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Secondary non-art teachers' perceptions of characteristics of an effective art teacher

Christine M. Morton-Lo
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SECONDARY NON-ART TEACHERS' PERCEPTIONS OF
CHARACTERISTICS OF AN EFFECTIVE ART TEACHER

By

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A Thesis Submitted in Partial Fulfilment of the Requirements for the
Award

of

Bachelor of Education with Honours
at the School of Education, Edith Cowan University

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Abstract

Since 1986, the offering of art in secondary schools as a Tertiary Entrance Examination subject has secured its position as a school subject. However, there is increasing pressure on art and on other subjects offered in secondary schools in Western Australia, to demonstrate a contribution to Australia's social, economic and cultural priorities. In an increasingly competitive educational environment, all subjects need to negotiate viable positions as courses of study.

As a result of the implementation of the Better Schools Report 1987, school-based decision-making groups have been established to assume responsibility for matters which had previously been the concern of a centralised decision-making body. These school-based decision-making groups will be responsible for the determination of school policies for the whole curriculum and for each subject. Decisions made in favour of or against offerings in the area of art/craft may be influenced by the decision makers' perceptions of the effectiveness of the art teacher. These perceptions may be a primary source of information about the subject and the way in which it is taught. Due to the likely impact of perceptions of value on the decision making process, it is important to investigate non-art teachers' perceptions of an effective art teacher. It is likely that membership of the school based decision-making group may not always include representatives from every subject area, and if this is the case, then it becomes necessary to ensure that all such decision-makers are properly informed of subject specific needs and concerns.

A qualitative approach has been selected as a method of data collection and analysis as the study aims to construct a well-grounded and descriptive picture of what non-art teachers perceive to be the characteristics of an effective art teacher.

The study is bounded by both site and sample to include, ten non-art teachers selected from five metropolitan secondary schools. To avoid an overload of information, the principal

research instrument used was a structured interview schedule, consisting of open-ended questions and a set of statements to be ranked on a scale of one to twelve. The data was analysed by allocating responses to pre-determined categories of effective teacher characteristics, tabulating this data using matrices, and finally, drawing and verifying conclusions. Outcomes from the study have also been compared to a theoretical framework, developed from the literature, for teacher effectiveness.

Although the size of the sample precludes the possibility of making generalisations from the data, the tentative conclusions drawn and the feedback given to secondary art teachers will lend significance to the study. Individual art teachers may respond to the research findings and make decisions to pursue an active role in either changing, or reinforcing the perceptions of effectiveness held by non-art teachers. The findings may also form a basis for subject advocacy if art teachers consider the possible consequences of their behaviour and interaction within the school community. The relationship between perceptions of teaching effectiveness and the perceived status of a subject within the school may become a focus for further research.

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Chapter 1 The Research Problem

1.1 Introduction

The contribution of art education in Western Australian secondary schools is often not fully appreciated nor understood by both the school and general community. Although art has held Tertiary Examination status (TEE) since 1986, art as a general subject is perceived by staff, students and community members, to hold a low status compared with core subjects. By examining non-art secondary teachers' perceptions of the effectiveness of art teachers, an understanding of the factors that affect the status of the subject can be developed. It is posited that a favourable evaluation of the work of individual art teachers will enhance the status of art as a subject.

Interest in the perceived effectiveness of the art teacher is both pertinent and timely due to the likely effects of the implementation of the Better Schools Report 1987, which proposes the gradual devolution of responsibilities to schools and the establishment of participative decision making at school level. The success of self determining schools will depend on the establishment and operation of the School-Based Decision-making-groups. These groups will be responsible for the planning of each school's outcomes each year and will consist of equal numbers of parent and staff representatives, the principal and where appropriate, elected student representatives. (Ministry of Education, 1990b, p. 4). Members of this group will be required to formulate the School Development Plan which should include selection of subjects offered in the curriculum and the allocation of resources for those subjects. It seems desirable that those people involved in the decision-making process be aware of the aims and goals of all disciplines so that informed decisions may be made.

The Unit Curriculum has freed selection patterns for students in secondary schools and the perceptions of value and subject selection patterns may be determined on the basis of factors which relate to art teacher effectiveness. In some schools enrolment patterns indicate a

reduction in number of students selecting art units as the selection process for units within the Unit Curriculum places art units in direct competition with other subjects. One possible explanation for the change in enrolment numbers for art subjects is the perceived effectiveness of the art teacher, both in the classroom, and as advocates for the subject. An understanding of perceptions that decision-makers (ie. members of the decision-making group) and stakeholders (ie. staff, students and others affected by the schooling process) have about the factors that make up an effective art teacher may suggest an action plan for advocacy of art in schools. This understanding may take on even greater importance if these decision-makers and stake-holders are in positions to give advice to students on unit selection and promote particular units and subjects in their school.

In a school setting, non-art secondary teachers may view an effective art teacher as one who exhibits specific personal qualities and professional attributes related to training, knowledge of content, teaching strategies and dedication to the teaching profession. It is further proposed that perceptions held by non-art secondary teachers about art teachers may not reflect the model of art teacher effectiveness established by training institutions and espoused in current art education literature. In order to gain an understanding of the situation this study aims to investigate the perceptions held by non-art teachers of the characteristics possessed by an effective art teacher. It is proposed that in-depth interviews of randomly selected non-art teachers in metropolitan secondary schools will provide a source of data to add to the knowledge base on non-art teachers and their perceptions of art teacher colleagues. This knowledge would enable an action plan to be developed to improve the current situation in which ever direction is deemed necessary. Implementation of such a plan may involve subject advocacy within schools, in the community or within art classrooms.

Significance of the Study

This study will identify possible discrepancies between the perceptions of non-art teachers of the characteristics of an effective art teacher and those characteristics identified in the literature. It is anticipated that some of the characteristics of an effective art teacher will be considered more appropriate and noteworthy than other characteristics. Opinions and viewpoints of other teachers are important for as Taylor (1977, p. 38) stated, " art does not live alone any more" and should indeed cross disciplines. This study is intended to reflect contemporary perceptions from which an evaluative model will be constructed. From this model recommendations may emerge for an advocacy plan for art teachers and art as a subject.

The significance of the study will lie in the feedback given to secondary art teachers on how their effectiveness is perceived by non-art teachers. Individual art teachers may respond to the research findings and make decisions in regard to pursuing an active role in either changing or reinforcing the perceptions of effectiveness held by non-art teachers. The findings will have significance to both art teachers and non-art teachers involved in school-based decision-making as it will be useful to know where potential strengths and weaknesses lie. Art teachers may then respond to these strengths and weaknesses by communicating the requirements for their individual/class/school needs as well as the requirements of their individual subject syllabus to all those involved in developing the school development plan. If the art teacher is required to justify the value of art education then a knowledge of his/her peers' perceptions of their subject will be of benefit. The findings may also prompt consideration from those involved in art and art education outside the schools. For example, teacher education institutions may need to review the possible consequences of art teacher behaviour and interaction within schools and prepare their students to cope with the new demands. This may involve a restructuring of art teacher training or the development of an advocacy plan to be carried out more vigorously in schools.

1.3 Research Questions

Given the particular focus of the study the following questions need to be considered:

In metropolitan secondary schools, are non-art teachers' perceptions of art teacher effectiveness weighted in favour of an art teacher's personal qualities or their professional attributes?

Which of the personal qualities of an effective art teacher identified by the non-art teachers are considered the most important?

Which professional attributes of an effective art teacher identified by the non-art teachers are considered the most important?

Are the qualities of an effective art teacher as perceived by non-art teachers in metropolitan secondary schools similar to those identified in the literature?

1.4 Assumptions, Limitations and Definition of Terms

1.4.1 Assumptions

In this study it is assumed that as art has been afforded the status of a TEE subject since 1986, its value as a secondary school subject has been established and that all teachers believe that art is a worthwhile subject to be offered as part of the secondary school curriculum. It is also assumed that all art teachers subscribe to the general aims, objectives, expectations and goals espoused in Western Australian Art/Craft syllabuses and that these art teachers operate at a comparable level in-so-far-as content and assessment are concerned. It is further assumed that perceived characteristics of an effective art teacher will fall into two general categories related to personal qualities and professional attributes.

1.4.2 Limitations

The findings of this study will be tentative due to the small sample size of non-art teachers interviewed, although the outcomes may have significance as a starting point for further research into an understanding of subject specific difficulties faced by art teachers.

1.4.3 Definition of terms

Art teacher : In this study an art teacher is one who teaches full time secondary art/craft from year eight to year twelve in a Western Australian school and one whose qualifications meet the requirements of the Ministry of Education.

Decision making : The process by which a decision-making group establishes aims, goals and objectives by first determining perceived needs and then establishing priorities with respect to those needs. The decision making process involves group discussions with a consensus being reached following the presentation of needs from all involved.

Effective Teacher : An effective teacher is one who successfully achieves their set aims and objectives. The effective art teacher's success is related to certain personal and professional characteristics which are observable and in some cases, measured in terms of student behaviour and achievement.

Effective Art Teacher : The definition of the effective art teacher is based on generic models identified in the literature. (Aydin, 1989, Weibgen, 1983, Wolary, Bailey and Sugai 1988, Assistant Teacher Guidelines, Edith Cowan University, 1991.) In addition, an effective art teacher is one who is able to incorporate the five dimensions of the art curriculum in their teaching to develop students reflecting on both their own art and art of others as well as developing art making skills. These five dimensions include, visual literacy, visual inquiry, studio (art production), art criticism and art history. To promote this art curriculum model, the effective art teacher is able to use a variety of teaching strategies, has organisational skills, communication and interaction skills, demonstrates a knowledge of content and is able to impart this content with enthusiasm and respect for the needs of individual students.

Non-art teacher : A full-time teacher who teaches in a Western Australian secondary school in subjects other than art/craft.

Perceptions : Opinions of values held by a person or a group of persons in response to external and internal factors. In this study non-art teachers perceive and assign a value or display understanding of art as a subject area in response to past and present contact with the subject area and/or the subject area advocates, (in this case the art teachers). Perception refers to the way individuals interpret and deal with experiences, what they consider important, and how they make decisions. As such, perceptions are influenced by an individual's background and past experiences, present situation, age and level of cognitive development. As well, perceptions may be influenced by intangible personal information. That is, "perception is a cognitive activity derived from sensory data, feelings, intuitions and imagination. At any

given time, an individual behaviour emerges filtered through a person's perceptual organisation." (Stokrocki, 1986, p. 93)

Personal Qualities : Are those qualities assigned to a person which deal with behaviour traits, mannerisms and world view that are distinctive to the individual and influence his/her social behaviour. These qualities are generally assumed to be observable yet difficult to measure in quantifiable terms. These qualities are usually acquired rather than learnt and as such are not generally taught. For example, appearance, sense of humour, compassion, generosity and so on. For an art teacher, qualities of creativity or being artistic in his/her personal art expression, appearance, behaviour or in establishing his/her environment is considered a personal quality.

Professional Attributes : Are those characteristics of a person that are acquired and learnt through both training and on-the-job experience pertaining, or belonging to a profession such as the teaching profession. These attributes are observable and considered by some to be readily measurable. These characteristics are expected of a trained, experienced teacher and their acquisition may be the result of the rigours of the profession. For an art teacher, being able to demonstrate skills in art making (being an artist) is considered to be attainable knowledge and is therefore professional knowledge.

TEE : Tertiary entrance examination used to determine a candidate's aggregate for tertiary entry in Western Australia.

Values : Qualities on which a perceived level of worth depends. The rank or importance of these qualities is determined in respect of (a) importance to oneself, (b) importance to others and (c) importance to the community in general.

Chapter 2 Review of Related Literature and Theories

2.1 Overview of Chapter

The literature review will attempt to cover issues of significance as they relate to this study. First of all, school-based decision-making, its background, make-up, roles and consequences in Western Australian secondary schools will be discussed to establish a context for the study. This will be followed with a discussion on how an individual's perceptions affect their decision making. The review will also examine literature that deals with the perceived qualities of effective teachers and the relationships of these qualities to effective teaching. A summary of the qualities of an effective art teacher identified in the literature will then be presented and used as the basis for the development of a theoretical model. The importance of art in education will then be briefly considered to provide a background on which to build a case for advocacy of art in schools followed by a discussion on the art curriculum in Western Australian secondary schools.

2.2 School-based Decision-making

2.2.1 What is School-based Decision-making?

The Western Australian Ministry of Education (1989) implemented policies to enable schools to achieve greater self-determination through decision-making at school level. Responsibility for school management and routine school programme administration was devolved from central office to individual schools, allowing them to become more responsive to the particular needs and interests of local communities. One way in which schools were expected to achieve this was through the preparation of a school development plan which is intended to be reviewed each year by a formal decision-making group. It was envisaged that this would result in a more collaborative approach to school management. (Ministry of Education, 1989). The School Development Plan should address such things as; (a) purposes

of the school, (b) consideration of local and Ministry priorities, (c) methods of establishing priorities and (d) the allocation of resources to ensure effective outcomes.

2.2.2 The School-based Decision-making Group

The School-based Decision-making Group was intended to represent the community, the teaching staff and where appropriate, student elected representatives. This body will have the responsibility of developing procedures and constitutions which are consistent with the Education Act Regulations, but tailored to the particular needs and circumstances of the school. It was proposed that the school Principal should work from within the boundaries of the decision-making group but maintain authority in professional matters.

2.2.3 Aims and Objectives of the School-based Decision-making Group

The function of the decision-making group is to gather data, monitor and report on the schools educational objectives and establish priorities for development. (Ministry of Education, 1990b, 1991a).

Although it was envisaged that individual schools should determine their own priorities for development, they were expected to achieve broad aims and outcomes that met minimum Ministry requirements in particular areas. Currently, the Schools Division of the Ministry has identified the following curriculum areas as developmental priorities; literacy and numeracy, Aboriginal education, languages other than English, post-compulsory education and computer use in education. Future priorities are expected to include; environmental education, science, mathematics in Years 11 and 12, social studies and English as a second language. (Ministry of Education, 1989b). It was further expected that schools demonstrate a certain level of success in providing the opportunity for students to “develop an appreciation of, and confidence to participate in, the creative and practical arts.” (Ministry of Education, 1989b, p. 3). As can be seen, art was not a current nor future Ministry priority. It is the

responsibility of the individual school to identify the needs of its particular school environment and set specific aims and objectives that also satisfy the broad goals and objectives set by the Ministry. For a curriculum area outside the current development priorities such as art/craft to be considered a priority, the aims and objectives of that area must be made known to the school-based decision-making group.

2.2.4 Financial Planning and Management

As devolution takes place, schools will have greater control over financial planning and management through the school-based decision-making group. This group will need to examine the school budget and ensure priorities determined in the school development plan have adequate resources. The Ministry has set guide-lines and expects schools to use financial resources in an efficient and effective manner for its educational purposes. The school principal has the responsibility of enabling staff and community members to participate in the financial planning and management process, however, there is no guarantee that each subject area will be equally represented. Decisions about the dispersal of financial resources inevitably impact on subjects that rely on the provision of equipment and consumable materials. Art as one such subject may suffer due to not only its reliance on consumable goods, but its status as a low priority subject.

In today's economic climate, advocacy of art as a non-instrumental subject is becoming more difficult in view of competition from new courses and the expansion of knowledge in general. Due to the link between establishing priorities at all levels and the resourcing of these priorities, it is imperative that at school level, informed decisions are made.

2.2.5 Other Outcomes of School-based Decision-making

Within the school there are other activities and areas influenced or affected by the decisions of the school-based decision-making group. These areas include; time-tabling considerations, staff training and development, counselling of potential students and the selection and retention of good staff. It is likely that the priorities for school development will reflect the perceived needs of the school and local community within the broad parameters set by the Ministry. However, individual members of the decision-making group also need to be responsible and sufficiently informed of the needs of all stake holders involved, in order to make fair decisions. The decision-making group will also have to monitor and evaluate the progress made in meeting the objectives set out in the school development plan. Within this evaluation process, perceptions of effectiveness and value will play an important role.

2.2.6 Self determining Schools and Staffing Decisions

As schools move towards self determination, it has been proposed that personnel management at the school level will be implemented (Ministry of Education, 1990a). It was anticipated that although the principal would make the final decision, personnel management would occur in consultation with decision-making-groups. Negotiations are currently under-way regarding issues of career structure, merit promotion and conditions of work. (Ministry of Education, 1990a, p. 10). Should full responsibility for staffing be devolved to schools in the future, the need for awareness of subject teacher position requirements is paramount. Saunders (1989), indicated in the situation of the school principal having responsibility for staff selection;

... the only certain way for a principal to select an effective art teacher is to learn enough about art and art education to feel comfortable when reviewing applications and interviewing applicants. (p. 59)

In Western Australia, the current practice for teachers seeking permanency requires a report from the principal, and for this reason Saunders' view is relevant and it is hoped that principals will take the necessary steps to become well informed.

While the information gathering process to be followed by the school-based decision-making group would assist principals to make informed decisions, Naar (1984, p. 193) noted that educators outside the specialist areas who are in positions of influence fail to inform themselves or act on advice about the role of art, craft and design in education. There is a need to ensure that each school considers the needs of all stake holders including present and future students, staff, parents, local and wider community, and takes into account the resources available. Based on this information, priorities would be negotiated and established via channels of communication which are often subject to interference, distortion and misinterpretation from both internal and external factors.

The perceptions of participants who are seeking to be informed may be influenced by information sources which are both direct and indirect. This process directly affects the subject art and art teachers, for if the perceived needs of the school as a whole influence decisions, then those involved in the decision making process must be aware of the value of art as a subject in order to promote it. As some decision makers may have misconceptions about the aims and objectives of individual subjects then certain areas of the curriculum may not be adequately represented in school development plans. Greater awareness of the collective aims and needs of each subject area will be necessary for decision making within the school to be fair and responsible. The relationship between the decision-maker's perceptions and the decision making process becomes an important issue. If art as a subject in schools is to be better understood and appreciated, then it is necessary to determine the essential qualities of a valued and effective art teacher as perceived by non-art teachers who may be called on to be members of the school-based decision-making group.

2.3 The Importance of Perceptions of Teacher Effectiveness in Decision Making

The issue of professional development for teachers is currently being considered in Western Australia and in the future may include peer evaluation or appraisal. In the development of any measure of teacher effectiveness, consideration should be given to the idea that "teacher appraisal", can as Moore and Reid, (1990) state "de-power and threaten teachers" or "empower teachers and students." They concluded that;

If teaching appraisal is to be effective, therefore, it needs to be seen as appraisal by teachers (and learners) rather than appraisal of teachers. (p. 18)

An understanding of the perceived attributes that are expected of an art teacher by fellow teachers may affect behaviour of the individual teacher and in situations where positive feedback is maintained, could be expected to lead to changes in behaviour in response to the feedback. Conversely, if negative feedback is maintained then changes in behaviour may also be negative. This factor needs to be considered in all aspects of professional peer assessment or appraisal.

Although it is anticipated that peer assessment will be carried out following discussions of expected behaviours, situations may occur in which the perceptions of others may have a significant influence on an individual teacher's effectiveness. That is, an individual may display behaviour they perceive to be expected of them by the assessor, rather than what they know to be more effective behaviour. Woolfolk (1987, p. 331 - 338) suggests that research into classroom evaluation has recognised the effects of teacher expectations on student achievement in both positive and negative outcomes. This is also known as a self-fulfilling prophecy in which an expectation comes about because it is expected. In the situation of a peer holding incorrect beliefs of effective art teacher behaviour, the art teacher being assessed may act in a way that fulfils those expectations. It is essential that those involved in peer assessment be able to define and clarify their own position on the

value of art in order to make accurate and unbiased, or at least, informed judgements. Once both parties have communicated their mutual expectations, the individual art teacher that is being assessed may operate in a manner they then know or believe to be effective in accordance with the guidelines of their profession. It is important then to examine non-art teachers perceptions of art teacher effectiveness because the information may assist art teachers to achieve a match between the expectations that other teachers have of them (as effective teachers) and their actual teaching performance. Once this information is communicated and understood an advocacy plan may be developed.

