student Orientation strongly retains the consensus perspective on creativity and problem solving skills, with statement 20 ranked first overall. Recall that Arts ranked statement 27 first. The two statements are related and were positively arrayed on all three factors but the distinction is worth noting. Arts emphasized the creativity half of the equation. Semantically and traditionally this statement is more associated with the arts. Statement 20, arrayed highest on Student Orientation, is primarily concerned with the problem solving aspect of the creativity problem solving frame of reference. Problem solving can be construed as a more general life skill. It is problem solving that readily translates to

the board room or the math class. The highest positive and negative statements according to Student Orientation are displayed in Table 4.

Student Orientation relegates the arts to a secondary position. Academics and development in general benefiting from participation in the arts is the primary concept conveyed by this orientation, with the focus on the end, not the means. A related and unanticipated element that emerged is the learning environment particularly as it relates to the studio or stage. In contrast to arts standing alone this orientation emphasizes integration of the arts into the more global curriculum.

Table 4. *High Positive and Negative Statements for Student Orientation*

no.	statement	rank	z-score
20.	Art teaches people problem solving skills, without which nothing will change. Arts allow people to look at a variety of solutions to problems and to figure out different ways to approach them.	1.	2.237
6.	Arts participation effects academic performance, social skills, emotional development and civic mindedness.	2.	1.703
8.	Arts motivate students to do better in other classes. The arts may be the only thing that keeps them in school, they provide a positive reason to stay.	3.	1.402
31.	Arts help with communication - to articulate ideas, and to convey in other ways; to communicate.	4.	1.398
42.	Artistic expression and appreciation is necessary to a complete, balanced life, and must be an integral part of any enduring culture.	5.	1.393
40.	Involvement in the arts during middle and high school enhances later achievement, persistence, and attitudes toward community.	6.	1.293

30.	No feature better to characterizes civilization than its esteem and encouragement of higher mental activities - its intellectual, scientific and artistic achievements.	7.	1.280
27.	Arts are a means of helping people find their creativity; providing a safe place to find it, cultivate it, grow it.	8.	1.177
13.	Humans are not only to be in the world, but to engage with the world - through acts of creation, humanity makes cultural reality and thereby adds to the natural world.	9.	1.054
26.	Art gives people a way to speak about things, to share things, that they are not comfortable addressing with spoken or written words.	10.	1.026
7.	The spiritual and mental content of a painting is found in its pictorial quality and not in the allegory or the symbolic meaning.	38.	-0.871
14.	Arts promoting social awareness happens all the time. It is not necessary; it is a nice benefit of art.	39.	-1.111
41.	In school the arts need to be there for the arts' sake, to make the world more moving and pleasant sounding and beautiful.	40.	-1.133
21.	Art doesn't need to be understood, there is fun in the wondering.	41.	-1.213
18.	Art should be intrinsic for what it is, pure pleasure for art itself.	42.	-1.278
35.	You don't have to know how to get something out of art. Just look, just listen. That is how art should be approached, that is how art is.	43.	-1.330
28.	Artists feel something when they create but are not expected to communicate what they feel.	44.	-1.540
34.	Art may just be something pretty and attractive.	45.	-1.637
45.	I personally don't care that art can affect student performance in other areas. That can be considered a nice fringe benefit.	46.	-1.728
44.	What art teaches us is nothing beyond its own existence.	47.	-1.845

Academic effects. The second most positively ranked statement, number 6, is strongly indicative of the academic, scholastic perspective within the Student Orientation mindset, reflecting an array value of five and a strong z-score of 1.70. In contrast this statement was neutral, arrayed at zero by Arts Orientation. It is a solid three on Equity Orientation but not nearly as strongly embraced, it is truly most important to this orientation. This attitude is further corroborated by the statement 8 coming in as third most positive position. Academic references and student performance are consistently viewed in a positive manner by this orientation. Student is concerned with what the arts can contribute to a student's academic career, and beyond.

In addition to the obvious academic performance benefits noted, socialization skills, and in particular communication skills are highly regarded by this factor. The articulation of ideas is considered in statement 31, Student arrays this statement the most positively of the three orientations in an array position of 4 and a z-score of 1.398. When considered in conjunction with statement 42, fifth most positive by this orientation, and the strong rejection of statement 28 which indicates the lack of necessity to communicate in art, it becomes clear that communication is highly valued by Student and is seen as a necessary element in art. Consistent with the scholastic focus, communication can be seen as a social skill and as a key to academic success, in lieu of the self expression communication role that Arts seemed to value.

The high defining sort (number 24) on Student Orientation is an experienced and engaged teacher of visual art who additionally is certified to teach various life sciences, health and physical education. Certification in multiple content areas is relevant to this factor. This teacher emphasized teaching the whole person and contributed the concept

of holistic to this orientations subtext. She explained that philosophically she treats all “subject matter as interconnected, emphasizing that everything students are learning fits together into a holistic understanding of the world” (question 9). She made a point of indicating that “art is as important as chemistry, biology, English, calculus and math” (question 8). These words are consistent with the overall tone of the factor, there is a focus on teaching the arts but with an understanding that art is part of a larger curriculum, it is no more important or less. The objective, a complete and educated citizen, is the focus. The arts are key elements but if something, for instance creativity, can be taught somewhere other than in the art class, that is acceptable as well. Interestingly, this sorter specified the need for a safe environment for the students.

The high defining sort on Student was not the purest defining sort, the second highest was more pure in the sense that proportionally more weight was assigned to this orientation. Though not confounded the high defining sort had a relatively higher load on Arts Orientation than the pure defining sort did. The pure defining sort on Student considered it his duty to “promote the cultural and artistic growth of the student” (sort 5, question 9). This comment illuminates a distinguishing statement for Student Orientation which states: “it is in works of art that nations have entrusted the insights and ideas of their hearts; fine art is frequently the key to the understanding of their wisdom and of their religion”, (statement 1). To the extent that cultural knowledge and socialization are to be considered academic objectives the higher value placed on this statement by Student is a reasonable expectation. Similarly, “humans are not only to be in the world, but to engage with the world - through acts of creation, humanity makes cultural reality

and thereby adds to the natural world” (statement 13) is a distinguishing statement for Student, arguably for the same reason.

Though not mathematically a distinguishing statement, the comment that “no feature better characterizes civilization than its esteem and encouragement of higher mental activities - its intellectual, scientific and artistic achievements” (statement 30) was arrayed higher on Student than on either of the other factors. In the aggregate these three statements convey a value for cultural awareness and academic knowledge in the abstract sense, not limited to knowledge of the arts or of a specific form of art but knowledge as an academic might see it, holistically and integrated.

Learning environment. The concern for the well being and of the student in this orientation appears to be primarily within the academic realm, the consideration of the student as a person outside of the scholastic environment is less pronounced. There are a series of statements that reflect concern for the mental health and psychological well being of the artist which were largely ignored by Student Orientation. Statements 23,” art helps you to work through something; for instance, 'the anger all goes into the clay'”; 24, “in creating something beautiful, just the process of making art is healing”; 25, “while creating art one can forget everything; forget the troubles and responsibilities of the day”; and 46, “when the artist is attacked by grief, it can be softened and weakened by representing it in art”; all address the cathartic and therapeutic benefits that some see as inherent in the arts. Student arrayed each of these statements as 0 or -1, clearly such benefits for the student are not what this orientation has in mind.

The purest defining sorter (sort 5) teaches the visual arts and is an experienced teacher. He, like sort 24, considered the learning environment in his comments,

indicating that integral to his personal philosophy is the obligation “to provide a friendly and safe environment” (question 9). As a concept the recognition of safety did not appear in any other orientations’ comments.

A safe classroom environment notably appeared in the interview with the interviewee who defined this factor, she is a middle school drama teacher certified to teach speech and English, she said: “the arts are a means of helping people find their creativity; they provide a safe place to find it, cultivate it, let it grow. In class we expect everyone to be encouragers, to share ideas nicely. We listen to ideas and think about what the group is interested in doing” (interview no. 2, line 9). Part of this comment appeared as statement 27 which was a distinguishing statement for Arts arrayed at 5 while warranting a 3 for both other factors. There is no indication that the safety reference in this statement was important on the other orientations but these comments would suggest, in addition to the creativity comments, that safety was a consideration for Student. Orientation.

