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An investigation of changes to the tertiary entrance examination art history syllabus and art teachers' perceptions of those changes

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AN INVESTIGATION OF CHANGES TO THE TERTIARY ENTRANCE
EXAMINATION ART HISTORY SYLLABUS AND ART
TEACHERS' PERCEPTIONS OF THOSE CHANGES.

BY

A. Ivankovic., B. Arts (Ed).

A Thesis Submitted in Partial Fulfilment of the
Requirements for the Award of
Bachelor of Education (Honours)
at the School of Education, Edith Cowan University



ABSTRACT

In 1986, a new Tertiary Entrance Examination Art Syllabus was introduced to the secondary school curriculum. Four years have passed since the implementation of this syllabus without a formal evaluation having taken place. Because the changes to the Art Syllabus were implemented swiftly, it is considered appropriate to investigate any discrepancies between the intended changes to the Tertiary Entrance Examination Art History Syllabus and art teachers' perceptions of those changes. This study was prompted by concern expressed by art teachers over the changes in the Tertiary Entrance Examination (TEE) Art Syllabus. A foreshadowed minor change in the 1992 Art History Syllabus has refuelled the debate about the TEE Art Syllabus.

Five art teachers were selected according to their teaching experience. The instrument used was a standardised open-ended interview of one hours duration. The interviews were transcribed. These verbatim records together with documents from the Ministry of Education and approved Secondary Education Authority documents, were analyzed in the light of the research questions. Michael's (1982) Sudden Organisational Change Model is proposed as a possible means of describing teachers' perceptions of extensive syllabus change.

Art History as a compulsory section of TEE Art has had a stormy introduction. Art History was introduced at a time when other major changes such as the implementation of the Unit Curriculum and structural changes to the Ministry of Education occurred. Many teachers had a limited background in the area of Art History and the inclusion of Art History in the new Syllabus presented them with a problem. The changes to the Art Syllabus occurred in a short space of time, the changes were at times, vague and confusing. Compounding the

frustration and anguish felt by the teachers were the lack of resources and support from the change agents involved.

The findings of this study do not accurately reflect the views of the total population of Western Australian art teachers although they highlight issues of concern. Significant issues arising from the data analysis focus on the development of the syllabus, the dissemination of information concerning the changes and the need for resources and support.

Even with such a limited number of subjects, it seems apparent that future changes need to be developed and disseminated with sufficient time allowed. Teachers need to be seen as a main component of the success of change.

DECLARATION

I certify that this thesis does not incorporate without acknowledgement any material previously submitted for a degree or diploma in any institution of higher education; and that to the best of my knowledge and belief it does not contain any material previously published or written by another person except where due reference is made in text.

Signature

Date*25 October 1991*.....

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TABLE OF CONTENTS

	Page
ABSTRACT	ii
DECLARATION	iv
ACKNOWLEDGEMENTS	v
LIST OF TABLES	x
CHAPTER	
1	THE RESEARCH PROBLEM
1-1	Introduction 1
1-2	Research Questions 4
1-3	Assumptions, Limitations and Definitions 5
2	REVIEW OF LITERATURE AND THEORIES
2-1	Introduction 8
2-2	Educational Change 8
2-3	Discipline Based Art Education 11
2-4	History of Implementation Research Conducted in Australia 17
2-5	Methods Employed by Researchers 18
2-6	Change Models 19
2-7	Change Agents Models 20
2-8	Authority Models of Change 21
2-9	Chin and Benne's Models of Change 21
2-10	Havelock's Research, Development and Dissemination Model 24
2-11	Appleby's Planned Change Model 25
2-12	Havelock's Linkage Model 25
2-13	Rand Change Agent Model 26
2-14	Teacher Participation 28
2-15	Hall and Louck's Concerns Based Adoption Model 29
2-16	Complexity of the Change/Innovation 29
2-17	Teachers' Response to Change 30
2-18	Support 30

2.19	Stress	31
2.20	Time Management	32
2.21	Michael's Sudden Organisational Change Model	33
2.22	Conceptual Framework	39
3	METHODOLOGY	
3.1	Introduction	42
3.2	Document Analysis	42
3.3	The Interview	43
3.4	Forms of Interviews	46
3.5	The Interview Schedule	47
3.6	The Pilot Study	49
3.7	Recording of Data	49
3.8	Ethical Considerations	50
3.9	Selection of Subjects	51
3.10	Data Collection	52
3.11	Data Analysis	52
3.12	Data Display	53
4	PRESENTATION OF RESULTS	
4.1	Intended Changes	55
4.2	Chronological Description of Intended Changes	55
4.2.1	1984	55
4.2.2	1985	58
4.2.3	1986	59
4.2.4	1987	64
4.2.5	1988	67
4.2.6	1989	68
4.2.7	1990	68
4.3	Issues Arising from the Document Analysis	70
4.3.1	Rate of Change	70
4.3.2	Evidence of Support for Teachers	73
4.3.3	Change Agents	74
4.4	Perceived Change	76

4.4.1	Teachers' Perceptions of the Rate of Change	76
4.4.2	Teachers' Perceptions of the Changes to Art as a Subject	78
4.4.3	Teachers' Perceptions of the Availability of Resources	83
4.4.4	Teachers' Identification of Change Agents	87
5	INTERPRETATIONS AND EXPLANATIONS	
5.1	Introduction	92
5.2	To What Extent Did Intended Changes to the TEE Art History Syllabus Match Art Teachers' Perceptions of Them?	92
5.3	To What Extent Did Art Teachers Perceive the Changes as Fundamentally Altering the Nature of the Subject "Art" in Schools?	93
5.4	To What Extent Did Art Teachers Believe the Rate of Change Influenced Implementation of the TEE Art Syllabus?	95
5.5	Training and Support	95
5.6	To What Extent Did Access to Resources Affect Teachers' Perceptions of Change in the Art Syllabus?	96
5.7	Dissemination of Information	99
5.8	Participation	101
5.9	To What Extent Have Art Teachers Associated the Changes With Particular Change Agents?	102
5.10	A Theoretical Perspective	104
5.11	Further Issues	108
5.12	Conclusion	108
6	IMPLICATIONS AND RECOMMENDATIONS	
6.1	Introduction	110
6.2	Recommendation 1	110
6.3	Recommendation 2	111
6.4	Conclusion	112
	REFERENCES	114

APPENDICES

APPENDIX A The State of Art Education : Western Australia	122
APPENDIX B An Authority Model for Change in the Western Australian Art Education System	126
APPENDIX C The Linkage Model	127
APPENDIX D Involvement of an Individual Teacher in the Implementation Process	128
APPENDIX E The Interview Schedule	129
APPENDIX F Informed Consent	134

LIST OF TABLES

Table 1	Michael's Sudden Organisational Change Model
Table 2	Michael's Significant Change Model
Table 3	Conceptual Framework
Table 4	Years of Teacher Experience
Table 5	Summary of Teacher Submissions Concerning TEE Art
Table 6.1	Teachers' Perceptions of the Rate of Change
Table 6.2	Main Ideas Concerning Rate of Change
Table 7.1	Teachers' Perceptions of Change to Art as a Subject
Table 7.2	Main Ideas Concerning the Change to Art as a Subject
Table 8.1	Teachers' Perceptions of the Availability of Resources
Table 8.2	Main Ideas Concerning Resources
Table 9.1	Teachers' Identification of Change Agents
Table 9.2	Main Ideas Concerning Change Agents

CHAPTER 1 THE RESEARCH PROBLEM

1.1 Introduction

In 1983 the secondary school system in Western Australia was the subject of considerable public and political debate. Changes occurred due to the Hawke Government's pre-election commitment to investigate the relationship between schooling, employment and post school life in general. As a direct result of this commitment, the State Minister of Education, at that time Hon R. J. Pearce, established two committees of inquiry which resulted in two reports: Report of the Committee of Inquiry into Education in Western Australia, chaired by Kim Beazley, AO, 1984, and Assessment in the Upper Secondary School in Western Australia, chaired by Professor Barry McGaw, 1984.

Some of the recommendations of the Beazley Report aimed at lessening the emphasis on students' preparation for tertiary entrance by teaching life skills rather than promoting academic performance at secondary level. The McGaw Report investigated the tertiary entrance requirements and recommended reducing the number of subjects to be used in determination of the tertiary entrance score and in addition, made provision for school-based assessment.

The implementation of these recommendations had a profound effect on the state of art education in Western Australia. For art to be included as a Tertiary Entrance Score (TES) subject, it had to be seen as more academically rigorous. Art History was seen as a field which not only related to art practice but enabled students to demonstrate knowledge and understanding.

Prior to the implementation of the Beazley and McGaw Reports, Art as a subject contributed 40% of the Tertiary Admissions Examination (TAE) score. The art mark was determined by a three hour direct drawing (still life) examination and a school assessed folio of artwork. It was a studio orientated or practical 'hands on' subject which included such areas as ceramics, paintings and graphic design. The focus was on the skilled production of personally expressive forms.

If Art as a TEE subject was to maintain its viability, it had to adapt to the new demands. The McGaw Report recommended that the subject Art should not be included as a tertiary entrance subject. According to the Executive of the Art Education Association of WA's Position Paper (April 1984, p. 4), this decision was arrived at because Art did not fulfil the usual criteria for a tertiary entrance subject. In a discussion between the Association's Executive and Professor McGaw, it was pointed out that Art passed two of the required criteria. The first criterion Art met related to the extent to which a subject prepares the student for tertiary level study. The second criterion Art met was that the number of students enrolled in Art was sufficient to avoid difficulties when scaling examination scores. But Art did not satisfy a third criterion, for the proposed TEE Art Syllabus was considered not similar in style to other subjects and could not be easily correlated with the Australian Scholastic Aptitude Test.

After a considerable amount of negotiation between art educators and policy makers, a new Art Syllabus was created. The Minister of Education overturned the McGaw Committee's recommendation to exclude Art from the list of tertiary entrance subjects. The new syllabus was negotiated to include a written section, which became the Art History Syllabus.

The TEE Art Syllabus comprises three interrelated elements; studio, visual inquiry and art history. For the first time the syllabus placed emphasis on research and written response to visual artworks. To cater for students who wanted to take Art as a non-TEE subject, a syllabus for Applied Art was developed. Applied Art is fundamentally a "hands-on" or studio orientated subject.

In 1986, many art teachers found that the introduction of the Unit Curriculum compounded the difficulties they faced in learning the new content of the Art History Syllabus. Not only were teachers faced with changing their attitudes and beliefs about art, but also with the logistics of implementing the new art syllabus.

Four years have passed since the implementation of the TEE Art Syllabus without a formal evaluation taking place. Given the dramatic changes inherent in the implementation of the new Art Syllabus, it is considered appropriate to undertake research into the dissemination and implementation of the TEE Art Syllabus and art teachers' perceptions of the changes.

It may be argued the teachers' response to and acceptance of the new syllabus was an important factor in the TEE Art Syllabus' likely success as a predictor of tertiary performance. The area of Art History was the one intended to correlate closely with more traditional academic subjects, yet this was the element which caused many teachers serious problems.

1.2 Research Questions

The purpose of this study is to investigate the intended changes and changes perceived by Western Australian metropolitan teachers to the TEE Art History Syllabus. The questions addressed are:

- To what extent did intended changes to the TEE Art History Syllabus match art teachers' perceptions of them?
- To what extent did art teachers perceive the changes as fundamentally altering the nature of the subject "art" in schools?
- To what extent did art teachers believe that the rate of change influenced implementation of the TEE Art History Syllabus?
- To what extent did access to resources affect teachers' perceptions of change in the Art Syllabus?
- To what extent have art teachers associated the changes with particular change agents?

1.3 Assumptions, Limitations and Definitions

Drawing upon discussions with secondary art teachers, this study was based on the assumption that many art teachers were discontented with the content of the TEE Art History Syllabus and the implied expectations of high achievement. The findings of this study will not accurately reflect the views of the total population of Western Australian art teachers due to the small size of the sample and the exclusion of country teachers. The study will however highlight issues of concern. The review of literature assumes an understanding of the following terms:

Change:

To alter or substitute an idea, theory or practice.

Intended change:

Changes documented in the form of Secondary Education Authority Circulars, Syllabus Documents and Advice Notes.

Perceived change:

As this study is largely concerned with individual experience, perception refers to the meaning or understanding an individual attaches to change. An individual's perception may be influenced by factors such as cognitive development, social-cultural background, conditioning (Enochs and Finson, 1987), education as well as age and past experience.

Change agent:

A change agent is a person who facilitates planned change. In this study the change agents are associated with the initiation, development and dissemination of planned changes. In this study change agents are individuals or a group of people, such as the Ministry of Education, involved with the changes to the TEE Art Syllabus.

Rate of change:

The rate of change refers to the speed with which changes occur.

"The subject art" or "Art":

In this study the subject art refers to what was taught in Tertiary Admissions Examinations art classes in response to the Tertiary Admissions Examinations Art Syllabus up to and including 1985. This was characterised by studio activities based on the development of representational drawing skills and craft skills. Art history and art criticism were not generally taught although opportunities were provided for these areas in the Tertiary Admissions Examinations Syllabus.

Art history:

In this study reference to art history is specifically determined by the Tertiary Entrance Examination Art History Syllabus. Art history refers not only to syllabus content but to the thematic approach which relates works from various social contexts.

Resources:

In this study resources used by the teachers include; books, slides, videos, posters, themes, photo-recognition lists, artworks and publications distributed by the Art Gallery of Western Australia.

CHAPTER 2 REVIEW OF LITERATURE AND THEORIES

2.1 Introduction

This review of literature surveys some of the issues which have been identified as significant in the broad areas of educational change, the content of art education and the place of art history within the curriculum. First of all, an overview of educational change will be given. Some of the literature on art syllabus content will be outlined and then compared with the Tertiary Entrance Examination Art Syllabus in Western Australia. Literature on the place of art history in the curriculum will be considered to identify significant issues which may shed light on the perceptions of teachers in the study.

A significant part of this review will be concerned with models of educational change, attitudes affecting the rate of change, teachers' response to educational change and the factors affecting implementation of changes. The literature on these areas should provide generalisations and observations which may have some relationship to the factors which influenced art teachers after the introduction of the TEE Art Syllabus.

2.2 Educational Change

The purpose of educational change is to alter or substitute some theory or practice with a better one in order to enable the education system accomplish its set goals more effectively. Educational change cannot be described as a single event, but a process that occurs over time (Fullan, 1982; Loucks-Horsy & Cox, 1984). The process of change can be an extremely complex process. The process is unique to a particular situation and to the way in which individuals interpret and practise the innovation. An innovation can be implemented in very

different ways (Vandenberghe, 1981, p. 4). A person, whether a teacher, researcher or an observer, may interpret each stage of the change process differently.

A researcher may collect data about the adoption and initiation of an innovation through analyzing official documents but this data is only relevant for part of the process. For the collection of the documents gives evidence of intended change as perceived by the researcher. Once an innovation has been developed and adopted, the implementation of the innovation may not occur as intended. A researcher of change needs not only to study documented change but also the actual use or perceived use of the innovation or change.

A difficulty exists in ascertaining whether the reported use of an innovation is the same as the actual use. Fullan and Promfret (1977) define the actual use or practise of an innovation as the implementation. Therefore in order to understand the difference between intended change (planned use of the innovation) and the actual use of an innovation, implementation needs to be directly studied. Vandenberghe (1981) believed that if implementation cannot be directly studied then the researcher runs the risk of evaluating non-events. The discussion on implementation as an area of study is further developed by Kimpston (1985) who believed that studies about actual implementation need to focus on teachers' beliefs about their roles in the implementation process. As the teacher has a certain amount of power in his/her classroom, implementation of the innovation is dependent on the teacher. It is the teacher who decides how and to what extent the innovation is implemented, this in turn affects the fidelity of the innovation implemented. An intended change may not be the same as the actual change, for the complex process depends on the reviewer's perception.

In the studies cited above, a significant amount of the literature on educational change assumed that change depended on multiple factors and that the innovation (change) itself is a three stage process involving initiation, implementation and incorporation (Giacquinta, 1973; Fullan, 1982; Vandenberghe, 1981). These assumptions will be considered in an attempt to shed more light on the process of educational change.

The first assumption is that the extent of change and the speed at which it is accepted and occurs is dependent on multiple factors. These factors may be; the nature of the innovation introduced, the tactics used to introduce it, the characteristics of the individual teacher who must carry it out and the properties of the school structure to which it is introduced (source). The second assumption, according to Giacquinta, is that successful change occurs in **three** basic stages: initiation, implementation and incorporation. Fullan (1982) further described the stages as broad and included additional terms. These are:

- Phase I The process which leads up to and includes a decision to adopt or proceed with a change, known either as initiation, mobilisation or adoption;
- Phase II Involves the first experiences of attempting to put a program into practice, known as implementation or initial use;

- Phase III Refers to whether the change gets built in as an ongoing system or disappears due to a decision, known either as continuation, incorporation, routinization, or institutionalisation.

(Fullan, 1982, p. 39)

2.3 Discipline Based Art Education

The initiation process for the inclusion of the TEE Art History syllabus started with a change in the direction of art educators' writings on art education. In the last two decades, the direction of art education has changed. According to Carter and Duffy (1983), unlike art programmes of the past, contemporary programmes consider art to be both a body of knowledge and a developmental activity rather than merely a 'making' activity. The benefits of fostering an understanding of the nature of art and its basic theoretical concepts have been emphasised in the literature of art education in the last decade. Majeda (1977), Chapman (1978) and Eisner (1972, 1989) have drawn attention to the importance of including art history and criticism to provide a well balanced art programme, and the writing on art criticism by Feldman (1967, 1982) are positions which have moved the literature towards a disciplined based approach. In this approach, art is considered to be a discipline or body of knowledge with clearly defined areas of content.

The shift towards a disciplined based approach may have occurred due to changes outside the educational environment. What determines a well balanced programme is dependent on a range of political, economic and social factors, which are the products of the current society.

During the late sixties, education in the USA became a national priority and the education system of that country was re-assessed. As part of that assessment, art educators re-appraised the academic status of Art with the view of emphasising it as a body of knowledge which could be transmitted. Eisner (1989) noted that some art educators during the late sixties argued that artistic learning included more than being able to use art materials. Eisner listed four major things that people do with art, "They make it. They look at it. They understand its place in culture over time. They make judgements about its quality" (Eisner, 1989, p. 17).

These conceptions have since been accepted and developed under the general title Discipline Based Art Education (DBAE). The evolution of DBAE is frequently attributed to Manuel Barkan at the 1965 Seminar in Art Education for Research and Curriculum development (Beyer, 1986, p. 18). As the name implies, DBAE enthusiasts conceive art as a discipline. That is, art is not a form of play or a recreational activity but a serious, structured domain of knowledge and activity. The four operations in DBAE constitute art production, art criticism, art history and aesthetics. These four operations illustrate the shift away from the conception of the student as a young artist. The adoption of DBAE as a systematic, objective-based curriculum parallels that of other content areas hence ensuring its acceptance as a discipline.

On the other hand, Beyer (1986) considered that DBAE is conceptually limited as it presumes that all art educators are enthusiasts of DBAE. Beyer believed that there is a need to move past a discipline-based model of aesthetic education towards one which places "aesthetic value within a larger axiological and political framework" (Beyer, 1986, p. 29). Beyer argued that if we are to promote a 'culture of democracy' we must move away from

the reliance on experts to a working relationship between the education community, the art community and others if a meaningful change is to take place. If this occurred, then the assumptions which underpin DBAE would be replaced by concerns which arise from a wider community.

Beyer considered the need for fostering a democratic education system while Boughton (1983), considered an art education system suitable for the changing economic situation. Boughton argued that if art education was to survive the economic 'retraction' of the times, the principles and practices of art education needed to be reviewed. As the changing economic circumstances had 'squeezed' the educational dollar and Art was being pushed aside, Boughton reasoned that Art provided little promise of employment once the student left school. The government and the public were unlikely to appreciate artistic activity in a time where technology and enterprise skills are needed. Boughton recommended that visual, artistic literacy needs to be developed and emphasised, as a visually literate student will be able to use a unique mode of thinking to understand and cope in an increasingly visual world. Furthermore, Boughton highlighted the need for the consideration of multiculturalism in contemporary Australian life.