Naar, (1984) argued that there are major misconceptions about the nature of art, craft and design and their role in education at primary and secondary level and there are perceptual barriers which inhibit the ability of educators and the community to overcome these misconceptions. It is therefore appropriate to determine which characteristics of effective art teachers other teachers perceive as important and compare these with the characteristics which art teachers and art curriculum developers promote as important in effective teaching practice. It is also important to identify the perceptions of different groups of people, for as Aydin (1989) found when examining perceptions of ideal secondary school mathematics teachers, the views held by "students, administrators, parents and fellow teachers varied considerably" in regard to what was considered an effective teacher (Aydin, 1989, p. 255). To undertake a full scale study it would therefore be necessary to examine each of these groups of people independently to construct guidelines relating to the selection of art as a subject in school and for selection of an art teacher. If it is assumed that teaching involves behaviour that can be observed, analysed and taught, then, according to Moody and Amos (1982, p.4) if it is to be improved, then it must be studied regardless of its complexity and difficulty of analysis.

2.4 The Importance of Effectiveness in Teaching

Research into teacher effectiveness is assuming greater importance due to its association with student achievement, and more particularly as the issue of teacher accountability to the community becomes more public. Both teachers and schools will need to provide evidence that the aims and objectives set out in the school development programme are being met. Such evidence is usually obtained by monitoring student achievement and behaviour. Research into teacher effectiveness arose out of studies that measured effectiveness in terms of academic outcomes. As Good and Brophy (1986) noted;

... information about how students and teachers perceive instructional processes and opportunities in more effective schools is needed to provide clues about how to make schools more effective. (p. 589)

In order to improve the quality of teachers and teaching, evaluation is needed to identify those teaching behaviours that are significantly related to high quality student performance. (Wingate and Bowers, 1987).

In recent years there has been an increasing body of literature that is concerned with the relationship between teacher effectiveness and student learning outcomes. Weibgen (1983) pointed out that recent developments in education and increasing social concern leading to a call for greater school and teacher accountability, has emphasised student outcomes as criteria for measuring teacher effectiveness. In general, this concept was supported by research such as that by Good and Brophy (1986) who concluded that certain processes (including certain teaching practices) are associated with school effects on achievement, although this was limited to achievement as measured on standardised tests. For example, Gage (cited in Moody and Amos, 1982, p. 1) reported findings that indicated certain teaching behaviours made a difference in student reading and mathematics achievement.

Most of the research of teacher effectiveness until 1986, according to Roehler and Duffy (1986, p. 273) emphasised instructional procedures, allocated and engaged time and teacher techniques which maximised student engagement on academic tasks. Their own research emphasised the need for effective instruction that also involved task explanation. Even though Roehler and Duffy found that firm guidelines were not evident, it was apparent that teacher effectiveness was perceived as a force in student achievement. Purkey and Smith (1982) examined literature that identified characteristics of effective schools that promoted student achievement. They argued that an academically effective school is distinguished by its culture, a structure, process and climate of values and norms that channel staff and students in the direction of teaching and learning.

Although a relationship between effective schools and identifiable teaching behaviours has often been reported there is disagreement among researchers on whether there is a positive association between teacher behaviour and student outcomes. (Weibgen, 1983, Wingate and Bowers, 1987). Purkey and Smith (1982) however, posit that the processes within the classroom can promote student achievement. It is on the premise that teaching processes can promote student achievement that effective teaching behaviours are considered worthwhile investigating.

Research into effective teaching does have problems such as those outlined by Ornstein and Levine (cited in Weibgen, 1983), these include; the difficulty of generalising research to actual classrooms, the subjectivity of the research method employed and the difficulty of translating teacher behaviours into paper and pencil terms. Despite these problems, Weibgen (1983, p. 2) concluded that many writers have reported that "certain teacher behaviours are identifiable as a means of assessing teacher effectiveness in terms of student achievement."

In their chapter on effective teaching, Wolary, Bailey and Sugai (1988) stated;

... being in the business of education teachers must operate on the basic assumption that they can transmit knowledge and change behaviour, and are obliged to determine how that task might best be accomplished. (p. 18)

One way in which to improve this transmission of knowledge is to identify the characteristics of effective teachers.

2.5 Identifying Effectiveness

2.5.1 Perceived Qualities of Effective Teachers in General

In the 1980's in the United States, many reports dealing with excellence in education were published with some of these reports influencing curriculum development in Western Australia. Saunders (1989) concluded that excellence was equated with effectiveness, although excellence was more concerned with quality of outcomes and effectiveness was more concerned with behavioural criteria. The outcome of this concern with excellence was the development of criteria which describe effective teachers. Many of these reports dealt with characteristics of teachers in general with individual studies relating to specific subject areas. Pertinent findings are presented in summarised form below with full statements of characteristics listed in appendix 2.

Wolary, Bailey and Sugai (1988) cited a review by White et al (1983) in which they concluded that while a wide range of teaching practices deemed effective had been investigated, skills in five fundamental *areas* that described an effective teacher included:

- Management of instructional time.
- Management of student behaviour.

- **Instructional presentation.**
- **Instructional monitoring.**
- **Instructional feedback.**

Weibgen, (1983, p. 15) in his study hypothesised *five dimensions* as broad descriptors of the attributes possessed by effective teachers. These included:

- **Interaction.**
- **Instruction.**
- **Organisation.**
- **Personality.**
- **Knowledge.**

These areas or dimensions may be related to the school context. The current requirements for the Assistant Teacher Programme within the Bachelor of Arts (Secondary Education) at Edith Cowan University are outlined in seven *categories* that are necessary for success. These are as follows:

- **Planning.**
- **Teaching strategies.**
- **Relationships.**
- **Communication skills.**
- **Classroom management.**
- **Instructional skills.**
- **Evaluation.**

Professional development is considered as a general category. (Edith Cowan University, School of Education evaluation form, n.d.) Within these guidelines it is noted that the categories are not subject specific but relate to general teaching ability. These broad

descriptors include sub-categories and are described as teaching skills, which if acquired and practised, will result in the student-teacher being able to teach effectively.

2.5.2 Perceived Qualities of Effective Art teachers

While acknowledging that education owes much to research of effective teaching, Pigford (1989) debated the value of reducing effective teaching to a list of observable behaviours to be adopted by the average teacher attempting to become more effective. This is particularly the case for the art teacher as identifiable behaviours according to a checklist would not adequately reflect all the desired qualities of an effective art teacher. As Pigford (1989) stated;

Behaviours identified on checklists usually do not reflect the intangible qualities (eg. sense of humour, enthusiasm, compassion) that often differentiate an effective teacher from an ineffective one. (p. 81)

While knowledge of subject matter and experience are regarded as pre-requisites for all effective teaching, Clarke and Gipe (1989) put forward the idea that individual and unique personality attributes of the teacher should also be considered. In the case of the artist/teacher, these unique personality attributes make a significant contribution to teaching. An artist/teacher is one who is a practising artist teaching in a school, but who does not necessarily hold teaching qualifications. Often the artist/teacher may have had no formal instruction in teaching methods, nevertheless, they are often cited as being effective teachers. If this is so, then it is perhaps necessary to consider the characteristics of creative people such as artists when examining the role of an effective art teacher as this may provide examples of effective teacher characteristics that are subject or curriculum area specific, and not necessarily qualities obtained from teacher education courses or teaching experience. While Clarke and Gipe (1989) suggested such qualities as creativity, intuition, ability to use judgement and confidence in their own ability, should be found in the ideal

teacher of art, they also stated it is not always considered necessary that the art teacher be considered an artist. This idea is further supported by Naar (1983), who argued that it is not the main role of art in secondary schools to develop creativity even though the assumption is that art teachers are artists. This conflict of roles of artist and art educator is one that the art teacher often experience. According to Boughton (1986, p. 35) this conflict is a consequence of the mistaken view that the "skills required to analyse and communicate information related to the discipline of art production is an automatic consequence of skill in creative production." The skill that art teachers require to discuss and respond to student artwork is not necessarily related to their own ability as artists.

Stasny (1988, p. 42) proposed a job description for Secondary School art teachers in response to recent literature calling for the introduction of the four disciplines of learning in art. His list of twenty six competencies are summarised as follows; (a) provide students with opportunities to develop skills in art production, (b) discuss, describe and provide opportunities for students to learn about aesthetics, (c) describe, explain and provide students with opportunities to read and write on art criticism, and (d) provide students with opportunities to discuss, understand and write about art history. This job description gives teachers the scope to present students with opportunities to do more than make art, it was proposed that reading, writing and discussing art is equally important and rewarding.

Hanshumaker (1979) quoted in Stokrocki (1986, p. 82), identified the basic characteristics of the excellent art teacher as having "knowledge of and experience in art, commensurate with developmental theory." Stokrocki added that aspects of aesthetic awareness as well as artistic development should now be included in this definition. Stokrocki (1986) also conducted research to discover which behaviours were particular to an elementary art teacher who was regarded by her peers as effective. The teacher in Stokrocki's study offered a personal summary of the qualities an art teacher should possess for effective teaching in the elementary school setting. These qualities included; (a) awareness of child psychology in order to provide appropriate art activities, (b) command of subject matter, (c) the ability

to motivate students appropriately and (d) stimulate artistic and aesthetic awareness. (Stokrocki, 1986, p. 84).

In an examination of effective art/craft teachers, Saunders (1989, p. 55-56) adapted generic criteria proposed by Armour-Thomas (1988) to fit art teaching. Saunders called these "competencies in effective teaching" which included the following; (a) effective management of the classroom, (which included promoting a positive learning environment, maintaining appropriate standards of behaviour, engaging students in meeting objectives through appropriate strategies, and management routines), (b) instruction, (which included; initiating a lesson through motivational techniques, developing the lesson from simple to complex art making skills, organising instructional activities and materials, presentation of content knowledge and communicating clearly, using questioning techniques and closing the lesson according to the art learning objectives), (c) assessment, (which included; monitoring students' understanding, adjusting teaching strategies where necessary and evaluating and grading student work in a suitable manner based on the individual student's level or stage of development). Saunders (1989, p. 57) also suggested that while Armour-Thomas' criteria implied that the effective art teacher be imaginative, creative, or visually perceptive, the effective art teacher should also be involved in the world of art.

As can be seen from these studies, a range of qualities could form the basis from which to develop an ideal model of the effective art teacher. For clarity, the terms; *categories*, *dimensions*, *factors* and *areas*, as used in other studies, will be referred to as *characteristics* when describing both the professional attributes and the personal qualities of an effective art teacher. The term *categories*, will be used when referring to groups of similar characteristics.

The characteristics of an effective art teacher as identified in the literature by the researcher are summarised as follows:

The effective art teacher:

- Knows and uses school, class and professional rules and procedures to aid in planning and organisation of duties.
- Establishes on-task management strategies that are both general and subject specific.
- Has an awareness of child psychology in relation to art activities and theory, understands and uses this knowledge to plan teaching strategies.
- Acquires and maintains knowledge of and experience in art.
- Has monitoring and assessment skills in relation to art development in individual students and communicating progress to students.
- Has interaction/communication skills to deal effectively with students, parents, other staff, administration and other members of the community.
- Has personal qualities related to creativity and outward expressions of a positive attitude towards teaching.

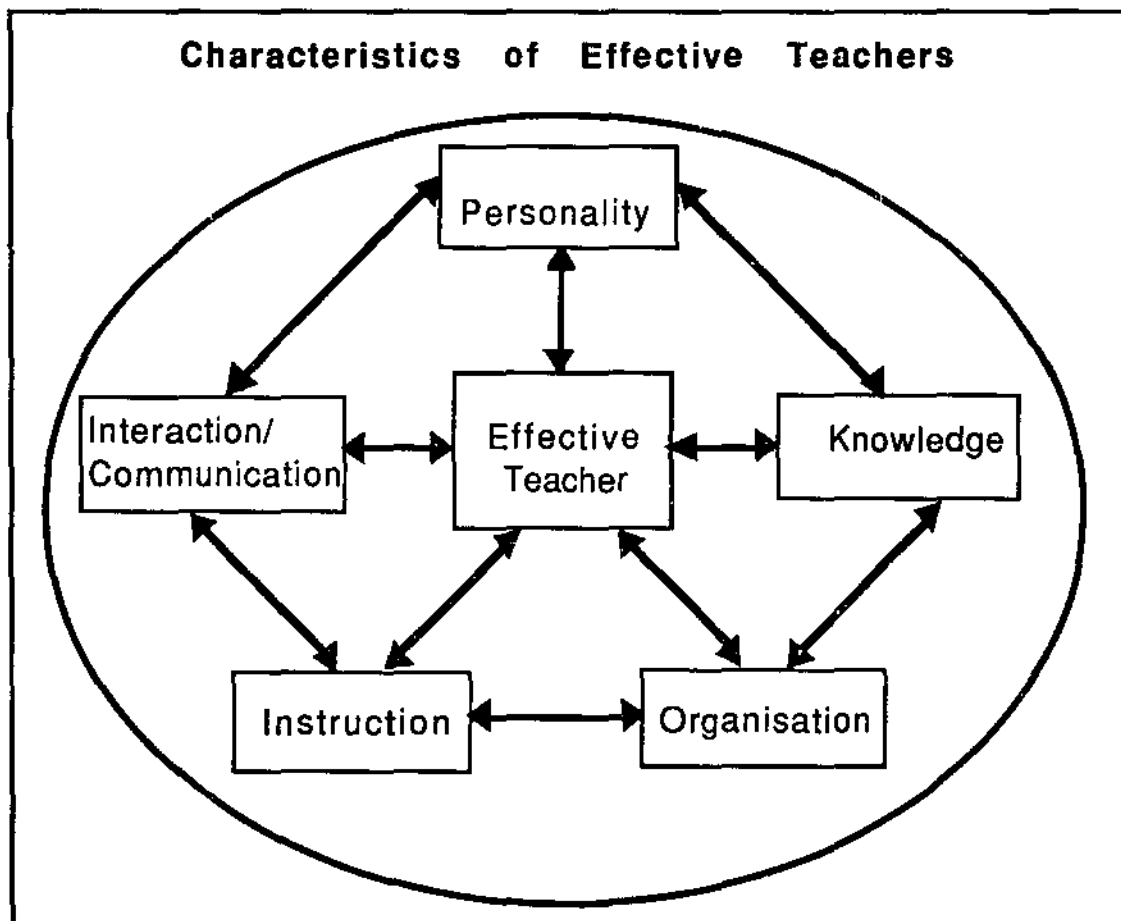
These characteristics have been further simplified into the following categories used by Weibgen (1983) as a basis on which to construct a theoretical model:

- Organisation.
- Instruction.
- Knowledge.
- Interaction/Communication.
- Personality.

2.6 The Theoretical Model

The theoretical model is diagrammatically represented in Figure 1 and has been constructed on the assumption that the model for an effective art teacher should be a generic model that differs only in the subject specific content and teaching strategies. In this model the subject specific content refers to art and the teaching of art. The effective teacher maintains a balance of behaviours and characteristics from each of the five categories; (a) Instruction, (b) Interaction/Communication, (c) Organisation, (d) Knowledge and (e) Personality.

Figure 1 Theoretical Model of Characteristics of an Effective Teacher



2.7 Subject Advocacy

In the secondary school, there is a need to promote art as much as there is a need to promote any subject as all subjects compete for time and recognition of relevance in education. The particular need to promote art lies in its perceived low status in our schools. The perceived low status of art is surprising given such data as the national data on the arts which indicated that a high percentage of the population believed that it was important for the arts to be taught in schools. (The Australia Council, 1989, Appendix 1)

Curriculum developers believe that art is an essential element of a person's education and personal development, yet the non-art trained person may be unaware of the arguments for the inclusion of art in the curriculum and as a consequence, disregard the claims made for art in schools. The main theory influencing current art educational thought is that art provides experiences that no other subject can offer. Eisner (1984), who was influential in promoting curriculum development in Western Australia believed that art has the essential function of providing experiences that are qualitatively different from the instrumental direction of much instructional practice. Eisner claimed that the main function of art in schools was to help the young acquire the skills of artistic literacy which will give them meaningful access to cultural capital. (1984, p. 9). This goal can be achieved through a disciplined approach to art education and should produce what Greer (1984) defined as:

educated adults who are knowledgeable about art and its production and responsive to the aesthetic properties of works of art and other objects. (p. 212)

The identification of areas of current art educational practice perceived as important by staff other than the art staff, may give an insight to the contemporary perceptions of art in the schools.

2.8 The Art Curriculum in Western Australia

The current art curriculum model in Western Australia emphasises that the art teacher should combine the roles of artist, critic and historian as a means of recognising both “making art” and “learning about art”. The Western Australian model is similar in structure to disciplined-based art education in which instruction in concepts and processes is intrinsic to the subject art (Greer, 1984). The Frameworks document of Unit Curriculum (1989) emphasised the combining of knowledge, imagination, appreciation and evaluation as necessary aspects for developing perception, creative thinking and creative skills in secondary students. The curriculum framework also identified five dimensions as being common to all courses in art/craft. These included:

- Visual literacy.
- Visual inquiry.
- Studio (art production).
- Art criticism.
- Art history.

Implementation of a balanced selection of knowledge and experiences from these dimensions through the use of effective strategies is expected to facilitate the students’ development in these five dimensions. Use of this framework involves a cyclical process in which students and teacher continually develop skills in their learning and teaching.

Teaching skills required to deal with these dimensions are subject specific and give some indication of the expected teacher behaviours in the art classroom. However the danger in defining a model for an effective art teacher denies the complexity of the teaching process which in the art classroom must not only consider what Pigford (1989, p. 84) called “discrete lesson parts ” or for that matter, curriculum dimensions, but must be done so in view of the “whole process.” Thus it is proposed that effective art teachers will be able to successfully

integrate these five dimensions through recommended teaching strategies and project planning approaches.

The current Discipline-Based approach of the art curriculum in Western Australia is quite different from the approach which was in use until the mid 1980's. Before this time art/craft was regarded as a "hands-on" or purely practical subject. Since the mid 1980's there has been an emphasis in the art curriculum for years eight through twelve on the role of the student as art critic or consumer of art, as well as artist or maker of art. While this approach is being implemented in school art departments, it is not known how much of this information is filtering to other subject departments to modify pre-conceived ideas of what should and should not be taught. It is also not known if teachers of other subjects base their opinions and perceptions of the art teacher and art as a subject on unfounded ideas or past experience.

Understanding what non-art teachers value in regard to art education, becomes increasingly significant as more and more subjects come under close scrutiny and require justification in times of increasing pressure to fit the model of the "effective" school. As previously noted, Good and Brophy (1986) claimed that judgments which identify effective schools are mostly based on standardised testing. Although compulsory art history in TEE-Art fits the tertiary model, art as a subject in general does not lend itself to such an approach and may be dismissed as not significant enough to include in the school timetable. What is perceived by potentially influential people to be significant in teaching art may not coincide with what art teachers and art curriculum developers are aiming to achieve.

The difficulty faced in subject and teacher evaluation lies in the fact that specific curricula area requirements may be unknown to people outside the subject area. For as Naar (1984) stated;

If we don't understand the nature and role of art and design education, we are unlikely to value them or to facilitate their development. (p. 192)

In order to alleviate what Naar (1983, p. 192) described as “one of the most misunderstood and misrepresented areas in the school curriculum,” it is first necessary to clarify how art as a subject is being perceived or mis-perceived. Studying what other teachers perceive to be the qualities of an effective art teacher is one suggested means of doing this.

Although little research has been undertaken on the art teacher specifically, it is accepted that there are general qualities that “good” teachers should possess. There is a need to identify what non-art teachers perceive to be the qualities of an effective art teacher to ensure that any judgements on the quality of art teaching are sound.

2.9 Chapter Summary

The information presented in this review of related literature has looked at the areas of school-based decision-making and the consequences of perceptions of decision makers with respect to art as a secondary school subject. Other literature analysed was concerned with effectiveness in teaching and the problems associated with identification of effective teachers. A theoretical model was developed to provide a foundation for further consideration of art teacher effectiveness. The issues of subject advocacy were considered to demonstrate the need to raise awareness of the importance of art in education. The literature establishes a local context for the study.

Chapter 3 Methodology

3.1 Overview of Chapter

The methodology chapter will discuss the method of research used, the composition and selection process of the sample the research instrument, data collection methods, ethical considerations, trial of the research instrument and data analysis and display.