It may seem somewhat anomalous that an orientation based on the student would include the learning environment, particularly considering the conspicuously neutral stance on therapeutic and psychological aspects of the arts, however this can be interpreted from a more concrete, less abstract and more teacherly perspective. An effective learning environment is a safe one; this becomes essentially a hierarchy of needs consideration and one indicative of a student first view point.

Art is connected. Student Orientation shows the weakest support for those statements that might advocate art standing on its own with no need for ulterior, external, independent benefits. The high defining sorter expressed the antithetical perspective

indicating that far from standing alone “art is connected to every subject in a school’s curriculum” (sort 24, question 9). Statement numbers 7, 41, 21, 18, 35, 28, and 34 all fall within the bottom ten of Student’s array. These statements can all be interpreted as indicating that Arts stand alone as indicated by; pictorial content is the focus, art doesn’t need to be understood, art doesn’t need to communicate anything, and art can be little more than pretty and attractive.

Statement 41 was in the top ten of Arts Orientation; it is in the bottom ten of Student Orientation. This different placement of this statement, which unequivocally states that the arts belong for the arts' sake, is the most meaningful single distinction between these orientations.

Student Orientation reflects the opinions of a teacher focused on the long term success in life of a student, a teacher who coincidentally teaches fine arts. The focus here is not on being an artist who happens to teach, but on being a teacher who happens to teach in an artistic field. Teaching is the predominant focus in this teacher: artist equation and a good teacher is focused on the well being of the whole student; while academics may predominate, socialization and citizenship skills are to be taught in a safe and friendly environment.

In this second value orientation communication basically encompasses parts of cognitive transfer but goes beyond academics. Student alone positively arrayed the statement that “arts can draw attention to important social and political issues that people are ignoring” (statement 33), this is consistent with the whole child perspective and with the democratic philosophy that one role of the schools is to train good citizens.

Equity Orientation

A subtext for this orientation might be in defense of the arts. The traditional concept of cultural capital, in this application reflecting knowledge of and familiarity with the arts as a class discriminator (Bourdieu, 1993; Bourdieu & Darbel, 1991), was rejected by all three orientations; it is however the focus of Equity's pervasive sense of indignation. Equity is primarily committed to universal access to education, and specifically to arts education, for all. Suggestions that somehow the arts are exclusionary or show favoritism are rejected. This sense of justice and fairness does not seem to carry over to a more pervasive sense of social awareness, it is not indicative of a general critical consciousness. Equity is more accepting of ancillary benefits of the arts than the other two orientations which were more selective. The recurring theme of communication, according to Equity, focused on the common language afforded by the arts and the arts' ability to address uncomfortable things, this is consistent with the universality aspect of access to the arts and consistent with psychological benefits acknowledged by this orientation.

Table 5. High Positive and Negative Statements for Equity Orientation

no.	statement	rank	z-score
36.	Whenever cuts are made in school budgets, music, art and physical education are first to be eliminated. It is discouraging how these basic skills, so important for quality of life, are considered to be superfluous.	1.	1.766
20.	Art teaches people problem solving skills, without which nothing will change. Arts allow people to look at a variety of solutions to problems and to figure out different ways to approach them.	2.	1.702
8.	Arts motivate students to do better in other classes. The arts may be the only thing that keeps them in school; they provide a positive reason to stay.	3.	1.661
12.	The arts provide a common language to express feelings and thoughts that transcend culture, language and generations.	4.	1.473
38.	There is justification for the view that the arts are great potential partners in academic learning.	5.	1.420
6.	Arts participation effects academic performance, social skills, emotional development and civic mindedness.	6.	1.419
26.	Art gives people a way to speak about things, to share things, that they are not comfortable addressing with spoken or written words.	7.	1.242
24.	In creating something beautiful, just the process of making art is healing.	8.	1.034
27.	Arts are a means of helping people find their creativity; providing a safe place to find it, cultivate it, grow it.	9.	0.929
40.	Involvement in the arts during middle and high school enhances later achievement, persistence, and attitudes toward community.	10.	0.837
1.	It is in works of art that nations have entrusted the insights and ideas of their hearts; fine art is frequently the key to the understanding of their wisdom.	38.	-0.949
5.	America now suffers spiritual poverty, and art must come more fully into American life before her leisure can become culture.	39.	-0.981

7.	The spiritual and mental content of a painting is found in its pictorial quality and not in the allegory or the symbolic meaning.	40.	-1.022
15.	The feeling of confusion when confronted with works of art decreases as soon as perception is equipped with pertinent knowledge.	41.	-1.056
34.	Art may just be something pretty and attractive.	42.	-1.109
14.	Arts promoting social awareness happen all the time. It is not necessary; it is a nice benefit of art.	43.	-1.172
44.	What art teaches us is nothing beyond its own existence.	44.	-1.472
45.	I personally don't care that art can affect student performance in other areas. That can be considered a nice fringe benefit.	45.	-1.703
10.	The arts favor the more educated and enlightened. They have more opportunities for exposure; education allows them to enjoy art at a higher level.	46.	-1.829
37.	Lower socio-economic groups don't have the exposure or the tools that would help them to appreciate the arts.	47.	-1.836

Equal access to arts and education. Equity Orientation is unique in the array position of its strongest positive statement, number 36. Equity emphasizes a sense of justice, or fairness. It could be subtitled in defense of the arts because of the placement of this statement which links the arts and physical education as well, to quality of life considerations. It is stated in what could easily be interpreted as a defensive tone. This is a somewhat obvious statement; its array position is surprising only in its magnitude, not by the fact that it is viewed favorably, as it was on all orientations.

Neither of the other two orientations felt strongly enough to array this as a +5 position. Arts had this as a +4; in that case it is the quality of life element that is the stronger fit. In this case the Equity Orientation sees the arts as appropriate for all with a subsequent need for them to be available for everyone.

This meaning is clarified when the strongest negatively arrayed statements are considered. The Arts and the Student orientations both had statements 44 and 45 arrayed in the -5 positions. From its passionate fairness point of view the Equity Orientation deviates from those positions and has statements 10 and 37 arrayed in the -5 position. The other two orientations arrayed these statements in neutral positions. These statements are concerned with perceived favoritism in the arts from both ends of the social spectrum. Statement 10 indicates that the privileged and the educated are favored in the arts while statement 37 asserts that lower socio-economic groups do not have the tools necessary to appreciate the arts. In both cases the distinctions are phrased as primarily matters of opportunity, Equity adamantly does not accept these class distinctions.

Equity places statement 8 in the third strongest positive array position, at +4. It shares this placement with the Student factor but for additional reasons. Whereas Student considered this statement to be principally a statement on the positive influence of the arts on academics, Equity is focused on the arts as a vehicle for making school and the arts available to all. Here the second sentence is equally critical, “it is the only thing that keeps them in school, they provide a positive reason to stay”. Universal access for all, whether to school in general or to the arts specifically, is critical to Equity. This sense of the equitable access and universality may be the basis for statement 12 being arrayed more positively on Equity than on the other factors, the statement’s reference to a “common language to express feelings and thoughts that transcend culture, language and generations” (statement 12) is in line with a sense of universality that is an undercurrent to this orientation.

The high and the pure defining sorts on this orientation are again different individuals. Five persons defined this factor, one from each of the five age brackets represented resulting in lowest mean age. The highest defining sort is the youngest and the purest defining sort is the oldest. Each is certified in multiple fields but not the same fields. The youngest teaches art but is additionally certified in psychology and sociology. The oldest is certified in vocal and instrumental music as well as music theory and social sciences but is currently a University administrator. She has been a principal as well as a vocal and instrumental music teacher.

The high defining sort indicated that “anyone can learn but everyone learns in different ways” (sort no. 4, question 9). This statement supports the sense of equity that is inherent in this factor and associates an element of duty and obligation on the part of teachers and schools as it goes on to reference different learning styles that are supported by the arts; e.g. “visual, auditory and tactile”. This same sense of obligation is mirrored in the pure defining sorter’s statement that it is “a teacher’s responsibility to help children learn – not to teach children” (sort 22, question 9).

Consideration of these two independent statements together provides insight into this orientation. Access to education, to learning, must be made available to all but all do not learn the same. The arts are suited to multiple learning styles so inclusion of the arts in the curriculum provides the teacher additional avenues for the student to learn and equitable access for more students.