Willis (1988) also felt the aims of art education needed to be more relevant to a changing society. She argued that Art History was unlikely to meet the new demands on education in a changing society. She suggested that a more useful approach to understanding the diversity of cultural objects may be found in cultural theory and semiotics. Willis stated that cultural theory, including semiotics would be more appropriate for a thorough understanding of culture and cultural production. Willis noted that the study of art history should begin with the wide range of visual culture found in the student's immediate environment. This

new approach would necessitate the development of approaches different from traditional methods of art history. Willis's article has been mentioned in this review as an example of an art educator's position which is contrary to the aims of the Syllabus and as an example of the development of a new theoretical position. She noted that a syllabus is usually the production of a group of individuals and not representative of the total population of art educators.

Willis (1988) considered abandoning art history and this is of interest as it highlighted an alternative belief in the nature of art education which contrasts with the assumptions underpinning TEE Art. Art History has become a very significant component of the TEE Art Syllabus because of its contribution to knowledge in the visual arts and its role as a predictor of success at tertiary level.

In re-assessing the purpose of art education and in recommending that a specific change or changes take place, a wider change to art education is inferred. In re-assessing the purpose of art education, the role of the art teacher became far more demanding, as Eisner (1989, p. 14) noted,

We argued that artistic learning included more than being able to use art materials, and we conceptualise a role for the art teacher that was far more active than simply being a provider of art materials and emotional support.

Such significant changes warrant more than just a change in the role of teachers, it implies a change in art education itself which is to some extent, dependent upon external factors. For changes to occur in a state funded system, the status of the subject plays an extremely

important role. Lummis (1986) explained that a subject which is given Tertiary Entrance status is then publicly perceived as important by society. As a significant proportion of society are parents, this means that more students are able to study the creative arts, as their parents believe it acceptable and worthy. Lummis (1986) noted "... public acceptance creates a political environment that allows greater funding to be negotiated in the government education system" (Lummis, 1986, p. 22). Greater funding in turn, means a growth in resources, staffing and support, all of which are considered essential for change (Yin et al., 1978, cited by Fullan, 1982; Giacquinta, 1975).

Lummis' (1986) study inadvertently points out a reality of educational change: no matter how relevant and wonderful the theory may be, in order that the innovation be accepted and implemented, it needs to be supported by external factors. External factors affecting educational change include public acceptance and the economic situation. For example, Haynes (1985) commenting on the attitude of the Federal Minister for Education at the time stated, "It's pragmatics, not principles, that Kim wants to keep" (Haynes, 1985, p. 62).

A 'chant' by Haynes (1985) in response to the Beazley and McGaw Reports is the only specific writing on the inclusion of Art as a tertiary subject (Appendix A). A light-hearted, perhaps, cynical view of the state of art education in Western Australia during 1987, the 'chant' reflected an antagonistic feeling towards the proposed changes. It should be remembered however, that it represented the views of only one educator. The chant describes the situation between "the gods, Power and Art":

Aboriginals pass their myths and information along through sacred songs,
songs which require a special knowledge of the geographical context to be

understood. This is my profane song, a chant of a current culture which may make sense only to the initiated and is not meant to be taken too seriously. It is a chant of despair at the continual struggle between the gods of Power and Art, and the apparent impossibility of their peaceful reconciliation, especially in WA.

(Haynes, 1985, p. 62)

In relation to Haynes' assessment of significant issues, Boughton and Perry (1986) identified six issues significant to Australian Art Education:

- Issue 1. Inadequate and diminishing advisory and consultancy services for Art teachers.
- Issue 2. Inadequate and diminishing school and community resources facilities.
- Issue 3. Inadequate preservice preparation of teachers of art at both primary and secondary levels.
- Issue 4. Inadequate inservice art education programme.
- Issue 5. Increased school based curriculum development, which has eroded resources available to art.
- Issue 6. Inadequate information networks and research data-bases in Art Education.

The Haynes (1985) and Boughton and Perry (1986) articles considered the relationship between a central organisation (a Government body for education) and its subordinates (teachers). For example, Haynes (1985) stated, "Where increased demand means not funds but confusions ... And bickering, all for the sad lack of Finance" (Haynes, 1985, p. 63).

Hayne's statement and Boughton and Perry's (1986) identification of issues, pointed to a serious decrease in financial support and reduced resources and services for teachers.

Political, financial and personal factors may impinge on the implementation process of change. The strategies introducing innovations and the controlling agents of change have a profound effect on the change process (Giacquinta, 1975; Fullan, 1982; Loucks-Horsley & Cox, 1984). As a major innovation or change proceeds, continuous adjustments need to be made to adapt the innovation to internal (teaching) or external (ie., budgetary controls) factors (Vandenberghe, 1981; Lipham & Rankin, 1982).

According to Giacquinta the second phase of change, implementation, is a process "that when successful, results in the alteration of organisational members behaviour and attitudes so that they conform to the expectations of the innovation" (Giacquinta, 1973, p. 197). Early research on change focused on the initiation phase but the failure of many programs to be implemented, and the implementation of programs in such a superficial way that no real change occurred, lead to research into the investigation of the factors which affected the successful implementation of change (Loucks-Horsley & Cox, 1984, p. 4).

2.4 History of Implementation Research Conducted in Australia

The researcher is not aware of any studies specifically investigating the implementation of the TEE Art Syllabus in Western Australia although there have been some studies conducted which were concerned with curriculum implementation. Marsh (1986a) noted that in Australia, the field of curriculum implementation is still emerging as a field of inquiry with few systematic studies to be found in Australian journals. The situation is different in North America where, as Renner (1986) noted, 'substantially funded system wide' studies have

served to increase interest in syllabus implementation. In the last decade there has been a general acknowledgement of implementation as a necessary part of planned educational change and as a valid field of research (Renner, 1986; Marsh, 1986b; Waugh, 1983; Fullan, 1982).

According to Waugh (1983), the reason why there have been only few studies of system wide change in Australia was due to the fact that there have been few opportunities for such studies to occur. An exception was the Radford Scheme which was concerned with school assessment in Australia and teacher beliefs about assessment (Waugh, 1983). According to Waugh (1983) other exceptions included Rice (1978), Mc Burney (1978), Owen (1979) and Owen and Tisher (1978). Studies of teachers' attitudes towards the Achievement Certification System in Western Australia were conducted four years after its introduction by McAtee (1978) and McAtee and Punch (1979). Similarly, Waugh (1983) studied teacher receptivity to system wide change, specifically the Certificate of Secondary Education System. Marsh (1984), Marsh and Huberman (1984) and Renner (1986), investigated the implementation of the K-10 Social Studies curriculum in Western Australian secondary schools. Renner's study is particularly interesting as it investigated implementation of a new syllabus within the Western Australian education system during the time the effects of the Beazley and McGaw Reports were being felt.

2.5 Methods Employed by Researchers

The literature on educational change, such as reviews, articles, and some research papers, are either a synthesis of previous studies, or a research study. Some of the literature presented theories created by synthesizing a range of studies that have been conducted concerning educational change. For example; Giacquinta, 1973, Vandenberghe, 1981, Fullan,

1982, and Michael, 1982. Research studies investigating educational change have a qualitative emphasis, mainly involving the use of case studies, interviews, observations and record analysis. Educational change is, primarily, a complex network of human relationships. The exploratory nature of qualitative methods is most suited to understanding and organising these relationships. Vandenberghe (1981) described the school setting as the 'richest terrain' for investigating the process of change. Similarly, Miles and Huberman (1984) described qualitative data as a source of, " well-grounded, rich descriptions and explanations of processes occurring in local contexts" (Miles & Huberman, 1984, p. 15).

As mentioned previously the researcher is unaware of any studies specifically relating to this present study. The paucity of research in the field of this study indicates that an exploratory approach accompanied by a review of literature on educational change models as most appropriate.

2.6 Change Models

Renner (1986) described the Western Australian education system during the late 1980's as a centralised educational organisation. According to Renner a centralised educational organisation exercises control and power over schools. Rogers and Shoemaker (1971) also discussed educational change in centralised organisations and noted change was conditioned by various controls. According to Rogers (1983) change is determined and shaped by organisational controls such as the deployment and the delegation of responsibilities in the organisational hierarchy. Often a group of members of the organisation at the centre and upper level of the hierarchy make system wide decisions which are filtered down through

the organisation, to principals and teachers. In a high control situation, administration often uses its formal authority by exerting influence over people, processes and resources. In a low control situation, power is equalised.

Renner (1986) discussed the possible conflicts which may occur between a large organisation and teachers during implementation. Renner gave examples of some areas of conflict: the dispersal of responsibilities, the supply of resources, the management of change and possible restrictions concerning teachers' freedom to modify or reject an innovation.

Centralised organisations often use a combination of strategies to ensure that adopted innovations are implemented and that teachers have the opportunity to interact with the innovation (Giacquinta, 1975; Fullan, 1982; Waugh, 1983; Renner, 1986). Theorists acknowledge these conflicts and restrictions and they have developed models of educational change to demonstrate sequence, effects and areas of conflict. These models vary according to the way in which decisions are made, the teacher's role concerning the decisions and the function of a change agent as a facilitator of change.

2.7 Change Agent Models

The following section reviews literature concerned with change agent models. The models reviewed are: Rogers and Shoemaker's Authority-innovation-decision-making model, Chin and Benne's (1969) three classifications of approaches to change (power-coercive, normative re-educative, and rational-empirical), followed by Havelock's research, development and diffusion model, Havelock's linkage model, Appleby's planned change model and The Rand Change Agent Study model.

2.8 Authority Models of Change

Theories concerning the high control or 'authority' model have been identified as: Rogers and Shoemaker's Authority-innovation-decision-making model, and the 'Power-coercive' strategy of Chin and Benne.

Rogers and Shoemaker's Authority-innovation-decision-making model (1971) (Appendix B), posited that "decision-making and adopting (implementing) are activities of two separate individuals or units" (p. 302). According to Rogers and Shoemaker (1971, p. 31) Authority innovation-decisions are those "forced upon an individual by someone in a superordinate power position ... individual is not free to exercise his/her choice in the innovation-decision process."

Marsh and Huberman (1984) interpreted Rogers and Shoemaker's model for state education systems and related it to the Western Australian education system by **outlining** the superordinate and subordinate levels. Even though this model was more concerned with dissemination than implementation it is of value to this study as art teachers' perceptions may have been affected by the decision process. It should also be noted that Fullan (1982) cautioned against accepting such a "linear deterministic" conceptualisation of change. Rogers (1983) supported this view, stating that "past conceptualisations of the innovation-decision process have generally not fully recognised the importance, or even the existence of the implementation stage" (Rogers, 1983, p. 174).

2.9 Chin and Benne's Models for Change

Chin (1967) highlighted a different dimension concerned with the degree to which changes affect the fundamental nature of an organisation, in particular the effects of change agents.

Chin (1967) and later Chin and Benne (1969) theorised that planned change in organisations is accomplished by various strategies; the power-coercive strategy, the normative re-educative strategy, and the empirical-rational strategy.

Similar to Rogers and Shoemaker's Authority-innovation-decision-making model, the power-coercive strategy theorises that teachers will respond to pressures from the central office. Renner (1986) suggested that in the case of curriculum innovations, teachers will respond to the central office through "formal gazetting of the curriculum and through supervisory activities of superintendents" (Renner, 1986, p. 39). Power, often legitimate power, is the dominant factor in this strategy. This model assumes that the teacher is a passive, accepting adopter, and that the change is externally developed. The model's focus is on the adoption decision, consequently the change agent or facilitator's role is to get the teacher to change or use the innovation.

The normative re-educative model submits that the central office plans, develops and creates an environment which supports and facilitates implementation. Unlike the power-coercive model, the normative re-educative model involves the adopter actively in the design of the change. The change is internally motivated by the adopter and this model focuses on interpersonal relationships and the importance and influence of values, attitudes and feelings (Rutherford et al, 1983, p. 72). As the normative re-educative model emphasises problem solving and personal growth, the change agent is restricted. The change agent's role is non-directive, he/she may function as a researcher or consultant, who with the client would work together focusing on changing values.

The empirical-rational model assumes that all people are rational and will want to change for their own self interest. The model theorises that only when teachers are used to the new curriculum they will accept its value and want to implement it. The change is an externally developed change, concerned with diffusion and adoption. The change agent's role is to get the teacher to change or use the innovation. Similar to the normative re-educative model the role of the change agent is restricted, as a natural process is desired. The dissemination of knowledge, viewed as 'antecedent' to the rational person, is valued and encouraged. So, as Rutherford (1983) states, "... in order, ..., to get knowledge into practise the right person is needed in the right position so that knowledge is applied and rational changes become implemented" (Rutherford, 1983, p. 36).

The empirical-rational model relies on knowledge as a source of power, that is, the "...flow of influence or power is from men who know to men who don't know...", while normative re-educative strategies "recognise the importance of noncognitive determinants ... values, attitudes, feelings" (Chin and Benne, 1969, p. 53). In contrast, the power-coercive strategies use power, such as legitimate power. Unfortunately, Chin and Benne's description of these models provide very limited details about the actual activities or behaviours the change agents use to facilitate change.

Of Chin and Benne's three strategies the power-coercive strategy may have the most relevance to this study because Western Australian art teachers were expected to adopt the externally developed syllabus. As Chin and Benne discussed, "the use of such strategies [power coercive] by those in legitimate control of various social systems in our society is much more wide spread than most of us at first would be willing or able to admit" (Chin and Benne, 1969, p. 53).

Sieber (1972, cited in Renner, 1986) related the Chin model to the behaviour patterns of teachers, noting that contextual variations, such as from school to school, lessened the value of Chin's model, so he identified a fourth strategy, which combined elements of Chin's three strategies. Sieber claimed that the implementers (teachers) experienced Chin's strategies in varied combinations. Renner (1986) suggested that change strategies should be developed to include all three dimensions with sufficient flexibility to cater for individual needs and situations. Because the present study is investigating teachers spread across widely different situations within a central education authority, Sieber's model provides a better framework for discussion due to his acknowledgement that context is significant. No one situation will be identical to another, although there may be common variables. Sieber's model makes allowance for a combination of strategies to be investigated.

2.10 Havelock's Research, Development and Dissemination Model

The focus on the adoption and diffusion of change which has been discussed, is modified by Havelock's research, development and diffusion (R,D&D) model. R,D&D strategies view the change process through a series of stages, these being: invention, diffusion, adoption, implementation and installation. Such a gradual process intends to transform the innovation to a "non-innovation". Like the power coercive and empirical-rational models, the R,D&D model assumes that the adopter is passive and rational. The model also assumes that there should be lengthy planning and there should be a "co-ordination of labour" committed for this planning. The change agent's role is mainly concerned with the development and diffusion areas, with limited support to the user once the innovation has been implemented.

Marsh and Huberman (1984) discussed how the 'lavishly funded' R,D&D approach of the 1960's and 70's, seemed to be replaced by top-down curriculum dissemination. They stated

that on the Australian scene, the focus had moved away from the school-based curriculum change towards central curriculum authorities. However, since 1984 it now appears that at least in Western Australia, there is a shift back towards school-based decision making, particularly in administration. The recommendations of the Beazley and McGaw Reports (1984), and the Better Schools document signify the emergence of more independent schools.

2.11 Appleby's Planned Change Model

Similar to the R,D&D model, Appleby (1981) organised planned change into a model which centres on the effects of the change agent in relation to the innovation user, or teacher. She labels the process of transmitting information about an innovation to a user of the innovation as diffusion. Diffusion includes the sequential steps of dissemination, implementation and utilization. The diffusion process can also be investigated in terms of five phases: awareness, interest, evaluation, trial and adoption.

Underlying Appleby's (1981) model are the assumptions that generally, people resist change, a person's participation in the planning of change affects a person's acceptance of change, and new knowledge, skills, attitudes, and/or abilities are needed to effect change. In addition, Appleby stated that it is assumed that change in curriculum is change in instruction and that the instructor is the main instrument of change (Appleby, 1981, p. 8). It is possible that one of the main instruments of change in the new TEE Art Syllabus was a change agent who adopted the role of instructor for art teachers.

2.12 Havelock's Linkage Model

Similar to Appleby's focus on the role of the change agent as facilitator of information and

support is Havelock's linkage model (Appendix C). Havelock's linkage model is essentially concerned with establishing, "communication networks between sources of innovations and users via an intermediary facilitating role either in the form of a linking agent or a linkage agency" (Paul, 1977 cited in Rutherford, L., 1983, p. 57). Like the R,D&D, the power-coercive and empirical-rational models, the linkage model involves externally developed change, but differs as it is concerned with identifying a problem and finding a solution. The view is that change is a continuing process, whether it be stabilised or implemented, it is not only concerned with diffusion and adoption.

In Havelock's linkage model teachers were viewed as an essential part of the curriculum implementation, this may be useful but perhaps unrealistic. Implementing complex changes to an already complex system may prove to be quite difficult. For example, will a teacher be able to continue with his/her teaching load as well as have time to work with resource personnel to solve problems and implement changes? Havelock's linkage model assumed that teachers would have the time and the motivation to use their problem solving skills in curriculum development. But as Fullan (1982) noted, this assumption does not necessarily match the realities of a complex education system. Western Australian art teachers had to learn new skills and acquire further knowledge as well as deal with the problems associated with syllabus implementation.

2.13 Rand Change Agent Model

The Rand change agent study model views change as a complex process. The model emerged through research in educational settings. Rutherford (1983) briefly described the model:

... the model suggests that schools change as new practices gain support, are adapted to the local situation and become integrated into the regular operation of the organisation.

(Rutherford et al, 1983, p. 69)

Constant planning is the major focus of the successful implementation of projects in the Rand study. In constantly planning there is the opportunity to adapt the change to the local setting, the Rand study is characterised by adaptive planning. The Rand model categorises the process of change into three main stages: initiation, 'or securing support'; implementation, 'the proposed change and the school are both changed in a process of mutual adaptation'; and incorporation, when change becomes institutionalised.

Another focus is on training and supporting the users (teachers). Training is essential during the initial implementation. The training is personalised, that is, made specific to the teachers needs and they are also involved in the decision making process. The model provides for 'mutual adaptation', where the change agent and teacher work together and like Chin's normative re-educative model, the focus is on interpersonal values. Teachers were also encouraged to work together to overcome both task and emotional needs. For example, by openly sharing their implementation problems and individual solutions, teachers learned from each other and could support each other.

Consistent in the change models reviewed is the fact that once change has been developed and adopted, the implementation stage is a time of teacher involvement. As the teacher has a certain amount of power in his/her classroom, implementation of the innovation is dependent on the teacher.

2.14 Teacher Participation

Rutherford (1986) noted that when change had been 'thrust' upon teachers, who had little or no input in the change process, the majority accepted passively as if it's just the way things are done. Rutherford believed that because change is managed in such a way, many programs have been developed, disseminated and implemented only to be discontinued. He believes teachers should not be passive recipients of change but active initiators. Rogers and Shoemaker (1971) also claimed that an authoritative approach to change is more likely to be discontinued than participatory approaches.

However, Kimpston (1985) pointed out that researchers, such as Young, Lortie, Olson and Kitto, question whether teachers are willing to participate in the development of change. Kimpston suggested this is due to the fact that the teachers' orientation is towards instruction not curricular development. Young (1979) and Lortie (1975) agreed that teachers prefer classroom activities to school-wide initiations (Young (1979) and Lortie (1975) cited in Renner, 1987).

Within Western Australia, McAtee (1978) found that teachers' attitudes to a system wide change, in this case the Achievement Certification, were positively related to their perceived level of participation concerning classroom decisions. Giacquinta (1975) suggested that:

... participation acts as an extinguisher of uncertainty and/or as a suppressor of organisational members' estimations of risk. It does this through the mechanism of communication. The interaction process set up by participation, when it works, probably does so because it clarifies and allays fears.