3.2 Method of Research

As the aim of this study is to obtain a description of non-art teachers' perceptions, a qualitative approach in the form of individual interviews was considered more appropriate. As stated by Miles and Huberman, (1984, p. 15) qualitative data " are a source of well-grounded, rich descriptions and explanations of processes occurring in local contexts." When dealing with information that relies on individual interpretations of behaviour and opinions, a qualitative approach allows for clarification of issues by both researcher and the respondents in the sample.

3.3 Subjects

This study is delimited to subjects from Senior High Schools in the Perth metropolitan area classified by the Ministry of Education as "S.H.S. Group A." (Ministry of Education, 1991b). The subjects for this study can be defined as practising full time secondary teachers within Senior High Schools in Perth. This classification was purposefully selected because it provided the opportunity to obtain an independent sample population. This sample also provides an opportunity to solicit the views of experienced staff who would be more likely to have established, stable and informed views.

The procedure for selecting the sample included the random selection of five schools from a total of fifty. From each of these five schools a random sample of two teachers was selected. The small sample size was in part determined by the qualitative approach and the need to effectively manage the data collection and analysis process. The researcher recognises that generalisations made from a small sample will be tenuous, however, generalisability can be demonstrated by "showing that the data have been collected from a sample that is in some way (randomised, stratified, etc.) representative of the population to which generalisation is sought." (Guba and Lincoln, 1982, p.247.) Also, according to Bryman (1988, p. 89) a study can examine a "case" which is "typical" of a certain cluster of characteristics. In this study the case refers to full time Senior High School teachers in Western Australian metropolitan schools. Within this sample, a range of people with different backgrounds, age and subject areas have been selected. The issue of generalisability of this case is couched in terms that refer to the theoretical propositions rather than to the population of teachers. The issue of whether the particular schools from which the sample was drawn is typical is not as important as the experiences of the individual subjects being typical of the population to which that theory refers. (Bryman, 1988, p. 91.) These subjects would also have had experience of a number of different schools from which they formed their perceptions. This previous experience may become apparent in the non-art teachers' responses.

Relevant demographic information was requested from respondents to obtain contextual data to elucidate the meaning of their responses. It was anticipated that the contextual data relating to the subjects training, teaching experience and recency of experience with art in education would have some bearing on data to be obtained. This information was obtained from a brief questionnaire (see appendix 4) which was included with the letter requesting the teacher's participation.

3.4 Instrument

3.4.1 Use of Interview

Although a number of studies have been completed on the perceived qualities of an effective teacher and the outcomes of effective teaching measured in terms of student academic achievement, none are available that relate specifically to the perceptions of non-art teachers on the qualities of an effective secondary art teacher in Western Australia. It was necessary to design an instrument specifically for this study. As this study is dealing with perceptions of qualities, it was recognised that these may be interpreted differently from person to person. A questionnaire was deemed unsuitable as it was believed that such an instrument would not allow sufficient flexibility with regard to clarification of both questions and answers. An interview was chosen as a more appropriate method to collect data as a face to face situation can enhance rapport and allow a greater amount of data to be collected. The value of an interview according to Hook (1981, p. 136):

lies in its ability to gather information about people's knowledge, about feelings and attitudes, about beliefs and expectations, about intentions and actions and about reasons and explanations.

This type of information may not be so readily available through other means of investigation. A structured interview, in which the interviewer follows a set pattern of questions, was preferred to an open interview in an effort to achieve reliability across the sample. The interview schedule consisted of twenty three set items related to five categories identified as essential for effective teaching with most questions allowing for further probes where necessary. (Appendix 5 contains the interview schedule.) The first item in the interview was a general question aimed at encouraging rapport and allowing the interviewee to respond freely by giving general opinions about the qualities of an effective teacher. This was followed with a more direct question that asked the respondents what they perceived

the qualities of an effective art teacher to be in reference to the previous question. Further probing questions followed aimed at obtaining more specific data that corresponded to the categories identified by the researcher as significant. Hook, (1981, p. 172) advised that in the preparation of questionnaires the researcher should begin with straightforward, neutral objective questions and when the respondent is involved in answering, more personal questions about their feelings can be presented. The same considerations apply to interviews.

Setting the scene for the interview to put respondents at ease is also important according to Hook (1981, p. 147). In all cases the interview was conducted in private with minimal interruptions so that the teachers could feel comfortable in answering the questions. The introduction included an explanation of how the individual teachers were selected. This was necessary to put the teachers at ease as many of them felt they had been "dobbed in" instead of randomly selected. All the teachers expressed satisfaction with the processes that would ensure confidentiality and anonymity.

3.4.2 The Interview Guide

The following categories of qualities of an effective teacher were used to structure the interview guide to obtain appropriate data:

- Interaction/communication.
- Instruction.
- Organisation.
- Knowledge.
- Personality.

Although these categories are based on the model used by Weibgen (1983), further statements that apply to art teachers were added from other research indicated in the literature review. The theoretical model on which the interview schedule was based was also used in

data analysis where teacher responses were coded and assigned to the categories set out in the model.

In determining the most desirable qualities for an effective art teacher account was taken of the following considerations:

- **Instruction** includes employment of those skills necessary to introduce and maintain on-task student behaviour within the subject area. Instruction involves using a variety of techniques and strategies that promote student learning, (for example, questioning skills, demonstration and so on.) It also includes making lesson objectives clear to students and monitoring and adjusting the learning process to achieve those objectives.
- **Organisation** refers to the employment of skills necessary to effectively arrange a classroom to maximise the use of space and facilities available. Organisation also involves using materials and resources out of the classroom to support the learning process. Out of the classroom resources may include; hanging space, community venues for displays, external and internal expertise and so on. Organisation also refers to the skills needed in carrying out administrative and housekeeping duties such as reporting on student progress, ordering supplies, budgeting, maintaining records of attendance and so on. Other related skills in this category include the establishment and maintenance of classroom rules and procedures to ensure that student behaviour is appropriate. These rules are not the same as rules or procedures directly related to instruction, but refer to general "housekeeping" in the art centre.
- **Interaction/Communication** refers to those skills needed to establish and build rapport with students, staff and others with whom the art teachers come in contact as part of their duties. This category includes the professional relationships built up between teacher and student in terms of their respective roles and expectations. Interaction and communication can be reflected in the way the individual classroom

is run, both formally or informally, with high or low teacher/student and/or student/student contact, as well as non-classroom contact between teacher and student. Communication may not always be verbal but refers also to observational skills that provide a basis on which to develop verbal interaction and communication. Interaction and communication can be direct and indirect through talking to people, listening, providing pertinent activities in the case of students and such things as newsletters or exhibitions of student work prepared for other staff and parents.

- Knowledge refers to the establishment and maintenance of direct and indirect information related to the subject area, on what to teach and how to teach more effectively.
- Personality refers to those qualities that are a part of an individual's make-up and include feelings and opinions that may not be openly expressed. A teacher may have the personal quality of genuinely liking students which if expressed becomes a quality of Interaction/Communication. Personal qualities may also be reflected in the image that the teacher presents and would include their appearance, and usual manner of behaviour.

The third section of the interview was in the form of a rating scale comparing twelve statements of teacher behaviour obtained from the literature, which the respondents were asked to rank in order of importance. An option under the title "other" was included to allow respondents to add a statement that they felt was important. The statements as presented to the respondents are included in the interview schedule in appendix 5.

3.4.3 Trial of the Research Instrument

The trial of the research instrument was carried out on a teacher selected from within the population group to refine and clarify where needed, the questions in the interview guide.

The teacher in the trial had been involved with teachers from the art department and as a consequence gave responses that were comprehensive and detailed. The interview schedule was found to be adequate with little change needed.

3.5 Ethical Considerations

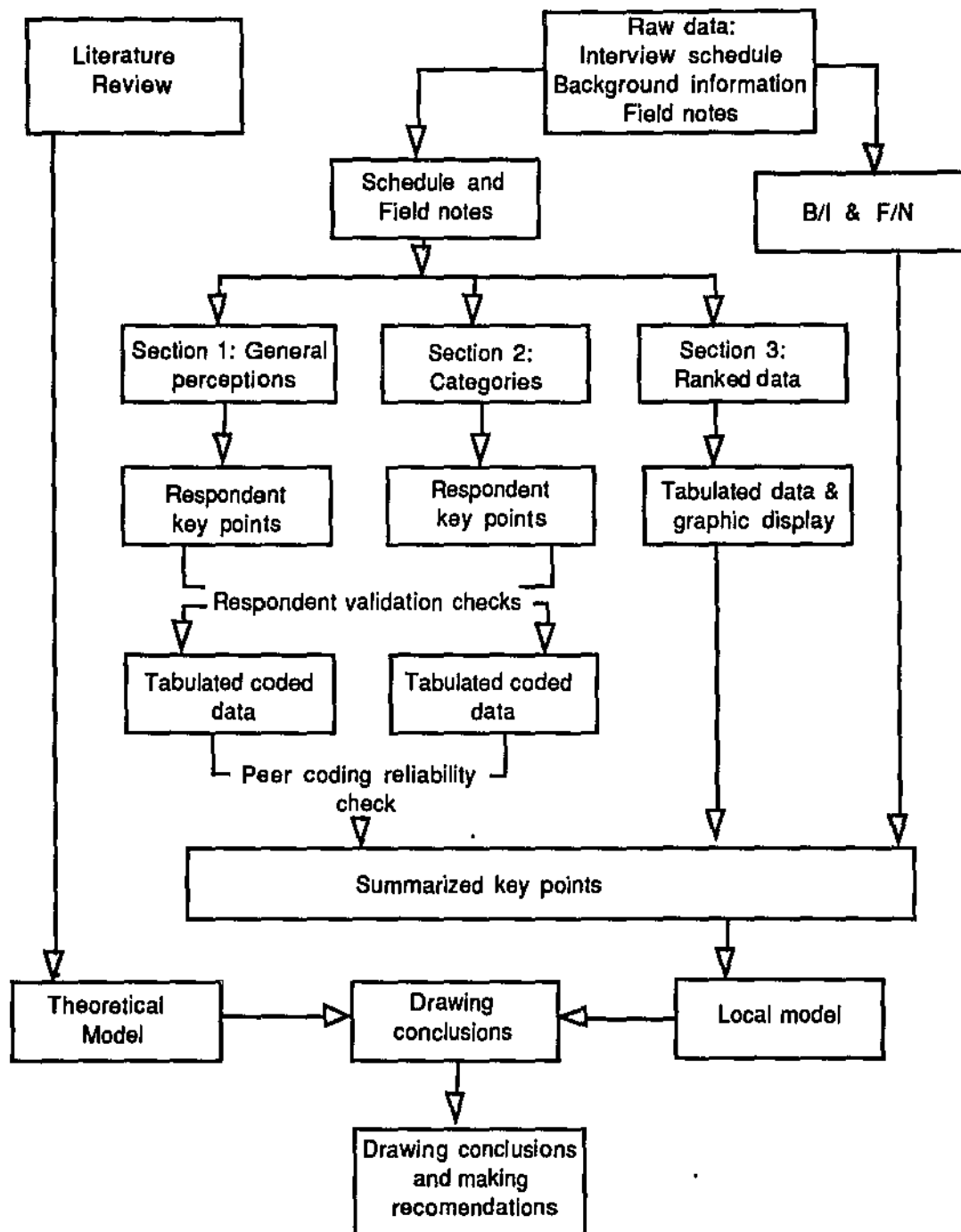
Permission to conduct the interviews was obtained from the school Principal and participation of teachers was at the discretion of individual subjects. All subjects participating in this study were invited to participate by letter that included a consent form which was signed and returned. Examples of the letters and the consent form are reprinted in Appendix 3 and 4. At any time the respondent was able to withdraw from the study and request data concerning them to be removed from the research. Respondents were also assured that data would remain confidential and reported as a group or as an anonymous respondent. Those teachers expressing interest in the results of the research will be given access to the final results.

3.6 Data Analysis

The interview will provide qualitative data which is, according to Miles and Huberman (1984, p. 15) well grounded, rich in description and explanation of processes and events occurring in a local context. More importantly, in qualitative data, "words" when organised have greater meaning to the reader than pages of numbers. As Miles and Huberman (1984) point out, a reader could be not just another researcher, but a policy maker, or as in this study a decision maker. As this study involved respondent perceptions, the data may not adequately be interpreted and analysed in a quantifiable format and as a consequence, text format with accompanying table of responses has been used. The aim of this analysis is to provide a process that involves what Miles and Huberman (1984, p. 21) refer to as data collection, data reduction, data display and conclusion drawing and verifying. Figure 2

presents the components of the data analysis used for this study in the format of an interactive model.

Figure 2 Data Collection: Data Display: Data Analysis.



Methodological framework based on procedures in Miles and Huberman (1984)

The data will be divided into four sections and presented as follows; the first section deals with the responses to the general open-ended question soliciting the respondent's perceptions of the qualities of an effective art teacher; in the second section, respondents questions from within the five dimensions identified from the literature as effective teacher characteristics will be displayed; the third section is in the form of a rating scale on which respondents will rank twelve items relating to teacher behaviours in order of importance.

A further source of data will come from raw field notes that will be converted into reflective remarks made both in the field and during the analysis of data. Miles and Huberman, (1984, p. 64) describe typical reflections as follows;

- what the relationship with the respondent was like,
- second thoughts on the meanings of what a respondent was saying,
- doubts about the quality of data being recorded,
- a new hypothesis explaining what was happening,
- a mental note to pursue an issue further in the next contact,
- cross-allusions to something on another part of the data,
- own feelings about what was being said or done,
- elaboration or clarification of something said or done.

In the analysis of section one, the data will be reduced to a manageable format by the process as outlined by Miles and Huberman, (1984, p. 21) in which data is selected, focused, simplified, abstracted and transformed. Data thus reduced may be displayed. Display of data as defined by Miles and Huberman (1984, p. 21) is an organised assembly that allows conclusions to be drawn and may take the form of "narrative text, matrices, graphs, networks and charts."

The first step in presenting the data will be to produce verbatim transcriptions of interviews, cross-referenced with notes in a narrative text format. These transcriptions will be checked

for completeness and accuracy by the researcher. From this text, the data will be reduced and classified into key statements. These summaries will then be returned to the teachers for validation checks and returned with any corrections necessary made by the teachers concerned. For those teachers who do not return the summarised statements, it will be assumed that they approve of the summary. Both the verbatim transcripts and the summaries will be available from the researcher.

Wherever possible direct quotes will be maintained throughout the data presentation and analysis to provide not only a full description but to maintain the reliability of the data. Internal validity through respondent checks and peer checks on coding processes will be carried out to ensure that all data are being considered and key statements are identified correctly. The researcher's colleagues will check the tables against the raw data in an effort to maintain reliability and accuracy of interpretation.

Upon return from the teachers, the key statements will be sorted into categories. Categorisation of responses of narrative text will allow sorting and tabulation so that patterns or themes can be noted. Data will be presented in both text and matrix format, with the latter listing the responses of the subjects in summarised statements, phrases or short quotes under category headings or headings appropriate to the analysis. For all tables the following key will be used;

T	=	Non-art Teachers
I	=	Instruction
O	=	Organisation
I/C	=	Interaction/Communication
K	=	Knowledge
P	=	Personality.

In section two, the raw data will be transcribed from the audio-tapes into narrative text and where applicable, coded in the pre-determined categories.

The data from section three of the interview consisting of a list of characteristics that respondents will be asked to rank according to the perceived importance will be included to not only provide supportive quantitative data but also to allow for the provision of further information as a form of triangulation. The rated characteristics will be presented graphically. Emergent patterns from this data will be compared to that in the previous section as a means of providing supporting or contradictory evidence.

Data analysis in the form of conclusion drawing or verification as outlined by Miles and Huberman, (1984, p. 22) includes "deciding what things mean, noting regularities, patterns, explanations, possible configurations, causal flows and propositions." This will be carried out by scanning the tabulated results to determine if in each section the characteristics of an effective art teacher as perceived by the non-art teachers are consistent within each section and correspond to the characteristics outlined in the theoretical model. An aim in this process is to build up a comprehensive picture of the characteristics of an effective art teacher from the sample rather than providing ten individual and diverse outlines.

Using a descriptive analysis in a narrative text format, comparisons will be made between the categories to ascertain if there is a significant difference between personal characteristics and professional characteristics. Within each category the results will be displayed in a table that shows correspondence between the characteristics as identified in the interviews against those identified in the literature. Tentative conclusions from this study will be drawn from the interviews which will then be related to trends in emergent art curriculum theory and practice. Where appropriate, recommendations will be made.

3.7 Chapter Summary

A qualitative method of research was chosen for this study to provide a source of well-grounded, rich descriptions and explanations of non-art teachers' perceptions. A sample of ten non-art teachers was selected. An interview was selected as the most appropriate

method of data collection and the questions were structured in accordance with the categories of teacher effectiveness outlined in the literature review. The interview guide was trialled and corrections made to clarify meaning. In addition, this chapter outlined the processes to be used in the collection, presentation and analysis of data .

Chapter 4 Presentation of Results

4.1 Overview of Chapter

The presentation of results will first of all consider the demographic information obtained from the non-art teachers. A graphic presentation of background information obtained from the demographic data and field notes relating to the non-art teachers will also be discussed. Results from the interviews will be presented in text and tabular form in the sequence established in the interview guide. The general perceptions gained from the first set of questions asked at the interview, will then be presented in table form and discussed. Following this the results for each set of questions will be presented in table form and discussed under the five categories; (a) Instruction, (b) Organisation, (c) Interaction/Communication, (d) Personality and (e) Knowledge.

The third section, the ranked data, will be presented graphically and discussed in relation to the previous sections, making appropriate comparisons where necessary. Only one question, that which asked teachers for their understanding of the term "on-task student behaviour", was met with confusion. This was a specific term which several of the teachers had not come across.

Due to limited time that many of the teachers were able to spare, there were instances in which the teacher gave a short answer such as "I don't know", which may have been due to the reluctance on their part to spend time away from their duties. Other teachers were more flexible with their time and were prepared to give extended responses. The trial of the research instrument did not however, provide for those unanticipated responses from teachers with little or no experience with art teachers. As a consequence, the conclusions made from the trial combined with the lack of experience in interview techniques by the researcher did not adequately provide information that could ensure in depth data collection

from subjects who lacked experience with art teachers in conducting more efficient probes to gain more information.

4.2 Demographic Data of the Sample

Table 1 Basic demographic information of the teachers interviewed.

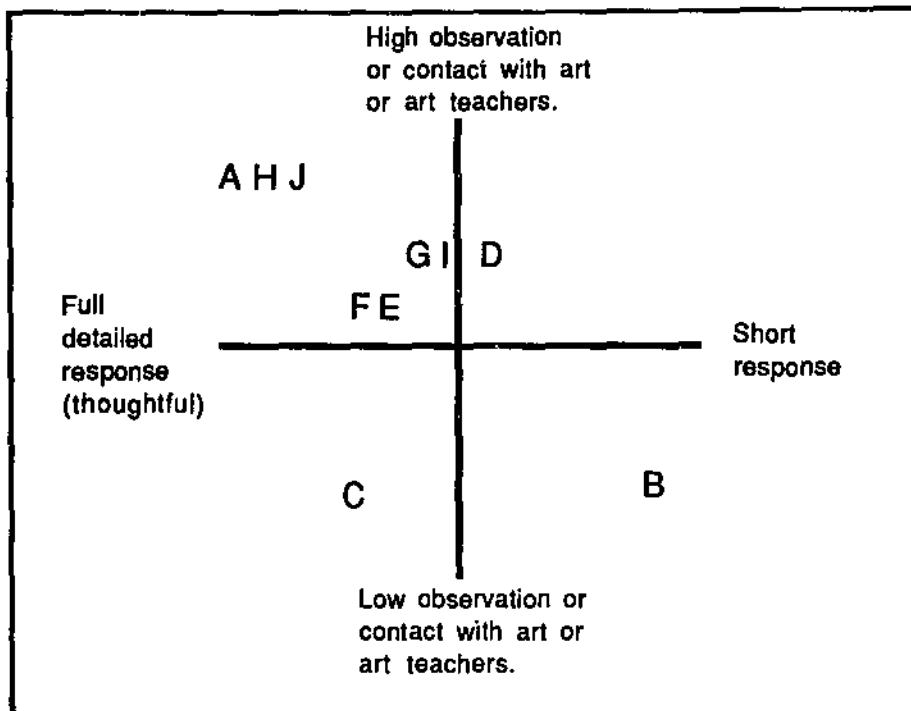
T	Age	Sex	Teaching Exprnce.	Subject	Qualification	Most recent experience with art in education.
A	36-40	M		Maths	Dip. Ed.	Junior, Recent general discussions with art teachers.
B		F			*	Year 8
C		M		Soc. St.	B.Ed. James Cook Uni. Qld.	Year 8
D		F		Bus. Ed.	B.Ed.	Art quiz, whole school 1991.
E		M		Phys. Ed.	U.W.A. 1977 Dip. Teach. S.T.C.. 1977.	Graphics, Health Ed. Classes
F		M		Soc. St.	U.W.A. yrs	Teaching a bit of Australian Art History to TEE history students
G		M		Soc. St.	B.Ed. Curtin	Working in schools with art department 1991.
H		M		Soc. St.	*	Current contact in school in variety of activities.
I		F		Lib.	Cert. Teaching,	Displays in the library.
J		F		Home Ec./Sci	Ed. 1989 Ned.	Yr 10 Art and craft 1978 Dealings with staff, 1991.