One interviewee defined this orientation thus providing additional material beyond that provided on the demographic form offering clarification and insight into this orientation’s responses. To elaborate on the strong +5 position of statement 36 this

subject indicated: “absolutely, I am frustrated that they are pulling arts out of the schools and education. The art process is a problem solving process useful in other areas of life after learning skills... it helps with innovation and problem solving” (interview no.5, line 12). This clearly ties the consensus opinion on problem solving to the righteous indignation felt by Equity relative to the willingness of budget cutters to target the arts first. As an explanation this educator elaborated by saying “...because society as a whole doesn’t value the arts. If you can prove a link that art improves other areas of life it gives art more status” (line 27), addressing the academic transfer and social adjustment benefits as justification for including the arts in the curriculum. This would have been an expected place for an art for art’s sake statement to be made but it was not forthcoming, consistent with the findings of the orientation.

In closing, this teacher returned to her earlier statement, “I mentioned my frustration with the arts being taken out of the schools when they are really important. We increase standards for reading and writing and math and reduce art and we do less well. We need to develop all parts of the brain.” (line 35).

Critical consciousness. To the extent that critical consciousness is concerned with privilege and power and the class structures that result the two statements that address class distinction are relevant in a critical consciousness discussion. These viewpoints, reflective of a cultural capital perspective, hold that the arts are a class discriminator and that knowledge of and participation in the arts provides an advantage to the privileged classes and tends to be a barrier to social mobility to the underprivileged, a traditional cultural capital perspective. “The arts favor the more educated and enlightened. They have more opportunities for exposure; education allows them to enjoy

art at a higher level” (statement 10) addresses the arts as conveying favoritism to the elite and “lower socio-economic groups don't have the exposure or the tools that would help them to appreciate the arts” (statement 37) approaches the concept from the lower class exclusionary viewpoint.

Statement 10 was arrayed as -2, -1 and -5 by value orientations one, two and three respectively. Similarly, statement 37 was arrayed at -2, 0 and -5. The zero score for orientation two represents the highest array position among these statements. There is clearly a level of agreement among the three orientations that the arts do not discriminate and more importantly that it is the focus of Equity.

It might be expected that the sense of justice and fairness favored by Equity would be reflected in statements pertaining to social problems. In fact Equity scored lowest of the three orientations on consensus statement number 14, arrayed at -3 and was equal to Arts at 0 on statement 33 which states that “arts can draw attention to important social and political issues that people are ignoring”. “If there is a problem in society the arts will provide ideas on how to address it” (statement 22) was negatively arrayed at -2 but it is less clear how this was being read by Equity, the emphasis on this statement addresses the capability of art to actually solve societal ills as opposed to enhancing public awareness as described in statement 14. Notwithstanding the vagaries of statement 22 it seems evident that the fairness and justice being addressed by Equity is specific to the arts in schools and to school access and universal education.

Ancillary benefits. Two of the benefits of art that were noted on the other orientations come into play on Equity as well. Arts had a favorable view on the ability of the arts to provide therapeutic and healing benefits. That same sense is evident with

Equity as demonstrated with the strong array positions of statements 26 and 24, ranked seven and eight respectively, as well as the high and only positive position on statement 46; although it was only arrayed at +1 it was nonetheless a distinguishing statement. This statement is the most literal depiction of a cathartic benefit presented stating, “when the artist is attacked by grief, it can be softened and weakened by representing it in art”.

Student had not been positively aligned with the perceived psychological effects of the arts but was strongly supportive of the arts having positive impacts on general academic performance and related social benefits, a position that distinguished Student from Arts. Equity shares the inclination that the arts can contribute to academic success as evidenced by the strong positions for statements 38 and 6, as well as for number 8 previously discussed. The element of the Student academic focus that was not strongly supported by the Equity perspective is the social and cultural aspects evident in, “it is in works of art that nations have entrusted the insights and ideas of their hearts; fine art is frequently the key to the understanding of their wisdom” (statement 1) which Equity arrayed lowest of the three orientations at -2 and, “humans are not only to be in the world, but to engage with the world - through acts of creation, humanity makes cultural reality and thereby adds to the natural world” (statement 13) which Equity was impartial to arraying it at 0 compared to Student’s arraying this at +3.

Equity shares, with Student, the general opinion that there needs to be some type of measurable benefit realized to justify the teaching of the arts, they cannot support an art for art’s sake position as espoused by Arts. The largest disparity between these two orientations was on “in school the arts need to be there for the arts' sake, to make the world more moving and pleasant sounding and beautiful” (statement 41), where Arts

reflects a z-score of 1.051 from an array position of +3, Equity shows a z-Score of -.928 from an array position of -2.

To suggest making the arts unavailable is absolutely unacceptable to Equity and they need to be available to all equally, but they still need to be justified and not on their own merits. A benefit must be evident and Equity justifies the arts on the basis of both academic and psychological effects.

In Equity the focus is not on the art or artist or even particularly on the student, in this viewpoint the focus is more global, it is on education, inclusive of arts education, as a process and on equal access to that process for all, a democratic perspective in a sense.

Demographics

Demographic information was solicited from all of the subjects that took part in the sorting exercise. This type of information can frequently provide insight into the meaning behind factors. The subjects in a Q study, the P-set, are chosen purposively. There may be a theoretical basis for selecting specific subjects but at a minimum diversity of opinion is a goal. Diversity may be enhanced by selecting participants who are different on traits that relate to the topic of the study.

In this case there are given certain theoretical, pedagogical and philosophical rationales that were a priori considered to be potential justifications for teaching the arts. Among these were psychological reasons, including developmental in the sense of self-making, or therapeutic and cathartic reasons, or for creativity development.

Art educational bases include cognitive transfer benefits through arts integration or for self expression. Art may be justified on its own merits. Art has been looked at

from socio political perspectives where knowledge of the arts has been construed as a discriminator for social standing; arts education from such a perspective might constitute an opportunity to advance oneself, to provide an avenue for social mobility.

Ideally the P-set will include persons that have perspectives associated with the various constructs and theoretical position that were identified in the literature and documented in the concourse. That was possible to a limited extent in the subject study. Since the principal criteria for inclusion in the P-set was that the subject was an arts educator, some limitations were inherent.

Additionally use of the snowball technique restricted some of the control in recruiting subjects. The starting point for the snowball approach was somewhat diverse but ultimately the participants favored visual artists. Gender distribution strongly favored women; it is not evident that the distribution along gender lines is different than the teaching population as a whole however. The demographic distributions by factor are shown on Table 6.

Demographic forms were received from 26 subjects. Two of the subjects were a married couple who had done their sort collaboratively. It was treated as a single sort so as not to artificially distort the factor calculations. The number of respondents is treated as 25. Briefly the respondents are predominantly female (n=20) with the largest age group 48-57 (n=10), 6 are older and 9 are younger. As might be anticipated the largest number by degree are those with baccalaureates (n=14) with 10 master's degrees and one doctorate, three are National Board Certified. 18 teach or taught visual arts, recall that one is cross certified in music and two are not certified in art; five are certified to teach music, one dance and one drama.

Table 6. Demographic Distributions

Feature		Arts Orientation	Student Orientation	Equity Orientation	Confounds	Non Signif.	Total
Age	18-27	1		1			2
	28-37		1	1	1		3
	38-47	1	2	1			4
	48-57	2	3	1	3	1	10
	58-67	2	1	1	1	1	6
Gender	Male		2		2	1	5
	Female	6	5	5	3	1	20
Education	Bachelor	2	4	3	4	1	14
	Master's	4	3	1	1	1	10
	Doctorate			1			1
NBCT	Y	2			1		3
	N	4	7	5	4	2	22
Focus	Visual Arts	5	5	2	4	2	18
	Music	1	1	2	1		5
	Drama		1				1
	Dance			1			1

Descriptors that Help in Understanding the Orientations

The specific arts discipline taught was provided in the context of the demographic information, visual arts was the most common discipline with 18 teachers representing this field. Of these one was not certified and was teaching in a private school, and one was certified in English and teaching art on an alternate certificate. There were five music teachers and one each teaching dance and drama. The dance, drama and two of the music teachers accounted for four of the eleven advanced degrees. Performing arts teachers defined all three orientations and one of the music teachers confounded. A music teacher with a master's degree defined Arts, a music teacher and the drama teacher defined Student and two music teachers, including the doctorate, defined Equity along with the dance teacher.