(Giacquinta, 1975, p. 112-113)

2.15 Hall and Loucks' Concerns Based Adoption Model

The concerns based adoption model (CBAM) by Hall and Loucks showed that implementation takes place at different rates. Generally, those who participated in the development of the innovation implemented the innovation early while those last to implement the innovation communicated least with the developers (Rogers and Shoemaker, 1971, p. 71). The implementation rate may vary across schools, and between teachers. Havelock (cited in Renner, 1986) suggested that each teacher actually goes through a sequence of developmental stages (Appendix D), hence the variation in the rate of acceptance of the innovation by teachers.

The acceptance (adoption) and continuation of an innovation may occur at different rates and also at different levels of use. Fullan (1982, p. 115) argued that depending on a teacher's perception of a innovation, it may be difficult to change his/her established beliefs and classroom practices. In such cases a teacher may change the innovation so that it suits his/her understanding, ability and teaching strengths. Renner (1986) used Olson's (1980) term "domesticated" to describe the process by which a teacher reduces the innovation to an acceptable level for the teacher. But as Rogers and Shoemaker (1971) suggested, if the teacher had been involved at the development stage, the chances of acceptance and full implementation are improved. This may also be dependent on the actual innovation itself. For example, the implementation of a new text may be accepted and implemented at a faster rate than the implementation of a syllabus, which would be a far more complex process.

2.16 Complexity of the Change/Innovation

Fullan and Promfret (cited in Marsh, 1986) drew upon a range of studies to find that complex innovations, which required new and difficult skills tended to be less successful.

Yet other studies such as Berman and McLaughlin (cited in Fullan, 1982, p. 52) and Clark, Lotto and Astuto (cited in Marsh, 1986, p. 106), indicated that complexity can have a positive affect. Complexity may affect the implementation of change. However, the degree of complexity, whether simple or involved, does not indicate the success of its implementation. A simple change is no more likely to succeed than a complex change. Fullan (1982) summarised the issue of complexity by stating that, "simple changes are easier to carry out, but they may not make much of a difference. Relatively complex changes promise to accomplish more. Whether they do or not depends on all "other factors affecting implementation" (Fullan, 1982, p. 59).

2-17 Teachers' Response to Change

Developmentalism, as outlined by Hall and Loucks, is also a concept highlighted by Loucks and Liebermann (1983) as one of the three concepts which outline the way teachers respond to curriculum implementation. Loucks and Liebermann (1983) proposed that the three concepts were: developmentalism, participation and support. Also mentioned previously in this review of literature, participation of teachers in the implementation of change is advised, in order for teachers to accommodate their teaching practices (Rogers & Shoemaker, 1971; Giacquinta, 1975; McAtee, 1978; Fullan, 1982; Rutherford, 1986).

2-18 Support

Louck and Liebermann "nominated" support as the third concept. Renner (1987) also considered support as essential for the implementation of educational change. He described support being directed from the centre to designated officers and then through a network of schools and teachers. Examples of such support includes:

- 1 Leadership and support by superintendents, curriculum specialists and advisers.
- 2 The provision of workshops and other forms of in-service support.
- 3 The provision of teachers' guides, pupil materials and other resources.
- 4 The allocation of more time for preparation.
- 5 The appointment of support staff.
- 6 The provision of incentives.
- 7 The encouragement of activities to promote a spirit of partnership between implementers and decision makers.

(Renner, 1987, p. 69)

2.19 Stress

Jenkins and Calhoun (1989) discussed the lack of support and resources as a source of stress amongst teachers. They singled out stress as a major factor in teachers' decisions to leave the teaching profession. Jenkins and Calhoun cited Long's (1986) discussion on the effects of stress on the education force, "that there is little question that teachers are facing serious difficulties in their jobs and that this is taking a toll on the quality of education..." (Long, 1986, cited in Jenkins, 1989, p. 3). Jenkins and Calhoun (1989) listed sources of teacher stress to be:

- 1 task overload (heavy work load, inadequate time for preparation);
- 2 lack of teaching aids, inadequate resources, incompetent administration;
- 3 insufficient satisfactions from work;
- 4 role conflicts (career development issues, inadequate time for individual remedial work);

- 5 rapid or unpredictable change;
- 6 interpersonal conflicts (disruptive students);
- 7 feelings of inadequacy.

(Jenkins, 1989, p. 5)

Brown, Finlay-Jones and McHale (1984, cited in Instead, 1984, p. 33) discovered after questioning Western Australian teachers that teachers found stressful "what they had to teach and how they were supposed to teach, in particular the dimensions of ambiguity and change." In addition, teachers found that the need to manage time caused further stress.

2.20 Time Management

Time usage is an important aspect of stress. The amount of work required to be produced within a given amount of time is crucial. Work overload can contribute to stress as it limits the time available. If teachers have the necessary autonomy, that is choice of subject content or control over time, then stress can be minimised. Blase (1984) described the situation when teachers lack autonomy as "performance adaption syndrome". That is, if a teacher is in the situation where changes have caused increased demands without additional resources, or the autonomy to redistribute resources, high stress is likely to occur. Stress is related to high work demands and low levels of autonomy. This stress can lead to anxiety and depression (Levi, 1981; Blase, 1984, cited in Lutz & Maddirala, 1988; Jenkins, 1989).

In order to cope, teachers may 'domesticate' the innovation or change classroom practises such as limiting interaction with students or assigning more homework. Substantial time is needed for the implementation of a major change (Lipham & Rankin, 1982).

Lutz and Maddirala (1988) stated that if teachers are to be helped to survive the rapidly changing educational environment, then they need support and the teacher's self-image as a productive professional needs to be restored. This requires new and increased support for teachers, such as increased involvement of teachers in educational decision making, and the provision of resources and conditions which will enable teachers to function effectively.

2.21 Michael's Sudden Organisational Change Model

Educational change is an extremely complex process. The factors or determinants that influence such a process are potentially enormous in number and in nature. Michael (1982) offered a different view of educational change models than those already discussed. He believed that the assumed rate of change in change models of the past are too gradual to be compared with current educational changes. He discussed how traditional models often measured the degree to which organisations were altered and their involvement in the change process. According to Michael, these models lacked the "capacity to explain or describe change in terms of the relationship between an individual's perceptions of change magnitude and/or abruptness and the individual's personally assigned importance of the change" (Michael, 1982, p. 2). Michael argued that there exists no change model which adequately describes sudden or abrupt change, hence he created a conceptual model of sudden change, the significant change model.

Michael's model attempts to fill the 'descriptive, analytical, and predictive voids' which traditional models do not satisfy. Michael believed that sudden organisational change needs to be analyzed "as an event in and of itself, as well as a portion of a larger change process" (Michael, 1982, p. 2).

Michael (1982) described the change model as being based upon "the interaction between the individual's perception of the magnitude of an organisational change and the members imputed positive personal value of change" (Michael, 1982, p. 3). The model examines the behavioural relationship between the organisation, in this study the Ministry of Education, and its members, in this study being secondary art teachers.

The model includes the organisational member's perception of the degree and abruptness of an institutional change in relation to an individual's perceived change. It is the interactions between the perceptions and their resulting relationships that are represented in Michael's significant change model. The individual's perception of the magnitude of change is represented on the X axis. While the individual's "imputed positive personal value" of the change is represented by the Y axis. Michael aptly describes the model's structure:

As the perception of the change magnitude increases, the X axis value increases within a range of 1 to 3. A score of 1 is labelled as a no change, a score of 2 is labelled as moderate change, and a score of 3 is labelled as extensive change. The Y axis increases in a similar manner, with the value of 1 labelled as an imputation of no positive personal value, a score of 2 is labelled as an imputation of moderate positive personal value, and a score of 3 is labelled as an imputation of strong or extensive personal value. Each section of the change matrix is numbered as the product of the X and Y axis values and has a value ranging from 1 to 9. A section is labelled in terms of the relationship between the individual and the organisation in a change process. (see Table 1)

(Michael, 1982, p. 6)

In Section 1 status quo is achieved as there is a perception of no change and no perceived positive value of this. Michael (1982, p. 5) used the example of "departmental meetings in which a proposal that no changes be made in student examination policies is accepted in terms of the imputation of no value".

In Section 2V the individual places moderate value on the need of change but perceives there is no change. Therefore this conflict forces the individual to co-opt his/her value towards the perceived unchanging organisation. Once again Michael used the example of a faculty member who, "may exist in co-optation mode if s/he imputes a moderate value to the need for change in examination practices from multiple choice to essay format, but in the face of a generally unmovable department. In order to maintain the relationship with the department, the individual will co-opt the imputed value and may continue to measure student progress with multiple choice exams" (Michael, 1982, p. 5).

Section 2C the situation depicted is that of co-optation. Co-optation is when the teacher perceives that there has been moderate change upon which he/she attributes no positive personal value. In this situation it is the organisation which has co-opted rather than the individual. Using Michael's example, the organisation co-opts for the exam format and remains the same but the individual may place the grading emphasis on other measures. Similar to Section 2C, is Section 6V and 6C, where co-optation also occurs the difference between Section 2C is that Section 6V and 6C have a value greater than 1. Section 4 reflects a situation where, like status quo, both the imputed value of change and the perception of change are the same. But in Section 4 the value is moderate resulting in mutual accommodation between both parties involved. Michael believes this section allows for smooth and accepted change for there is no need for a party to co-opt.

Along with Section 3V, Section 3C represents the extremes between the imputed value and the perceived magnitude of change. This extremity results in alienation, often with the possibility of the relationship between the individual and organisation terminating. Continuing Michael's example, "an alienated faculty member may begin a new testing format in spite of the continuation of a multiple choice exam policy" (Michael, 1982, p. 6).

Finally, Section 9 indicates when a significant change has occurred between the individual and the organisation. Using Michael's examination format example, "both the individual and the department may agree on a shift from multiple choice to essay examination, or may move to eliminate written examination altogether" (Michael, 1982, p. 7).

Table 1

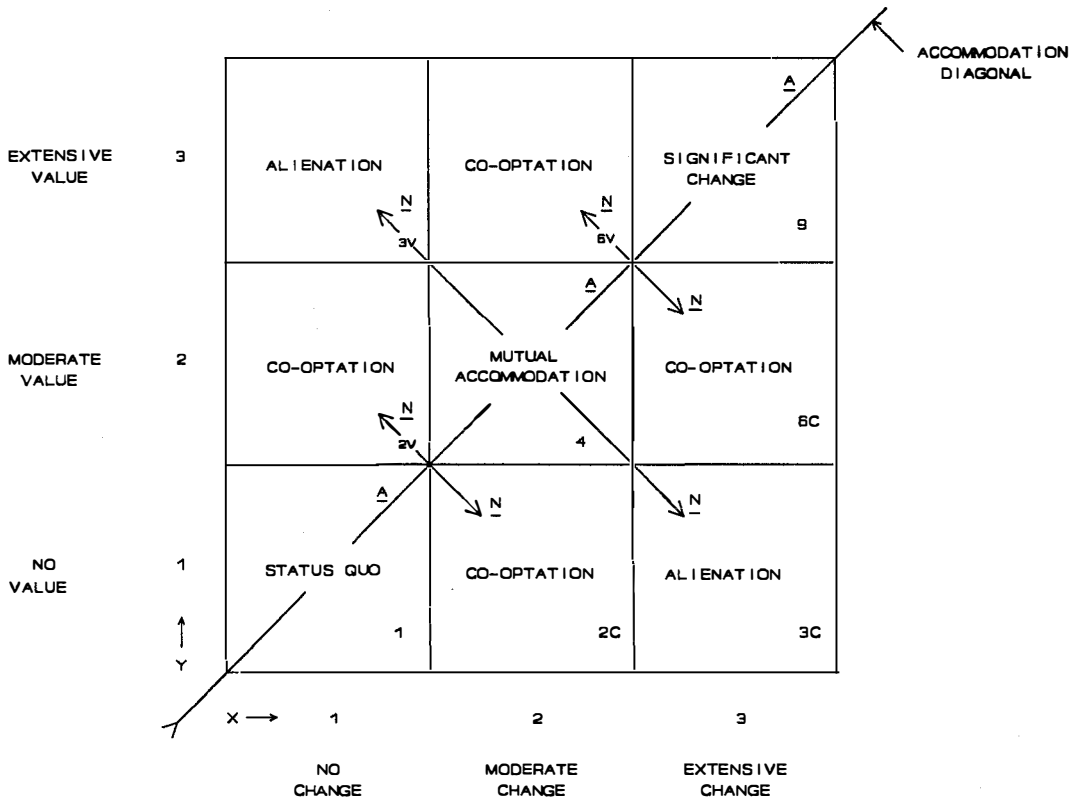
EXTENSIVE VALUE	3	ALIENATION 3V	CO-OPTATION 6V	SIGNIFICANT CHANGE 9
	2	CO-OPTATION 2V	MUTUAL ACCOMMODATION 4	CO-OPTATION 6C
	1	STATUS QUO 1	CO-OPTATION 2C	ALIENATION 3C
		X → 1	2	3
		NO CHANGE	MODERATE CHANGE	EXTENSIVE CHANGE

X-AXIS - PERCEIVED MAGNITUDE OF CHANGE
Y-AXIS - IMPUTED VALUE

TABLE 1 SECTION LABELS AND VALUES			
SECTION NUMBER	RELATIONSHIP LABEL	AXES PRODUCT	AXES DIFFERENCE (Y-X)
1	STATUS QUO	1	[0]
2V	CO-OPTATION	2	[1]
2C	CO-OPTATION	2	[- 1]
3V	ALIENATION	3	[2]
3C	ALIENATION	3	[- 2]
4	MUTUAL ACCOMMODATION	4	[0]
6V	CO-OPTATION	6	[1]
6C	CO-OPTATION	6	[- 1]
9	SIGNIFICANT CHANGE	9	[0]

Michael's Sudden Organisational Change Model

Table 2



X-AXIS - PERCEIVED MAGNITUDE OF CHANGE
 Y-AXIS - IMPUTED VALUE
 A - ACCOMMODATION DIAGONAL
 N - ABNORMALITY DIAGONAL

Michael's Significant Change Model

From this review of related literature a number of factors have surfaced which are perceived to be of importance to the study of teachers' perceptions to changes in the TEE Art Syllabus. The intention of this review of related literature was to show how planned or intended change may affect teachers' perceptions. It appears that the nature and magnitude of a planned or intended change, and the implementation strategies employed affect teachers' perceptions of the change.

The research reported here outlines dominant factors which appear to affect implementation. In particular, educational organisations exercise considerable influence over the change. According to the literature, teachers' perceptions of an innovation will affect its implementation. Dominant factors affecting implementation appear to be; the communication channels available in the organisation, teachers' general beliefs about education, teachers' choice of participation in decision making involving the innovation, the availability of support, the alleviation of fears and uncertainties associated with the change, and the influence of change agents operating independently, yet each is distinctive enough to warrant individual attention. As a network of factors they help to reveal some of the dimensions of such a complex construct.

2.21 Conceptual Framework

The conceptual model which has been developed outlines the changes to the Tertiary Entrance Examination Art History Syllabus and art teachers' perceptions of those changes. In the literature on educational change, attention was drawn to the effects of intended change and the effects of implementation on teachers. These aspects and factors form part of a network which can be presented in diagrammatic form.

This model defines the situation which forms the basis of this study. Each of the components of the model will be briefly discussed.

Intended Change:

Intended changes were communicated through Secondary Education Authority Syllabus Documents, Circulars and Advice Notes.

Change Agents:

The implementation of the Beazley and McGaw Reports' recommendations involved several change agents. In the context of this study, the people involved in the development of the TEE Art Syllabus and its dissemination are considered as change agents. These change agents are the Ministry of Education, the Secondary Education Authority, (which appears to play a crucial role in the dissemination of the intended changes), Tertiary Institutions through the Tertiary Institutions Service Centre and the Chief Examiner for TEE Art.

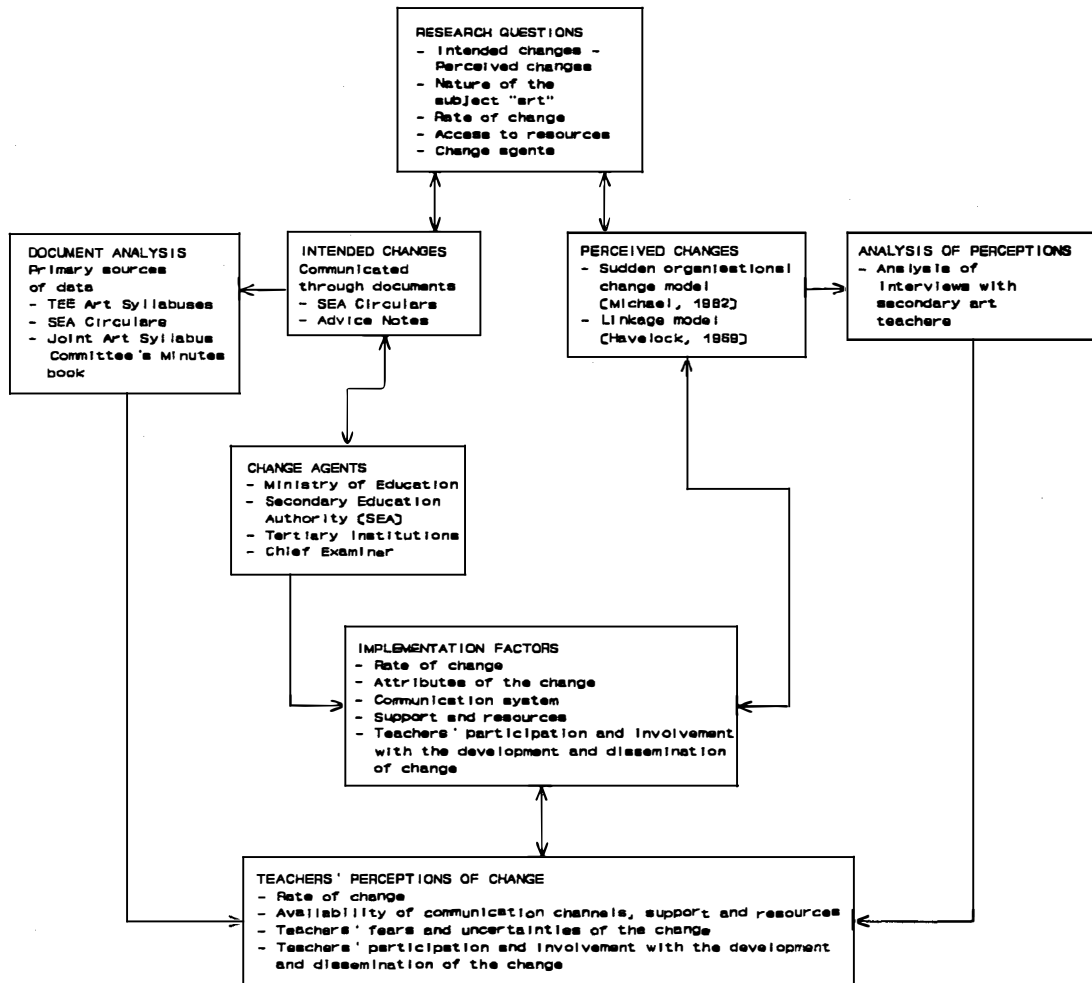
Implementation Factors:

The literature indicated that; rate of change, the availability of communication channels, support and resources, the teachers' fears and uncertainties about the change and the teachers' participation and involvement with the development and dissemination of changes, were all factors which influenced implementation.

Teachers' Perceptions:

In this study teachers' perceptions will be documented, analyzed and compared with the intended changes. An adaptation of Michael's significant change model will provide a useful format for relating teachers' perceptions to the intended changes.

Table 3



Conceptual Framework

CHAPTER 3 METHODOLOGY

3.1 Introduction

Due to the exploratory nature of this research, a qualitative, descriptive study is most suited to the study of the TEE Art Syllabus and secondary art teachers' response to its implementation. This chapter discusses the following in relation to the methodology of this study: document analysis, the interview approach, forms of interviews, the interview schedule, recording of the interview, selection of subjects, data collection, data display and data analysis.