Details of age, gender, subject areas taught and years of teaching experience were included in a brief questionnaire that was sent with the letter of introduction (see Appendix 4). The information obtained from the questionnaire is presented in Table 1. As all the subjects were trained in Australia, it could reasonably be anticipated that their views and expectations on the qualities of effective art teaching would be similar. If this is the case then differences in opinions would perhaps be due to teaching experience and interaction with art teachers and art as a subject in schools, and therefore directly related to the focus of this study.

Avoiding bias in a sample is aided by not only selecting those informants who are “better” or as Miles and Huberman (1984, p. 235) describe, articulate, thoughtful, reflective and /or knowledgeable, but those who are not so well informed. In most respects the sample selected for this study may be similar to a school-based decision-making body in that some members are well informed and others less well informed.

The respondents in this sample have been grouped in a manner that will most accurately reflect the reliability of their information. In Figure 3, amount of actual experience, including observation and contact that the non-art teachers’ had with art teachers and/or art as a school subject is compared with the fullness of their response. In this sample, those subjects who gave full opinions based on experience were compared to those subjects who gave responses that were minimal because of little to no experience. Some responses were full but based on minimal experience, yet these respondents were considered to have valid and useful information for they were what Miles and Huberman (1984, p. 327) describe as “outliers” or exceptions. All respondents interviewed gave full support to the study with no one requesting a withdrawal of data.

Figure 3 Scatter plot: Relationship of non-art teachers amount of observation/contact with art teachers/art to information given in the interview.



What may be assumed here is that subjects who gave minimal responses based on low observation or contact with art teachers or the subject art, will remain eligible to participate in decision making on matters relating to the work of art teachers.

4.3 Non-art Teachers Perceptions

4.3.1 General Statement Category

The first section of the interview began with the question, "What do think are the qualities of an effective teacher?" This question was asked to obtain an overall impression of what the teachers perceived effective qualities to be without specific reference to any particular subject teacher. It was expected that the teachers would be able to respond to a general question first and then move on to subject specific considerations as recommended by Hook (1981, p. 172.) The results for question one are presented in Tables 2a, b, and c. The non-art

teachers' statements have been allocated to the pre-determined categories of; Instruction, Organisation, Interaction/Communication, Personality and Knowledge.

It was found that the categories seemed to overlap but to maintain consistency in analysis the statements were coded according to the guidelines presented in the methodology section. Those categories with similar content have been placed side by side in each table. That is, instruction and organisation were placed together, (Table 2a) interaction/communication and personality were placed together (Table 2b) and knowledge was separated (Table 2c). It was found that no statement or comment from any of the interviews failed to fit into one of these categories. Five teachers quoted characteristics that were allocated to three of the categories and the results of the other five ranged across four categories. This meant that the sample identified effective teacher characteristics that included qualities from each of the five categories identified in the literature.

Many individual statements overlapped in meaning, for example Teacher C said, "An effective teacher would have the ability to transfer content knowledge to the students." This is similar in meaning to Teacher G's comment that an effective teacher would have the "ability to get material across to the students."

The results can be looked at in terms of the number of statements that differ within each category or in terms of the number of teachers who made a statement that could be coded into each category. It was deemed appropriate to consider the frequency of responses for each category as an indication of the category of teacher effectiveness that was perceived as more important. From the results in Tables 2a, b and c, this category was Interaction/Communication. This means the category Interaction/ Communication was quoted most often as important for an effective teacher. All teachers except teacher D and G mentioned characteristics in this category. Thus, in answer to the question, "What are the qualities of an effective teacher?", the most frequent response was skills of Interaction/communication. For example, Teacher H said, " Good relationship with students

or relationships which students can abide by and adjust to and respect. That's the critical thing ..."

In the Personality category, having a genuine care and empathy for students was again seen as a priority. These two categories are very similar but in Interaction/Communication, the teacher is expected to build rapport and show care for students. As a personality characteristic an effective teacher was expected to demonstrate care for students that went beyond the classroom and a personal ability to develop empathy with them. For example, Teacher I who said an effective teacher would "be genuine, honest and caring." Other personality characteristics included creativity, confidence, enthusiasm, energy, patience and tolerance.

Under the Instruction category, the following characteristics were seen as important; as possessing relevant and effective teaching skills, including questioning skills, listening skills, creative lesson presentation, as well as getting the material across to the students. Other characteristics included the ability to, "monitor student progress, realistically assess and remediate where necessary," (Teacher A) and to "realise the need to educate students in knowledge and personal development." (Teacher B).

Most responses in the Organisation category included descriptions of good organisation in terms of planning and classroom management. Management came through in terms of control, which was interpreted as employing accepted procedures and knowledge of school procedures in terms of classroom management. Teacher A also mentioned the need to have an understanding of where the subject content fits into the total school curriculum. Teacher H felt that an effective teacher also marks work fairly and is perceived to be fair. This latter comment was coded under the category "Organisation" as keeping accurate records is a characteristic of organisation but may overlap with the category "Instruction" because teacher H also believed it necessary for the students to perceive that the teacher marks work fairly which may aid in more effective instruction.

Table 2a Respondent perceptions of the qualities of an effective teacher, summarised into categories of Instruction and Organisation.

T	Instruction Qualities	Organisation Qualities
A	Monitor student progress, realistically assess and remediate if necessary.	Ability to plan lesson time effectively. Understanding of where curriculum content fits in to the total curriculum.
B	No comment given for this category.	"One who's got control of the classroom."
C	Ability to transfer content knowledge to the students.	No comment given for this category.
D	Possess relevant and up to date skills. Creativity in presenting interesting, active lessons.	Management skills to get the best out of students
E	"... we need to educate students in knowledge [and] also in personal development "	Have and maintain a standard of expected, acceptable behaviour.
F	No comment given for this category.	Ability to control the class to avoid chaos and get things done.
G	Ability to get material across to the students.	Be good organisers and be well organised.
H	No comment given for this category.	Does heaps of preparation. Marks work fairly. "... you've got to know the rules."
I	"An effective teacher is one that the children are able to learn the most from."	No comment given for this category.
J	" ... good questioning skills and listening skills."	Excellent organisation.

Table 2b Respondent perceptions of the qualities of an effective teacher, summarised into categories of Interaction/Communication and Personality.

T	Interaction/Communication Qualities	Personality Qualities
A	Fit into the school community.	"Ability to develop an empathy with children."
B	One who shows care for the educational values of the students.	Care for the welfare of the students. Willingness to do extra preparation.
C	Communication; with students and peers, for management and teaching.	No comment given for this category.
D	No comment given for this category.	"Heaps of patience and tolerance ..." Creativity.
E	Be honest to the students "Be able to work within a team within the school structure and with other teachers." Know the goals or purpose of the school.	Concern for the education of the students beyond the curriculum.
F	"Have communication skills relevant to individual or class requirements."	Ability to exert general confidence in yourself.
G	No comment given for this category.	Enthusiasm for teaching that helps get material across to students.
H	Develop a good relationship with students. Gain students respect and appreciation of the good qualities in you. Take a genuine interest in students as individuals beyond the classroom and be involved with activities outside the classroom.	Genuinely interested in students as individuals beyond the classroom.
I	"Communication skills are necessary, that's number one priority."	Be genuine, honest and caring
J	Good rapport with the students. Communication skills ..."	Creativity. Be interested in your subject in order to make it interesting. A lot of energy.

The least mentioned category was "Knowledge" which was spoken of by only four of the teachers. Teachers C, D and I, felt knowledge of content was important and Teacher D added that the knowledge should be diverse and relevant. Teacher H believed that knowledge in terms of Ministry of Education and Secondary Education Authority regulations and requirements is vital for secondary school teachers today. Teacher H also felt it very important that an effective teacher would know curriculum information well, but it should also be a requirement for every teacher to find out what is required or be prepared to find out fairly quickly.

Table 2c Respondent perceptions of the qualities of an effective teacher, summarised into Knowledge category.

T	Knowledge Qualities
C	Knowledge, in subject content
D	Diversity in your range of subject knowledge. Know what is relevant in your subject area.
H	Have an awareness of SEA and Ministry regulations which govern your field of teaching. For a relatively senior teacher, be an expert in those things. For a beginning teacher be prepared to learn them and learn them fairly quickly.
I	Know your content.

nb. Teachers A, B, E, F, G and J gave no comment for this category.

For the second question of section one, the teachers were asked to consider which of the qualities of an effective teacher identified in the first general question should be possessed by an effective art teacher. (The results are presented in Appendix 6.) Seven of the teachers, (A, B, C, E, F, G, and H) felt that the characteristics identified for an effective teacher would be those exhibited by an effective art teacher. When asked specifically about qualities of an effective art teacher, as well as the characteristics mentioned and presented in Tables 2a, b and c, teachers A and H added that an effective art teacher would also have

specific content knowledge. For example Teacher A said, "specifically in the area of art, contemporary and of course historical art world knowledge." Teacher A also felt that an effective art teacher should, " have an understanding of the resources that are available within the community and be able to draw upon other resources beyond the expertise of the teacher themselves (sic)." As well, Teacher H stated " I don't think an effective art teacher is to be anything beyond being an effective teacher to begin with, apart from having their expertise, their speciality expertise." Both Teachers A and H had recently acquired knowledge of the art syllabus. Teachers D, I and F did not say that the art teacher would have all the qualities mentioned in the first question, instead they mentioned some of those qualities. In addition, Teacher I felt that content would be necessary and Teacher J felt that, "the art teacher needs to have natural ability in at least one area of art."

The range of characteristics that describe an effective art teacher was again fairly evenly spread over the five categories but the trend was to place more importance on the Interaction/Communication category and less importance on the Knowledge category. (Even though the Knowledge category was mentioned specifically by three separate teachers it was the least mentioned category for the second question.)

4.3.2 Instruction Category

Question three gauged whether or not the respondents understood what the term "on-task student behaviour" meant and whether or not this explanation was similar to the researchers prediction. The results were favourable with all respondents understanding the term to mean "expected behaviour of students during lesson time that is aimed at achieving the objectives of that lesson." Responses in more detail are presented in Appendix 7.

After confirmation that the respondent understood the term on-task student behaviour, the interviewer could then ascertain whether or not the respondents believed that art teachers maintained on-task student behaviour. The responses are set out in Table 3 and are coded into positive replies, yes with conditions, probably yes and unsure.

Table 3 Non-art teacher perceptions: Do art teachers maintain on-task student behaviour?

Response	T	Illustration
Yes, definitely	A	"The few times that I have wandered around, the students seem to be working on whatever they are doing ... So I'd say yes."
	E	"Yes, because I think ... its possibly quite attainable for art teachers to obtain on-task student behaviour because they are able to put ideas into some practical form."
	F	"Yes , from my experience ... sometimes it looks to a person unfamiliar with an art lesson to be less structured ... when ... it is not and students are in fact on-task."
Yes, with conditions	D	"I think probably they do because if you look at the quality and the standard of work that's produced, particularly in upper school ... was of a high standard that would indicate that students are doing the required work."
	G	"Well, if they're teaching their subject effectively, yes they are because otherwise their objectives aren't being met. As to whether I think that art teachers in general do that then probably about the same as teachers in other areas."
	H	"Good ones do and very well indeed. It is an activity based field and the art teachers whom I've observed have seemed quite adept at keeping students on-task. Every time I've been through, in or around an art room it really does seem to me that something is going on. That's where they are competent art teachers..."
Yes, probably	I	"I think they probably do reasonably well. It depends on the lesson for example if there is a discussion then you would expect the students to be paying close attention but if they are involved in their own creativity then you may see them moving around and it may look as though they are not on task."
Unsure.	B	"One would presume so."
	C	"I suppose."
	J	"I've never actually seen an art programme to have an understanding of the objectives and whether or not they have been met at the end of a lesson."

Teacher J stated that she did not know if on-task behaviour was maintained in the art classroom due to her lack of knowledge of the individual class objectives. However in further

discussion Teacher J acknowledged that the art room was similar to the home economics room which can appear to look as though the students are not on task when in fact they are. Teachers I, B and C presumed art teachers are like other teachers in maintaining on-task student behaviour and Teachers D, G, and H assert that good art teachers do. A, E and F responded positively basing their perceptions of on-task student behaviour on observation of art lessons or from the art that was produced and displayed in the school.

The teachers were then asked if they felt art teachers made good use of their class time. The responses are set out in Table 4. Teachers A, E, F and D believed art teachers maintained on-task student behaviour and also felt that effective use was made of class time. These teachers had had recent contact with art in the school. In the case of Teacher A, this had been through observations during movement around the school. Teacher E was aware of a fair amount of art around the school in the form of murals and posters, and formed his opinion based on these observations. For example, Teacher E said, " ... the art that is done around the school, for the school ... has been very good ... This to me is an indication of how the art teachers are using their time valuably rather than confining the art to the art classroom."

In contrast, Teacher C from the same school did not mention this aspect of seeing the art in this context, later he stated the high profile of art around the school was evidence of the "fairly big role" art teachers had in that school. Teacher C was not classified as an informant who had a high level of observation/interaction with art teachers.

Teachers H and I assumed that art teachers made full use of their class time and felt much of the difficulty in managing time in the classroom was from the need to spend time setting and cleaning up equipment. Teachers G, B, C and J however were unsure whether art teachers made full use of their class time as they had little or no experience of art lessons. Of those teachers, B, C and J also indicated that they were unsure if art teachers maintained on-task student behaviour because both these questions depended on observation or knowledge of an art lesson.

Table 4 Non-art teacher perceptions: Do art teachers make full use of their class time?

T	Response	Reason
A D E F J	Yes	Positive experience of art work around the school or contact with the art room/teacher/students.
H I	Probably yes	Recognition that it is a practical subject that requires a great amount of time in preparation.
C	Unsure	Although hasn't observed an art lesson since he was at school, feels that too much time is spent explaining instead of allowing students to get on with their work.
B G	Unsure	Haven't actually observed an art lesson.

In response to the question regarding instructional approaches in the art class being different to other classes, the views again varied, from suggestions based on the teachers' own subject areas or experience to feeling it would be the same as for any other teacher, to being unsure there being any difference in instructional strategies in the art room. Table 5 sets out the responses according to this range. In a probe to this question the respondents were asked if these approaches were different to those used by other teachers. Whilst recognising that art is different in terms of it being a practical subject and that art teachers would have to demonstrate more often, there was no mention of how the art teacher would teach any sort of theoretical content. Table 6 shows the responses to the question of whether instruction in the art room differs to that of other subjects and if so, why and how. Half of the teachers felt that there was a difference due to the practical nature of art and the remainder felt it differed little to most other subjects.

Table 5 Non-art teacher perceptions: Effective art instruction.

T	Instructional approaches	Illustration
A	Varies	"... that would vary depending on the complexity of [the task] ..."
C	Variety, student centred.	"An open system where basically they [the students] are given a broad spectrum of things from which they can choose ... "
E	Demonstration	"I suppose demonstration work would be used much like the way a lesson is done in Physical Education."
F	Demonstration	"I think it is important that art teachers demonstrate ability in the subject themselves."
I	Examples	"A lot of examples but you don't want to destroy the kids creativity by showing them what to do, it needs a balance ... "
J	Variety	"Demonstration, chalk and talk, using instruction sheets with diagrams that are clear and accurate in conjunction with purposeful instruction, brainstorming for creative thinking, guest speakers or visits whichever is appropriate."
B	Same as others	"I presume the same as any other teacher ... "
G	Same as others	"The same sorts of effective instructional techniques that other teachers use."
D	Unsure	"I don't honestly know because I've never been in an art room [during a lesson]."
H	Unsure	"As art is such a practical [and specialised] field I don't know how much demonstration work a teacher should give. The key thing in instruction is to be clear with objectives."

Table 6 Non-art teacher perceptions: Instructional approaches of the effective art teacher if and how they differ to instructions in other subjects.

T	Response	Reason
A	Yes	"Being a practical area, there would be different sorts of [strategies]..."
C	Yes	"Mainly because ... art to me is a form of personal expression ... there's always a basic set of instructional techniques which at a preliminary stage is necessary ... outside those very basic guidelines they should be allowed to explore their own."
E	Yes	"Art being in the practical area as well, I would expect them to demonstrate or use whatever instruments are available for them to teach effectively."
F	Not really	"It's a thing which all teachers need to be able to do, but I think with art it applies more than with other subjects [because you need to demonstrate particular skills] ..."
I	Yes	"Like Drama or Home Economics they should have more time."
J	Similar to other "option" units	"It's not different to Home Economics where we have those as successful instruction techniques. The general "core" units would not necessarily use all or any of those techniques. The subject matter requires them to be different, they are practically oriented."
B	Same as others.	"The art teachers approaches would be all the same as other teachers as it depends on what your subject area is."
G	Not really.	"Given the variation in terms of material and content that they're dealing with, they would use much the same sort of thing perhaps, to a Science teacher where obviously it's closer in terms of a hands-on approach than say an English teacher."
H	Not really.	"I suppose an art teacher in some not all mediums, is expected to have some expertise [and should be able to demonstrate this.]"
D	No	"I think the motivation of the kids has got to be the same no matter what you're teaching and I think obviously the content again has got to be relevant ... "

4.3.3 Interaction/Communication Category

This section of the interview questioned how the non-art teachers perceived the Interaction/Communication between the art teacher and the students, staff, parents and community. The first question of this section dealt with the perception of the importance of the relationship between the art teacher and the students in the art room. The results are presented in Table 7.

There was an expectation that the student/teacher relationship would be deemed important for all subjects and could be adjusted where and when a specific need arose. Due to the practical nature of art, it was expected that a greater opportunity of working one to one with hands-on activities and subjective topics would encourage a closer working relationship and break down traditional of teacher/student barriers.

The respondents saw the student/teacher relationship in the art classroom as more personal because of the practical nature of the subject and the movement of both teacher and students around the classroom. A less formal, more open teacher/student relationship was seen as something that often happened in a school even though several respondents felt that a positive, less formal, student/teacher relationship should be important regardless of the subject. For example, Teacher E stated: "regardless of the subject area, we need to be very student orientated ... treat them as individuals." Teacher E was referring in particular to his school which is regarded as one with many special needs students, but he could also see that in the art classroom, a less formal relationship between the teacher and the student was not only more likely to occur but had a better chance of occurring. The hands-on aspect of art activities also helps break down formal relationships as was noted by Teacher D, "... because it is a practical subject I think you get a little closer to the students when it's a more hands-on type of activity." This observation was based on Teacher D's experience in business education, which had become increasingly hands-on.

Table 6 Non-art teacher perceptions: Instructional approaches of the effective art teacher if and how they differ to instructions in other subjects.