It does appear that Arts as an orientation is less appealing to performing arts teachers. The positive cognitive transfer benefits that have generated the most press have been associated with mathematical benefits realized by music students (Deasy, 2002). Student and Equity both had favorable array positions for statements that acknowledged positive academic benefits for students involved in the arts. The dance teacher defined Equity, obviously there is a strong music element in dance. It is reasonable to conclude that a dance teacher could be of like mind with a music teacher on the cognitive benefits of music.

The anomaly in the performing arts alignment is the master's degree music teacher who defined Arts. This individual is recently retired, her last position was not as a music teacher; she was a school district arts coordinator and had responsibility for

visual as well as performing arts. From a demographic perspective certification in music education may not be any more influential than her duties across all arts disciplines.

Descriptors that do not Provide Insight into the Orientations

What is most notable about the demographic distributions is the overall homogeneity. The distribution by age is somewhat skewed to more experienced teachers but each age group is distributed across multiple orientations. It was considered that older teachers might be more inclined to define Arts since it is most reflective of an art for art's sake perspective more common in an older, self-expression oriented curriculum, but of six subjects aged 58 and older there are two defining Arts and one each defining the other four columns representing Student, Equity, confounds and no significance. This distribution provides no insight.

Distribution by degree completed displays representation of all orientations, to the extent possible. The single doctorate defined Equity as the pure defining sort but other advanced degrees (eight master's degrees defined orientations) were on all three orientations with four on Arts and three on Students.

There are three National Board Certified Teachers involved, two defined Arts and the third confounded on Arts and Equity, meaning she loaded on both orientations. Analysis of their commentary on the demographic inputs reveals nothing obviously in common. Two were interview subjects and problem solving was a common thread but there is nothing from an affirmative NBCT response that provides insight into Arts.

What is somewhat surprising is the proportion of the arts teachers who participated that have gone beyond their baccalaureate degrees. Of the 25 subjects, there

is one doctorate, and there are ten master's degrees and three National Board Certified Teachers, one of whom is also among the master's degrees. When viewed in the aggregate of these 13 subjects, five defined Arts, three defined Student and two defined Equity. Two of the remaining are confounded and one was non-significant. There appears to be a slight tendency for arts educators with advanced studies to be inclined toward the Arts orientation. This was not tested so no position can be taken relative to significance. It does pose an opportunity for subsequent analysis.

CHAPTER V

CONCLUSIONS AND IMPLICATIONS

The purpose of this study was to discern the opinions of arts educators relative to the values that the arts bring to the schools and to society. After summarizing the findings, a discussion of the theoretical and practical implications as well as directions for future research is presented in this chapter.

Summary of Findings

A three-factor solution resulted in this Q methodological study involving 25 arts educators. These factors are considered to be value orientations toward the arts. The arts educators sorted 47 statements representing diverse opinions about the role and value of the arts. These statements were selected from literature representing domains of aesthetics, psychology, sociology, and art education as well as from interviews with six arts educators with backgrounds in different visual and performing arts. Distinct value orientations identified as Arts, Student and Equity emerged, they shared certain values and were somewhat related due to these shared values. These common elements were demonstrated in the statement arrays and corroborated in the stated opinions from initial interviews and demographic survey inputs that were provided at the time of the sorting activity.

There appear to be commonly held views which represent positions that are both strongly supported as well as those that were soundly rejected. It might be concluded that the existence of common themes bodes well for the defensibility of the arts. A concern was previously expressed that fragmented educational objectives might inhibit efforts to successfully promote the arts in the schools (Siegesmund, 1998). It appears that there is a sense of community amongst arts educators in the common beliefs and values that they share. In the three factor solution that resulted, each factor had five to seven persons defining the factors; more persons defining a factor are indicative of a more reliable factor (Brown, 1988). Ultimately the number of factors that are extracted is driven by theory and the judgment of the researcher (Brown, 1988, p.41), in this case it was felt that the three orientations represented describable, distinct viewpoints.

The orientations were distinct in noteworthy ways; each orientation has elements which distinguish it from the other two. Arts Orientation with the arts as the principal concern appears to value concepts described as A Passion for Art and Quality of Life and to value Cognitive Transfer less than the other orientations. Student Orientation seems to be holistically focused on the individual student. This orientation reflects the concepts named Academic Effects, Learning Environment and Art is Connected to Every Subject. The final orientation, Equity, conveys a more democratic and global focus reflecting concerns with fairness and justice. It is characterized by the values named Equal Access to Arts and Education, and Ancillary Benefits. A third value is titled Critical Consciousness. It seems that within this orientation it is the scope of the concept that distinguishes this orientation from the others. Both the common elements and the distinctions will be discussed.

Conclusions

One conclusion is that there is an obvious common characteristic of Arts, Student and Equity, which is the appearance of a pervasive focus on creativity and problem solving. For convenience sake, these two constructs are often spoken of together or synonymously; frequently that association is adequate. A difference is suggested in the results of this study however. There seems to be an emphasis on what may be described as the creative aspect amongst those who are inclined to believe that the arts are somewhat autonomous and that no additional justification is necessary, a trait of Arts Orientation. Problem solving, on the other hand seems to be more characteristic of those whose opinions reflect more concern with the student, where the focus extends beyond the studio or practice room into the academic classroom, a distinction common to both Student Orientation, where it is the focus, and Equity Orientation, where it is an important element but not the focus. There is an impression conveyed that these latter perspectives consider problem solving as a more generic skill potentially useful in more scenarios.

A second conclusion is that as much as the arts educators who define these three value orientations seem to jointly embrace creativity and problem solving their points of view seemed to uniformly reject what might be considered radical art for art's sake posturing; the thought that coincidental benefits of art absolutely did not matter at all or that art was only about art were universally perceived as unlike the sorters. Notwithstanding previous statements that Arts did not feel a need to justify the arts with external rationale, even Arts, generally sympathetic toward an art for its own sake attitude, could not apparently abide by such a polarized manner of expressing it.

Ultimately it seems that for arts educators, justifications for the arts, external to the arts, will be accepted when offered.

Additionally, that the arts are considered to be modes of communication is referenced in some manner in the attitudes and opinions of each of the orientations. The nature of the communication focus is reflective of the general nature of the orientation. Arts Orientation appears concerned with self expression, whether the message is received is of less consequence; as opposed to Equity where the universality of the arts allows communication to take place where language and culture differences might impede conversation. Student seems focused on the whole child in a sense, communication in this instance appears to represent the transmission of culture and affords the opportunity for conveying concerns about societal ills. Fundamentally the arts seem to be perceived as means to develop good citizens for this orientation.

Notwithstanding the similarities identified above it can also be concluded that the orientations are also different. Functionally these arts educators are similar. They are all teaching what is recognized as a fine art in a public school to predominantly secondary school aged children. As noted they have traits in common. The emergence of three factors indicates that they are also distinct, the distinction lie in their focuses.

These educators each have a content area, as will most secondary school teachers. They are educated in the field of education but they also have an area of expertise. A teacher who defines Arts would be inclined to say they have a passion for their area of expertise. The focus for this group of teachers lies in their arts. These teachers see quality of life and cathartic, psychological well being benefits.

Teachers teach content and curriculum but most importantly, to Student Orientation, they teach to students. Teachers who defined this value orientation are focused on the student, the arts are one of many elements in an integrated curriculum that are working together for the academic, social, and moral growth of their students. These teachers are concerned with the learning environment and seem to recognize that the lessons they teach may also be learned in other classes.

Education is an equalizer that is not to be taken for granted, it is universal that must be made available to all, according to Equity Orientation. The teachers who defined this orientation are the defenders of the faith. The focus is on equal access to education for all; the view is from the perspective of arts educators but not limited to art education. All perceived and potential benefits of arts education are embraced and touted. The student in this sense is an abstract concept, not an individual face.

Implications

The findings of this Q study suggest some practical implications and indicate some directions for subsequent research. Relative to theoretical implications, where philosophy and psychology were initially emphasized, the study characterizes these arts teachers' interpretations and applications of select theoretical concepts as seen from the perspectives of the three orientations which emerged.

Practical Implications

Culture has been described as existing at national, organizational, and professional levels (Helmreich & Merritt, 1998). From this perspective individuals will

exhibit behaviors indicative of national origins as well as behaviors modeled by the organization, a school or school district perhaps, that they are affiliated with. People also behave consistent with the dictates of their professional culture.