3.2 Document Analysis

A major question addressed in this study considered the extent to which intended changes to the TEE Art History Syllabus matched art teachers' perceptions of them. In order to define the intended changes analysis of documents was essential. Documents may provide evidence of changes as intended by the change agents. Documents provide "supplementary or corroboratory evidence" for data obtained by other means (Gay, 1987, p. 182). Documents to be analyzed may be in the form of legal documents, official school circulars, formal gazetting of the curriculum, and minutes of meetings. For this study, the primary sources of data were the TEE Art Syllabuses, SEA Circulars, and the Joint Art Syllabus Committee's Minutes book.

The TAE/TEE Art Syllabuses, 1984 - 1989, were collated to document intended change. The syllabuses provided documentation of the educational objectives and content of the art course. Any syllabus is an important document of the dissemination of change. In addition to the dissemination of syllabuses, advice notes (distributed by the SEA) provided further

details on the syllabus.

Another document which disseminates information to teachers is the SEA Circular. Relevant circulars concerning the TEE Art History Syllabus, 1984-1989, have been included as they document information or instructions concerning major and minor changes, and the availability of resources and support.

To provide background information on the intended changes, minutes from the Joint Art Syllabus Committee Meetings (1984-1989) have been collated. Only information relevant to the study has been documented. This information may indicate situations where options have been considered but were unable to be carried due to financial or other reasons.

The documents cited above provided data on the intended changes. An objective of this study was to investigate the extent to which intended changes match art teachers' perceptions of the changes to the TEE Art History Syllabus. In order to gauge the teachers' perceptions, rich descriptions and explanations in their local context were needed. This study essentially deals with words not numbers. Such data may be collected in a variety of ways; through observation, questionnaires, interviews and extracts from documents. For this study the interview approach was chosen as a main instrument of the research.

3.3 The Interview

An interview is a method of obtaining information through an inter-personal, intended conversation with an individual or group. Patton (1987) stated that, "The purpose of interviewing is to allow us to enter the other person's perspective" (Patton, 1987, p. 109). As this study is largely concerned with teachers' perceptions, that is the meaning or

understanding an individual attaches to change, an interview approach is the most appropriate form of collecting data.

Furthermore, Kerlinger (1986) in outlining the three main purposes of interviewing consolidates the suitability of the interview approach as a main instrument for this study.

The reasons being that interviews can be used:

- 1 As an exploratory device to help identify variables and relations, to suggest hypotheses, and to guide other phases of research.
- 2 As a supplement to other methods in order to follow up unexpected results, validate other methods, and query the motivations of respondents and their reasons for responding as they do.
- 3 As a main instrument of the research. In this case questions designed to measure the variables of the research, included in an interview guide.

The interview approach was chosen over other forms of data collection as the value of interviewing lies in the potential of gathering information about people's feelings and attitudes, and about reasons and explanations. The interview approach allows the interviewee to express his/her feelings or reasons directly and at whatever length needed. When conducted appropriately the interviewer can collect in depth data not possible from a questionnaire. The questionnaire was considered a possible approach for this study as the questionnaire is less time consuming and appropriate for larger samples, but the possible ambiguity of questionnaires and the potential of large proportions of questionnaires not being returned were thought to be definite disadvantages.

Also by establishing good rapport with the interviewee, the interviewer can often collect data that subjects would not give in a questionnaire. Further complications considered were the conceivable difficulties in the interpretation of statements and not being able to clarify or probe unclear statements. The interview approach permits probing into the contexts and the reasons behind the responses (Gay, 1981).

A major shortcoming of the interview approach is that it is time consuming. Constraints on time, limits the size of the sample which can be adequately studied. Another limitation of the interview approach is the possibility of bias and distortion, both through the interviewee and interviewer. The data collected from the interview may be influenced by the interviewer and reflect personal bias and subjectivity. According to Hook (1981), when a respondent (the interviewee) is reporting information, distortion may occur through several reasons:

- the respondent did not observe what happened.
- the respondent's perceptions are unconsciously distorted or false.
- the respondent's reports are unreliable and lack consistency.
- the respondent's response may be implausible, although accurate.

(Hook, 1981, p. 154)

The interviewer can try to avoid bias through careful construction of interview questions. In order to obtain standardised comparable data from the interviews, all interviews need to be collected in essentially the same manner. A further consideration concerns the decision to which form of interview is used.

3.4 Forms of Interviews

Forms of interviews vary across a continuum from the rigidly structured to the highly unstructured. Kerlinger (1986, p. 441) outlined two broad types of interview: structured and unstructured or standardised and unstandardised. Hook (1981) further classified interviews into: structured or standardised interview, unstructured or unstandardised interview, focused interview, conversational interview and nondirective interview. Denzin (1978) classified interviews according to their degree of structuring and standardisation. He described three main forms of interviews being the schedule standardised interview, the nonschedule standardised interview and the nonstandardised interview.

The nonstandardised interview or unstructured interview is very flexible and responsive to the interviewee's response. The questions content, sequence and wording are not prespecified. The interviewer can decide upon the direction of the questioning and the interviewer is free to probe and raise specific questions during the interview.

In a nonschedule standardised interview or unstructured schedule interview the interviewer is concerned with the collection of a set of information required from the interviewee. Similar to the nonstandardised interview the questions sequencing and wording is flexible so that it is responsive to the characteristics of the interviewee.

The schedule standardised interview is the most structured form of the interview, as the questions content, sequencing and wording are fixed and are exactly the same for every interview. The schedule standardised interview can be described as an orally administered questionnaire as the same questions are asked in the same order.

In an approach similar to Denzin's forms, Patton (1987, p. 109) categorised interviews into approaches, these are: the closed quantitative interview approach and the standardised open-ended interview approach, of which both were more specific forms of Denzin's schedule standardised interview, also Patton categorised the interview guide approach and the informal conversational interview approach.

The study investigates teachers' perceptions of the changes to the TEE Art History Syllabus, it is this research problem and the information sought that commands the decision as to which interview should be used (Kerlinger, 1986, p. 440). For the purpose of this study it seemed that a structured open ended interview was the most appropriate form of data collection for the reasons that the interviewees answer the same questions therefore increasing comparability of responses and it facilitates organisation and analysis.

The structured open ended interview facilitates the use of an interview schedule. Like the interview guide, the interview schedule is a framework for content and development of the interview. The difference between the two is that while the interview schedule is a fixed set of questions on specific topics, the interview guide is a more flexible collection of topics and possible questions (Hook, 1981, p. 142). The interview schedule indicates what questions are to be asked, in what order, and what additional probing is allowed. The interview schedule obtains standardised, comparable data from each subject, as each subject's interview is conducted in essentially the same manner.

3.5 The Interview Schedule

The interview schedule (Appendix E) was developed using the research questions as a base. The interview schedule was designed to collect information regarding:

- Information about the teacher.
- Perceptions of change generally.
- The TEE Art History Syllabus : Teachers' perceptions of change.
- Content orientation.
- Change agents.
- Resources for the TEE Art History Syllabus.
- Implementation.
- Nature of Art in schools.
- Training for Art History.

The above categories and the corresponding questions were arranged in a logical sequence. For example, the section 'Perceptions of Change Generally' was designed to allow the teachers to express their strongest views. The first section of the interview schedule was designed with general open questions to allow the subjects to express their views on art education without having to respond to potentially biased questions. Also this section allowed for analysis of which changes to art education the teachers thought to be most significant.

The wording of the questions during the interview is of extreme importance. Patton (1980) defined an interview questions as a stimulus designed to generate a response, he stated, "For purposes of qualitative measurement, good questions should, at a minimum, be open-ended, neutral, singular, and clear" (Patton, 1980, p. 211).

Open-ended questions allow the interviewee to reply at length or not. There are no restrictions on the interviewees response hence allowing them to describe in detail their

perceptions. Two types of open-ended questions are often used in interviews: funnel questions and the probe question. Funnel questions are a series of questions which start from a generalised question and then progressively focuses to narrow the enquiry (Hook, 1981, p. 144). The probe question asks for further information related to the interviewee's previous response.

3.6 The Pilot Study

Once the interview schedule had been constructed a pilot test was conducted in order to detect potential problems. The interview schedule was tested with two teachers sampled from the target population. Feedback from the pilot study was used to revise questions and to determine if the resulting data could be quantified in the manner intended. The feedback from the interviewees was very positive, only minor adjustments to the wording of questions were needed.

An interviewee of the pilot study mentioned that the interview was repetitive in some areas. This repetitiveness was intended to validate the responses of the interviewer, by asking similar questions the researcher is able to make comparisons and detect inconsistencies.

3.7 Recording of the Interview

Responses made during an interview can be recorded in three different ways. First of all, the interviewer may record notes on the interview schedule as well as the interviewee's responses and after the interview has finished, write up a full report based on the interview notes. Secondly, a report may be written up from memory after the interview. Finally, the interviewer can use a tape recorder to record the interview (Hook, 1981; Stewart & Cash, 1988).

A major objective of this study was to gauge subjects' perceptions of syllabus change. The purpose of each interview is to record as fully and fairly as possible the interviewee's perspective. As the interviewee supplies a large amount of information which needs to be recalled exactly, verbatim records of the interviews were essential. As Simons (1978) points out, "If the researcher wishes to prepare a report which gives prominence to interviewee's perceptions and judgements and conveys the texture and meaning of what they say, it is useful to quote verbatim. It is difficult to do this without a tape recording" (Simons, 1978, p. 18). Similarly Hook (1981) states, "... tapes do provide permanent, undeniable records of answers" (Hook, 1981, p. 90).

The use of a tape recorder allows the interviewer to concentrate on the interview. As mentioned earlier, the rapport with the interviewee is essential, if the interviewer is taking notes s/he cannot effectively respond to the interviewee. Although many analysts believe that interviewees sometimes restrict their response in the presence of a tape recorder because they feel threatened by a verbatim transcript being used against them (Murphy, 1980, p. 87).

3.8 Ethical Considerations

It is the responsibility of the researcher to provide a situation within which the subjects can respond comfortably, accurately and honestly. This highlights the need for confidentiality and anonymity. Those involved in the research, such as the subjects and school principals, are guaranteed confidentiality to protect them from any punitive action. All names, locations, and other identifying information have been omitted or given alternative titles.

In addition the rights of the individual was respected through the agreed consent. First of all, each teacher had explained to him/her the researcher's intentions and the proposed use

of data. Due to the descriptive nature of informed consent, it was agreed that after the interview, a full description of the study and the use of data would be clarified. The teacher was aware that, if at any stage, he or she wished to withdraw, the tape recording would be given to the teacher. After the interview an informed consent was discussed and signed (Appendix F).

3.9 Selection of Subjects

Subjects for this study were selected from the population of secondary art teachers in Western Australian Senior High Schools. The selection of five teachers was a difficult process as information on Western Australian art teachers teaching experience was not available. The subjects had to be chosen according to a criterion based selection. The criteria were;

- the subject taught within the metropolitan area.
- the subject had taught the TEE Art Syllabus for at least for three years.

Table 4 Years of Teacher Experience

Teacher	Years of teaching experience	TEE experience
Teacher A	22 years	4 years
Teacher B	30 years	5 years
Teacher C	15+ years	3 years
Teacher D	14 years (includes 1 year long service leave)	4 years
Teacher E	6 years	4 years

3.10 Data Collection

The interviews were conducted over a period of twelve days in September, 1990. The length of time for the interviews varied from 45 - 60 minutes. In addition to the interview data, documents from the Ministry of Education and the Secondary Education Authority (SEA) were collected. The data is as follows:

- TEE Art Syllabuses, 1984 - 1989.
- Joint Art Syllabus Committee Minutes Book, relevant information concerning TEE Art History Syllabus, 1984 -1989.
- SEA Circulars, relevant circulars concerning TEE Art History Syllabus, 1984 - 1989.

The data was reduced by eliminating information not relevant to the Art History Syllabus then chronologically arranged.

3.11 Data Analysis

The data took the form of words not numbers as the transcribed interviews and the documents are words organised into an extended text. Miles and Huberman (1984) consider that qualitative analysis consists of three 'concurrent flows of activity': data reduction, data display and conclusion drawing / verification.

Data reduction is part of analysis that simplifies and transforms the data in such a way that conclusions can be drawn and verified. Some data reduction methods were used in the data collection process. First of all, the research questions bounded the data by making explicit what information was sought. Secondly, in sampling the subjects it limited the information possible, and finally, the decisions made concerning data collection (i.e., interview schedule)

were a further form of anticipatory data reduction.

A second group of methods, interim data reduction, further focused and organised the data. In this study, coding was used as a critical data reduction tool. Coding described by Miles and Huberman (1984) consists of, "retrieval and organising devices that allow the analyst to spot quickly, pull out, then cluster all the segments relating to the particular question, concept or theme" (Miles and Huberman, 1984, p. 56).

The coding schemes used were developed from the research questions. The corrected transcripts were re-read several times during the coding process. First of all, the transcripts were coded by the elimination of irrelevant information. That is, a summary presentation of the data was organised by highlighting the essence of the answer, and excluding the remaining data. Secondly, a summary of the main ideas emerging from the interview was made. This process was double coded, that is, two people coded the data. In the interests of obtaining an accurate account of the teachers' perceptions, the summary presentation of data and the main ideas emerging from the interview were sent to the interviewees, who negotiated and verified the data.

Once the transcripts had been verified as a true indication of his/her perceptions, the second phase of coding commenced. The data was classified according to the research questions and any other main ideas emerging from the interview.

3.12 Data Display

The second flow of analysis activity is data display, defined as an organised set of information that allows for conclusion-drawing and action taking (Miles and Huberman,

1984). This can take the form of narrative text, matrices, graphs, networks and charts. For this study, a matrix was considered to be well suited to the need of displaying the extended text. The matrix used descriptive data segments organised according to the research questions.

The results are presented in two matrices. The first matrix presents the teachers' perception of one of the research questions. As each research question was examined, the data, that is direct quotes, were categorised into two or three columns. The first column, titled 'statement', presents the essence of the interviewee's answer to the research question. The other column/s express the concerns or benefits associated with the research question. The second matrix presents the main ideas which emerged from the interview. The data are not direct quotations but summaries approved by the teachers as accurate.

The final stream of analysis is conclusion drawing and verification. During the process of data collection and analysis, the researcher was continually assessing the situation and drawing conclusions. But it is not until the data had been collected, analyzed and displayed that 'final' conclusions were considered in light of related literature and theories. As the nature of qualitative data is exploratory and as Miles and Huberman (1984, p. 15) described, "more likely to lead to serendipitous findings", the data may lead the researcher to go beyond the initial framework and discuss significant issues. Hence the conclusion may not only discuss the research questions but also the significant issues involved.

CHAPTER 4 PRESENTATION OF RESULTS

The results are presented in two sections. First of all, the results of the document analysis of intended change are presented in a chronological sequence. Secondly, the responses from the interviews with art teachers have been summarised, categorised and reported descriptively as perceived change.

4.1 Intended changes

Intended changes refer to the changes documented in the form of Secondary Education Authority Circulars, Syllabus documents and Advice Notes. In addition to these sources, additional information involving the intended changes was obtained from the Art Joint Syllabus Committee Minutes Book. The inclusion of this additional information may highlight the intentions or the reasons for the changes implemented. First of all, the intended changes will be described in a chronological sequence. Following the chronological sequence, issues arising from the descriptions will be discussed.

4.2 Chronological Description of Intended Changes

4.2.1 1984

1984 was a significant year, for it marked a period of change in Art Education in Western Australia. Before this time Art as a subject, contributed 40% of the Tertiary Admissions Examination (TAE) score. TAE Art was a studio orientated or practical 'hands on' subject which included such areas as ceramics, paintings and graphic design. The focus was on the skilled production of personally expressive forms. Also it was expected that by Year 12 the students would have had 'ample' opportunity to acquire familiarity "with Art Philosophy and language and to apply knowledge of technical skills and design to an appraisal of the diverse

aspects of the visual arts" (TAE Art Syllabus, 1984).

The final art mark was determined by a three hour direct drawing (still life) examination and a school assessed folio of artwork. The folio of art work included two sections, Section A and Section B. Section A required three samples of representational still-life, preferably finished in different media, together with three samples of imaginative composition which were based on still life drawings. For Section B the students had to choose two elective units from the following: Pictorial, Pattern, Composition, Floral, Lettering, Applied Design, and History of Art. For submission, three pieces of studio work were required, but for the History of Art, a file containing relevant materials, illustrations, and written appraisals of areas being studied had to be submitted.

In April 1984 the Report of the Ministerial Working Party on Schools Certification and Admission Procedures, chaired by Professor of Mathematics Dr Barry McGaw, was released in Perth. The McGaw Report recommended that Art should not be included as a Tertiary Entrance subject. As Art did not fulfil the usual criteria for a tertiary entrance subject, as it was considered not similar in style to other subjects and could not be easily correlated with the Australian Scholastic Aptitude Test. After a considerable amount of negotiation between art educators and policy makers, a new Art Syllabus was created. The Minister of Education overturned the McGaw Committee's recommendation to exclude Art from the Tertiary Entrance Subject list.

In May 1984, the Art Joint Syllabus Committee formed sub-committees for Visual Enquiry, Art History, Applied Art and Assessment and Moderation (Joint Art Syllabus Committee, 1984). Later in June of the same year, the Syllabus Committee discussed the proposed Year

11 and 12 Art courses and the following points were discussed: the need to not dictate one method of approaching Art History but rather publish a handbook and teacher guide, the possibility of regional inservices concerning syllabus changes, encouraging art teachers to take Art History courses and the importance of using local art galleries as a source. Also at the meeting, the Chairman on behalf of the committee members thanked Dr F. Haynes and Mrs M. McKevitt for their efforts associated with the move to reinstate Art as a Tertiary Entrance Subject. He also thanked Mr G. Lyon for his efforts in preparing the syllabus outlines (Joint Art Syllabus Committee, 1984).

In August 1984, a circular was sent to schools, labelled 'Urgent', requesting feedback on one year syllabuses (TISC McGaw Committee Recommendations, 1984). In November 1984, the results of Dr. Bromfield's investigation for the Art Joint Syllabus Committee on the TAE Year 12 syllabuses were discussed with Mr R. Jones of TISC. A number of issues were discussed including the suggested use of two general art history texts, (Selz and Arnason) as textbooks for the new Art History Syllabus. Dr. Bromfield also discussed the need for inservicing art teachers, "Severe doubts were expressed to me as to the quality of training in history and theory in art education courses in particular in its linkage to other subjects" (Joint Art Syllabus Committee, 1984). Concern was expressed that there were no existing funding available for inservice courses, however, Dr. Bromfield on behalf of The University of Western Australia (UWA) offered a weekend course. The discussion highlighted the need for further research and consultation (Joint Art Syllabus Committee, 1984). Also in November, Circular No. 2 'Implementation of Beazley and McGaw Committee Recommendations' was sent to schools providing information on accredited and registered courses.

4.2.2 1985

In 1985 the Tertiary Admissions Examination Art Syllabus operated as for 1984, the only exception being the Art History theme changed from the 'Art of Mankind' to 'Modern Art'. In September, a circular titled, 'Art - Year 11 and 12 Revised Syllabuses' provided copies of Year 11 and 12 approved Art Syllabuses for introduction and implementation in the 1986 academic year.

The Tertiary Entrance Examination Art Syllabus (TEE Art) was designed as a one year course which replaced the two year TAE Art Syllabus. The TEE Art Syllabus placed emphasis on reflection and response to visual artworks and emphasised 'the individual pursuit of excellence through creative activity'. The TEE Art Syllabus comprised three interrelated elements; studio, visual inquiry and art history. Studio experience was seen as a major elective study while studies in Art History, both Australasian and International, was considered as a minor elective study. From the documents it is difficult to determine the intentions of the syllabus developers. If Art History was intended to be a 'minor' elective it didn't remain so for long. The term 'elective' may refer to the possibility of the choice of themes but considerable ambiguity surrounds the status of Art History at this stage. The process of Visual Inquiry was seen to support all elective studies.

TEE Art contributed, as one of a possible three or five subjects, to the Tertiary Entrance Score. The assessment of TEE Art was by examination and a portfolio. The portfolio was to be completed and submitted for exhibition and assessment within the school. External assessment included an examination and a portfolio which was to contain the year's work of Section A (Visual Inquiry), Section B (Major Study), and Section C (Minor Study). The content or format of the examination was not described or elaborated in the 1985 Circular.