T	Response	Reason
A	Yes	"Being a practical area, there would be different sorts of [strategies]..."
C	Yes	"Mainly because ... art to me is a form of personal expression ... there's always a basic set of instructional techniques which at a preliminary stage is necessary ... outside those very basic guidelines they should be allowed to explore their own."
E	Yes	"Art being in the practical area as well, I would expect them to demonstrate or use whatever instruments are available for them to teach effectively."
F	Not really	"It's a thing which all teachers need to be able to do, but I think with art it applies more than with other subjects [because you need to demonstrate particular skills] ..."
I	Yes	"Like Drama or Home Economics they should have more time."
J	Similar to other "option" units	"It's not different to Home Economics where we have those as successful instruction techniques. The general "core" units would not necessarily use all or any of those techniques. The subject matter requires them to be different, they are practically oriented."
B	Same as others.	"The art teachers approaches would be all the same as other teachers as it depends on what your subject area is."
G	Not really.	"Given the variation in terms of material and content that they're dealing with, they would use much the same sort of thing perhaps, to a Science teacher where obviously it's closer in terms of a hands-on approach than say an English teacher."
H	Not really.	"I suppose an art teacher in some not all mediums, is expected to have some expertise [and should be able to demonstrate this.]"
D	No	"I think the motivation of the kids has got to be the same no matter what you're teaching and I think obviously the content again has got to be relevant ... "

Three teachers, B, G and H, however did not feel that the student/teacher relationship was more important for art as they were of the opinion that an effective teacher would develop positive relationships in any classroom regardless of subject.

The aspect of relationships and interaction is more clearly expressed in Tables 8a, b and c, in which the respondents were asked what levels of formality had they observed in art classes. The tables are coded into the following levels of formality;

- High:** Students sitting at desks in rows, minimum noise level, appearance of all students on the same task, teacher usually at the front of the class.
- Moderate:** Some work at individual desks (during lesson introductions, watching videos) other activities at specially designated work areas, some movement, moderate noise level. Teacher may be in a central location.
- Low:** Much movement, variety of on-task student behaviour at variety of work areas, moderate to high noise level, teacher moving between groups.

Table 8 Non-art teacher perceptions: Levels of formality in the art classroom.

Table 8a Moderate Formality.

Reason	T	Illustration
There is a lot of basic classroom structure rules.	C	"[there is a fair bit of formality but] it should be different ... they need to be [on a more personal level] so they can understand what the kids are trying to express."
Certain formal procedures and use of equipment, less formal in being creative.	E	"The teachers that I've seen here make it certainly non conflict or not too rigid, but certainly demand that the students listen and pay attention ... they become reasonably formal with equipment and procedures, and when it comes to ability or a chance for the student to be able to show their creativity, then they are certainly encouraged."

Table 8b Low to moderate formality.

Reason	T	Illustration
More movement in a practical class.	F	"... classes [I have seen] have been ... fairly fluid where there's been a lot of personal movement and freedom. In other classes students have been watching a video on art history. I've never actually seen an art class sitting down in rows, except for the year twelve mock exam."
More movement in a practical class.	H	"... practical classes there is slightly less formality because of the movement that has to occur around a classroom. The way in which the rooms are set up by their very nature [encourages] this ... don't have the barrier principle of desks in rows."
More movement in a practical class.	I	"... I have seen [art lessons] where the students are all sitting down [drawing] ... and I've seen other lessons where people seem to be milling about, putting things up and pulling things down ... [formality should be different, more free and easy] but depends on the teacher."
More movement in a practical class.	J	"I have observed formal art classes ... [but usually] it is hands-on ... students were doing a variety of activities ... and there was a lot of movement ... I have only ever observed the teachers moving to individual students."

Table 8c Low Formality.

Reason	T	Illustration
Hands-on activities allow more freedom.	A	"It tends to be more informal. ... I think it's easier in a less formal set up such as the art rooms to get in there and get dirty with kids and help them than probably it is in a more formalised structured way, in for example, my maths class ..."
Student centred nature of the subject allows less formality.	G	"Teaching a practical sort of subject or craft, I would expect, requires a lot of hands-on approach ... as a result there is a lot of movement around the classroom."

Both Teachers B and D had not observed an art class and were unable to respond in an informed manner. Teacher B had not experienced an art room since year eight and little to no contact since that time and as a result could not give a justified answer to the questions.

Teacher D, who had not been in an art room due to a lack of time and distance between classrooms noted "... I'd like to see what goes on in art classes." Although Teacher C hadn't observed an art class since secondary school, strong impressions and opinions had been formed, through dealings with other staff and students. All other respondents had recent interaction, experienced either through observation or direct dealings with the art department.

In general, the non-art teachers felt that an art room like other practical classes, was less formal than non-practical classes due to the variety of activities that were undertaken. The perception that less formal relationships could be fostered in an art class between the art teacher and the students relates to classroom layout. Whilst the non-art teachers felt that art classes were less formal than some other classes, this informality did not always indicate a less formal relationship between student and teacher. Art teachers were perceived as still playing the teacher's role, especially as far as the communication of rules, standards and expectations were concerned. For example, Teacher E said, "The kids tend to know the procedures within that department quite well ... it goes back to the individual teacher setting a standard and requesting those students to keep that standard." Even though movement around the room occurs and the work areas are more flexible, the basic standards of behaviour are expected to be met. For example, Teacher H said, "students have to understand what their responsibility is in any class." The main pattern emerging from these responses was the recognition that art, being a practical subject requires flexibility in the management of lessons due to the variety of activities which occur. Basic guide-lines should exist within this structure as they should in a more formal classroom.

The next question in this section asked about the communication and interaction that the art teachers had with teachers from other subject areas. This question was divided into parts which related to formal and informal contact and whether or not contact occurred in and out of school. Table 9 which follows, shows the non-art teachers' responses of the formal and informal contact they had experienced or noted.

Most of the interaction/communication between the non-art teachers interviewed and art teachers was on a social basis which varied considerably and most reported little formal interaction with art teachers. Although most of the non-art teachers expected that there would be contact between heads of departments and at regular staff meetings, few of the teachers interviewed attended such meetings. For example, Teacher B had no interaction at all with the art teachers whereas Teacher F felt that the art teachers played a fairly active role in both Teacher F's present and previous school. Most interaction with the art teachers was through the work produced by students in the form of displays in and around the school. Another area where interaction took place was noted as occurring when the art teacher or art department is called upon to use their art skills such as calligraphy or to make posters and so on, or when others needed to use the art room equipment or facilities. For Teacher H, this was considered an important contribution made by art teachers to the school but not necessarily one the art teacher appreciated. For example, Teacher H expressed the feeling that, "... art teachers with their special skills ... often make an extraordinary contribution to staff social events."

Table 9 Non-art teacher perceptions: Interaction/Communication between art teachers and non-art teachers.

T	Informal contact in/out school	Formal contact in/out school
A	Social contact in the staff room or around the school.	Admin. duties, meetings reporting, year and general staff meetings.
B	From my experience, zero, except they always put on displays once a year for the year twelve work [which I hear about and can get to see.]	None
C	More interaction here is informal.	"art teachers play a fairly big role in the school ... for example, helping out with plays, painting bins or signs."
D	"... Interaction is definitely more informal than formal."	
E	"... visiting during free time ... in the staff room..." "Even out of school some interaction takes place."	"... we have a reasonable communication network ... newsletters ... head of department and other meetings..."
F	"[in my experience] art teachers have always played an active role within the school ... one here handles the tea money."	"One of the art teachers was a year coordinator ... quite a high profile on the formal side."
G	"My interaction generally tends to be on the informal side, for example talking at recess."	"There is not so much interaction in meetings."
H	Varied interaction occurs, for example taking relief classes, being a member of staff, art teachers are also often used as a resource, (for both their skills and use of art equipment)	"No more than any other teacher, discussions of school policy, being on school based committees, they play a role like any other teacher."
I	"The only interaction I have seen is where ... others come down to the art room to view the students' work ... displays in the libraries and/ or around the school."	"...attend staff meetings..."
J	"Not very much , it's like us [home economics] we don't have the time, ... apart from socially [we communicate] when they want to borrow something of ours or we want to borrow something of theirs."	"Meetings, none."

The non-art teachers interviewed noted that interaction between teachers in a school was both formal and informal with most observing that a lack of time limited interaction throughout the school day. For example Teacher H said, "One of the big problems in schools is that we've all got a timetable to teach and that's paramount and you tend to get locked into your environment while you're doing that." This was echoed by Teachers J and G, who expressed a lack of time to "socialise". Teachers I, B and C were aware of displays around their schools. Teachers E and F felt that the art teachers in their particular schools played an active role, but again, this was on more of a social level. Teachers A, C, G, and H gave an opinion that expected interaction should occur on both a social and a formal level. For example, Teacher A suggested that interaction should be the way it is, "on a professional level and in the staff room and socially, just the good humoured banter which occurs between teachers." Teacher J felt that it would be an advantage to link up some of the subject units that would complement teaching across subjects. Teachers E, F and I gave no comment to the expected interaction between themselves and art teachers and Teacher B felt it would be unnecessary for art teachers to interact with teachers from English as a Second Language. (E.S.L.)

The last question in this section dealt with interaction and communication between art teachers and the community/parents. The responses are set out in Table 10. All non-art teachers interviewed felt that Interaction/Communication between an effective art teacher and parents/community should be maintained. This was felt to be of importance to allow parents an opportunity to see how the students were progressing. It was noted once again, however, that the teachers interviewed felt that such interaction was something that all teachers should do. For example, Teacher G said, "Yes, but again that would also go for everybody else."

Table 10 Non-art teacher perceptions: Interaction/Communication between effective art teachers and parents/community.

T	Response and Justification
A	"Yes, ... [we should use] the resources of the school or ... the resources of the community in the school. Communication about students and their progress is important as well as with any other teacher."
B	"No more than any other teacher." ("... the wage doesn't motivate the teachers to do more interaction, if they were rewarded properly more interaction could be done ... ") " ... so that they (parents) can see exactly what the students are doing."
C	"Probably, just like everyone else, ... interaction is more important [for art] because to a lot of people probably perceive art not being important in the overall academic development of their children. Especially for work ... unless the job is something directly related to art they don't take that to be an important aspect of that child."
D	"Yes, I think this is good because you don't see parents in schools so they don't really know what the kids do ... if they came in and had a look at what the kids do it would increase the parents knowledge."
E	"Yes, definitely, every teacher does. We also need to inform the parents of what's going on and how their children are going ... an effective teacher would have contact with the parents all the time, (when and where I don't know) [instead of] when the kids muck-up."
F	"Yes."
G	"Yes, but again that would also go for everybody else. I think perhaps art teachers have a great opportunity in terms of interacting with the community."
H	"All teachers have to interact with parents and the community, that's essential."
I	"It depends on the quality of the said interaction between community and parents."
J	"Definitely, I think that to put that extra effort to get the parents to come in and see an art display, (teachers as well),... I think that would do wonders for school spirit."

The community based contact was believed to be important not only to inform the public of what was being done at the school but also to use the resources available in the community. Suggestions on how this Interaction/Communication could take place ranged from inviting parents in to see student work to individual contact with parents of individual students. Suggestions on how this interaction/communication could be enhanced is included in appendix 8. Of these, exhibitions and displays were seen as the main vehicles for letting the public

know what the art department was doing. Teacher J felt such community work enhanced community/school relations and this view was echoed by most.

4.3.4 Organisation Category

The third category, Organisation, covered the areas of classroom layout, use of materials and space in and out of the classroom and administrative duties. The non-art teachers were asked questions on each area to determine whether or not they felt art teachers were organised both generally and in specific circumstances and how this organisation could be improved by the effective art teacher. Table 11 displays responses to the first question on how the teachers perceive the physical layout of the art room.

Although most teachers have had little experience of an art room, most agreed that an effective layout would include areas set aside for particular activities, ample space for movement and storage and a centrally located desk for the teacher. This latter point was seen as important for the purpose of both instruction and classroom management. There is a recognition that an art room requires equipment such as easels and large desks as well as special facilities such as kilns. Several teachers made a comment on what they perceived as "untidiness" as being common to an art room. Where this comment was made it was justified as being part of a creative environment. Teacher H said of art rooms in general, "they tend to be untidy looking for which I don't criticise them at all." Teacher J felt it was "organised chaos."

T	Response
A	"All of the schools that I've worked in have had art centres, they're built on two levels they have definite areas set aside for different functions. So presumably you utilize the appropriate area."
B	"Equipment would be around the edge of the room and tables where students work in groups. It would be a very airy breezy type room because of the smells of glue and paint. Taped music would be nice to motivate people."
C	"... have the room divided into work areas based on those different forms of art, with the teacher maybe centrally located so that they can see around the classroom and check on the different work areas."
D	"... areas set aside for different activities, large work areas with plenty of space for storage and facilities."
E	"That [depends on] the individual and how they would respond."
F	"You have to have a central command post ... for demonstrating things and then you'd have student work areas, you have some area set aside for audio visual ... equipment stored in preset positions and ... an office of some description. for the teachers."
G	"... I don't think there is a pattern. [depends on] the personality of the teacher and not so much the layout of the room."
H	"If an art teacher can maintain a tidy classroom or creates an environment that's going to be effective ... and the teacher insists that those standards are maintained when the student exists then I think that is very important ...[also] for student work to be displayed and for the room to look attractive that way. The work areas have to be of a design that is suitable for what is going on ..."
I	"It would have tables and/or easels, a lot of space, but there doesn't seem to be as much space in art rooms ... they seem small for what they need, perhaps this is a reflection on the organisation but I get the impression that more space would be useful."
J	"Anything from no tables and chairs, easels and even students sitting on the the floor, anywhere an artist works ... huge tables [are] a very effective layout for an art room, big tables so that students are actually sitting in groups and can communicate with each other while they work rather than sitting at individual tables. It is effective also in the practical sense of setting out equipment around them as they are going to need more room than a small table."

Table 11 Non-art Teacher perception: Effective layout of an art classroom.

The next question asked the teachers whether in their experience art teachers made effective use of space and materials in and out of their classroom to help with their teaching. Overall the teachers felt that effective use was made of the space and materials and only two respondents made no comment, B and C, the two teachers with the least amount of contact with art teachers. Again the responses compared an art room to a “normal” classroom in which effective use of the art room was expected to involve extra space, special facilities and equipment not always found in a normal classroom. These features often gave “outsiders” an impression of disorganisation both during and out of class time. The art teacher was expected to teach effectively in an environment different to conventional classrooms. For example Teacher F stated that “art rooms tend to be bigger than normal classrooms but they have to be ... you can’t really do effective art at a tiny desk ...” Teachers A and J had experience with specially designed art centres which they felt made it easier for the space and facilities to be used more effectively. Teacher E noted that in the current economic recession, every teacher has to make full use of resources and not just the art teacher.

Effective use of specialised teaching spaces was considered important for effective art teaching as overall, the non-art teachers felt that space in the classroom and throughout the school was being fully utilised by effective art teachers. Table 12 displays the non-art teachers comments on whether or not they felt art teachers made effective use of their classroom space and space throughout the school. The category of organisation also looked at how the non-art teachers perceived the effective art teacher’s management of administrative duties. Table 13 sets out the responses in full.

Table 12 Non-art teacher perceptions: Effective use of space in the art classroom and throughout the school.

T	Response
A	"Yes, where I've actually experienced art teachers at work has been in art designed centres and consequently I suppose it makes it that much easier."
B	No comment.
C	"I wouldn't really like to comment on that."
D	"From what I've seen of ours, yes, ours have very tidy, very clean presentation and so on."
E	"I think we're at a time when we have to ... make effective use of everything, and if we don't then we're not going to ever get it back ... or it gets wasted and you end up with nothing, so you have to certainly be able to manage resources."
F	"Yes sure, for example, art rooms tend to be bigger than normal classrooms but they have to be because there is a lot of students walking around they can never have too much space, you can't really do effective art in a tiny desk like maths or reading a book."
G	"I'd have to say I don't know whether they do or not. However as an example in this school the art department is situated right up on top of the hill and overlooks the ocean, so they can certainly make use of their outlook. Whether that is a general sort of thing in all schools, I don't know."
H	"Yes they astonish me with their resourcefulness, quite frankly they astonish me, I never cease to be amazed at creative people."
I	"They always seem to be cluttered, but a nice clutter that makes it look arty, which I thought was lack of space, but they often display in the library and often there are paintings donated by students to the school and these are put around the school, as well as other artworks."
J	"Definitely, for example storage space, the way equipment is set up for their classes, the way the trays are set up and so on. In the art department here they have a large open space and a video room but the art space is totally open and they divide it up using display boards which they change every now and again to take advantage of the large windows and view. They also swap the classes around so the students get the benefit of the full light or the shadowed light at the back."

Table 13 Non-art teacher perceptions: Art teachers' organisation including administrative duties.

T	Response
A	"Yes When we have discussions in our year meetings about administrative things they seem to be on the ball. Certainly in terms of reporting which ... they've been doing their job and have an input to how things develop and what things need changing."
B	"I would presume they would just as much as any other teacher."
C	"That's down to personal preferences of people isn't it, some are, some aren't just like the rest of us ... being a form teacher [cooperation in management problems] affects me ..."
D	"Ours in our school are well organised ... From previous experience, the art people were very precise and organised."
E	" ... I have known art teachers who at first appear different, allowing for creativity, this may affect how organised they appear ... their administrative duties don't affect me."
F	" ... the ones I've known have always had the correct amount of stationery and equipment around, I haven't had any adverse knowledge in regard to art teachers assessment and record keeping, they haven't got a bad reputation for not doing it."
G	"That depends on who you're talking about, some of them are well organised and some of them aren't. I think again it's the personality of the person ... " "[This] probably [doesn't affect me] very much in terms of myself, because, my role in the school is not greatly affected by what the art department is doing in an administrative sense."
H	"No more than other teachers, like the other "options" they have many students for a short time so don't get to know them all well which means that final reports may not be as detailed or as informative had it been less students for a shorter time." "The volume of material they work with can also pose difficulties with storage."
I	"The ones where I am at the moment are, but I have been in schools where they haven't been. This didn't affect me but they did seem to be the last in with reports and often had creative spelling!"
J	"I think so, I've never heard comments like art has run out of money or students say that they can't do such and such because the art budget doesn't allow it." "With regard to resources I would say they would have to be organised, but I haven't heard any negative comments."

The non-art teachers felt that although all teachers should be organised, there was a range of acceptable levels of organisation as some teachers were considered well organised and others not so well organised, yet all could be successful.

Areas mentioned under Organisation of administrative duties included reporting, managing form classes and attendance, budgeting and resource management (stock and equipment), lesson preparation, programming and coping with large numbers of students and assessment. In the experience of the non-art teachers interviewed, art teachers were perceived to be effectively organised as was the expectation for all teachers. There were examples of individual art teachers who had not been organised in the opinion of the non-art teachers, for example Teacher D said " from previous experience the art people were very precise and organised," and Teacher G said "that depends on who you're talking about, some of them are well organised and some of them, aren't ..."

Administrative duties did not appear to be a priority for effective teaching but it was apparent that a minimum level of organisation was expected with regard to certain school and classroom procedures. For example, Teacher H pointed out that certain procedures had to be done but beyond that, there was a range of acceptable organisation. Teacher E felt that art teachers at first appeared different but this was due to their creativity, which for Teacher I explained their "creative spelling." When asked if it was necessary for art teachers to be well organised, the responses were affirmative, with every non-art teacher emphatic that every teacher must be well organised. There was a suggested minimum level necessary in order to cope, for example in terms of lesson preparation, resources assessment and so on, which then varied depending on the ability of the individual teacher. For example Teacher F knew of an art teacher who " ... wasn't very well organised yet he was a brilliant teacher ..."

Good organisation in terms of classroom management and lesson preparation was considered basic to good teaching and was something that every teacher should demonstrate before

entering the classroom. Overall the general impression that the teachers interviewed have of art teachers is that they have been well organised and that it not necessary that all teachers be perfectly organised. Teacher J was able to expand more fully on this question as she saw parallels between her subject area of home economics and art, in the areas of maintaining supplies, resources, equipment, safety and mess. Teacher J also had experience in art assessment in which assessment/evaluation sheets gave students a breakdown of their marks. Teacher J felt this was important for accountability reasons.

4.3.5 Knowledge Category

The fourth category examined the non-art teachers perceptions of art teachers subject specific knowledge. The first question in this category asked the non-art teachers which aspect of art knowledge did they feel was important for the art teacher. The responses are set out in Table 14, with the main ideas summarised with quotes to illustrate.