Members of a profession are characterized by a commitment to that profession with their self concept entwined in that commitment, to the extent that their identity is partially defined by their profession. The members typically share common interests and have similar experiences commonly associated with their profession (Helmreich & Merritt, 1998). The findings of this study would suggest that arts educators constitute a culture, or perhaps accurately described as a subculture or a community, and it would be expected that to an extent they would speak with similar voices.

Being members of a professional culture does not preclude the existence of subcultures however. These might reflect different focuses while sharing certain common values. There are certain practical implications which surface if the common values indicated by the consensus themes and the distinctions implicit in the orientations are considered.

The arts educator that is revealed through these orientations will, to the extent possible and consistent with the flexibility of their media, provide problem based instruction where the student has individual latitude in coming to satisfactory resolution. There will not be a single answer to the problem and the process is likely to carry similar weight to the final product. Creativity development and problem solving are valued by the three orientations. There is a consideration that creativity can be taught. Whether the arts rooms are the best or only place where this can occur; whether creativity is a universally applicable construct and what the ultimate objective of problem solving and

creativity skills are, are nuances that may be evident in a classroom application. It has been argued that the skills inherent in the arts can be applied in non-art contexts in solving technological and social problems (Bequette & Bequette, 2012 and Maeda, 2012). The orientations which emerged in this study would seem to think likewise and their lessons and instruction are likely to reflect that. In the classroom the focus is on the process, with the specific problem in an art, drama, dance or music context. An educator from an Arts orientation appears to be satisfied that there may be cognitive benefits outside of the arts but that such benefits are positive but unintended consequences. Educators from the other orientations will expect such benefits, may structure integrated lessons to enhance such benefits and in the case of Equity may champion the cause of the arts by citing such benefits.

The arts educators that are revealed through these orientations seem to recognize an inherent communication role for the arts. The projects and assignments will be structured to say something to someone, not requirements indicative of some modern aesthetics thought. The nature of the message will vary with the orientation; the arts are after all expressive. A teacher from the Arts Orientation might be expected to promote self expression. Assignments where the student does autobiographical work, getting in touch with their inner selves, demonstrating what is important to them visually or dramatically could be anticipated. This type of assignment would also be consistent with the cathartic and psychological health benefits those who defined the Arts seemed to value.

The arts may be presented as a means of communicating great truths and culturally relevant information as well. Assignments in the manner of historically

significant persons or styles, or assignments that are team taught with instructors of other content areas or integrated into multi class themes would be indicative of the holistic approach that the Student definers seem to favor. The message may be more valued than the art and the story or allegory is equal to the aesthetic aspects of the arts. Personal and introspective assignments are not as common in this classroom and the psychological benefits associated with this self awareness are not as readily considered, the academic benefits of integrating the academic into the artistic will be however.

Advocacy in terms of social awareness is not apparently a pre-eminent feature in the classrooms defined by these sorters. An understanding of the ability of the arts to describe and communicate social concerns seems to be there, but it is not emphasized. Politically sensitive topics are difficult in a public school classroom. What can be expected are social awareness projects that are publicly sanctioned, or at least publicly acceptable. Contemporary examples would include Rachel's Challenge associated creations, anti-bullying, and anti-drug messages. These citizen development assignments would be most expected in the classroom headed by a Student oriented teacher.

Cultural diversity is a theme that can be construed as an aspect of social awareness and is perhaps a politically correct way of addressing topics that might evolve into critical consciousness, change promoting themes at a later time for more independent students. The awareness of diverse and potentially subjugated populations through the arts can be addressed through art history and appreciations lessons in the classroom, projects may be modeled on culturally oriented art forms or reflect culturally specific themes and content. Equity orientation appears to have an interest in inclusiveness; an inclusive classroom could be expected to reflect diverse perspectives and a multicultural

awareness. Art theoreticians representing the critical consciousness believe that art “should serve as an active agent for social change” (Siegesmund, 1998), diversity awareness as demonstrated through diverse cultural traditions can be interpreted as an appropriate scholastic starting point for critical consciousness as well as another facet of the communication aspect of the arts.

Research Implications

Developing and executing a Q study investigating subjective attitudes and beliefs involves decisions on the part of the researcher, which reflect another level of subjectivity. The background and interests of the researcher is reflected in the questions, the P set chosen, and the condition of response. A theoretical direction manifested in these decisions is acceptable and appropriate in a Q study (Brown, 1988), but it is equally appropriate to identify the personal situation of the researcher. In the current study the researcher is academically trained in art education but is not a professional educator, having chosen a different career path after graduation. The researcher is a practicing artist, but not professionally. Close family and friends are arts educators and artists and provide much of the anecdotal, day to day, exposure to arts in the classroom and trends in the schools and the impacts of political trends on educational priorities. These personal influences are reinforced and elaborated through literature and study.

The researcher is involved in a technological industry. This has resulted in regular exposure to STEM conversations and an awareness of the political support STEM has garnered. The transfer benefit that should be emerging from the arts classrooms, according to the factors which emerged, is the application of problem solving skills

learned in arts classrooms to problems that have little to do with the arts. The STEM to STEAM evolution (Bequette & Bequette, 2012 and Maeda, 2012) would see these skills applied alongside scientists and engineers to solve problems with technology.

Alternatively the same skills can be applied to changing the cultural landscape “by predisposing men to reevaluate constantly, to analyze ‘findings’, to adopt scientific methods and processes, and to perceive themselves in dialectical relationship with their social reality, that education could help men to assume an increasingly critical attitude toward the world and so to transform it” (Friere, 2009).

Research opportunities are evident relative to evaluating whether the creativity role that the Orientations seem to value can be demonstrated to have application in the real world outside of the performance hall and art studio. In other words, do those who have learned creativity and problem solving in an arts context apply these skills to non-arts problems? In keeping with the STEM focus specifically research should be devised to demonstrate if these skills apply in science and technology applications.

At a political level the methods and messages that the STEM community has so effectively established should be reviewed and studied for lessons learned so that these lessons can be applied to enhance support for the arts, and potentially other non-STEM domains. Rather than emphasize select aspects of a comprehensive education this model could be enhanced to public support for all elements of the curriculum.

There appears to be a subtle philosophical difference between the performing arts and the visual arts in this study, particularly as it relates to opinions on an art for art’s sake perspective. The evidence is inconclusive owing to the limitations of a study of this type but there are demographic hints that are worth evaluating. Beyond academic

curiosity, if the arts need to justify their existence in the schools the arguments should be research based and consistent. It is conceivable that the visual arts take a fairness stance because they feel less capable of supporting a transfer argument while music and dance take an alternative approach. Drama can correspondingly go it alone and argue for literacy benefits or all may argue the cultural heritage position. Opportunities to evaluate such implied differences are suggested within the context of broader, ongoing research into cognitive and affective transfer effects.

This study was focused on the opinions of arts educators on the value of the arts in the school, it is suggested that a complementary study involving public school educators not in the arts represents a logical follow up study. Such a related study might indicate whether problem solving and creativity are, in the opinions of non-arts educators, critical skills to be taught in the schools. It might also be discerned if the arts are considered to be optimal means of developing these skills or if all subjects provide these opportunities from the perspectives of those who teach those subjects. The three orientations that surfaced have been determined to exist within the arts community. It might be discovered that these orientations are found amongst other teachers as well.

Theoretical Implications

An objective of this study was to determine if arts educators embraced or utilized constructs from the realms of philosophy and psychology in addition to the more expected approaches coming out of the arts education communities. Aesthetics, cultural capital and critical consciousness were identified as philosophical categories being addressed. Within aesthetics subcategories of art for art's sake, criticism and experiential

perspectives were identified. Psychological considerations included developmental and therapeutic aspects.

The three orientations were not obvious or explicit in their opinions relative to these philosophical origins, and it is conceivable that they have outgrown their relevance within the arts teaching community, or perhaps they have just changed their names.. Cultural Capital and Critical Consciousness are noteworthy in this regard. In the area of aesthetics there is ongoing evolution of focus which should be considered.

Critical consciousness as a philosophical construct was not apparently a focus of educators' objectives. Student Orientation weakly indicated that the arts provide a means of drawing attention to social and political issues. Student arrayed that statement as a +2 which distinguished it from the other two factors which did not consider this at all, arraying this statement as a 0. Statements that were aligned with social criticism and the resolution of social ills were negatively arrayed by all factors. One rather abstract statement that originated from a critical consciousness source (Friere, 2009) was positively arrayed by Student but seems to have been more culturally interpreted as opposed to the activist stance commonly associated with critical perspectives.