In the compulsory Section A Visual Inquiry, the students were expected to use a variety of recording techniques to explore the possibilities of expression through line, movement etc. by recording their responses to emotional, sensuous, imaginative and intellectual experiences. In Section B, the major area of study, the student had to choose one elective unit of studio practice. The unit had to be selected from the following - ceramics, graphics, painting, printmaking, sculpture, textiles, creative photography. There was no mention of how many pieces of work were required. Finally Section C, the minor area of study, was the study of the History of Art. Students were to study 19th and 20th century art in some depth, choosing an appropriate theme for personal investigation. The students were asked to relate their research to their major study elective (Studio).

From the 18 - 26 November, 1985, approximately 110 government and non-government secondary schools were represented at a series of two-day workshops to investigate the following topics: Year 12 Visual Diary and Art History, Applied Art, Years 8-9-10 Visual Arts Proposals, Computer Awareness, Architects in Schools Project (Joint Art Syllabus Committee, 1985).

4.2.3 1986

In 1986 the TEE Art Syllabus was implemented. As a development of the 1985 proposed syllabus, the 1986 TEE Art syllabus elaborated the objectives of the units; the inclusion of a workbook for Section A (Visual Inquiry), the requirements for Section B (Studio elective), the requirements for Section C (History of Art), and examination details. The TEE Art Syllabus provided the basic requirements of the course. The Advice Notes (1986) gave further details, but the Art History section was still unspecific. The Advice Notes noted that it had described the Art History section "very generally to allow for changes in focus from

year to year, without major syllabus changes".

In February 1986, the Art Joint Syllabus Committee was advised by Thames and Hudson that the nominated text, Art in Our Times by P. Selz was no longer available in Australia. Consequently a re-write of the Advice Notes was required to substitute A History of Modern Art by Amason (Joint Art Syllabus Committee, 1986). At a Syllabus Committee meeting in February, after discussion on difficulties experienced in disseminating information, it was noted that some frustration was being experienced as teachers were placed in the position of having to guess what was required for 1986 and were becoming anxious about the changed nature of the course and the lack of information (Joint Art Syllabus Committee, 1986).

In March 1986, a circular was sent to replace the instructions printed at the end of the Syllabus for Art on page 75 of the 1986 Year 12 Syllabus Manual. The instructions concerned the examination to be held later in the year.

The Advice Notes for 1986 was sent in April via a circular. The Advice Notes further defined and described the requirements for the TEE Art Syllabus. Of particular interest in the Advice Notes was the Art History section. The notes stated that the study of "Australian and International art of the nineteenth century should provide a broad understanding of the development and diversity of modern art-forms through the selection of appropriate themes for personal investigation". The first hand study of original artworks was emphasised.

Study requirement A, "A knowledge and understanding of the development of Australian Art" required the study of 33 specific works of Australian painting from 1870 to 1900 (the

Heidelberg School). Study requirement B, "A knowledge of a general, sequential history of visual art and architecture from 1785 to 1985, including major works of Australian Art" involved the selection and in-depth study of one of the following themes: Poetry, Propaganda and Politics in Art, Art and the Irrational, Art and Popular Culture, Art, Technology and Utopia. Study requirement B required the study of 33 specific artworks (33 is an average). Therefore the total number of required artworks to be studied for Art History was 66 artworks.

The Advice Notes (1986) also gave the requirements for Section A (Visual Inquiry). Recordings and evidence of the thinking processes and development which culminated in the student's major work were to be contained in a Visual Diary. For Section B (Studio electives) specific information was provided on the number of artworks required for submission; Printmaking and Sculpture required five artworks, Graphic Design, Painting and Textiles required six artworks, while Creative Photography required 10 artworks and Ceramics required 12 artworks. Section C (History of Art) required the students to use a workbook, recording exploration of the areas studied. Drawings, quotations and other student responses to class exercises were also to be recorded. The history component of the major study was to be included in the Visual Diary.

The April 1986 circular stressed that the Advice Notes represented the only official document providing details of the areas to be studied in 1986. It was noted that any earlier version of the document issued previously through any other channels was to be disregarded. The circular notified art teachers of the availability of the Golden Summers Exhibition catalogue at \$13.50 and slides of the exhibition available at \$70.00 a set.

In May, a circular described the format of the 1986 TEE Examination being Portfolio (50%), Art History/Criticism written examination paper (25%) and Visual Diary externally assessed (25%). In another circular in May, the Joint Syllabus Committee for Art recommended that teacher involvement be sought in the development of a pool of suitable examination questions for Year 12 Art, and that the results be provided as a resource for schools.

Also in May a circular was issued noting the concern which had been expressed regarding the plates to be studied and examined in the photorecognition section of Art History. Confusion had resulted over the inclusion of a number of plates from the text Art in our times by Selz, which was out of print. This concern was also registered in a letter from Kent Street Senior High School. Other points discussed by the Joint Syllabus Committee of Art were:

- i) no new materials were being introduced and this would be clarified for teachers through a statement to be prepared for distribution in the next SEA circular.
- ii) the concept of introducing an alternative choice to Australian Painting 1870-1900 in the Australian Art section of the course was supported.

(Joint Art Syllabus Committee, 1986)

At a Joint Art Syllabus Committee meeting in August, the addition of a new theme, Western Australian Art was discussed. Dr. Bromfield outlined the possibilities of introducing such an alternative and was confident that advice could be prepared in time to be included in 1987 Advice Notes and a sample examination paper provided. Some members questioned the availability of resources and text material and felt that it would be better to introduce an alternative at a later stage (Joint Art Syllabus Committee, 1986). In August the theme West

Australian Art and Architecture was included as an option to the 'Heidelberg School' theme. The theme West Australian Art and Architecture was publicised in an August circular, and Advice Notes were provided. The notes prescribed the publication Western Australian Art and Artists 1900 - 1950 by Janda Gooding as a text from which a list of specific works for photorecognition could be obtained. The list was to be circulated when it became available. Also in the circular, schools were advised that the options for study and examination in the History of Art section of Year 12 Art were likely to be changed late in the year for implementation in the following year so that advantage would be taken of any relevant art exhibitions which were scheduled.

In August the Joint Syllabus Committee for Art received a letter of complaint from Mandurah Senior High School. The Chairperson suggested on behalf of the Committee that a response should cover the following points:

- i) The demands of the course were believed to be fair and reasonable.
- ii) Art Joint Syllabus Committee had taken note of teachers' response to August 1985 sample examination and restructured information to accommodate criticisms.
- iii) Suggesting recommended books is often a problem with most subjects because of fluctuations in availability.

(Joint Art Syllabus Committee, 1986)

Also in August teachers were notified via a circular that due to administrative changes at the Art Gallery, the previously mentioned Heidelberg slides were no longer available.

At the Joint Art Syllabus Committee meeting in September, an outline of activities were noted, these being: "School's Conference - mid year WA Art, Syllabus review action urgent, Implementation of 8-10 curriculum, Applied Art, Teacher training/in-service, Moderation, and Art History as a Major" (Joint Art Syllabus Committee, 1986).

In response to Circular Code 86/5/CR/16 regarding sample examination questions, 16 schools and 4 individual teacher responded. Their responses were passed on to the Examining Panel for Art (Letter to the secretary of the SEA cited in Joint Art Syllabus Committee, 1986).

4.2.4 1987

In 1987 the theme, West Australian Art and Architecture, 1829 -1980, was included in the syllabus. In addition the average number of required photorecognition images to be studied increased from 33 artworks in the Australian Art section to 46, and in the International section from 33 to 79 artworks. The first circular for the year notified teachers, as it had in October 1986, of the addition of works to the West Australian Art and Architecture photorecognition list. In February, a working party conducted a syllabus review of Yr 11 and 12 TEE Art. The recommendations relevant to the Art History Syllabus were as follows:

- (ii) Adopt Arnason as Yr 12 text.
- (iii) That a working party be formed to investigate the possibility of a theme specifically concerned with the History of Design and the Crafts.
- (iv) That Art and Popular Culture remain as an Art History theme and examination questions be more broadly based.
- (v) That an Art History theme be introduced entitled 'Art and Direct Experience' (or similar) encompassing such movements which explore the personal vision and the question of perceived reality and experience.

At the Joint Art Syllabus Committee meeting in September 1987, Dr Bromfield recommended the inclusion of a new theme on Impressionism / Post Impressionism (Art and Direct Experience), which was labelled as a minor syllabus change. Further comments included:

- (i) the recommendation that some works from the Phillips Collection be included in 1988 photorecognition (minor syllabus change).
- (ii) the theme of 'Art and Popular Culture' requires more source material than provided by Amason.
- (iii) a proposal that \$13,500 has been made available to Centre for Fine Arts UWA, to write a textbook for Year 12 course - edited by Rod Anderson and David Bromfield - publication by October 1988. All of the recommendations were either agreed to or supported.

(Joint Art Syllabus Committee, 1987).

In June, submissions were invited from art educators and others in relation to the proposed syllabus revision. A major focus was on the specification of objectives, assessment structures and grade-related descriptors.

In July a circular was sent out reminding Art teachers of the TEE Art History examination format and the Visual Diary submission date. In the August circular teachers were notified that some works in the Phillips Collection would be substituted for works currently included in each of the thematic areas for photorecognition in the 1988 TEE. In the August circular, slide sets and support material from the Art Gallery of Western Australia were advertised. In the following circular, in September, a list of substituted photorecognition works was provided.

The following is a summary of teacher submissions concerning TEE Art, which were called for in June, found in the Joint Art Syllabus Committee Minutes book, dated October 1987:

Table 5 Summary of Teacher Submission Concerning TEE Art

Number of correspondents	Submissions
5	Quantity of studio work required too great.
4	Photo recognition list reduced in number.
3	Recommended texts in Art History Advice Notes no longer in print.
2	The distinction between major and minor studio work should be eliminated.
2	Concern over Tertiary Admission - students do not require TEE Art to gain entry.
1	Art History examination paper - analysis based on black and white images.
1	Offer to separate courses - Art History and Art.
1	More careful selection of images from Arnason required.
1	Specific text for this course be developed.
1	Grade related descriptors do not reflect weightings in Assessment Guidelines.

4.2.5 1988

In 1988 the second circular for the year was in May. In this circular, the concerns identified by Art teachers (in response to Circular 87/6/CR/34) were discussed. While teachers' believed that the structure of the existing course was well designed to provide students with an excellent art education at the upper secondary level, concerns for some aspects of the course were identified. In particular problems experienced with unrealistic Studio Practice and History of Art requirements were considered in the review. These concerns led to revisions which included revised studio requirements, reduced History of Art photorecognition requirements and revised assessment structures for the course. Teachers were asked to consider and comment on the revised syllabus and to "submit any outstanding references/resources they have used in relation to the teaching of the Year 12 art course, for inclusion in the syllabus." The revised syllabus document was then approved and recommended for implementation in 1989. The revised syllabus change was labelled as a minor syllabus change and "may require teachers to make some small modifications to their teaching and assessment programmes" (SEA Circular, 1988).

In late July the revised syllabus for Year 12 Art was sent out as a SEA Circular through the Principal to the Senior Teacher of Art. An important change was made to the Art History Syllabus. The revised syllabus included two new art history themes, Australian Art Since 1940, and Impressionism and its Context. In addition, the revised syllabus introduced a specific photorecognition lists, all of which contained 30 artworks. The total number of required photorecognition works to be studied was 60 artworks.

4.2.6 1989

The first circular for 1989 advised art teachers that revised photorecognition lists for the 1989 Art Syllabus were distributed in December, 1988. The circular which followed, asked teachers to make amendments to the previously distributed photorecognition lists. The six changes concerned the inclusion of plate numbers and the subsequent identification of texts. In March a third circular was sent reminding teachers of the deadline for comments concerning the proposed revised syllabus. The circular also mentioned that "it is anticipated that the revised syllabus will be ready for implementation in 1990" (SEA Circular, 1989).

4.2.7 1990

In 1990, there were no major or minor proposed changes although the Art Consultant for the Ministry of Education conducted a district seminar which included a review. The recommendations of the review were proposed for implementation in 1991. The review used a small group exercise to provide feedback for a working party. The collection and analyses of the data was not clearly stated or defined hence the reliability and validity of the review needs to be questioned. Nevertheless the data is very interesting. A structured interview was conducted with secondary art teachers concerning the Year 12 TEE Art Syllabus. Discussion topics included: problems experienced with the existing TEE art course, ideas for improvement, the positive and negative aspects of the art course, and teacher interest in obtaining more information and developing skills related to the implementation of the course (DeBruin, personal communication, 1990). The researcher compiled a typical response using segments from the interviews:

The year 12 TEE Art course as it stands is closer to being an excellent tertiary course rather than a satisfactory secondary one. The fact that it has

no real pre-requisites is in itself ludicrous. To take a person with limited art background in regards experience, understanding of visual literacy, confidence and technical skill and expect them to succeed is asking too much considering the breadth of the syllabus.

To meet the requirements of the Art History and Studio aspects of the course is virtually impossible in the time allocated.

The amount of pressure put on students and teachers in this highly mature course is considerably worse than other subjects. There is the opportunity to produce some superb art and to study Art History, but in this format, it is so stifling that the results are usually below normal expectations of known students...

The present art teacher population is not adequately prepared for teaching Art History to the standards required. I imagine that now teachers are better prepared for the task.

I am beginning to believe that Art should not be a CSE subject. The students aggregates certainly aren't helped in any proportion to the amount of work they do. It is far more demanding than a subject like Maths or Biology where the syllabus is more confined and teachable.

Our resources and strategies are too limited.

(DeBruin, personal file, 1990)

The statements above are consistent with the data collected from the interviews in this study. There appears to be some agreement about the perceptions of secondary art teachers concerning the TEE Art Syllabus.

4.3 Issues Arising from Document Analysis

The following section is organised according to the research questions of this study: rate of change, resources, change agents. Also included is a discussion of issues which have emerged: evidence of support and change in syllabus content.

4.3.1 Magnitude and Rate of change

It is difficult to determine the rate at which change was intended to occur. The rate of change refers to the speed with which change occurs, but this estimate is dependent on the perception of the individual or an individual representing a group. Another factor which affects an individual's perception of rate of change concerns the magnitude of the changes being made. In the analysis of documents frequent changes were to some extent justified because they were either necessary e.g., unavailability of texts, or they were designated 'minor' changes.

The description of major and minor changes refers to the SEA definition from SEA Committees and Procedures, 1987. The publication defines a major change as,

Any changes which affect the stated objectives of a course, or the structure of its assessment, are regarded as major. Changes in content are only regarded as major if they affect Tables I and II of the Assessment Structures, and/or if changes in the amount of material to be covered would have more than a marginal effect on the normal time allocation for the course.

A minor change is defined as,

In general changes to content organisation, suggested teaching strategies, or resources are regarded as minor.

(SEA Committees and Procedures, 1987, p. 4)

The following information has been collated from documents which were available. Formal gazetting of the syllabus and its changes was documented in the SEA Circulars, but letters or other documents which might have been sent directly to secondary art teachers, may not have been identified or obtained. To overcome this possibility the SEA Joint Art Syllabus Committee Minutes were used to identify any additional dissemination of information, such as inservice courses and conferences. The researcher endeavoured to collect all the documents concerned with syllabus change but the task proved to be somewhat difficult.

In 1985 there were no major changes although information concerning probable changes was distributed. The information was vague and frustration was felt by the teachers as no detailed information had been disseminated. A series of two day workshops were held to investigate topics such as Art History.

A major syllabus change occurred in 1986. This year was a period of great activity and change. The 1986 Advice Notes for Art History were still vague, as the following statement indicates, "The Art History section is described very generally to allow for changes in focus from year to year, without major syllabus change." The major change confronting art teachers was the inclusion of a minor area of study, Art History. Art students were externally examined on 19th and 20th century art. As well as the change to a new TEE Art

Syllabus, eight small changes were made to the syllabus throughout the year. Letters received by the SEA Joint Art Syllabus Committee conveyed the information that some teachers felt that the course was too extensive and vague.

The 1987 Syllabus and Advice Notes were far more detailed and there was an increase in the number of required images for photo recognition. Also during 1987 the SEA conducted a syllabus revision, the proposed revised syllabus was implemented in 1988.

In 1988, according to the SEA definitions, a minor change occurred, that being the revised TEE Art Syllabus. Changes to the Art History syllabus included change in the assessment structure and the inclusion of two new themes.

In the four years since the implementation of TEE Art there has been, according to the SEA definition, one major (TEE Art Syllabus, 1986) and one minor change (Revised Syllabus, 1988). In addition to these changes, other adjustments have been made. It appears that there may have been some confusion due to the frequent dissemination of information. As well as the changes to Art History, there were also several changes to Art as a subject, and the structure of the support systems available.

In addition to changes to the TEE Art History Syllabus, art teachers were faced with changes in the structure of the education system in Western Australia. Since the Better Schools Report there has been a devolution of responsibility within the Ministry of Education. The devolution affected the support systems available for secondary art teachers. In 1983, the art teachers communicated with the Art and Craft Branch, through either their Superintendent, the Senior Education Officer for primary, either of the two Secondary Art

and Craft Advisers, or either of the two Primary Art and Craft Advisers. However in 1987, the changes within the Ministry led to demise of the Art and Craft Branch and there were no people within the Ministry of Education available to provide support for secondary art teachers. It wasn't until 1988, that the Ministry of Education appointed a consultant for the Practical and Creative Arts although this consultant covered such diverse fields as manual arts, visual arts and crafts, art, music, and drama. Later in 1988, a consultant was appointed for the Visual Arts and Crafts and later still two school support officers were appointed. These support officers were involved mainly with support for isolated schools, and graduate teachers. In 1990, the position of a school support officer was phased out.

In 1987, the Unit Curriculum was implemented for Years 8 - 10 and this major change, occurring as it did concurrently with the changes to the Year 11 and 12 Syllabuses, increased teachers' work loads. The Unit Curriculum replaced the Achievement Certificate structure of core and option studies with seven curriculum components: Language and Communication, Social Studies, Mathematics, Science and Technology, Physical and Health Education, Vocational and Personal Awareness, and the Practical and Creative Arts. Art was categorised as a Practical and Creative Arts component. The structure of the courses was changed from the often year long school-based programmes (in the case of Art) to centrally developed and approved units to be completed in forty hours. At present each student is required to study at least one unit from each component through-out Years 8 to 10. That is, a student can complete his/her lower secondary education without studying the subject "Art".

4.3.2 Evidence of Support for Teachers

There appears to be three main agents of support: the Ministry of Education, the Art Education Association of Western Australia, and the Art Gallery of Western Australia. As

mentioned, the Ministry of Education had gone through structural changes. Prior to 1986 the Arts and Crafts Branch provided seven support officers. By 1990, there existed only one officer, a consultant for the Visual Arts and Crafts.

The Art Gallery of Western Australia (AGWA) is emerging more and more as an avenue of support. It is a State Government funded public institution. According to Leano (1989) a function of the gallery is to "provide an education service to the community with a certain proportion of its funds" (Leano, 1989, p. 1). Since 1986 there have been developments in the education section of the AGWA with the appointment of more staff. Communication links between teachers and the Art Gallery have been established through the provision of art education services such as; art history lectures and conferences, touring exhibitions, the production of visual and print resources and syllabus support materials.

The Art Education Association of Western Australia may provide a network for the dissemination of information in the future.

4.3.3 Change Agents

Change agents facilitate planned change, they are associated with the initiation, development and dissemination of planned changes. In this study, change agents involved with the initiation of the change were primarily the Beazley and McGaw Committees and the Minister of Education at that time, The Hon. R. Pearce. Art was not recommended as a tertiary entrance subject in the McGaw Report and the work done by Dr F. Haynes and Mrs M. McKeivitt as members of the Art Education Association in reinstating Art as a tertiary entrance subject, needs to be acknowledged.