The main ideas emerging were that the effective art teacher should have artistic skills which included: technical skills as well as creative skills, knowledge covering a wide range with specific knowledge in at least one area, knowledge of art history and knowledge of the requirements of both the lower and upper school curriculum. Teachers C and G declined to comment on what they saw as a specialist area and one they would not be qualified to comment on. Teachers E and H, although unsure, nevertheless still felt that certain aspects of knowledge were necessary. Teacher E recognised that what teachers didn't know they would be expected to find out, especially in regard to the curriculum requirements. Teacher E also felt from a personal point of view that elements of Australian art history would be appropriate. Teacher H, although unsure of specific art content felt that a wide knowledge of art techniques and media would be necessary, not only to cover the field but to engage the interest of the students. Teacher H also felt that a knowledge of art history, which was recognised as a relatively new area, was now necessary and where the individual teacher did not have the knowledge they must be willing to obtain it. The remaining teachers, A, B, D, F,

I and J , felt that subject specific knowledge in terms of art history, (including contemporary art) and practical art skills should be within the capabilities of the effective art teacher.

Table 14 Non-art teacher perceptions: Art knowledge required of an effective art teacher.

T	Key aspects	Illustration
A	Curriculum Technical/ Artistic skills	"Certainly the technical aspects of art of whatever is in the curriculum ... where it fits into the total art scene." "They should be competent artists themselves, and probably good technicians."
B	Technical/ Artistic skills Curriculum	"... they'd all have their forte and of course would teach that one the most, but they would have to cover the syllabus too."
C	Unsure	"I wouldn't have a clue, basically!"
D	Artistic skills	"Probably most art teachers like most teachers would have a specific interest in their subject [and then they could] utilise their expertise."
E	Curriculum Art history	"Teachers are expected to know everything, and if they don't know they're expected to find out. Certainly they need to know unit curriculum requirements and SEA requirements ..." "I don't know the specific requirements of the art curriculum, but my personal interest in art would be in the Australian artist ..."
F	Art history	"Contemporary art I think, to get the kids interested, like pop art and graffiti art and things that the kids see everyday."
G	Unsure	"Again not being familiar with what is art content or art knowledge that they're trying to get across I couldn't comment on that."
H	Unsure Technical/ Artistic skills Art history	"As art is a specialist area, unsure of what content should be known ... The art teacher has to set an example and therefore knowledge must be good enough to stimulate the interest of the students." "They also need to have a knowledge of art history ..."
I	Art history	"They would have to know all the periods and art styles of art, especially as history of art is becoming a large component of a TEE art ..."
J	Design skills Technical / Artistic skills	"... they should have a couple of areas of expertise. I think a good knowledge of the principles of design is important ..." "Knowledge of materials, how to use them and what to use them for to maintain efficient use of them ..."

The second question asked the non-art teachers what they perceived to be an appropriate balance between the art theory and practical art in a secondary school. The responses are set out in table 15. Although most felt unqualified to give a definite response the main feeling was that practical aspects of art should be emphasised over the theoretical aspects. According to teacher A, this weighting could possibly change depending on the client (students) and what they were expecting out of the subject. This feeling was echoed by teacher G, H and J who felt the weighting could vary between upper and lower school and should cater to those students who prefer one aspect over the other. For example Teacher F felt that because art was a hands-on type subject student with less academic skill would be more likely to select this subject and they should be allowed to pursue these practical avenues. Teacher I supported this idea that students selected art because it was what they could do without having to study and complete assignments. Teacher H felt that the practical/theoretical dichotomy was catered for in upper school with TEE art and Applied art being offered. As well Teacher H felt it essential to offer theoretical aspects of art as this is what our society is geared for.

Table 15 Non-art teacher perceptions: Suitable weighting given to theory and practical aspects of art in secondary schools.

T	Response
A	"It depends ... younger students ... students with less artistic ability or less need, getting in and doing it is more important than understanding the underlying theory. But ... someone who's heading into the fine arts area or ... tertiary course, they're doing TEE art, [they] should have a fairly good understanding of the theory of the work."
B	"30% theory, 70% practical. This is number "out of the air I cannot justify it."
C	"I think the theory should be heavily marked, because that's lot easier to assess ... they should be given more time be creative and concentrate on the development of their own art. The prac time should be increased but the weighting should be given to the theory."
D	"I can't answer that because I don't know the syllabus."
E	"... the lower school area certainly the weighting should be highly practical ... upper school then the theory content should be increased, but to what percentage, I don't think I'm qualified to say."
F	"I think about more to the practical than the theory, 65/35. Its a hands-on type subject and a lot of kids with a lot less traditional skills such as reading and writing choose art because they want to make things ... it's more of a hands-on thing but they still needs to have a good background."
G	"I'd probably pick 60% practical and 40% theory ... art to a certain extent is a hands-on subject, an individual expression. There are certain technical things [skills] in art that you might be required to do, I'd see that as being part of the theory [which if applied will make the end product better] But the creative side of it is I think the important part of it so therefore the greater weighting to the practical side of things than the theory. As you get into upper-school art, perhaps the balance would change ..."
H	"As art is a practical subject it should lean more towards the practical side but at the same time students need understanding, especially the good students. Our society is suited to the academic side "
I	"I suppose they would have to have a balance but basically kids want to go there and do art, they don't really want to know the history even if it is probably relevant ..."
J	"My philosophy on Home Economics will bias this because it is similar, 20% theory / 80% practical. Once they know that theory, that's the basis of what they do and the rest is creative. I don't know much about the upper school programme ... It becomes more theory orientated in upper school art as a TEE subject."

Also under the category of Knowledge, the non-art teachers were asked their opinion on how important it was for art teachers to have an understanding of new art techniques and content. This question was followed by asking the teachers to suggest ways in which this knowledge could be obtained. Responses to the first question are set out in table 16.

Keeping up to date with new content and techniques was seen as important particularly in keeping the subject relevant to the students in much the same way as every teacher should keep abreast of their subject developments. For example Teacher E stated that "... it is very important that teachers are consistently updated with new techniques, most important, because education changes and needs change all the time." Current techniques and subject content quoted by teachers C, F, I and J included graffiti art, computer graphics, airbrush techniques and cartoon caricature. The remaining teachers did not quote an actual technique or specific content but felt that the effective art teacher should have relevant and up-to date techniques and knowledge. Suggestions for ways that art teachers could increase their art knowledge and improve their skills are displayed in Appendix 9. Of these suggestions the main points included; taking time off for further studies and work experience, attending in-service courses and keeping in touch through membership of subject associations. Work experience with new techniques was also seen as a way for art teachers to improve their subject knowledge. For example, Teachers I and J said that the effective art teacher could continue to practice their art as a means of improving their subject knowledge with Teacher J suggesting that the art teacher try to earn a living through "painting or something like that" as a means of deepening their experience.

Table 16 Non-art teacher perceptions: Importance of new art techniques and content for art teachers today.

T	Response
A	"That's really the same as any other area, you must keep up to date if you want to keep your subject relevant to the kids ... to keep students motivated and to keep themselves developing, particularly if they are artists themselves, then yes, they've certainly got to look at that area."
B	"Very important. They should be aware of what's happening now so that they don't bring a bias of criticism to modern art."
C	"Depends on what art we're looking at ... it could be handy for the art teacher to know these techniques for design and so on, but again it depends on what is being taught."
D	"I think its up to them like everyone else, to try and keep up to date ..."
E	"I firmly believe that teachers should have constant updates and in-services which is curriculum based and based on their own teaching."
F	"Very important, for example, computer graphics ... or probably cartoon caricature ... I'd modify [the area of art criticism] depending on the group ..."
G	"I would think it would be very important for them, again, this is an opinion from outside, in much the same way that teachers in all areas need to be up-to-date in terms of the content and techniques in their particular area."
H	"We all have to keep up with new issues and current trends. But students need to learn basic techniques, perhaps art could start with drawing. If art has a vocational side then new technology needs to be made available to the students."
I	"I think it is very very important because it is much easier for the kids to do, to assimilate, handling of materials, there is much more scope, wider choices. The materials today are much more diverse and the kids enjoy them more. They perhaps have more relevance ..."
J	"I think it is very important because the students are going to want to do up things that are in vogue or in fashion. Things like computers is what is going to be the future ..."

4.3.6 Personality Category

The last category in the interview asked four questions related to the personal qualities of a successful art teacher. The first question in this category asked the non-art teachers what they perceived to be the personal qualities necessary for a successful art teacher. The responses to this question varied and covered a range of qualities that often overlapped with the previous categories as defined in this study. Table 17 shows coded statements according to the categories previously discussed and matched them with typical explanations and the teacher statement. For example the ability to teach was seen as important by Teachers A, B, D and G, however this characteristic has been coded as an instructional quality, or a professional skill pertaining to the job. The difficulty arises here when considering that some of the non-art teachers felt that art teachers brought elements of personality to their job that made them special. The most common example is the idea that the art teacher being more "trendy" or "outgoing" which can for some influence their style of instruction. However, it is considered in this study that there are learned instructional skills which can be enhanced or hampered by an individual's personal characteristics. What is important is that the non-art teachers did not always separate these characteristics and often considered instruction skill to be part of one's personality.

In this study Personality was considered a discrete quality as it refers to particular traits and habits of a person not necessarily associated with their teaching. Other personal qualities included attitudes and approaches that individuals brought to their teaching. The non-art teachers noted that there was a range of personality types that would be appropriate for successful art teaching as well as specific personal qualities that would be suitable. For example Teacher A noted "Art teachers have all sorts of different personalities like all sorts of different teachers. You have very flamboyant ones, sort of, to my way of thinking dress fairly garishly but to the other end of the spectrum, males and females, they are all people."

The ability to communicate, relate to students and to listen was seen to be important by Teacher's D, E, F, I and J. These qualities are coded under the category Instruction/Communication as they are necessary skills associated with the teaching profession.

Of the other categories, Teacher F felt art teacher's should be organised and Teacher G believed that art teachers should have a deep knowledge of their subject. Both these qualities are coded as organisation and knowledge respectively and are not considered personal qualities. Qualities that were coded under the Personal category included the following; enthusiasm for the subject, expertise, flair (but not technical skill) in one's area, a genuine liking of children, outgoing, trendy, ability to get on with people, honesty and sincerity, a sense of humour and being a likeable person. These qualities were perceived to exist within a range of personality types thought to be appropriate for successful teaching, or as was stated by Teacher H, "... [art teachers] are role models but with all that we've all got different characteristics ... and there are about a hundred different styles that work perfectly well."

Table 17 Non-art teacher perceptions: Personal qualities necessary for a successful art teacher.

T	Instruction	Organisation	Interaction/ Communication	Knowledge	Personality
A			Empathy with students Able to get on with people.		Range of personalities. Enthusiasm.
B	Ability to teach.			Skill in one's area.	Desire to be a teacher
C				Good artist/skills.	Open-minded in interpreting work.
D	Teaching skills to bring out the best in students.		Relates to students.	Expertise or skill in area.	Genuinely likes students. Enthusiasm. Sensitive to student needs.
E			Ability to listen.		Understanding of students. Honest and sincere. Creativity or sensitivity.
F		Organised.	Relate to students (more personal interaction).		Sense of humour. Be a likable person.
G	Ability to transfer knowledge to the students.			Knowledge of subject. Technical competence.	Range of characteristics. Enthusiasm. A flair for one's subject.
H					Conservative approach and appearance. (Role models) Consistent set of high standards.
I	Teach relevant, interesting topics.		Communicative.		Alive, personable.
J			Able to approach and communicate with people.		Outgoing. Trendy.

Following the first question of this section the teachers were then asked if they believed that any of the personal qualities mentioned helped or hindered the image of the art teacher or the subject art. Table 18 presents a summary of the non-art teachers responses.

Most of the teachers perceived that there were certain personal aspects of behaviour and appearance that to a conservative audience could be detrimental to the art teacher's image but those same qualities could also be seen by other individuals as appropriate qualities for an effective art teacher. For example, Teacher J felt that "to a certain extent, some people might see what I consider good qualities in an art teacher to be a bit way out and off this planet and that people like that can't be organised. For example people don't link up someone who is outgoing and vivacious and a trendy dresser as someone who can also be very organised and very disciplined in what they do." This perception was supported by Teacher E who said, "I certainly think that creativity and being reasonably spontaneous is a good quality but being creative and spontaneous is often taken to be detrimental to their image." Teachers F and G made similar comments.

It was commented on by half of the non-art teachers that it would be more acceptable and sometimes expected that female art teachers' appearance be more avant garde or creative, whereas it was more detrimental for the male art teachers to appear this way. For some people this would indicate that the male art teacher was homosexual, which was not always accepted in a conservative school environment. For example Teacher F said "Female art teacher's dress is avant garde and everyone thinks that is quite normal. But if male art teachers front up in ear-rings and stuff they think he's gay, that's a sexual stereotyping, it's very serious, but then it's up to the guy to do something about it ..."

Many comments indicated some personal qualities both helped and hindered the image if the art teacher or the subject art, however, enthusiasm for one's subject was seen as a quality that most helped the image of the art teacher. Teachers A, D and H felt that a genuine liking and knowledge of one's subject would help promote the image of the art teacher.

Table 18 Non-art teacher perceptions: Qualities that may help or hinder the image of the art teacher or the subject art.

T	Qualities that hinder	Qualities that help
A	Negative attitudes to one's subject.	Involvement and enjoyment in subject area.
B	Extreme personalities/appearance which may distance them from their students.	No comment given.
C	Dogmatic/inflexible attitudes to what is considered correct "art." Conforming to conventions and limiting student experiences.	No comment given.
D	No comment given.	Friendliness. Successful in work produced. Enthusiasm in their subject.
E	Creativity and spontaneity.	Creativity and being reasonably spontaneous.
F	Eccentricity. Extreme appearance for male teachers.	Eccentricity. Avant garde dress for female art teachers.
G	Flair, flamboyance, image of not being serious.	Creativity.
H	Loud extrovert behaviour.	Competence. Genuine feeling or sensitivity for art.
I	Different dress.	Creativity.
J	Extreme personality and/or appearance, non-conventional teaching style.	Outgoing and vivacious Trendy dresser.

When probed further, the non-art teachers were asked whether in their experience, there were any typical personal qualities displayed by an art teacher. The responses are displayed in Table 19. The main qualities included, eccentricity, creativity, dress, extrovert behaviour, confidence, sense of humour and outgoing behaviour. From the non-art teachers' own experiences, the typical personal qualities of art teachers were once again dominated by the art teachers' dress and outgoing personalities. Teachers A, F and G perceived that art

teachers in common with other groups of teachers were representative of a wide range of personality types.

Teachers B, C, D, E, H, I, and J had experienced art teachers who were more extrovert and creative in manner and dress. Teacher C also felt that in his experience, art teachers had a sense of humour and that male art teachers were homosexual. Teacher H also felt that art teachers displayed a creativity and skill which was necessary as they often had to demonstrate them more than other teachers. Teacher J gave the most detailed response to this question as her experience with art teachers had been extensive. She felt that the art teachers she had met had always been caring people and tended to give more time to students, especially those with discipline problems.

Table 19 Non-art teacher perceptions: Typical personality characteristics displayed by an art teacher.

T	Typical personality characteristics
A	<p>"They cover the spectrum. The males I can remember have been quite conservative in their dress, whereas the females have tended to be a little bit more outgoing in terms of their display of colour and fashion ..."</p> <p>"The sex difference in my experience has been the only thing really I've noticed in great degree."</p>
B	<p>"Very confident, I think if you've got an artistic flair you tend to be the more extrovert type because you would enjoy displaying your art, good or bad."</p>
C	<p>"A bit weird, a bit eccentric, quite a lot of them, most of them are quite humorous people as far as I know, most males are gay, except one, that I know ... Its hard to categorise an art teacher and say this is the standard art teacher."</p> <p>"Dress is probably the main one they always seem to break the conventions of what is considered to be the norm or acceptable dress, probably because they are involved in their art, the ones that I know, express themselves through their clothing "</p>
D	<p>"Arty, creative, like the murals done at our school."</p>
E	<p>"The ones I normally know are extroverts, however, the one we have at the moment is an introvert."</p>
F	<p>"... the stereotype is that they are supposed to be sensitive and avant garde and different and more original. I've always found art teachers to be normal sort of teachers. You only have to get one or two and that stereotypes it for all the rest."</p>
G	<p>"... there are a variety of people who I've seen who are part of the art departments and they've been a broad cross-section of the community."</p>
H	<p>"They are creative, [dexterous], they are clever ... they demonstrate more than other teachers ... They are generally nice people I like the art teachers I've had dealings with."</p>
I	<p>"I think they are fairly outgoing, fairly extrovert."</p>
J	<p>"... very creative ... always been caring people and they tend to have the time of day for students, especially for students who may be discipline problems elsewhere.</p> <p>A bit hyperactive, they are not scared to say hello or meet people who are new."</p> <p>"Communication skills are excellent."</p> <p>"They tend to be either trendy dressers or different than the conservative general staff population, (in the wider population may not be very different but in the school population they appear outgoing and trendy in their dress.)"</p>

The final question of this section asked the non-art teachers which of the qualities mentioned would be most appropriate for a successful art teacher. Most non-art teachers interviewed found this question difficult to answer and gave extended responses. Three definitely stated that creativity set art teachers apart. The responses are summarised and displayed in Table 20.

Enjoyment of one's subject was seen by Teacher A to be the key to successful teaching as enjoyment in your subject would enhance relationships with the students and encourage them to also enjoy the subject. This was also seen as a quality necessary for all teachers. These qualities were expressed in similar terms by Teachers F and H who felt that there were a range of qualities for all teachers that combined various personal qualities with teaching skills to make up the effective (successful) teacher. Teacher H in particular felt a successful teacher would be one who can demonstrate sincerity and knowledge of their subject. For the art teacher it would also be of benefit to demonstrate expertise in some field of art in order to gain both the respect and interest of students. Teacher E also felt that artistic ability along with extrovert behaviour would be an asset for a successful art teacher.

Teacher C mentioned qualities he had not previously discussed as being necessary for the successful art teacher. These included integrity, consistency of judgement (in relation to student work) and the ability to develop positive relationships with students. Teacher F also mentioned qualities that have previously been coded under the categories of Knowledge, Instruction and Interaction/Communication. These included the ability to get on with students, display sound knowledge of subject and impart this to the students, contribute as a staff member and interact well.

Table 20 Non-art teacher perceptions: Most appropriate personal quality of a successful art teacher.

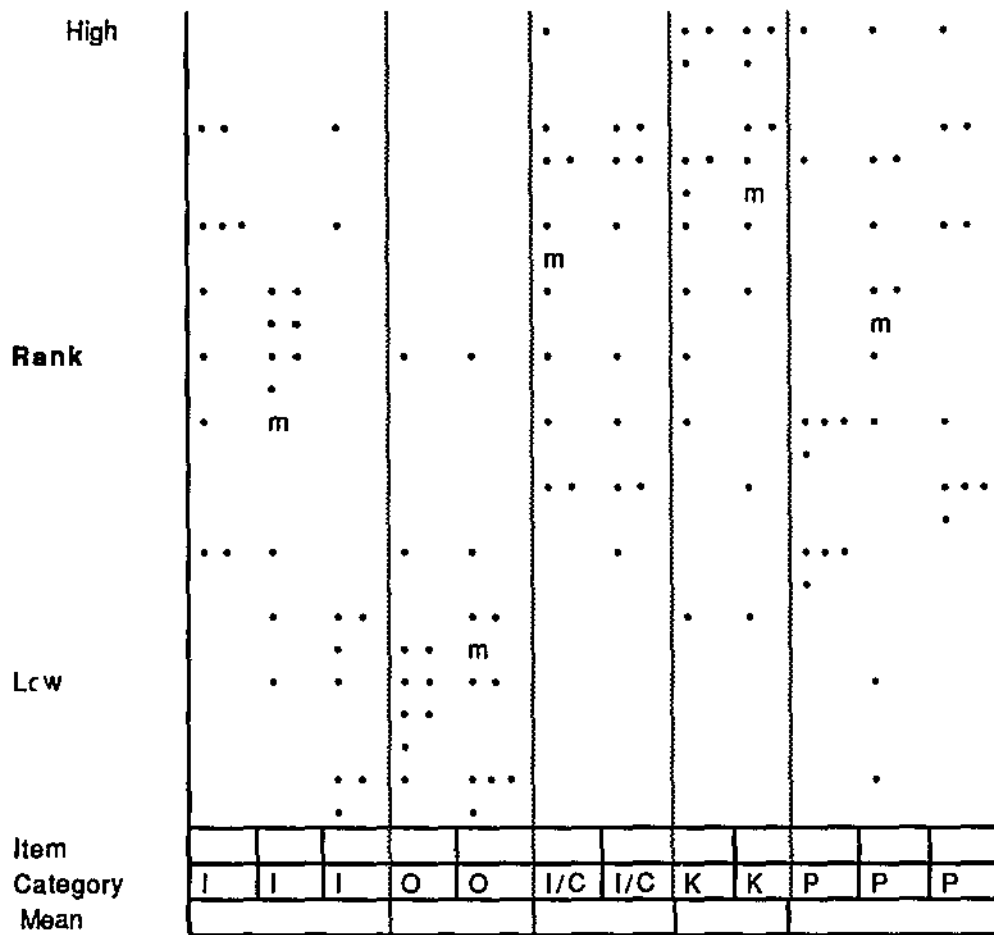
T	Response
A	Enjoyment in one's subject, that's fundamental in all teaching.
B	Creativeness Confidence in order to develop enthusiasm towards art. Develop a positive relationship with the students
C	Integrity. Consistency in judgements. The ability to foster positive relations rather than focusing on the negative aspects in art. Open mindedness.
D	Creativity.
E	Extrovert behaviour. Relate well to students and be encouraging. Be an artist
F	Get on with the kids Display a sound knowledge of the subject and to be able to impart that. Confident, competent teacher, and a member of staff who can interact well in the school.
G	There is no particular quality that would be appropriate, more of a mixture of qualities and personality.
H	Demonstrate the quality of sincerity for their subject, empathy for, respect for, knowledgability about, and professionalism. Demonstrate some expertise in an art area.
I	Creativity and communication skills.
J	Creativity.