Multicultural awareness in the arts is recognized by the educators however and was noted in interviews. The arts were not describe as class discriminators or conversely as a means to move up socially, but they are, in the opinions of some of the educators, means to an improved quality of life. A lifestyle improvement from a financial or class orientation was not the perspective demonstrated by these educators but a life improvement is anticipated by some.

The sense of righteous indignation of Equity in regards to education contrasts with the neutral array positions that more global social consciousness statements realized in this orientation. Equity is focused on education and arts education and did not seem to extrapolate this sense of fairness outside of the school environment. The indignation represents a focused concern with school and education and is not indicative of a social political stance in a more general sense.

Psychologically there appears to be a tendency on the part of educators to recognize benefits to the arts. Arts Orientation frames this in a quality of life context while Equity Orientation is more inclined to recognize a therapeutic role. Both positively arrayed statements addressing art as healing and beneficial in allowing troubles to be forgotten, but Equity was inclined to recognize a cathartic benefit where anger or grief is released in artistic activities. Student, with its academic focus, seemed to view healing and ameliorative benefits as less important than other priorities.

Aesthetics in the philosophical sense was in some ways the starting point for this study. Historically much thought has been directed toward determining the place the arts should have in society. Part of the historical conversation has been to identify the relative roles of the arts and of philosophy. It is not clear however that traditional aesthetic thought is active in education, or if it should be. The initial statements for this sort were largely derived from aesthetic texts of various persuasions, it was these texts that tended to provide the semantic traps; those statements were subsequently translated into more common speech after the interview phase. Traditional thoughts on truth and beauty do not seem to prevail amongst these orientations. When veiled in allusions to culture and heritage the academic focus of Student arrayed the statement “it is in works of art that

nations have entrusted the insights and ideas of their hearts; fine art is frequently the key to the understanding of their wisdom” as a neutral +1. That was this statement’s most positive placement. Only as an academic objective are such inclinations acceptable to Student. Arts was seemingly able to accept the concept of art for art’s sake with restrictions, this is a 20th century perspective on art (Badiou, 2005; Hoffman, 1977; Rancière, 2009). There was not an absolute acceptance of the concept reflected in even Arts’ opinion.

Within the fields of arts education there are contemporary trends that were addressed in the study. Visual Culture was one concept that came out, albeit in narrative more so than in the sorting. It expands the realm of visual arts beyond traditional fine arts (Eisner, 2001) and seems to be reflected in the opinions of the educators interviewed. There was a sense conveyed that art is everywhere, with references to popular media, advertising and fashion being expressed in the interviews. There were few statements in the sorting process that might have been used to extract opinions on visual culture, the statement “the arts help influence people, all the time. They are a way to manipulate people's thoughts and emotions” is suggestive of visual culture in the manner in which it implicitly expands the parameters of what constitutes art; it was ranked on the negative side of neutral by the factors as a whole with Student arraying it at 0 and the others at -1. The sorting process essentially provides no insight into this concept but it was manifested in the interviews and comments. It may be concluded that it is present in the minds of the educators but how it might relate to the emergent orientations is unclear.

The aspect of arts educational theory that generated the most interest is that of transfer benefits, or more generally non-art benefits. Participant’s opinions suggest that

transfer is strongly embraced by Student and accepted by Equity in the sense that participation in the arts will have positive benefits outside of the studio or performance hall. Arts Orientation is not so favorable toward it. It may very well be that, as was suggested in comments from the interviews, that to Arts there are transfer effects but that is just a nice side benefit and is not an objective. Participation in the arts is enough and the quality of life improvement arts participation brings is enough of a benefit.

Psychologically, the Arts factor was strongly supportive of a quality of life benefit associated with arts participation and consumption. Arts positively arrayed two of four statements that addressed the cathartic benefits of art. Considering an Equity and Arts comparison it is not clear that the statements dealing with healing, working through issues, forgetting troubles and reducing grief are the same construct, as was initially thought. Evaluating the distinctions between quality of life and catharsis in art becomes a curious intersection. Exploring this, perhaps with an art therapy perspective, a follow on study could be envisioned. The focus would be on determining if this is a single construct or multiple constructs and if there is a theoretical continuum that extends through quality of life and art therapy as an extreme application of cathartic benefit.

Concluding Comments

Pragmatism versus philosophy may be where this conversation ultimately ends up. On all three factors the subjects have demonstrated a willingness to continue their studies and to improve their knowledge and abilities, reflective of the commitment inherent in a profession. This commitment is conveyed through their responses on the demographic forms and supported by the evidence that most have pursued advanced

degrees or National Board Certification. They are aware of the research directions, at least at a conversational level and attempt to integrate their understanding into their classrooms as they see fit. Ultimately the teacher must manage the classroom and philosophical inclinations are necessarily tempered by classroom realities and compromise. Their own personal orientations will play a part in determining how these compromises are manifested.

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APPENDIX A

IRB Approval, Phase I

Oklahoma State University Institutional Review Board

Date: Thursday, May 17, 2012
IRB Application No ED1292
Proposal Title: A Q Methodological Study Describing Value Orientations of the Arts According to Arts Educators
Reviewed and Processed as: Exempt

Status Recommended by Reviewer(s): Approved Protocol Expires: 5/16/2013

Principal Investigator(s):

Charles Pernu	Diane Montgomery
6630 S. 223 E. Ave.	424 Willard
Broken Arrow, OK 74014	Stillwater, OK 74078

The IRB application referenced above has been approved. It is the judgment of the reviewers that the rights and welfare of individuals who may be asked to participate in this study will be respected, and that the research will be conducted in a manner consistent with the IRB requirements as outlined in section 45 CFR 46.

The final versions of any printed recruitment, consent and assent documents bearing the IRB approval stamp are attached to this letter. These are the versions that must be used during the study.

As Principal Investigator, it is your responsibility to do the following:

1. Conduct this study exactly as it has been approved. Any modifications to the research protocol must be submitted with the appropriate signatures for IRB approval.
2. Submit a request for continuation if the study extends beyond the approval period of one calendar year. This continuation must receive IRB review and approval before the research can continue.
3. Report any adverse events to the IRB Chair promptly. Adverse events are those which are unanticipated and impact the subjects during the course of this research; and
4. Notify the IRB office in writing when your research project is complete.

Please note that approved protocols are subject to monitoring by the IRB and that the IRB office has the authority to inspect research records associated with this protocol at any time. If you have questions about the IRB procedures or need any assistance from the Board, please contact Beth McTernan in 219 Cordell North (phone: 405-744-5700, beth.mcternan@okstate.edu).

Sincerely,



Shelia Kennison, Chair
Institutional Review Board

IRB Approval, Phase II

Oklahoma State University Institutional Review Board

Date Monday, August 27, 2012 Protocol Expires: 5/16/2013
IRB Application ED1292
Proposal Title: A Q Methodological Study Describing Value Orientations of the Arts According to Arts Educators

Reviewed and Exempt
Processed as: **Modification**

Status Recommended by Reviewer(s) **Approved**

Principal Investigator(s) :

Charles Pernu	Diane Montgomery
6630 S. 223 E. Ave.	424 Willard
Broken Arrow, OK 74014	Stillwater, OK 74078

The requested modification to this IRB protocol has been approved. Please note that the original expiration date of the protocol has not changed. The IRB office MUST be notified in writing when a project is complete. All approved projects are subject to monitoring by the IRB

The final versions of any printed recruitment, consent and assent documents bearing the IRB approval stamp are attached to this letter. These are the versions that must be used during the study.