The development of the TEE Art History syllabus is attributed to a sub-committee of the SEA Joint Art Syllabus Committee which included representatives from the tertiary institutions and secondary art teachers. The Chief Examiner of Art was on the History sub-committee, and according to the Joint Art Syllabus Committee Minutes developed a substantial part, if not all of the Art History Syllabus. The Chief Examiner is therefore identified as a major change agent.

Another change agent to be identified by some teachers was an advisory teacher (Mr Gareth Lyons) employed by the Art and Craft Branch of the Education Department. This advisory teacher, in addition to his normal activities associated with implementation of the new syllabus, was secretary of the Joint Syllabus Committee and energetically generated and disseminated material to teachers.

Change agents facilitating the changes were: the Beazley and McGaw Committees, the 1983 Minister for Education, The Hon. R.Pearce, the Art Education Association of Western Australia, the Secondary Education Authority and the Joint Art Syllabus Committee, the Chief Examiner for TEE Art, and the Education Department's Art Education Support Officer. The changes were disseminated through Secondary Education Authority official documents such as Syllabuses, Advice Notes and Circulars.

This analysis of documents has identified the intended changes to the TEE Art Syllabus and in particular the Art History Syllabus. The magnitude and rate of change has been discussed and it has been noted that lack of support for teachers was a recurring theme. From the evidence of Minutes of the Joint Syllabus Committee meetings, a number of change agents have been identified.

4.4 Perceived Change

This presentation of results from the data analysis, displays each subject as a singular, 'bounded case'. The nature of the subjects' experiences with the changes to the TEE Art History Syllabus, will have been influenced by the individual's background characteristics, such as teaching experience. The responses of the subjects are described and comparisons are made between the responses of the subjects.

As described earlier, perceived change refers to the meaning or understanding an individual attaches to change. Teachers' perceptions of: the rate of change, change to Art as a subject, the availability of resources, and teachers' identification of change agents will be presented in tables and described.

4.4.1 Teachers' Perceptions of the Rate of Change

The teachers' perceptions of the rate of change were varied. Teacher A preferred a faster rate of change. Teacher B and Teacher C perceived the rate of change to be reasonable. Teachers D and E perceived that other people thought the change was too rapid which may reflect an unwillingness to directly answer the question.

Table 6.1 Teachers' Perceptions of the Rate of Change

TEACHER	STATEMENT	REASON/S
A	"I prefer things to happen a lot quicker than they generally do."	"[Foreshadowed change] is disturbing because you don't really know what is going to happen."
B	"It was reasonable."	-
C	"I think it was all pretty reasonable."	-

TEACHER	STATEMENT	REASON/S
D	<p>"If I was still in the government system I would have thought the rate of change was hysterical."</p> <p>"I think I would have been throwing my hands in the air and sort of thinking this is all too much."</p>	<p>"Many of my friends seem to think that the rate of change has been far too fast."</p>
E	<p>"I hear a lot of people saying it was too rapid."</p>	<p>"I think if change is going to happen, you do have to make it fairly quickly."</p>

Teacher A, D, and E, all refer to the process of change affecting the rate of change. Teacher A found the period of time when 'public and school comment is sought' was difficult, preferring change to be quicker so as to eliminate the period when the teacher did not know what to be prepared for. Teacher B echoed this statement, "before the course came in [TEE Art], an awful lot of teachers were feeling quite threatened by rumours and vague impressions of what the new course would involve at the History level ... they felt insecure." Teacher E agreed with Teacher A that change should be implemented quickly, although considerable support should be provided, "Teachers shouldn't be left to wallow and struggle and hunt around for things." Teacher D disagreed, stating that the change occurred too fast. Teacher D further discussed the need for support stating, "Having all this information handed to you so quickly and having to implement it almost immediately without the proper resources and without in-services from people who can get the information across [was a problem]."

Table 6.2 Main Ideas Concerning Rate of Change

TEACHER	MAIN IDEAS EMERGING FROM THE INTERVIEW
A	The rate of change was effected too slowly. The period of change when you don't know what is going to happen is disturbing.
B	The rate of change was reasonable.
C	The rate of change occurred at a reasonable rate, although too many changes have been made.
D	Teachers in the government system are under a lot of strain because changes have occurred too fast in both upper school (TEE Art) and lower school (Unit Curriculum).
E	Syllabus change should be implemented quickly but with considerable support.

It can be seen from the main ideas concerning rate of change that there was little agreement however it appears that this aspect is closely linked to other factors such as support available, other changes occurring at the same time, and apprehension about impending change.

4.4.2 Teachers' Perceptions of Change to Art as a Subject

Teachers' perceptions of changes to Art as a subject mainly centred on the improved status of the subject Art due to its inclusion as a tertiary entrance subject. Art History has been singled out as a significant factor in this change in status. The Unit Curriculum was also mentioned by the teachers as having an impact on the subject Art. The effects of these changes on Art teachers were also discussed.

Table 7.1 Teachers' Perceptions Of Change To Art as a Subject

TEACHER	STATEMENT	CONCERNS	BENEFITS
A	<p>"The whole subject area has been formalised and given greater structure."</p>	<p>"In providing structure it has confined a lot of creativity."</p> <p>"The whole process is a restriction as it implies that visual enquiry, studio, and art history, all lead to an end product."</p> <p>"We didn't have the background to teach the subject."</p>	<p>"[Art History] has given Art more credibility in the eyes of outsiders."</p>
B	<p>"TEE [Art] as a tertiary entrance subject has made a colossal difference (100% status) which gains far more respect when dealing with the school's administration."</p> <p>"We have got to be far more accountable."</p>	<p>"We are constantly fighting for ... classes."</p> <p>"Unit Curriculum ... 'option' subjects have been relegated to lower status."</p>	<p>"None that I can name."</p>

TEACHER	STATEMENT	CONCERNS	BENEFITS
C	<p>"Art History has given Art status."</p>	<p>"The Unit Curriculum ... hasn't worked [as it was intended to]."</p> <p>"We really are getting back to where we were with the Achievement Certificate."</p>	<p>"To me it was a wonderful opportunity to sit down with a few people and write interesting courses."</p>
D	<p>"Art History has given it a lot more status. [Art History] is integrated."</p>	<p>"The changes to Art Education were made too quickly by ill informed people."</p> <p>"Not enough investigation was carried out to determine what the problems were, before the changes were made."</p>	<p>"The quality of work that students produce is much higher."</p>
E	<p>"Art has finally been accepted as an important part of the curriculum."</p> <p>"The changes have made Art Education important as a TEE subject."</p>	-	<p>"[The inclusion of Art History] has made Art more acceptable."</p>

All teachers agreed that the inclusion of Art History has increased the status of the subject Art. Teachers A, C and E linked improved status with greater credibility and acceptance of the subject Art within the school environment. Another change discussed, even though outside this study, was the impact of the Unit Curriculum. Teachers B, C and D were concerned with the effects of the Unit Curriculum on art teachers and the subject Art. Teacher B believed the Unit Curriculum had placed a stressful overload on teachers, "The Unit Curriculum had placed an enormous overload on teachers the destruction in morale has cancelled out what improvements might have been dreamed up by theorists." Teacher C also believed that the Unit Curriculum had not worked as it was intended to, reflecting that the system was basically returning to the old Achievement Certificate structure. Teacher D noted the significance of the decision of the private school system not to implement the Unit Curriculum as an indication of the Unit Curriculum's worth. Teacher D stated "that the majority in the private system turned their noses up at Art Unit Curriculum. They just said, No." Teacher D believed that major problems have arisen from implementation of the Unit Curriculum, in particular the negative effects on teachers, who were "incredibly stressed, ill-informed, poorly prepared without enough professional backing and (they are) floundering." Teacher B also discussed the stress and demoralisation experienced by art teachers, "The destruction in morale has more than cancelled out what improvements might have been dreamed up by the theorists."

Table 7.2 Main Ideas Concerning the Change in 'Art' as a Subject

TEACHER	MAIN IDEAS EMERGING FROM THE INTERVIEWS
A	<p>The changes in art education have provided the subject with a greater structure: restricting creativity and formalising the process leading to the end product. The art process has become very time consuming.</p> <p>Due to the art history component, TEE Art has greater credibility in the eyes of outsiders, tertiary institutions, parents and other subject teachers. Art teachers have had to increase their knowledge of this field.</p>
B	<p>The Unit Curriculum brought about far reaching changes for Art in schools. Teachers experienced stress due to the demands of accountability and the increased administrative role. Teachers are demoralised.</p> <p>TEE Art as a Tertiary Entrance subject has increased the status of the subject through Art History.</p>
C	<p>Due to the art history component, TEE Art is now accepted and equal to traditional academic subjects.</p>
D	<p>The most important change has been the inclusion of Art History, as it has given the subject Art greater status.</p> <p>The greatest impact on the subject Art has been the Unit Curriculum and a decline in the quality of teaching graduates.</p>
E	<p>Due to the art history component, TEE Art is now an accepted part of the school curriculum.</p>

The teachers identified two major changes to the subject Art: the inclusion of Art History and the subsequent inclusion of Art as a tertiary entrance subject, and the implementation of the Unit Curriculum. Generally, Art History was mentioned favourably while the Unit Curriculum and its effects were mentioned unfavourably. The effects of the changes to the subject Art on teachers was considered as a major concern. These effects will be considered

in more detail in the discussion section.

4.4.3 Teachers' Perceptions of the Availability of Resources

The teachers considered the availability of resources a major issue. Throughout the interviews, resources were often mentioned. Generally the teachers found great difficulty in establishing an adequate supply of resources. Frustration was registered concerning the difficulty and the amount of time spent in trying to acquire suitable resources.

Table 8.1 Teachers' Perceptions of the Availability of Resources

TEACHER	STATEMENT	CONCERNS
A	<p>"[The greatest demand was] establishing resources [for] Art History."</p> <p>"There wasn't any great difficulty [in acquiring visual material], art teachers are fairly good scroungers."</p> <p>"Costs include: ... an enormous amount of photocopying. Books ... there are a lot of books."</p>	<p>"Our criticism is we would like more resources made available without us going to the trouble of producing them."</p>

TEACHER	STATEMENT	CONCERNS
B	<p>"Most people had a great deal of difficulty because they started from a standing start. I saw it coming a long way off and got a head start on it. There are still major deficiencies in the visual resources on offer I still wouldn't say that my resources were adequate."</p> <p>"Most teachers opt for Impressionism [French and Heildelberg] ... as resources are more available."</p>	<p>"Having the time and finding the resources to adequately service the research and background that was required to teach it (Art History)."</p>
C	<p>"Year 12 was demanding because there were no resources My only criticism is not having a textbook."</p>	<p>"Most teachers spent months trying to get hold of Rewald (textbook). It was very hard to read. I had to buy a set of photographs from a teacher who had the initiative to photograph the pictures It's very frustrating."</p> <p>"When you start building up resources, you certainly don't want any big changes."</p>

TEACHER	STATEMENT	CONCERNS
D	<p>"There are also costs from the point of view of resources."</p> <p>"Slide kits, photorecognition lists, textbooks ... was not at all [adequate]."</p> <p>"The Art Gallery has taken the provision of resources upon [itself] when really it isn't [its] role."</p> <p>"The Art Gallery's contribution to Art History in this State has been valuable."</p>	<p>"Some of the photo-recognition slides that are recommended are not actually in the texts that are recommended and they were difficult to come by."</p>
E	<p>"Art resource material is very expensive. It is often not available."</p> <p>"The greatest difficulty was the lack of resource materials."</p>	<p>"I think that the Ministry should do something about setting up slides sets to go with the historical periods."</p> <p>"There is a lot of confusion over some of the images."</p> <p>"I have spent a lot of time, a lot of personal time [acquiring suitable materials] because I don't have school time."</p> <p>"Since we are an independent school we don't seem to have the same access as government schools do."</p>

The teachers believed that a comprehensive range of visual resources such as textbooks, slide kits, videos, were difficult to acquire. It was also felt that art teachers needed a good range of resources to teach the Art History Syllabus effectively. Teachers A and C believed that the choice of art history themes was to some extent dependent on the availability of resources. Teacher A stated that "in order for the TEE Art syllabus to be implemented correctly more resources and support documents need to be available for teachers The choice of ... art history themes is determined by the availability of resource material." Teachers A, B, C and E, all felt frustrated spending a great deal of time, including out of school time acquiring suitable resources. This appeared to be compounded by the confusion over the required photorecognition lists and textbooks. Teacher D found the Art Gallery's contribution to Art History to have been of great value. Furthermore Teacher D stated that it wasn't the role of the Art Gallery to take upon itself the provision of resources, yet it is not clarified whose role it is. Teacher E felt that the Ministry "should do something about setting up slides." Yet Teacher A felt that "art teachers are fairly good scroungers" hence there wasn't any great difficulty in acquiring visual material.

Table 8-2 Main Ideas Concerning Resources

TEACHER	MAIN IDEAS EMERGING FROM THE INTERVIEWS
A	<p>In order for the TEE Art syllabus to be implemented correctly more resources and support documents need to be available for teachers.</p> <p>The choice of new art history themes is determined by the availability of resource material.</p>
B	<p>While some slides could be provided for the TEE Art History, a comprehensive range of resource materials was difficult to acquire.</p>

TEACHER	MAIN IDEAS EMERGING FROM THE INTERVIEWS
C	<p>The main difficulty with the TEE Art History syllabus is the photorecognition section.</p> <p>Locating the images in texts is a time consuming process.</p> <p>There is a need for a Year 12 text book.</p> <p>The choice of a new art history theme is determined by the availability of resource material.</p>
D	The Art Gallery of Western Australia has provided excellent resources and support.
E	Resource material was difficult to acquire and expensive.

It would seem from the comments that teachers felt that the lack of resource material was a key factor affecting implementation of the TEE Art History Syllabus. Another issue emerging from the data is the question of responsibility for the provision of resources. It appears from the teachers' responses that frustration was felt but it was not always registered with the appropriate agencies.

4.4.4 Teachers' Identification of Change Agents

Identified change agents include: the Beazley and McGaw Committees, the Chief Examiner of Art, Ministry committees such as the SEA Joint Syllabus Committee and its members, the Art Education Association of Western Australia, The Fine Arts Department of the University of Western Australia.

Table 9-1 Teachers' Identification of Change Agents

TEACHER	CHIEF EXAMINER	SEA ART JOINT SYLLABUS COMMITTEE	OTHER
A	<p>"I associate the TEE Art History syllabus with the Chief Examiner. He has had a continual influence in setting exams."</p>	<p>Secretary (84/85)</p>	
B	<p>"There is no doubt that he put a significant individual stamp on the content. Most of the complaints people have with the history component are really complaints with his point of view."</p> <p>"He would defend it more than anyone else would try to. He's either responsible for it or feels responsible for it."</p>	<p>"It was pretty much the syllabus committee with the Art Education Association in conjunction with the Fine Arts Department at UWA."</p>	<p>The "boffins."</p> <p>"It tends to be UWA that calls the shot, very much in the case of Art History."</p> <p>"The McGaw Committee and the Beazley Report particularly addressed upper school and opened up the possibility of restructuring."</p> <p>The Art Education Association</p>

TEACHER	CHIEF EXAMINER	SEA ART JOINT SYLLABUS COMMITTEE	OTHER
C		Members of the committee - Chairperson, Secretary, Art teacher.	Advisory Teacher
D		"SEA employees and 'various' Syllabus Committees."	<p>"An elevated group of teachers who were elevated to the Ministry, and also from groups of individuals who know little about Art Education."</p> <p>"Beazley and McGaw introducing huge amounts of literature."</p> <p>"By ill-informed people."</p> <p>"We needed Art to be a TEE subject therefore we had to meet the requirements of UWA."</p>

TEACHER	CHIEF EXAMINER	SEA ART JOINT SYLLABUS COMMITTEE	OTHER
E	"I suppose poor [Chief Examiner]."		<p>"I know there is a committee that works on changes to the syllabus."</p> <p>"A committee set up by the Ministry would make the recommendations for change."</p>

Teachers A, B and E associated the changes to the Art History Syllabus with the Chief Examiner of TEE Art. Teacher B believes that the Chief Examiner has put "an individual stamp on the content." Supporting this statement, Teacher B further explains, " He would defend it more than anyone else would try to. He's either responsible for it or feels responsible for it." Another major change agent identified was the SEA Art Joint Syllabus Committee, of which the Chief Examiner was a member. All of the teachers referred to the SEA Art Joint Syllabus Committee or a less defined Ministry committee, ie., "A committee set up by the Ministry would make the recommendations" and "An elevated group of teachers who were elevated to the Ministry.." Teacher B perceived the changes to have developed through interaction between the Syllabus committee, the Art Education Association of Western Australia and the Fine Arts Department of UWA. Teachers B and D highlighted the involvement of UWA, (at which the Chief Examiner lectures). For example Teacher B stated that "it tends to be UWA that calls the shot," and Teacher D noted that for Art to be a TEE subject "we had to meet the requirements of UWA". Both Teacher

B and D respectively described the change agents as "the boffins" and "ill-informed people".

Table 9-2 Main Ideas Concerning Change Agents

TEACHER	MAIN IDEAS EMERGING FROM THE INTERVIEW
A	The Chief Examiner (TEE Art) and tertiary institutions were significant change agents.
B	The Chief Examiner of TEE Art put an individual stamp on the syllabus and perhaps, in the past has been unreceptive to feedback from teachers. Other change agents include the McGaw and Beazley Committee, the Art Education Association of W.A., and the Fine Arts Department of UWA.
C	-
D	The change agents were a body of people who have come up through the teaching ranks who have for some time occupied a position in the Ministry and who (in many cases) have a limited understanding of Art Education and its benefits.
E	There is a committee set up by the Ministry to make the recommendations for change.

In summary, the change agents identified included the Beazley and McGaw Reports, tertiary institutions, a professional association and the Ministry of Education. Of the change agents identified the Chief Examiner and the SEA Art Joint Syllabus Committee were considered to have been the most influential in making changes to the Art History Syllabus. Much of the frustration that was felt by teachers was directed at these agents.

CHAPTER 5 INTERPRETATIONS AND EXPLANATIONS

5-1 Introduction

This chapter discusses the results from the present study which investigated changes to the Tertiary Entrance Examination Art History Syllabus and Western Australian art teachers' perceptions of those changes. The research questions will be discussed to provide a basis for consideration of a theoretical framework which links the findings of this study to the review of literature. Quotations from the data gathered from interviews with five secondary art teachers are used as a basis for discussion of the research questions. As discussed in Chapter 2 (2.11), the nature of qualitative data is likely to lead to serendipitous findings, allowing the researcher to go beyond the initial framework of the research questions and discuss significant issues involved.

5-2 To what extent did intended changes to the TEE Art History Syllabus match art teachers' perceptions of them?

Between 1984 and 1986 the intended changes to the TEE Art History Syllabus were negotiated at various levels and disseminated through the SEA. It appears that the change agents' intentions were to present the subject "Art" as an academically rigorous subject. The intention to include Art History as part of the TEE Art course was eventually accepted as a worthwhile change, as Teacher E said, "Art has finally been accepted as an important part of the curriculum". Teacher C agreed and stated, "Art History gave Art status". It would seem from all of the teachers interviewed that they perceived the inclusion of Art History had improved the status of Art as intended.

The inclusion of Art History which supported a discipline-based view of art was an intended

change to make art a more complete field. Discipline based art education (DBAE) presents art as a discipline with clearly defined areas of content. DBAE presents Art in a form which is accountable and parallel to traditional subjects such as Maths and English. The teachers interviewed saw the inclusion of Art History as beneficial, especially regarding the increased status of Art, but a few teachers were concerned with the change in the nature and scope of the content of the syllabus.

However, the inclusion of Art History caused the teachers in the study to feel anxious as they felt that they were inadequately prepared to teach Art History. This anxiety was acknowledged by the Chief Examiner but support was limited. "Minor" changes occurred frequently and the teachers' perceptions were that the information disseminated was unclear. It is likely that the frequent changes must have had an effect on teachers' perceptions of the intended changes but this was not brought out in the interviews. The researcher acknowledges that more information about teachers' perceptions of this aspect (the frequency of change) would have been useful.