4.4 Ranking Data

The third section of the interview required the non-art teachers to rank twelve statements relating to effective teacher characteristics according to the relative importance of each statement. It was considered more appropriate to present the results graphically as results from a statistical analysis could not be considered to be significant. The small sample size meant that the results were of more interest when viewed with reference to each teacher rather than to a statistical score. According to Miles and Huberman (1984, p. 181) plotting data on two or more dimensions of interest that are related to one another allows some determination of similarity and contrast between each dimension. Plotting data spatially is also a means of identifying which items formed a cluster which could then be further clarified by referring back to the textual data. Raw data in table form is presented in Appendix 10.

Figure 4, a scatter plot, shows the distribution of ranked scores for each item with items from the same category placed side by side. The main pattern emerging from this data is that the categories Interaction/Communication and Knowledge are seen as more important than the categories Instruction, Organisation and Personality. The mean ranking score for each category is also included in the figure and is plotted as "m." The category of Knowledge has a high ranking mean of 3.9 and Interaction/Communication has a mean rank of 4.9. The categories of Organisation has a low mean rank of 10.4.

Figure 4 Scatter plot showing distribution of ranked scores for items relating to effective art teacher characteristics.



Item refers to the statement in the interview guide that the non-art teachers were asked to rank according to how they perceived the importance of that characteristic to effective teaching. The category refers to those previously discussed which are as follows; (a) Instruction, (b) Organisation, (c) Interaction/Communication, (d) Knowledge and (e) Personality.

From this scatter plot, the ability to demonstrate practical knowledge of art in and outside the classroom was ranked highest and the ability to demonstrate efficiency in administrative duties was ranked lowest. This meant Knowledge was considered more important than organisational ability to be an effective art teacher. This result is in contrast to the first section of the interview in which the respondents indicated that Organisation

would be an essential characteristic of an effective art teacher. In response to the first general question on qualities of an effective teacher, only four respondents mentioned Knowledge and when asked specifically about qualities of an effective art teacher, only two teachers, (teachers A and H) added to this category. The differences in the data may have been due to the process of the interview in which respondents having had time to consider the question were able to reform their ideas and opinions by the end of the interview.

Teacher H added the statement that an effective teacher should genuinely like the students to the list. In the analysis this statement is coded with that of "outgoing and friendly" following a discussion between the researcher and the respondent, as this statement also refers to a personality characteristic. The researcher decided that friendly meant a genuine friendliness as a quality that expresses the liking of people, in this case students and staff. The rank order of the categories was not affected by this statement being coded separately or with statement five.

4.5 Chapter Summary

Presenting data which is "well-grounded, rich in description and explanation" is difficult to present in either too concise a manner or in lengthy text. In order to maintain the integrity of the data and to present a coherent format this chapter set out to present and discuss the data through the use of tables and text. Each question from the interview was looked at in turn and where appropriate, summarised and coded to permit cross referencing and to highlight relevant points. The categories of Instruction, Organisation, Interaction/Communication, Personality and Knowledge were examined in turn and key points noted. The ranking data was presented graphically to enable patterns to be noted in a visual form.

Chapter 5 Discussion of Category Summaries and Conclusion

5.1 Overview of Chapter

This study investigated the qualities and attributes of an effective art teacher as perceived by non-art teachers. It was expected that all characteristics could be coded into pre-determined categories related to personal and professional characteristics. The analysis of the data, included consideration of the characteristics of each category in turn to determine which qualities within each category were considered most important. In this concluding discussion the sequence of the categories established in the data presentation will be maintained as no attempt to rank them has been made. The following discussion compares non-art teacher responses for each category to determine whether any category was considered more important for an effective art teacher and within each category, which characteristic was considered more important. This will be done by tabulating the frequency each characteristic was mentioned by the subjects. The results will then be compared to the theoretical model which formed the basis for this study and recommendations will be made.

5.2 Category Summaries

Introduction

Within each summary table the heading "Theoretical Model" refers to the model of an effective art teacher as presented in the literature review and used throughout this study. The "Local Model" refers to the data obtained from the research findings. In the Local Model, the statements are not ranked in order of importance but are listed in order of frequency with a numeric value at the end of each statement. That is, the frequency relates to the particular characteristic mentioned at any time during the interview and does not necessarily refer to a response obtained under the particular category in the summary. Miles and Huberman (1984, p. 215) suggest that identifying the frequency of characteristics

identified aids in reducing bias and allows an overall trend to be noted. Where possible, direct comparisons between statements with similar or the same meaning have been made and marked with an asterisk. This has been done to enable the reader to scan the tables and obtain a general opinion of the relationships between the Theoretical and Local models. From this data conclusions may be drawn by noting the relevant features and dominant patterns in order to answer the research questions.

For the convenience of the reader, the research questions are repeated below;

In metropolitan secondary high schools, are non-art teachers perceptions of art teacher effectiveness weighted in favour of an art teacher's personal qualities or their professional attributes?

Which of the personal qualities of an effective art teacher identified by the respondents are considered the most important?

Which professional attributes of an effective art teacher identified by the respondents are considered the most important?

Are the qualities of an effective art teacher as perceived by non-art teachers in metropolitan secondary schools similar to those identified in the literature?

5.2.2 Summary: Instruction

Table 21 Summary: Instructional characteristics of an effective art teacher.

Theoretical model	Local model
<p>*Provide students with opportunities to develop skills in the five dimensions of art learning.</p> <p>*Keep their students working on set tasks.</p> <p>*Ensure that class-work is interesting enough to hold all their students attention.</p> <p>*Employ a wide range of instructional procedures (different styles and use of aids.)</p> <p>*Use questioning effectively.</p> <p>*Make the aim and expectations of satisfactory performance of each task clear to their students.</p> <p>*Monitor each student's progress regularly.</p> <p>*Adjust instruction on the basis of regular monitoring of student progress.</p> <p>Provide work at a level to cater for the individual needs of their students.</p> <p>Provide ample opportunities for all students to contribute their ideas to the lesson.</p> <p>Encourage students to develop an enthusiasm for learning.</p>	<p>Utilise less formal approaches to lessons to allow for creativity and movement across a variety of activities. (5)</p> <p>*Be able to demonstrate art techniques and equipment. (4)</p> <p>Be able to transfer content to students(3)</p> <p>*Maintain on task student behaviour(3)</p> <p>*Present relevant, varied and creative lessons. (3)</p> <p>*Have good questioning and listening skills.(2)</p> <p>*Make lesson objectives clear. (2)</p> <p>*Monitor student progress, realistically assess and remediate if necessary. (2)</p> <p>Use a hands-on approach to lessons. (2)</p> <p>Develop student creativity. (1)</p> <p>Instruct students in personal development as well as content. (1)</p>

In the Instruction category, the perceptions of the non-art teachers in the sample corresponded with the statements in the theoretical model in five out of eleven characteristics, and are displayed in Table 21. Of the statements that did not match up, for example development of creativity, use of a hands-on approach, utilise less formal approaches, may be covered in the

theoretical model under the characteristic: “providing appropriate work to cater to student needs within the syllabus.” Art teachers are expected to demonstrate competence in a large range of art techniques at a basic level with greater expertise in specialised areas. This is a objective of art teacher training and is perceived to be of importance by the non-art teachers.

On-task student behaviour was perceived to be maintained by art teachers and they were seen to make effective use of class time. It was expected that the maintenance of on-task student behaviour in an art lesson would differ from other subjects because of the variety of activities, extra preparation needed and the need to clean up after certain art activities. Some non-art teachers thought it easier to maintain on-task student behaviour in an art lesson because, as students enjoy art, they would be intrinsically motivated. Overall, most of the non-art teachers had no experience of observing a complete art lesson and could not say with conviction that instruction followed effective teacher behaviours identified in the theoretical model. Most often the non-art teachers relied on outcomes as a means of determining art teachers’ instructional success, that is, material displayed around the school was seen as evidence of class work having been completed. Effective instructional approaches are perceived as just as important for art teachers as non-art teachers, even though the non-art teachers had little knowledge about whether instructional approaches differed in the art class or were carried out successfully. Perceptions on the importance of instructional approaches were equally divided between those who felt they were the same as for other subjects and those who expected that a practical subject like art required different approaches. Within the Instruction category the use of less formal approaches to lessons that could allow for creativity and movement across a variety of activities was considered the most important instructional strategy, being mentioned by five non-art teachers.

5.2.3 Summary: Interaction/Communication

Table 22 Summary: Interaction/Communication characteristics of an effective art teacher.

Theoretical Model	Local Model
<ul style="list-style-type: none"> *Communicate effectively with parents. *Take part in community affairs. *Relate well with other staff members. *Establish rapport with their students. *Listen attentively to their students. *Know their students as individuals. *Establish rapport among their students. *Encourage informal chats with students outside class. 	<ul style="list-style-type: none"> *Keep parents informed of student progress.(9) *Have an understanding of and use available community resources. (6) *Work as a team member within the school structure with a common aim or goal. (5) *Develop positive relationships, gain student respect and appreciation. (4) *Be involved in school activities beyond the classroom. (4) *Develop communication skills relevant to individual or class needs. (4) *Develop communication/rapport with students and demonstrate this care for education and welfare of the students. (Empathy) (3) Have confidence in oneself and be a good role model. (2) Work with students as equal partners in their education. (1) Demonstrate interest in ones subject. (1) *Be honest to students. (1)
<ul style="list-style-type: none"> Provide opportunities to discuss art. *Be honest in their dealings with students. 	

The Interaction/Communication category was identified by the non-art teachers as the most important category with statements in the Theoretical and Local model in general agreement, as seen in Table 22. In all sections of the interview this category provoked the most responses and scored highest in the ranking scale with nine non-art teachers identifying the need to keep parents informed of student progress as essential behaviour of an effective art teacher. Despite this response Interaction/Communication was not seen by the non-art teachers to be

the most important category for the art teacher. In the art room formal Interaction/Communication was perceived to be moderate to low compared with the non-art teachers perceptions of "core" subject classrooms. A variety of activities that required movement around the room was often cited as a reason for non-art teachers' perception that art rooms were informally run. The non-art teachers also mentioned the subjective nature of art which they perceived as providing more opportunities for personal interaction and communication. The perceived informality of classroom management in the art room was thought to allow more Interaction/Communication between the teacher and the students, yet was not seen to be more important than other categories or for other subject areas.

Interaction and Communication between art teachers and other staff members was perceived to be important, but the data suggests that not enough was occurring to make a significant impact on the pre-conceived ideas held by non-art teachers of typical art teachers and art teacher behaviour. Most Interaction/Communication appears to be on a social level and takes place at recess and after school social events which may limit opportunities for subject advocacy. Suggestions from the non-art teachers for improving communication about art as a subject were few as most respondents were of the opinion that interaction/communication should proceed as "normal", which for most meant on a social level and at formal meetings.

Interaction/Communication with the local community and parents was seen as an important means of "advertising" what the art department does and how individual students are progressing. Suggested means of doing this focused predominantly on exhibitions and displays, either within the school or in public locations.

Further characteristics that non-art teachers felt were important included confidence in oneself and demonstrating interest in one's subject. These characteristics were not included in the theoretical model.

5.2.4 Summary: Organisation

Table 23 Summary: Organisational characteristics of an effective art teacher.

Theoretical Model	Local Model
<p>Utilise space in and out of class for art activities and display.</p> <p>*Establish appropriate classroom facilities and equipment to maximise efficient use of space and materials.</p> <p>*Be skilled in designing curricula.</p> <p>*Prepare lessons and programmes thoroughly.</p> <p>*Establish classroom routines to ensure acceptable student behaviour.</p> <p>*Keep both accurate and up-to-date records of their student's progress.</p> <p>*Correct and return pupil's work promptly.</p> <p>*Complete administrative tasks efficiently.</p> <p>Know how their subjects integrate with the school program.</p> <p>Be punctual for scheduled classes.</p> <p>Be sufficiently organised to take advantage of spontaneous and/or incidental teaching.</p>	<p>Be well organised. (9)</p> <p>Utilise existing facilities in and out of the classroom. (7)</p> <p>*Maintain well organised classroom, for activities and displaying art work. (7)</p> <p>*Be able to plan lessons and programmes according to regulations and total student curriculum that are interesting and effective.(3)</p> <p>*Prepare materials before lessons.(for reasons of safety and minimum mess.) (2)</p> <p>*Have and maintain expected rules of behaviour. (2)</p> <p>*Mark work fairly and consistently. (2)</p> <p>*Know the "rules" of the school (written and unwritten procedures relating to classroom management and school organisation.) (1)</p> <p>Have good management skills (1)</p>

In table 23, the characteristics in the Local Model relate well to the Theoretical Model. In the theoretical model however, discrepancies emerged between non-art teachers perceptions

of what Organisation should include and the research instrument. In this study Organisation refers to keeping records, completing administrative duties, knowledge of curricula and school functioning. It emerged from the interviews that while Organisation was essential for every teacher, the respondents perceived certain aspects to be less important than others. For example, knowledge of the curriculum and a teacher's lessons and programmes was seen as basic and essential to good teaching as it enabled the teacher to enter the classroom prepared to instruct and manage the class effectively. However, organisation in terms of maintaining the neat appearance of a room, administrative duties and housekeeping duties were perceived to be of secondary importance. The discrepancy in definition of the term Organisation became apparent in the ranking procedure and it was clearly the least important. (See Figure 4.) Some discrepancies emerged in the results, for example, the non-art teachers felt all teachers should be organised, but this did not show up on the ranking scale. This may have been due to the confusion which arose about keeping students on-task, which although an Instruction criterion, may have been related to the Organisation category. In retrospect, to clarify the organisation characteristics, a statement on planning for individual lessons or a statement on programming as a measure of organisation should have been included in the ranked statements.

Qualities of Organisation appeared to underpin many of the characteristics in other categories. For example, the non-art teachers perceived class management through class rules and keeping lessons varied as part of being organised. Availability of space and the fixed facilities of the classroom were not seen to be under the control of the individual art teacher and as such were not perceived to be part of the art teacher's role as an organiser. Individual personalities were seen to determine classroom organisation with any teaching style deemed to be effective if used correctly. What can be tentatively concluded is that the non-art teachers perceived being organised as a basic skill for all teachers and one that underpins effective day to day classroom teaching. As seen in Table 23, the most frequently quoted quality in this category was that a teacher "be well organised." Organisation beyond the classroom was perceived by the non-art teachers as not as important for the art teachers

as was being organised in the classroom. It was acknowledged that due to the physical differences in terms of space, equipment and facilities, art as a subject was organised by effective art teachers in different ways.

5.2.5 Summary: Knowledge

Table 24 Summary: Knowledge characteristics of an effective art teacher.

Theoretical Model	Local Model
<p>*Know their subject "inside out" and demonstrate a range of art making skills</p> <p>*Belong to their subject associations</p> <p>*Have some tertiary study in their major teaching subject.</p> <p>*Keep abreast of the latest educational developments in their field</p> <p>Be skilled in the appraisal of their own performance.</p> <p>Have a sound knowledge of children's intellectual development.</p> <p>Have worked on other areas elsewhere prior to becoming teachers.</p> <p>Teach intuitively.</p> <p>Be those with more teaching experience</p>	<p>*Keep up to date in subject knowledge and skills.(9)</p> <p>*Know their subject well, including competency in art-making and have specific and diverse art knowledge, (historical and technical) with at least one area of expertise. (8)</p> <p>Teach more practical art than theory. (7)</p> <p>*Maintain subject reading privately or through professional associations. (4)</p> <p>*Know what is relevant in subject to current environment. (4)</p> <p>*Pursue relevant further studies. (3)</p> <p>*Share information with other art teachers.(2)</p> <p>*Have an awareness of SEA and Ministry requirements in your subject. (2)</p> <p>Survey class needs and act accordingly. (1)</p>

The major idea emerging from the Knowledge category was that the effective art teacher should possess and demonstrate current knowledge of art theory and practice. With nine responses maintaining that the effective art teacher keeps up to date in knowledge and skills, as seen in Table 24. The Local Model compared favourably with the Theoretical Model in that most characteristics in the Theoretical Model were quoted by one or more of the non-art teachers interviewed. It was expected that specialist art knowledge would be demonstrated by the effective art teacher and that this knowledge would be maintained and updated. Further studies and continuing practical activity were seen as the main ways in which the effective art teacher could improve their knowledge of the subject.

Non-art teachers perceived that practical art activity should dominate art lessons, although in general, they had little experience of art lessons and little or no knowledge of the current art syllabuses. Overall the non-art teachers felt that art should be more practical as it was a hands-on activity and apart from those who mentioned art history, they did not give evidence of having heard about the other theoretical aspects of the art curriculum. This lack of exposure to the art area meant that the non-art teachers had no knowledge of the five dimensions of the art syllabus; visual literacy, art criticism, art history, visual inquiry and studio production. Practical activities were the most quoted area of art content as it was the most visible within and out of schools. The effective art teacher was seen to promote practical activity through displays and exhibitions.

5.2.6 Summary: Personality

Table 25 Summary: Personality characteristics of an effective art teacher.

Theoretical Model	Local Model
*Be creative.	*Has creativity, is creative/artistic. (7)
*Be enthusiastic in their teaching.	*Has enthusiasm/desire for their teaching, interested in own subject. (7)
*Genuinely care for their students.	*Ability to develop empathy with students. Care for the welfare of the students. (5)
	*Is genuine, honest and caring. (4)
*Have an air of authority.	*Ability to exert general self confidence and competence in their job. (4)
*Be decisive.	
*Be firm.	Ability to get on with people/outgoing. (4)
	*Has genuine interest and liking for students in and beyond the classroom. (3)
*Be well groomed.	*Conservative approach and appearance and/or trendy for females. (3)
*Be approachable.	*Be a likeable person/personable. (2)
Make learning enjoyable.	Sensitive to student needs. (2)
*Have a good sense of humour.	*Have a good sense of humour. (1)
	Know their contribution to whole school curriculum is valid. (1)
*Not become easily irritated.	*Has heaps of patience and tolerance.(1)
Provide opportunities for students to be involved in decision making.	Has a lot of energy. (1)
Have eyes in the back of their heads.	Open minded. (1)
Be good actors.	Willingness to do extra work in preparation. (1)
	Has integrity. (1)

While it was acknowledged that the personal qualities of effective teachers vary enormously, creativity as a personal quality was identified as most important for the effective art teacher. (See Table 25) Other qualities frequently mentioned included artistic skill, enthusiasm and sensitivity, sense of humour and genuine care for students. These qualities also appear in the theoretical model. However, the most appropriate qualities

identified for an effective teacher were not always those qualities that made an impression on the non-art teachers. For example, the most frequently quoted personal characteristic in the experience of the non-art teacher were those of dress, extrovert behaviour and confidence in interacting and communicating with others, which were not qualities identified in the literature as essential to the effective teacher. Personal qualities on the ranking scale also varied from being very important with a high rank of 1 to a low rank of 10. (See Figure 4.)