Signature: 
Shelia Kennison, Chair, OSU Institutional Review Board

Monday, August 27, 2012
Date

Appendix B
Sources for Concourse Development

Construct	Code	Title and Author of Source
Aesthetics	AT	<i>Aesthetic theory</i> . Adorno, T. (1997)
Aesthetics	HOI	<i>Handbook of inaesthetics</i> . Badiou, A. (2005)
Aesthetics	ILA	<i>Introductory lectures on aesthetics</i> . Hegel, G. (1886/1993)
Aesthetics	POA	<i>The politics of aesthetics: The distribution of the sensible</i> . Rancière, J. (2006)
Aesthetics	FOI	<i>The future of the image</i> . Rancière, J. (2009)
Aesthetics	OAEM	<i>On the aesthetic education of man</i> . Schiller, F. (1795/2004)
Art Criticism	Illum	<i>Illuminations; The Work of Art in the Age of Mechanical Reproduction</i> . Benjamin, W. (1936/1969)
Art for Art's Sake	SFTR	<i>Search for the real</i> . Hoffman, H. (1967)
Cognitive Transfer	LVA	Learning in the Visual Arts. <i>Cambridge Journal of Education</i> . Catterall, J. & Peppler, K. (2007)
Cognitive Transfer	AAA	Arts and Academics, <i>Art Education</i> . Catterall, J. (1998)
Cognitive Transfer	CL	The Arts and the Transfer of Learning, in: <i>Critical Links: Learning in the arts and student academic and social development</i> . Catterall, J. (2002).
Creativity Development	F	<i>Flow: the psychology of optimal experience</i> . Csikszentmihalyi, M. (1991)
Creativity Development	C	<i>Creativity: flow and the psychology of discovery and invention</i> . Csikszentmihalyi, M. (1997)
Critical Consciousness	ECC	<i>Education and critical consciousness</i> . Freire, P. (2008)

Critical Consciousness	PTO	<i>Pedagogy of the oppressed.</i> Freire, P. (2009)
Cultural Capital	TLA	<i>The love of art.</i> Bourdieu P. & Darbel A. (1969/1991)
Cultural Capital	TFCP	<i>The field of cultural production.</i> Bourdieu, P. (1993)
Experiential	AE	<i>Art as experience.</i> Dewey, J. (1934/2005)
Psychology	C&ID	<i>Civilization and its discontents.</i> Freud, S. (1961)

Q Statements

No.	Construct	Source Code	Statement
1.	Aesthetics	ILA, p. 9	It is in works of art that nations have entrusted the insights and ideas of their hearts; fine art is frequently the key to the understanding of their wisdom.
2.	Aesthetics	Interview #4	Culture can be shaped through the arts, people can say things through an image that may be more understandable - they can educate in a different way.
3.	Aesthetics	HOI, p. 3	The essence of art is conveyed in its effect on the public, and not in the artwork itself.
4.	Cognitive Transfer	Interview #6	Arts help you to connect to nature, the world, and others; versus art for its own sake.
5.	Art for Art's Sake	SFTR, p. 56	America now suffers spiritual poverty, and art must come more fully into American life before her leisure can become culture.
6.	Cognitive Transfer	Interview #6	Arts participation effects academic performance, social skills, emotional development and civic mindedness.
7.	Art for Art's Sake	SFTR, p. 60	The spiritual and mental content of a painting is found in its pictorial quality and not in the allegory or the symbolic meaning.

8.	Cognitive Transfer	Interview #2	Arts motivate students to do better in other classes. The arts may be the only thing that keeps them in school, they provide a positive reason to stay.
9.	Aesthetics	Interview #5	Culture puts the parameters on what is acceptable. If the culture is open to the possibilities of art, it helps the stability and growth of the culture.
10.	Cultural Capital	Interview #1	The arts favor the more educated and enlightened. They have more opportunities for exposure; education allows them to enjoy art at a higher level.
11.	Cognitive Transfer	CL, p. 155	Children are more engaged when involved in artistic activities in school than when involved in other curricular activities.
12.	Cultural Capital	Interview #4	The arts provide a common language to express feelings and thoughts that transcend culture, language and generations.
13.	Critical Consciousness	ECC, p. 39	Humans are not only to be in the world, but to engage with the world - through acts of creation, humanity makes cultural reality and thereby adds to the natural world.
14.	Critical Consciousness	Interview #3	Arts promoting social awareness happens all the time. It is not necessary, it is a nice benefit of art.
15.	Cultural Capital	TLA, p. 55	The feeling of confusion when confronted with works of art decreases as soon as perception is equipped with pertinent knowledge.
16.	Critical Consciousness	Interview #4	The arts help influence people, all the time. They are a way to manipulate people's thoughts and emotions.
17.	Experiential	AE, p. 77	There are values and meanings that can be expressed only by visible and audible qualities; to ask what they mean in words is to deny their distinctive existence.
18.	Creativity	Interview #6	Art should be intrinsic for what it is, pure pleasure for art itself.
19.	Aesthetics	Interview #1	Beauty in and of itself is a perfectly good goal.

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| 20. | Creativity | Interview #4 | Art teaches people problem solving skills, without which nothing will change. Arts allow people to look at a variety of solutions to problems and to figure out different ways to approach them. |
| 21. | Aesthetics | Interview#3 | Art doesn't need to be understood, there is fun in the wondering. |
| 22. | Creativity | Interview #2 | If there is a problem in society the arts will provide ideas on how to address it. |
| 23. | Psychotherapy | Interview #1 | Art helps you to work through something; for instance, 'the anger all goes into the clay'. |
| 24. | Psychotherapy | Interview #1 | In creating something beautiful, just the process of making art is healing. |
| 25. | Psychotherapy | Interview #3 | While creating art one can forget everything; forget the troubles and responsibilities of the day. |
| 26. | Psychotherapy | Interview #4 | Art gives people a way to speak about things, to share things, that they are not comfortable addressing with spoken or written words. |
| 27. | Creativity | Interview #2 | Arts are a means of helping people find their creativity; providing a safe place to find it, cultivate it, grow it. |
| 28. | Aesthetics | Interview #5 | Artists feel something when they create but are not expected to communicate what they feel. |
| 29. | Creativity | Interview #1 | Creativity is a process that can be learned. You don't need exposure to the arts; you need to foster the creative process in all areas. |
| 30. | Psychotherapy | C&ID, p. 47 | No feature better to characterizes civilization than its esteem and encouragement of higher mental activities - its intellectual, scientific and artistic achievements. |
| 31. | Creativity | Interview #6 | Arts help with communication - to articulate ideas, and to convey in other ways; to communicate. |
| 32. | Experiential | AE, p. 47 | The production of a work of genuine art probably demands more intelligence than does most of the so-called thinking among those who pride themselves on being "intellectuals". |

33.	Critical Consciousness	Interview #5	Arts can draw attention to important social and political issues that people are ignoring.
34.	Art for Art's Sake	Interview #5	Art may just be something pretty and attractive.
35.	Art for Art's Sake	Interview #3	You don't have to know how to get something out of art. Just look, just listen. That is how art should be approached, that is how art is.
36.	Creativity	F, p. 112	Whenever cuts are made in school budgets, music, art and physical education are first to be eliminated. It is discouraging how these basic skills, so important for quality of life, are considered to be superfluous.
37.	Cultural Capital	Interview #4	Lower socio-economic groups don't have the exposure or the tools that would help them to appreciate the arts.
38.	Cognitive Transfer	AAA, p. 9	There is justification for the view that the arts are great potential partners in academic learning.
39.	Cultural Capital	Interview #3	With the arts one can enjoy life more deeply.
40.	Cognitive Transfer	AAA, p. 8	Involvement in the arts during middle and high school enhances later achievement, persistence, and attitudes toward community.
41.	Cognitive Transfer	Interview #1	In school the arts need to be there for the arts' sake, to make the world more moving and pleasant sounding and beautiful.
42.	Art for Art's Sake	SFTR, p. 58	Artistic expression and appreciation is necessary to a complete, balanced life, and must be an integral part of any enduring culture.
43.	Cognitive Transfer	Interview #6	Children involved in the arts are risk takers in life, stronger and not afraid to step out.
44.	Aesthetics	HOI, p. 9	What art teaches us is nothing beyond its own existence.
45.	Cognitive Transfer	Interview #3	I personally don't care that art can affect student performance in other areas. That can be considered a nice fringe benefit.