A fuller discussion of this research question cannot be undertaken without reference to the other research questions. The other research questions, as a set, answer the question to what extent did intended changes to the TEE Art History Syllabus match art teachers' perceptions of them?

5.3 To what extent did art teachers perceive the changes as fundamentally altering the nature of the subject "Art"?

Art teachers perceived the changes as fundamentally altering the nature of the subject "art" in schools. Teachers' perceptions of changes to Art as a subject mainly centred on the

improved status of the subject Art due to its inclusion in the list of tertiary entrance subjects. Art History has been singled out as the vehicle for this change in status. The teachers discussed the inclusion of Art History favourably, the improved status of Art had improved the credibility and acceptance of the subject Art within the school environment. As Teacher C stated that, "Art History has given Art status", similarly Teacher A agreed that "Due to the art history component, TEE Art has greater credibility in the eyes of outsiders, tertiary institutions, parents and other subject teachers."

For the first time the TEE Art Syllabus placed emphasis on research and written response to visual artworks. The TEE Art Syllabus had a greater structure compared to the TAE Art Syllabus, as Teacher A noted "You went from having no course outline to a sudden change of having set courses. The whole subject area has been formalised and given greater structure." But Teacher A also noted that, "In providing structure it has confined a lot of creativity." Teacher A was concerned that the syllabus suggested a restricted approach based on a linear, one-track development, "The whole process is a restriction as it implies that visual enquiry, studio, and art history, all lead to an end product The structure implies Art activities have a start, a middle and an end." This criticism parallels that of some of the critics of DBAE who are similarly concerned about the loss of freedom and creativity.

Teacher A was the only teacher interviewed who discussed a more structured approach to art and s/he related this to the issue of accountability. Teacher B was also concerned about the issue of accountability, "We have got to be far more accountable for what is being done with the government purse and we have got to justify that we are teaching a high standard and that our results are valid When you become heavily dominated by procedures of justifying the course and justifying the marking system and elaborately reporting and

covering your tracks at every point, the energy and time that goes into all that inevitably erodes the time you have got to actually prepare your lessons and have input into that."

The change from TAE Art to TEE Art and the adoption of the DBAE approach was a major change. These intended changes effected both teaching practises and the teacher's personal perception of Art Education.

5.4 To what extent did art teachers believe that the rate of change influenced implementation of the TEE Art History Syllabus?

Teachers faced difficulty in implementing the intended changes. Each teacher described a unique situation. The art teachers' perceptions of the rate of change and its effects on implementation of the TEE Art History Syllabus was varied due to each teacher's context. Two teachers believed the rate of change to be too rapid, two other teachers believed the rate to be reasonable while another preferred a faster rate of change. It appears that the actual rate of change is not the main concern but what is of concern is the process of the change itself. The five teachers' responses suggested that support, resources, guidance and access to information are needed if change is to occur.

5.5 Training and Support

The Art teacher not only had to change his/her teaching practises the intended changes also produced a whole new dimension. The changes to the TEE Syllabus required the teaching of Art History, which previously was not required. In the past, teacher training placed little emphasis on Art History, and a teacher's knowledge of Art History varied according to his or her own personal interest. A factor affecting an individual's ability to cope with change is his/her background knowledge of the change to be implemented. Of the five teachers

interviewed three had no formal training in Art History, while the other two teachers completed no more than two units of Art History for their Bachelor of Education. The five teachers interviewed all stated that they had not received adequate training in Art History as part of their initial training. It must be noted however, that most of the teachers were trained before the inclusion of Art History in the TEE Art Syllabus.

This lack of training in Art History caused many teachers and educators some concern. Even before the implementation of the art history component, the Joint Art Syllabus Committee discussed the need for inserving for teachers, "Severe doubts were expressed to me as to the quality of training in history and theory in art education courses in particular in its linkage to other subjects" (Dr Bromfield, Joint Art Syllabus Committee, 1984).

Anxiety was felt by art teachers concerning their lack of training in art history. Teacher A felt that, "the greatest difficulty in implementing the Art History syllabus was overcoming the lack of training, personal training, in the area. Overcoming those self doubts - whether you can actually teach it." Similarly Teacher B reflected, " Most were saying that they [art teachers] knew very little Art History and had very little preparation for it in their Art training. They felt insecure about whether they would be able to do justice to it. I think it stretched the average teacher." Yet Teacher C believed that, "All courses are as good as the teacher that takes them. If you really love Art and you like kids and you are prepared to sell it, you are a good teacher."

5.6 To what extent did access to resources affect teachers' perceptions of change in the Art Syllabus?

It appears that the lack of art history knowledge placed the teachers in positions in which

they needed support and resources to compensate for the changes which were occurring. Each teacher had strengths and weaknesses in different areas, yet all five of the teachers interviewed required some form of support.

To further complicate the situation, changes were made to the structure of the education system. The support system which was available prior to 1987 was no longer available or at best, extremely limited. For example, Teacher B described the support available, " Our own servicing, back up support has been negligible. Most art teachers have just had to struggle along." Teachers have gone elsewhere in their search for support, such as making contact with teaching peers, as Teacher A states that, "the only help was through other teachers."

Art teachers' access to resources affected their perceptions of change of the Art History Syllabus, as the difficulties they encountered in finding resources compounded the frustration and anguish already felt by the teachers. The availability of resources was an area of contention. Frustration was registered concerning the difficulty in locating resources and the amount of personal and school time spent in trying to acquire suitable resources. The teachers nominated two main agencies whose responsibility it was to provide resources and support. The Ministry was criticised for the lack of provision and dissemination of information on the availability of resources. One teacher commended the Art Gallery of Western Australia as a provider of excellent resources and support.

The teachers felt a comprehensive range of resources was needed to teach the Art History Syllabus effectively. Furthermore, two teachers stated that they decided upon the choice of art history themes according to the availability of resources. Resources were seen as

essential, not only to teach the Art History Syllabus effectively but for the teachers to be able to manage their time and personal resources effectively.

The art teachers' lack of formal training in art history may be compensated for by a lot of research by the teachers and the reliance on resources such as books. However, the teachers found that a comprehensive range of visual resources such as texts, slide kits, videos, was difficult to acquire. It was also felt that art teachers needed a good range of resources to teach the broad range of Art History themes effectively. Teacher A stated that "in order for the TEE Art syllabus to be implemented correctly more resources and support documents need to be available for teachers The choice of ... art history themes is determined by the availability of resource material." A different view was expressed by some of the teachers interviewed that, in order to use their limited time effectively they chose a theme on the basis of whether the resources were readily available or not.

Art History can be seen as body of knowledge found in books and galleries. The TEE Art History syllabus examines two main areas that of Australian Art and International Art. The Art Gallery of Western Australia (AGWA) displays a range of artworks examined in the Australian Art section of the syllabus but the International Art syllabus cannot be represented in a small Australian gallery. Even visits to the AGWA to see Australian artworks is often limited to an annual excursion due to time and expense. Teachers have therefore had to use secondary sources, as Mortimer (in Thistlewood (ed), 1989, p. 64) points out, "the use of secondary source materials like reproductions has been fairly standard practice for many years". This practise can be restrictive in terms of offering only a two dimensional experience. In addition, the reduction or enlargement of an artwork to the size and scale of a postcard, a page in a text or a slide encourages a 'reading' not intended by the artist.

Another difficulty, was that the TEE Art students were asked to analyze and discuss particular artworks which were reproduced in black and white in the examination. The art teachers felt frustrated spending a lot of school and personal time trying to acquire suitable resources. The time lost through trying to acquire resources or researching art history, placed a limitation on the time left for other teaching and classroom practices, this factor of stress could lead to the "domestication" of the intended changes.

It would seem from the comments that teachers felt that the lack of resource material was a key factor affecting implementation of the TEE Art History Syllabus. Another issue emerging from the data was the question of responsibility for the provision of resources. The AGWA has intensified its role as a support system for teachers, as Teacher D explains, "There has been excellent support from the Art Gallery [AGWA], from the education officer at the Art Gallery and from special guides. Absolutely excellent support there. Very little support from the Ministry The Art Gallery has taken the provision of resources upon [itself] when really it isn't [its] role."

5.7 Dissemination of Information

Since 1985 intended changes to the TEE Art History syllabus have been disseminated. The acceptance and adoption of these changes were vital for the process of change. It appears that in this study the implementation of change, especially the dissemination of information was a vital factor in the process of change. For example, Teacher D stated that s/he coped with the rate of changes, "because I have access to information, it is not daunting." It is the unknown which creates anxiety. As Teacher A discussed, "[Foreshadowed change] is disturbing because you don't really know what is going to happen." Teacher B agreed that "an awful lot of teachers were feeling quite threatened by rumours and vague impressions

of what the new course would involve." As the findings of Brown, Finlay-Jones and McHale (1984) indicated, Western Australia teachers found stressful the dimensions of ambiguity and change. As Teacher D submits, "At [one] stage there was a reasonable amount of information coming out of the Ministry and so we had a few people who were operating as superintendents who were disseminating pieces of information to us. So it wasn't quite as daunting. But now, people are not getting that sort of information because there isn't the money to get it to them."

Often the information teachers received was perceived by them as confusing. In 1985, information concerning probable changes was distributed to secondary art teachers. The information was vague and frustration was felt by teachers as no detailed information had been disseminated. The major syllabus change occurred in 1986 but the Advice Notes for Art History were still vague. "The Art History section is described very generally to allow for changes in focus from year to year, without major syllabus change." Teachers were placed in the position of not knowing what was required and were becoming anxious about the changes and the lack of information they were receiving. Further confusion occurred when circulars notified teachers of certain images to be found in a certain text only to find out later that the text was out of print and unavailable in Australia. Letters received by the SEA Joint Art Syllabus Committee confirmed that some teachers felt that the course was too extensive and vague. In 1987, a year after the syllabus' implementation far more detailed Syllabus and Advice Notes were disseminated.

5.8 Participation

Marsh (1984) suggested that curriculum development in Western Australia followed the traditional process of curriculum development. This entailed the development of the syllabus

at the head office, largely under the direction of the superintendent in charge of the subject. This new syllabus is then disseminated to the teachers' operating in the system. Marsh's description of a traditional process of curriculum development holds true for the initial years of changes to the TEE Art History Syllabus as the syllabus was developed by a group brought together by the Superintendent of Art and Craft. This group included members of his own staff and members of the Joint Art Syllabus Committee.

The changes may be seen to be externally developed as described in Marsh's traditional process of curriculum development, but it seems that teachers did influence subsequent events by reacting to changes rather than passively receiving them as the traditional model suggests. The teachers' reaction to the externally developed changes alludes to the issue of the effects of participation. The literature on change presents two main views on the effects of participation. The first view is that teacher participation in decision making encourages acceptance and effective implementation (Giacquinta, 1975; Rogers & Shoemaker, 1971; Rutherford, 1986). The second view questions whether teachers wish to participate in the development of change (Kimpston, 1985).

Two of the teachers in this study had previous experience in the development and/or implementation of other syllabuses. Teacher B was involved in the development of the Applied Art Syllabus and because of his/her involvement, s/he found the Art History Syllabus less demanding. While Teacher C participated in piloting the Unit Curriculum, s/he found the demands to be "horrendous All the assistance that the Ministry gave was the objective of each unit." It appears that the teachers are discussing different demands; Teacher B found that the implementation of the syllabus in which s/he was involved was the least demanding of the changes to the subject Art, while Teacher C stated that the greatest

demands occurred while developing a syllabus, not during implementation. Teacher E wanted to be involved in syllabus development as s/he felt that it would improve his/her teaching, but believed that, "You only get invited on to those committees if you are well known in Art circles." The process of change is developed centrally by a selected few, the art teachers are expected to implement the changes, as Teacher C points out, "we just get notified these changes have been made."

Kimpston (1985) pointed out that researchers, such as Young, Lortie, Olson and Kitto, question whether teachers are willing to participate in the development of change. Teacher D was concerned that, "...a lot of art teachers become isolated in their own little schools and their own little shells and don't see past that to the broader issues. I think that is why so much information that reaches teachers seldom reflects their opinions - they don't seem interested in participating in decision making or syllabus work shops." This statement lends some support to the idea that teachers are reluctant to participate in the development of change. As Haynes (1985) stated "Teachers complained but did little to act" (Haynes, 1985, p. 62).

5.9 To what extent have art teachers associated the changes with particular change agents?

Changes to the Art Syllabus were effected by the 'Report of the Ministerial Working Party on Schools Certification and Admission Procedures' chaired by Professor of Mathematics Dr Barry McGaw (1984), which recommended that Art should not be included as a Tertiary Entrance subject. As a result of this recommendation many art educators and teachers in Western Australian were concerned for the future of Art education. Haynes (1985) resorted to verse to describe the relationships between those involved:

Teachers complained but did little to act
So Marlene and Felicity did their best to attract
The adamant philistines to their point of view
It was useless, so what was the best thing to do?
Position papers written, Senated, minuted,
Professors persuaded, colls and unis united.
The ministers however declined to be stirred
Until the V-C bullied - or so I've heard.
At last Pearce gave Art its full matric status -

(Haynes, 1985, p. 62)

Haynes points to the involvement of the University of Western Australia (UWA) by suggesting that it wasn't until the 'V-C roared' that those in power gave 'Art its full matric status'. The V-C in this case was the Vice-Chancellor of the University of Western Australia who appears to have been very influential.

It is apparent a great deal of input came from the University of Western Australia. Intended change was, in the end, initiated by UWA "calling the shots". This is interesting to note for in 1983 UWA introduced Fine Arts (Art History) as a discipline and set up the Centre for Fine Arts. The University of Western Australia, which at that time exercised considerable power and influence in the determination of tertiary entrance subjects, supported Art History both at TEE level and within its Arts Faculty. The University of Western Australia gave a stamp of approval to the fundamental changes which occurred. The Head of the Centre for Fine Arts at UWA (Chief Examiner) could have been expected to play an entrepreneurial role in recruiting students and in developing the reputation of the Centre.

Art teachers in the study associated the changes to the TEE Art History Syllabus with: the Beazley and McGaw Committees, the Chief Examiner of Art, the SEA Art Joint Syllabus Committee and its members, the Art Education Association of Western Australia, The Fine Arts Department of the University of Western Australia. No attempt was made to gauge the relative influence of each of these agents although it does seem that the Chief Examiner was influential.

Some of the teachers' interviewed perceived that UWA was responsible for the changes to the TEE Art History Syllabus. For example Teacher B stated that, "I guess the universities are responsible (for the pressure caused by TEE Art) and that is what it was intended to do, otherwise we wouldn't accept it as a measure for Uni Entrance." Teacher B also highlighted the Chief Examiner, a lecturer at UWA as a influential change agent, s/he discussed the Chief Examiner as the architect of the course, "The Chief Examiner is used to working with tertiary students whose only interest predominately is Art. And in the UWA context of course they are not even concerned with studio production. They can devote themselves entirely to the purely theoretical It tends to be UWA that calls the shots, very much in the case of Art History." Teacher D similarly stated, "We needed it [Art] to be a TEE subject therefore we had to meet the requirements of UWA."

5.10 A Theoretical Perspective

In 1983, the McGaw Report recommendations began a chain reaction which resulted in the inclusion of Art History in the TEE Art Syllabus. The resulting syllabus was developed and implemented by a group from within the Ministry of Education. One person, in particular, played a very influential role as a change agent. The early years of implementation can be described using either; Rogers and Shoemaker's authority-decision-making model, Chin and

Benne's power coercive model and Sieber's model. For change had been initiated, developed, adopted, then disseminated by an external body, the teachers were expected to be passive users. The change agents disseminated change, as Renner (1986) described through "formal gazettement of the curriculum and through supervisory activities of superintendents (Renner, 1986, p. 39). Change may be externally developed as Chin and Benne, and Rogers and Shoemaker suggested, with the teacher playing a relatively passive role. In this study however, teachers did have some influence on subsequent events by reacting to the changes and registering their responses in form of correspondence. The SEA minutes provide evidence of letters written to the SEA voicing teachers' opinions and concerns.

Investigation of the minutes also show a slight shift away from external decision making as the SEA Art Syllabus Committee requested feedback from teachers. For example, in 1985 teachers received copies of the revised syllabuses determined by the Art Syllabus Committee which had been approved for introduction and implementation in 1986, while in 1987, a SEA Circular invited 'Art educators (and others)' to submit their opinions on the Art Syllabus for a proposed revision. In 1988, in response to concerns identified by Art teachers, a review of the syllabus was undertaken by the Art Syllabus Committee. The revised syllabus was then sent out to schools for further consideration and comment.

SEA's invitation for submissions in 1987 can be seen as a shift towards a more participatory style. At this time, both the teachers and the Ministry of Education had changed. The findings from the Rand study suggest that effective change is "critically related to mutual adaptation and that a receptive institutional setting is necessary" (Rutherford, 1986, p. 70). Mutual adaptation refers to situations in which both the users and the institution change.

The frequent changes documented in SEA Circulars and Advice Notes could be interpreted as changes (to themes, photorecognition lists, etc.,) that were brought about in response to teachers' complaints. The frequent changes could also be interpreted as an instance where the needs of teachers were ignored by the "boffins" or "an elevated group of people". Perhaps the situation of this study can be described as one of mutual adaptation.

An essential element of change is the communication links between the developers, the change agents and the users. Conflict between the change agents and the art teachers is evident in some of the interviews with the art teachers, for example, Teacher B described the change agents as the "boffins". Teacher D believed that the change agents were "ill-informed people". The conflict which may exist does not appear to be personal although Teacher B stated "that most of the complaints people have with the history component are really complaints with his (the Chief Examiner) point of view."

Michael's (1982) model examines the behavioural relationship between the organisation (in this study the Ministry of Education) and its members (in this study secondary art teachers). This study did not intend to test Michael's model, but to see if Michael's model appropriately described the situation in Western Australia and to estimate the utility of the model in further studies. If Michael's model is appropriate for application to the Western Australia system, the five teachers interviewed will be categorised according to their relationship with the Ministry of Education.

As all of the teachers interviewed perceived that changes did occur, none of the teachers' relationships with the Ministry of Education can be described as Section 1 status quo, Section 2V co-optation or Section 3V co-optation (see Table 1). It appears, if the

researcher's judgement of teachers perceived values is correct, that a majority of the interviewed teachers' relationship with the Ministry of Education is one of mutual adaptation. For Teacher A and C's responses suggest that their perceived value of the changes was moderate and the changes which occurred were moderate. Michael believed this allows for smooth and accepted change. Teacher E also believed the personal value of the change to be moderate but her/his perception of the magnitude of change is hard to define. Therefore Teacher E's situation is either one of mutual accommodation or of co-optation. Teacher D perceived the change to be of extensive personal value, again as with Teacher E the perceived magnitude of change is hard to define, so Teacher D is either in a situation of co-optation or of significant change. Finally Teacher B, whose relationship with the Ministry of Education can be described as one of alienation. This extremity often results with the possibility of the relationship between the individual and organisation terminating. This seems to be the case with Teacher B who stated, "They [art teachers] are all cheesed off and so many want to get out at the first opportunity and I'm at the top of that list. I'd walk out the door tomorrow if I got the chance."

Michael's change models have potential as a means of describing relationships between the teachers and the institution. But unfortunately the model has not been tested. There is a need for the development of measures of the perceived value of change and the perception of change. Furthermore there is the need for the development of new change models which include individual perceptions and values, for as Michael stated,

Such change models would not only contribute to our understanding of sudden organisational change, but they could also aid in the development of techniques to

assist organisational members through what they perceive to be abrupt and extensive organisational change.

(Michael, 1982, p. 16)

5.11 Further Issues

The question of responsibility is a major issue of this study. It is difficult to isolate the factors affecting change. For example, trying to isolate the effects of the change agents is difficult for the change agents who were Education Department officers, performed a variety of roles. Some of these officers combined the roles of advisory teacher, secretary to the SEA Syllabus Committee, syllabus writer and Art Education Association office bearer. The Superintendent of Art/Craft similarly performed a variety of roles including Chairperson of the SEA Syllabus Committee, manager of teacher appointments and syllabus development. At the earlier stages of implementation, confusion about who was responsible for the changes was inevitable due to these overlapping roles.

Another difficulty concerns the effects of time. Changes to the TEE Art Syllabus began in 1985, while the interviews were conducted in 1990, the difference being five years. Over the period of five years perceptions undoubtedly changed. It is likely that the teachers' memories and reflections were modified by having successfully taught the new course in spite of the difficulties experienced.

5.12 Conclusion

This chapter provided information and interpretations which related to the research questions and issues; participation, training, the need for support arising from the study. This chapter provided a theoretical perspective which describes Michael's Sudden change model as a

means of describing relationships between the organisational members (teachers) and their institution (Ministry/SEA). The following chapter discusses implications and offers recommendations.

CHAPTER 6 IMPLICATIONS AND RECOMMENDATIONS

6.1 Introduction

Art History has had a stormy introduction to the Western Australian TEE Art Syllabus. It was developed, adopted and implemented at a time of widespread change. Over a five year period, art teachers were faced with learning a new syllabus and its content, as well as becoming familiar with the changing structure of the Ministry of Education and implementing the Unit Curriculum with its emphasis on greater accountability. The effects of these changes were compounded by the ambiguity of information concerning the Art Syllabus and continual changes to the Art Syllabus. Furthermore, many of the art teachers felt unsure of their own skills, as they had a limited background in art history. In order to cope with the changes, the teachers interviewed felt that they needed more support and wider availability of resources to compensate for the negative effects of the change.

6.2 Recommendation 1

All changes to syllabus content or minor changes need to be clearly documented and ample notice given.

Lipham and Rankin (1982) stated substantial time is needed for the implementation of a major change program, many educational programs have failed because they were rushed. To benefit the process of change, all changes to syllabus content need to be clearly documented, fully researched, adequately serviced and accepted by the users. It appears that the changes to the TEE Art Syllabus were stressful for teachers. One of the possible reasons for this may be that teachers did not have enough time to accept and implement the changes. Perhaps the frequent changes were a reaction to teachers complaints, but they

appear to have compounded the frustration and confusion felt by art teachers. A major setback was the limited inservicing and support available. Blase (1984) described a similar situation where changes caused increased demands without additional resources, or the autonomy to redistribute resources. In such a situation high stress was likely to occur with some teachers domesticating the innovation or change in order to cope. This study has not been able to gauge the actual implementation of the intended changes. But it appears from the interviews that anxiety and stress were felt by the teachers. To cope with the anxiety and stress there is further evidence that teachers in selecting Art History themes on the basis of what is most readily available have domesticated the syllabus to the extent that it resembles what they have always done. Further evidence of domestication is the adoption of a conservative approach which limits the information to be learnt and relies on rote learning.

6.3 Recommendation 2

The view of an art teacher as a professional needs to be restored. In any further changes in the Art syllabus, steps should be taken to provide resources and conditions which will enable teachers to function more effectively and with greater autonomy.

The issue of responsibility still remains. Initially, the SEA Art Syllabus Committee and the Chief Examiner were responsible for the development and implementation of the TEE Art History Syllabus. It now appears that Ministry of Education is unable to provide further support as the impact of the Better Schools Report is felt. In the future, the Art Education Association may fulfil its responsibility as a professional association to provide resources and a network for teachers to communicate with each other.

6.4 Conclusion

It should be noted that the art teachers in this study perceived that the changes to the Year 12 Art Syllabus needed to occur and even though the implementation process was painful, mutual adaptation ensured that the changes occurred along the lines that were envisaged. Frequent minor changes occurred to clarify procedures, content and to accommodate unforeseen circumstances.

Changes to the Year 12 TEE Art Syllabus in 1986 were perceived by art teachers as fundamentally altering the nature of the subject "art" in schools. The introduction of art history introduced a dimension which established a theoretical base for the practice of art in secondary schools.

Such a major change needed to be adequately resourced and supported by inservice courses and conferences. This study has revealed that resources were not readily available and as a result considerable frustration was felt by the art teachers interviewed.

The teachers in this study perceived the rate of change as a relatively minor issue as they preferred to complete the implementation process as quickly as possible. The rate of change would have been further minimised as a consideration if adequate resources had been provided.

As might be expected given the change model adopted, particular change agents were identified as very significant in the major changes which occurred. Issues of personal style and affiliation with particular tertiary institutions appear to have been perceived as significant by the teachers in this study.

In future, large scale syllabus changes should proceed following a model which advocates greater participation, effective communication and which reduces the impact of change agents.

Since the introduction of Art History to the TEE Art Syllabus art education in Western Australia has changed from a 'hands-on' subject to a field which has enhanced status. Art History is now embedded in the subject 'art'.

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Appendix A

Haynes,F. (1987). The state of art education : Western Australia

Aboriginals pass their myths and information along sacred songs, songs which require a special knowledge of the geographical context to be understood. This is my profane song, a chant of current culture which may make sense only to the initiated and is not meant to be taken too seriously. It is a chant of despair at the continual struggle between the gods of Power and Art, and the apparent impossibility of their peaceful reconciliation, especially in WA.

1984 was the year of Beazley

When new courses and policies seemed to come easily.

No common core now at secondary lower

But multiple choices to slow down the slower.

Life skills above all should now attract us

and Art is alongside Agriculture Practice.

The Visual Arts now have themselves to resign

To compete with Manual Arts, Music, Media, and Design

There's no more cognitive input at primary level;

But at secondary, annual units play devil

With continuity and coherence. You negotiate aims

And must do it each year without playing glib games.

It's pragmatics, not principles, that Kim wants to keep.

Around his head let Art and Genius sleep!

In 1984 we all heard the roar
Of the great statistician Professor McGaw
When Ed Minister Pearce
Began to be fierce
He used Barry's statistics
To frighten off the critics.
One of the ways of him shaking his fist
Was to take Art away from the TAE list.
Teachers complained but did little to act
So Marlene and Felicity did their best to attract
The adamant philistines to their point of view
It was useless, so what was the best thing to do?
Position papers written, Senated, minuted,
Professors persuaded, colls and unis united.
The ministers however declined to be stirred
Until the V-C bullied - or so I've heard.
At last Pearce gave Art its full matric status -
Six years from McKinnon is quite a hiatus!

So numbers in Art in Eleventh and Twelfth year
Have increased, but alas, so has the real fear
That in 1988 Art will disappear.
At least back to the non-disciplinary tier,
When Pearce exercises his new veto right
And the bureaucrats at SEA exert their might!

So increased numbers but no more teachers -
One of art ed's more usual features.
At secondary and tertiary institutions
Where increased demand means not funds but confusions.
At WAIT there is crowding and student dissension.
At WACAE proliferation of new courses and tension.
At Uni, Senate review of the Centre for Fine Arts,
And bickering, all for the sad lack of Finance.
At this there is little at all to be wondered.
Botsman said that our State was the most underfunded.
But one wonders whether funding is just an excuse.
And whether more grants would not create abuse.
For there's money at the Arts Council of WA
Yet so many squabbles that the Director won't stay
GAITWA sees hope in a strong new institution
But that would not offer an easy solution.
For who would control it, the policy and powers?
The same little bureaucrats that now control ours?
And how to resolve the continual dispute
over theory and practice, Corsham or Cortauld?
The answer is plain, but difficult to impose.
Not granting of funds but a respect and help for differing views.
There is room for diversity in Art
which is inimical to the politician's heart.
Let the spirit of cooperation and tolerance reign,

So Art can burn with Pater's gemlike flame.

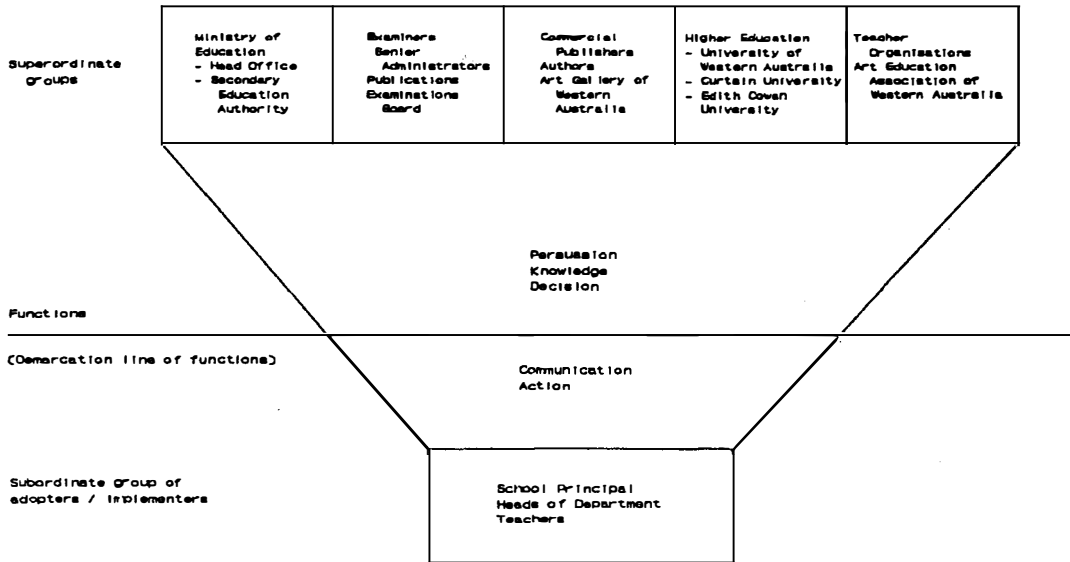
Longfellow once said, and I'm repeating,

That Art is long and Time is fleeting.

This artefact is far too long.

As Time and tolerance are short I end this song.

Appendix B



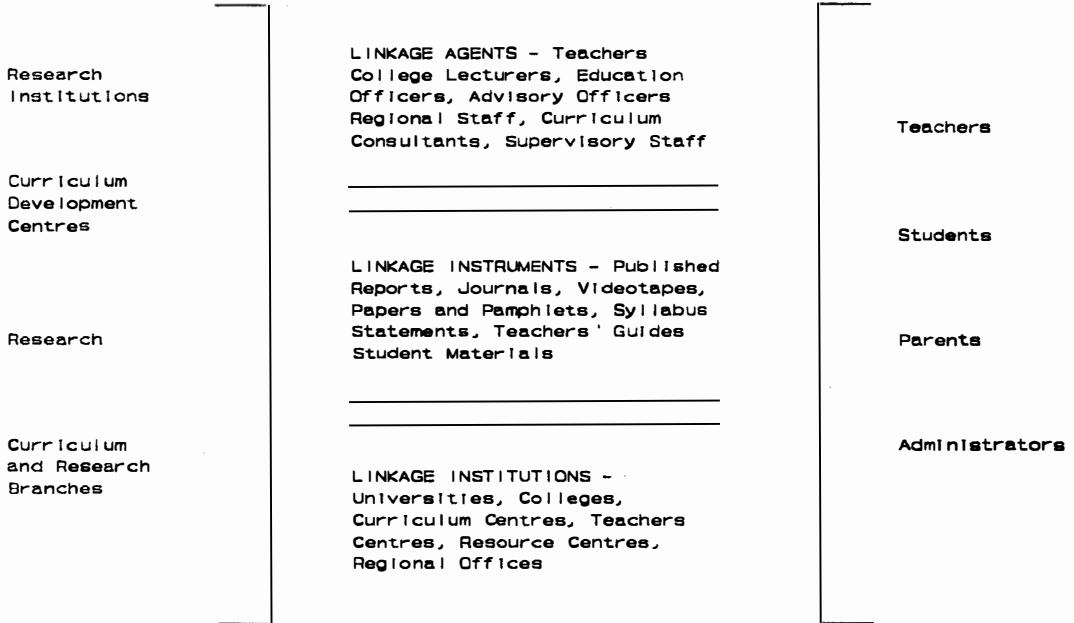
An Authority Model for Change in the Western Australian Art Education System (adapted from Rogers and Shoemaker, 1971 and Marsh and Huberman, 1984).

Appendix C

RESOURCE SYSTEMS

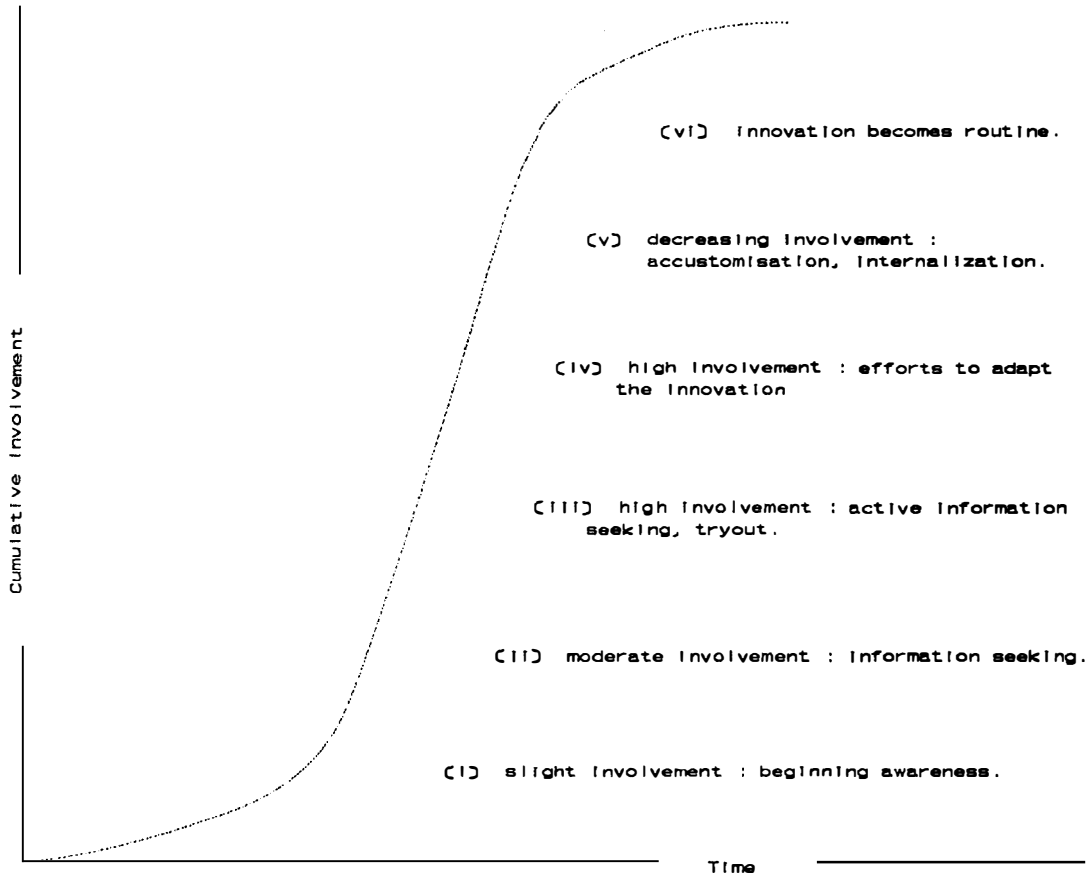
LINKAGE MEDIUM

USER SYSTEMS



The Linkage Model, Havelock, 1969.

Appendix D



Involvement of an Individual Teacher in the Implementation Process (After Havelock, 1969, in Renner, 1987).

Appendix E

Interview questions

Date :

Time :

Interview code :

Name :

School position :

Years of teaching experience :

Timeline of teaching experience :

PERCEPTIONS OF CHANGE GENERALLY

The last few years have seen big changes in art as a subject in schools.

- * As an art teacher what do you think has made the greatest impact on the subject art since the Beazley and McGaw Reports?
- * Which of these changes would you say made the greatest demands on you as a classroom teacher?
 - Probe: What are the demands?
- * Which of these changes would you say made the least demands on you as a classroom teacher?
 - Probe: What are the demands?
- * Which of these changes would you have say have offered opportunities to improve your teaching?
 - Probe: What are the opportunities?
- * Which of these changes made the greatest demands on you as an organiser?
 - Probe: What are the demands?
- * What comments would you make about the changes in art education?
- * What benefits to you personally have arisen from the changes?
- * What difficulties have arisen from the changes?
- * In your opinion have the changes to lower school art been greater or less than those to upper school art?

THE TEE ART HISTORY SYLLABUS: TEACHERS PERCEPTIONS OF CHANGE

- * What was your first reaction to the inclusion of Art History in the TEE Art Syllabus?

- * Has your opinion changed since then?
- * On the whole are you for or against the inclusion of art history in its present form?
- * Are there any benefits in teaching art history at TEE level?
- Probe: What are the benefits?
- * Are there any costs in teaching art history at TEE level?
- Probe: What are the costs?

CONTENT ORIENTATION

- * What Art History (if any) should be taught to Western Australian students as part of the TEE Art Syllabus?
- * Do you believe it is appropriate to teach Art History as prescribed in the TEE Syllabus?
- Probe: Why is it appropriate/not appropriate?
- * Is the Art History Syllabus too difficult (from the point of view of amount of content) for the students you teach this year?
- Probe: In what ways?
- * Is the Art History Syllabus too difficult (from the point of view of required levels of comprehension and literacy) for the average student? e.g.(Yr 11 grade B/C+)
- * Do you think that the Art History Examination provides a sound basis for determining success at tertiary level?
- For visual arts / visual art education.
- For non visual arts courses.

CHANGE AGENTS

- * With who/whom do you associate the changes to the TEE Art Syllabus with?

- * What do you see the extent of the influence to be?
- * To what extent have you been able to influence the changes to the TEE Art Syllabus?
- * What were the opportunities available for you to make a contribution to change?
- * What has been your reaction to the new themes?

RESOURCES FOR THE TEE ART HISTORY SYLLABUS

- * Was your current stock of resource books adequate to implement the new syllabus?
- * Was your slide collection adequate?
- * To what extent did you experience difficulties in acquiring suitable visual material?
- * What would you identify as the greatest difficulty you experienced in implementing the new Art History Syllabus?
- * What would you identify as the easiest element you experienced in implementing the new Art History Syllabus?

IMPLEMENTATION

- * In your opinion were any changes effected too slowly? too quickly? at a reasonable rate?
- * What sort of help did you receive in implementing the new Art History Syllabus?
- Probe: From whom?
- Probe: How effective was the help you received?
- * Did you take any part in developing the syllabus?
- * Have you been a marker of the TEE Examination in Art?
- * Have you attended any Examiners meetings?
- * Have you received the Examiners reports?

NATURE OF ART IN SCHOOLS

- * What do you see as the central component to the TEE Art Syllabus?
- * To what degree has the inclusion of Art History changed the nature of the subject Art?
 - Probe: if yes, in what ways?
 - Probe: is the change for the better?
- * To what degree is the current subject art a reliable predictor of success at tertiary level?

TRAINING FOR ART HISTORY

- * To what degree did your initial training prepare you to sufficiently cope with the changes to the TEE Art Syllabus?
- * Did you receive adequate art history training in your initial qualification?
- * What sort of art history training would be adequate to deal comfortably with the demands of the TEE Syllabus

Appendix F

In 1986, a new Tertiary Entrance Examination Syllabus was introduced to the secondary school curriculum. Four years have passed since the implementation of this syllabus without a formal evaluation having taken place. Because the changes to the Art Syllabus were implemented swiftly, it is considered appropriate to investigate any discrepancies between the actual changes to the Tertiary Entrance Examination Art History Syllabus and art teachers' perceptions of these changes.

The findings of this study will not accurately reflect views of the total population of Western Australian art teachers although they will highlight issues of concern. The major question being addressed in the project is:

To what extent did intended changes to the TEE Art History Syllabus match art teachers' perceptions of them?

The project is a Qualitative / Descriptive study. Five metropolitan art teachers were randomly selected from senior high schools on the basis of their teaching experience. The instrument to be used is a structured open ended interview of less than one hour. As the raw data of interviews are actual words spoken by the interviewees, a tape recorder will be used to record the interviews.

The interview questions aim at collecting data in order to enter the teacher's perspective. Due to the sensitive nature of the issue all efforts will be made to safeguard the participants' anonymity and confidentiality. Although people will not be identified specifically in the report, conceivably it may be possible to identify them from descriptions and quotations.

The foreseeable risks appear minimal.

Participation in this study is voluntary and the interviewee may withdraw their participation at any time.