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| 46. | Aesthetics | ILA, p. 54 | When the artist is attacked by grief, it can be softened and weakened by representing it in art. |
| 47. | Other | Interview #3 | A large part of the arts is getting a message, emotion, feeling... without spelling it out in so many words or with perfect technique. |

Appendix C

Demographic Information Form

Please check the items that apply:

1. Age _____ _____ _____ _____ _____ _____
 18-27 28-37 38-47 48-57 58-67 68-77

2. Gender _____ _____
 Male Female

3. Education Completed _____ _____ _____
 Bachelors Master's Doctorate

4. Are you National Board Certified? _____ _____
 Yes No

5. What subjects are you certified to teach? (Please List)

6. What grade levels are you certified to teach? _____

7. How would you describe the school you teach (taught) at? (Public, Parochial, Magnet, etc.)

Please answer the following questions (feel free to write on the back):

8. What attribute is most important in making you an effective teacher?

9. What is your personal philosophy of teaching?

10. Are you willing to be contacted for a follow-on interview? _____ _____
 Y N

If yes, please provide a phone number and first name. _____

Thank you very much.

Appendix D

Statements with Scores and Array Ranks by Orientation

No.	Statement	Arts Orientation		Student Orientation		Equity Orientation	
		z score	rank	z score	rank	z score	rank
1.	It is in works of art that nations have entrusted the insights and ideas of their hearts; fine art is frequently the key to the understanding of their wisdom.	-0.08	27	0.52	15	-0.95	38
2.	Culture can be shaped through the arts, people can say things through an image that may be more understandable - they can educate in a different way.	0.57	18	0.42	17	0.57	18
3.	The essence of art is conveyed in its effect on the public, and not in the artwork itself.	-1.60	45	-0.51	34	-0.94	37
4.	Arts help you to connect to nature, the world, and others; versus art for its own sake.	-0.35	29	0.47	16	0.65	16
5.	America now suffers spiritual poverty, and art must come more fully into American life before her leisure can become culture.	-1.51	44	-0.58	35	-0.98	39
6.	Arts participation effects academic performance, social skills, emotional development and civic mindedness.	0.30	22	1.70	2	1.42	6
7.	The spiritual and mental content of a painting is found in its pictorial quality and not in the allegory or the symbolic meaning.	-1.30	42	-0.87	38	-1.02	40

8.	Arts motivate students to do better in other classes. The arts may be the only thing that keeps them in school; they provide a positive reason to stay.	0.92	10	1.40	3	1.66	3
9.	Culture puts the parameters on what is acceptable. If the culture is open to the possibilities of art, it helps the stability and growth of the culture.	-0.53	32	-0.58	36	-0.25	27
10.	The arts favor the more educated and enlightened. They have more opportunities for exposure; education allows them to enjoy art at a higher level.	-0.98	38	-0.24	28	-1.83	46
11.	Children are more engaged when involved in artistic activities in school than when involved in other curricular activities.	-0.04	26	0.22	20	0.59	17
12.	The arts provide a common language to express feelings and thoughts that transcend culture, language and generations.	1.02	8	0.33	18	1.47	4
13.	Humans are not only to be in the world, but to engage with the world - through acts of creation, humanity makes cultural reality and thereby adds to the natural world.	-0.30	28	1.05	9	0.04	23
14.	Arts promoting social awareness happen all the time. It is not necessary; it is a nice benefit of art.	-0.51	31	-1.11	39	-1.17	43
15.	The feeling of confusion when confronted with works of art decreases as soon as perception is equipped with pertinent knowledge.	0.41	20	-0.10	23	-1.06	41

16.	The arts help influence people, all the time. They are a way to manipulate people's thoughts and emotions.	-0.49	30	-0.11	24	-0.62	33
17.	There are values and meanings that can be expressed only by visible and audible qualities; to ask what they mean in words is to deny their distinctive existence.	-0.94	37	-0.36	29	0.07	22
18.	Art should be intrinsic for what it is, pure pleasure for art itself.	0.57	19	-1.28	42	-0.30	29
19.	Beauty in and of itself is a perfectly good goal.	0.65	17	-0.82	37	-0.29	28
20.	Art teaches people problem solving skills, without which nothing will change. Arts allow people to look at a variety of solutions to problems and to figure out different ways to approach them.	1.39	3	2.24	1	1.70	2
21.	Art doesn't need to be understood, there is fun in the wondering.	0.81	13	-1.21	41	0.38	19
22.	If there is a problem in society the arts will provide ideas on how to address it.	-1.18	40	-0.37	30	-0.75	34
23.	Art helps you to work through something; for instance, 'the anger all goes into the clay'.	0.75	15	-0.50	33	0.71	14
24.	In creating something beautiful, just the process of making art is healing.	1.47	2	-0.44	32	1.03	8
25.	While creating art one can forget everything; forget the troubles and responsibilities of the day.	1.09	6	-0.17	27	0.73	13
26.	Art gives people a way to speak about things, to share things, that they are not comfortable addressing with spoken or written words.	0.34	21	1.03	10	1.24	7

27.	Arts are a means of helping people find their creativity; providing a safe place to find it, cultivate it, grow it.	2.00	1	1.18	8	0.93	9
28.	Artists feel something when they create but are not expected to communicate what they feel.	-0.79	35	-1.54	44	-0.36	30
29.	Creativity is a process that can be learned. You don't need exposure to the arts; you need to foster the creative process in all areas.	-1.24	41	0.19	21	-0.79	35
30.	No feature better to characterizes civilization than its esteem and encouragement of higher mental activities - its intellectual, scientific and artistic achievements.	0.77	14	1.28	7	-0.16	25
31.	Arts help with communication - to articulate ideas, and to convey in other ways; to communicate.	0.93	9	1.40	4	0.75	12
32.	The production of a work of genuine art probably demands more intelligence than does most of the so-called thinking among those who pride themselves on being "intellectuals".	-1.37	43	-0.17	26	-0.61	32
33.	Arts can draw attention to important social and political issues that people are ignoring.	0.16	23	0.56	14	-0.18	26
34.	Art may just be something pretty and attractive.	-0.72	34	-1.64	45	-1.11	42
35.	You don't have to know how to get something out of art. Just look, just listen. That is how art should be approached, that is how art is.	-1.07	39	-1.33	43	-0.09	24

36.	Whenever cuts are made in school budgets, music, art and physical education are first to be eliminated. It is discouraging how these basic skills, so important for quality of life, are considered to be superfluous.	1.20	5	0.63	13	1.77	1
37.	Lower socio-economic groups don't have the exposure or the tools that would help them to appreciate the arts.	-0.86	36	-0.16	25	-1.84	47
38.	There is justification for the view that the arts are great potential partners in academic learning.	0.85	12	0.85	12	1.42	5
39.	With the arts one can enjoy life more deeply.	0.90	11	0.31	19	0.30	20
40.	Involvement in the arts during middle and high school enhances later achievement, persistence, and attitudes toward community.	0.66	16	1.29	6	0.84	10
41.	In school the arts need to be there for the arts' sake, to make the world more moving and pleasant sounding and beautiful.	1.05	7	-1.13	40	-0.93	36
42.	Artistic expression and appreciation is necessary to a complete, balanced life, and must be an integral part of any enduring culture.	1.26	4	1.39	5	0.20	21
43.	Children involved in the arts are risk takers in life, stronger and not afraid to step out.	-0.04	25	0.85	11	-0.52	31
44.	What art teaches us is nothing beyond its own existence.	-2.03	47	-1.84	47	-1.47	44
45.	I personally don't care that art can affect student performance in other areas. That can be considered a nice fringe benefit.	-1.72	46	-1.73	46	-1.70	45

46.	When the artist is attacked by grief, it can be softened and weakened by representing it in art.	0.10	24	-0.43	31	0.69	15
47.	A large part of the arts is getting a message, emotion, feeling... without spelling it out in so many words or with perfect technique.	-0.54	33	-0.07	22	0.77	11

VITA

Charles Allen Pernu

Candidate for the Degree of

Doctor of Philosophy

Thesis: A Q STUDY METHODOLOGICAL STUDY DESCRIBING VALUE
ORIENTATIONS OF THE ARTS ACCORDING TO ARTS EDUCATORS

Major Field: Educational Psychology

Biographical:

Education:

Completed the requirements for the Doctor of Philosophy in Educational Psychology at Oklahoma State University, Stillwater, Oklahoma in May, 2013.

Completed the requirements for the Master of Science in Procurement and Acquisition Management at Northrop University, Los Angeles, California 1988.

Completed the requirements for the Bachelor of Science in Education at Northern Arizona University, Flagstaff, Arizona in 1983.

Experience:

1984 – Present, Procurement and subcontracting roles including management and compliance at Rockwell, Boeing and Spirit AeroSystems.

Professional Memberships:

2007-2013, American Educational Research Association

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