The idea that has emerged in this section is that there is a stereotypical image for art teachers that is formed and reinforced by some art teachers with strong personalities, as for example those teachers who had strong images of their own particular art teacher from their own schooling or the art teacher present in the school they taught at, whose personality was either dominant or different to the norm. Art teachers who either fit or differ markedly from this stereotypical image may be recipients of positive or negative feedback from other staff members, which may influence their behaviour accordingly.

5.3 Conclusions

Tables 21 to 25 illustrate the major findings of the study and they itemise the characteristics deemed necessary for an effective art teacher. It was not considered relevant to collapse these tables into a single summarised version as further reduction of the statements may have altered their meaning. Instead, individual tables for each category have been presented and these may be readily scanned to determine the most appropriate qualities of an effective art teacher. It must be noted that the sample size of this study was limited and the conclusions at best must be tentative.

Conclusions made from the summary tables disclose the following:

For research question one it was found that in metropolitan secondary high schools, non-art teachers' perceptions of art teacher effectiveness were not weighted in favour of an

art teacher's personal qualities over their professional qualities. According to the non-art teachers, knowledge of subject content combined with knowledge of how to teach it is of more importance than a teacher's personal style.

For the second research question it was found that artistic creativity was the most important personal quality of an effective art teacher. There was a general perception among the non-art teachers that personal creativity goes hand in hand with artistic skill which meant that an art teacher was expected to have art training and to be a practising artist, as well as being "artistic." In this study, the non-art teachers identified "artistic" in terms of appearance, manner, classroom appearance and projects initiated. The remaining categories of Interaction/Communication, Instruction and Organisation were also influenced by personal characteristics which means that there is not enough evidence to satisfactorily answer the research question as to whether for an effective art teacher, personal qualities are either more or less important than professional qualities for an effective art teacher.

For the third research question, the professional attribute of interaction and communication with students, staff and parents and community through practical art was identified by the non-art teachers as the most important way of achieving effectiveness. It was also found that an art teacher should be able to equally demonstrate practical ability in art and knowledge about art. Practical ability was considered to be a form of knowledge and for most of the non-art teachers interviewed was perceived to be the major area of expertise for the art teacher. It was also found that those non-art teachers with more teaching experience could not demonstrate a better understanding of the art/craft syllabus than those teachers with less teaching experience, regardless of subject area taught.

For the fourth research question, it was found that the qualities of an effective art teacher as perceived by non-art teachers in metropolitan secondary schools were similar to those identified in the literature. Results from the study supported the theoretical model in that an effective art teacher should possess and maintain qualities of an effective teacher

within the art area. These qualities should be maintained in an integrated model which can not be sub-divided into a checklist of unique qualities, as many categories overlap and they should not be partitioned into discrete units. Clarke and Gype (1989) proposed the idea that an effective art teacher combines knowledge of subject matter with individual and unique personality attributes. Results from this study support this idea in that the non-art teachers saw many of the professional qualities, (especially Knowledge and Instruction, with the latter linked to experience), tied in closely with Personality qualities. For the art teacher, however, creativity in the form of demonstrable artistic skill is still seen as important. If art teachers attempt to fulfil both roles of art teacher and artist as expected by the non-art teachers, then conflict will arise as the roles are not wholly compatible. As Boughton (1986) argued, skills in art production do not automatically make one an effective art teacher.

Art seems to remain what Naar (1983), p. 192) referred to as the “ most misunderstood and misrepresented area in the school ... ” and as such, individual non-art teachers may be unlikely to value art or facilitate its development. The non-art teachers in this study were aware of art teachers out of class but as Teacher F noted, no interaction takes place in classrooms between teachers of other subject areas. The model of an effective art teacher that non-art teachers defined appeared to be largely based on effectiveness in relation to their own subject area.

There was little to no evidence that the non-art teachers had first hand knowledge of the aims and objectives of current art/craft syllabuses as most comments centred on art production. The experience of the non-art teachers with the subject art is limited to viewing art works and appeared subjectively based on the individual’s experience in schools rather than in art galleries. Of the younger non-art teachers in the sample, (26-30 age group), only two may have experienced art history as students, the others may not be aware of the major changes within the art/craft syllabuses which have occurred over the past six years.

5.4 Recommendations

Art teachers need to ensure personal characteristics do not hinder or impair their image or their subject.

It is apparent from this study that the image of the art teacher is significant in influencing the perceptions of non-art teachers. Art teachers need to be aware of the direct and indirect consequences of their behaviour and appearance within the school as this has a bearing on how non-art teachers perceive and value not only the art teacher's efforts but the subject art. In cases where an art teacher's personal image may be interfering with their professional duties it may be necessary for such individuals to alter their image or behaviour in order to become more effective advocates for their subject. Art teachers may need to actively pursue means of advocating their subject out of the classroom as much as within the classroom.

Art teachers need to actively publicise advances in the art curriculum as an advocacy strategy.

From this study it was apparent that the non-art teachers were not being informed of the recent developments in the art syllabus. This lack of knowledge may be of importance where decisions affecting art as a school subject rely on non-art teachers being correctly informed.

A need is seen for art teachers to be practising art. More training and opportunity to practise art would help.

The non-art teachers in this study perceived that the art teacher should be producing more of their own art as a means of teaching and gaining student respect and a way of improving their knowledge of the subject. The perception was that personal

involvement in art making would promote increased sensitivity to art, which in turn would be of benefit to the art teacher in demonstrating to students not only a skill but respect and pride in the subject.

In any decision making that is based on teaching performance, observation or direct experience in the classroom is necessary.

Job applications, peer appraisal, promotion and permanency in the teaching profession should use teaching performance as a criterion for assessment. It was evident from this study that non-art teachers seldom have the opportunity to visit an art room during lesson time and therefore they may not always be well informed of the many processes that occur in an art room. Art teachers may have to directly communicate their needs and requirements to those involved in school-based decision-making as they cannot rely on indirect communication.

Changes to all subject syllabuses need to be more widely publicised for the benefit of both staff and students.

It was apparent from this study that the non-art teachers were not always aware that changes had occurred in the art syllabus. Any effort by individual teachers to integrate topics across the curriculum will require more informed interaction between art teachers and non-art teachers to take place.

A further recommendation is enlisting parent/community help to provide additional sources of advocacy for art.

In particular, school-based decision-making bodies may not include a representation from the visual arts area and enlisting parent/community help from those concerned about the situation of art in secondary schools may be necessary.

5.5 Chapter Summary

Research on school processes to date has identified problems and alternatives to approaching these problems. This study set out to address the question of how effective art teachers are perceived by the non-art teachers in Western Australian metropolitan secondary schools. The research showed that some non-art teachers base their perceptions on minimal observation and/or experience with either art teachers or the subject art. Involvement of non-art teachers in decision making affecting art teachers may place art at a disadvantage. Other non-art teachers, although supportive of art and art teachers are also placed in situations that minimises Communication/Interaction with art teachers/art and so may decrease their input to decision making in support of art.

Although this study established that personal qualities may have made the biggest impact on the profile of the art teacher, the acquisition and deployment of professional qualities are more important for a teacher to be considered effective. What may be required does not only include the acceptance of the results of this study, but also further research into effectiveness as it applies to other subject areas. Good and Brophy (1986) point out that the extension of basic knowledge in the area of effective teachers and teaching is needed to understand more fully the qualitative aspects of schooling.

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Appendices

Appendix 1 Public Views About the Arts

Reference: The Australia Council, *The Arts: Some Australian Data*, 1989.

The arts should not be allowed to die out.97%
<u>It is important for school children to learn music, painting, drama, etc as part of their education.</u>96%
The success of Australian painters, singers, actors, etc gives people a sense of pride in Australian achievement.95%
The arts help us to understand our own country better.85%
The arts have an important role in making us look at our way of life.81%
The arts only benefit those people who attend or participate.35%
All theatres, operas, and ballet companies and public art galleries should be made to survive on their ticket sales alone.21%
The arts often harm our society by being too critical of our way of life.15%

Appendix 2 Effective Teacher Characteristics as Identified in the Literature

Aydin (1989) Ideal characteristics of Secondary maths teachers.

Effective Practice or Specific Teaching Skill	
Teaches step by step in logical order.	Knowledge of mathematics.
Takes normal time when explaining.	Speaks and writes clearly.
Teaches at an appropriate pace.	Classroom management.
Gives explanation that the students understand.	Use of teaching aids.
Patient, encourages students to ask questions.	Lets students ask questions.
Repeats things when students do not understand.	Demands respect, attention.
Answers student questions clearly.	Concern for students.
Demands excellence in mathematics.	Well prepared lesson plans.
Prepares students for what is coming.	Application of lesson plans.
Summarises material at appropriate points.	Points out what is important.
Variability of teaching techniques.	Stresses difficult points.
Assigns homework based on classroom work.	Dedication, helpfulness.
General appearance, (personable, friendly.)	Good blackboard usage.
Informs students of the objectives of the lesson.	Enthusiasm for teaching.
Focusing event in his/her teaching	Sense of humour
	Non-verbal communication.

Bickel & Bickel, (1986) in Wolary et al, (1988, pp. 19-20) Effective teacher behaviours.

Effective teacher behaviours

Take an active, direct role in instruction.

Give detailed and redundant instructions and explanations when introducing a new concept.

(Rosenshine, 1983)

Give ample opportunity for guided practice with frequent reviews of student progress.(Berliner, 1984)

Check for understanding, using questioning, consistent review of homework, review previous lessons before moving onto new work.

Move among students during seat-work.

Provide meaningful feedback frequently.

Use feedback strategies for positive reinforcement of student success.

Use feedback as basis for re-teaching where necessary.

Take an active role in creating a positive, expectant and, orderly classroom environment.

Actively structure the learning process and time management.

Build in signals for academic work.

Maintain student attention by group alerting and accountability techniques and variation in educational tasks.

Clarke and Gipe (1989) Characteristics of an effective art teacher.

Personality characteristics

Creative.

Confident about their ability as teachers.

Highly intuitive.

Judgemental.

Evenly introverted and extroverted.

Diemart, 1980 Content Knowledge.

Effective practice or specific teaching skill.

Clarify and communicate purposes and direction.

Identify and sequence content.

Apply engaging methods for learning.

Evaluate student progress.

Stokrocki (1986) Characteristics of effective elementary art teachers.

Effective practice or specific teaching skill.

Develop learning abilities via concrete examples and experiences, experimentation with materials, constant repetition of concepts and skills and informal appraisal.

A conception of art education at the primary level as primarily student-centred, respectful of individual differences and viewed as a general preparation for the future which insures freedom of thought but responsible choices.

A belief that an elementary art teacher should be organised but flexible in order to allow for spontaneous and planned interdisciplinary learning experiences to occur.

To provide extra-structural arts resources, activities and programs not usually available.

A need for continuous growth, self-reflection and instructional revision.

A need to be an effective manager.

Edith Cowan University Assistant teacher training programme: Sets of criteria for passing assessment grades at outstanding level.

Category	Criteria
Planning	Displays evidence of working towards a thorough personal knowledge and command of content within and across appropriate subject areas.
Teaching strategies	Consistent use of varied strategies when catering for groups of pupils and the special needs of pupils. Exploits consistently, when and where appropriate, opportunities for spontaneous and/or incidental teaching.
Relationships	Demonstrates a professional concern toward both the quality and quantity of teacher-pupil interactions with all pupils, and is able to take appropriate corrective action to enhance the quality of relationships. Provides a stimulating environment to promote both learning and maximum interest among pupils.
Communication skills	Demonstrates highly refined verbal and non verbal techniques which contribute substantially to the quality of the teaching learning situation.
Classroom management	Demonstrates consistently an all round awareness and a capability of handling two or three matters at once as parts of a sophisticated managerial approach to enhance the on-task behaviour of all pupils. In terms of effective and profitable use of time, nearly all pupils are meaningfully on-task approximately 80% or more of the time. Anticipates and acts early to minimise control problems (should they arise) in an effective manner.
Instructional skills	Uses consistently skilful oral and written questioning techniques for profitable outcomes, including helping pupils learn to think, checking pupils' understanding of learning, and maintaining pupil interest and on-task behaviour. Seeks consistently to explain concepts and learning meaningfully, including the checking for pupil understanding. Perceives accurately and responds appropriately to unplanned changes or circumstances which require a variation or adaptation to the original plan.

Evaluation Evaluation skills and approaches should reflect a personal belief system about how evaluation is an integrative part of the teaching/learning experience.

Demonstrates the ability to develop, use, and interpret Teacher-made objective tests, essays, demonstrations, and oral interviews, where appropriate, all of which measure what is intended to be measured.

Professionalism Appropriate professional relationships: parents, school and community, staff relationships.

Knowledge and implementation of administrative procedures and duties.

Commitment to teaching.

Acceptance and response to advice.

Punctuality.

Sincerity.

Personal appearance.

Acceptance of staff responsibility.

Effective self evaluation.

Initiative and foresight.

Co-operativeness.

Models desirable attitudes and behaviours.

Productive use of non-contact time.

Involvement in the corporate life of the school.

Resource file.

Weibgen (1983) Hypothesised dimensions of teacher effectiveness and questionnaire items.

Category	Characteristic
Interaction	<p>Be honest in their dealings with students.</p> <p>Establish rapport among their students.</p> <p>Encourage informal chats with students outside class.</p> <p>Take part in community affairs.</p> <p>Allow students to address them by their first names.</p> <p>Leave dealing with parents to the administrators.</p> <p>Establish rapport with their students.</p> <p>Communicate effectively with parents.</p> <p>Relate well with other staff members.</p> <p>Listen attentively to their students.</p> <p>Know their students as individuals.</p>
Instruction	<p>Encourage students to develop an enthusiasm for learning.</p> <p>Keep their students working on set tasks.</p> <p>Employ a wide range of instructional procedures(different styles and use of aids.)</p> <p>Adjust instruction on the basis of regular monitoring of student progress.</p> <p>Ensure that class-work is interesting enough to hold all their students attention.</p> <p>Use questioning effectively.</p> <p>Provide ample opportunities for all students to contribute their ideas to the lesson.</p> <p>Provide work at a level to cater for the individual needs of their students.</p> <p>Make clear to the students what is expected of them by way of satisfactory performance.</p> <p>Make the aims of each task clear to their students.</p> <p>Monitor each student's progress regularly.</p>
Organisation	<p>Keep both accurate and up-to-date records of their student's progress.</p> <p>Be skilled in designing curricula.</p> <p>Prepare lessons thoroughly.</p> <p>Establish classroom routines to ensure acceptable student behaviour.</p> <p>Be punctual for scheduled classes.</p> <p>Complete administrative tasks efficiently.</p> <p>Know how their subjects integrate with the school program.</p> <p>Correct and return pupil's work promptly.</p>

Personality Be approachable.
Have a good sense of humour.
Genuinely care for their students.
Be firm.
Not become easily irritated.
Be well groomed.
Make learning enjoyable.
Be enthusiastic in their teaching.
Have an air of authority.
Provide opportunities for students to be involved in decision making.
Have eyes in the back of their heads.
Be decisive.
Be good actors.

Knowledge Be those with more teaching experience.
Have no need if educational research findings.
Have some tertiary study in their major teaching subject.
Know their subject "inside out."
Have a sound knowledge of children's intellectual development.
Teach intuitively.
Belong to their subject associations
Keep abreast of the latest educational developments in their field.
Be skilled in the appraisal of their own performance.
Have worked on other areas elsewhere prior to becoming teachers.

White et al in Wolary Sugai and Bailey (1988, p. 19) Teaching functions and effective practices associated with each.

Category	Specific Behaviour
Management of instructional time	<p>Teacher is prepared to initiate instruction when class is scheduled to begin.</p> <p>Teacher makes full use of the time allocated for instruction.</p> <p>Teacher maintains a high level of student time on task.</p>
Management of student behaviour	<p>Teacher instructs students in a clear set of rules and procedures for classroom behaviour</p> <p>Teacher observes student behaviour continuously and stops inappropriate behaviour promptly and consistently.</p>
Instructional presentation	<p>Teacher presents instructionally relevant lessons that match the students' current level of understanding of the topic</p> <p>Teacher reviews lesson content for the students.</p> <p>Teacher presents lesson content and instructional tasks clearly.</p> <p>Teacher makes instructional transitions quickly, smoothly and effectively.</p> <p>Teacher presents instruction at an appropriately brisk rate.</p> <p>Teacher establishes reasonable work requirements and enforces them.</p>
Instructional monitoring	<p>Teacher regularly uses formal and informal assessment to determine the student's current level of understanding and progress</p>
Instructional feedback	<p>Teacher provides consistent flow of performance feedback to students.</p> <p>Teacher gives appropriate feedback based on type of student response.</p>

Wolary, Sugai and Bailey (1988 p. 21) Knowledge required for teaching exceptional students.

Area	Specific Behaviour
Child development	Assess student needs.
Curriculum content	Specify individualised objectives.
Handicapping conditions.	Use positioning techniques. Design and use alternative communication systems. Modify instructional sequences. Modify instructional materials.
Principles of learning and Behavioural procedures.	Provide appropriate learning environments. Help students learn new skills. Help students perform skills independently. Help students behave appropriately.
Instructional Monitoring and Evaluation procedures.	Measure behaviour. Summarise data. Evaluate performance and modify instruction accordingly.

Appendix 3 Letter of Introduction to Principal

Christine Morton-Lo

██████████

██████████

Dear Sir/Madam

As part of my Honours study in Education at the Edith Cowan University, I am conducting a small scale study into the perceptions of non-art teachers on the effectiveness of an art teacher in secondary schools. This research is expected to provide data that will aid in the advocacy of art as a subject offered in Secondary schools.

Your school has been randomly selected to obtain a sample of non-art teachers. With your permission, I would like to randomly select two teachers to interview.

I am available for an introductory meeting on any morning, Monday to Friday, at your convenience. I can be contacted on the following number, ██████████ Thanking you in anticipation.

Yours sincerely

Christine Morton-Lo

Appendix 4 a Letter of Introduction to Selected Non-art Teachers

Dear

I am an Honours student currently conducting research towards my Bachelor of Education with Edith Cowan University, Mt. Lawley, on the subject of how non-art teachers perceive an effective art teacher.

You have been randomly selected from the staff in your school as a possible source of information. The purpose of this letter is to request your participation in the study which will consist of an interview of approximately forty five minutes. I would also wish to audio-tape the interview to improve accuracy of information.

The study involves obtaining general perceptions of what a non-art teacher views to be the characteristics of an effective art teacher. This information will contribute to the image of the art teacher within a school environment and enable improved subject advocacy.

All information collected will be treated with confidentiality and if requested, anonymity.

All data collected from you may be examined prior to any written report being submitted.

Enclosed is a permission slip which also includes questions regarding general statistical data which may prove of benefit in cross referencing with other studies. It would be appreciated if this could be returned as soon as possible so that we may make further decisions as to time and place of interview.

I can be contacted at home on [REDACTED] should you have any further questions. I can also be contacted should you wish for me to personally collect the permission paper and to arrange a convenient time and place to conduct the interview.

Thank you for your time,

Christine Morton-Lo

Appendix 4 b Consent Form

_____, agree to participate in the study of non- art teachers perceptions of an effective art teacher as part of course requirements for Christine Morton-Lo.

I also give permission for the interview to be audio-taped on the understanding that I will be given an opportunity to approve and validate a summary of key points arising from the interview.

The most convenient time for us to meet during the week is . _____

(Please sign) _____

Name: _____

Date: _____

It would be appreciated if you would please complete the following :

Age; (21-25)___ (26-30)___ (31-35)___
 (36-40)___ (46-50)_ (>50)___

Gender: (F)___ (M)___

Years of teaching experience: _____

Subject area taught: _____

Level of qualification, place and year: _____

Most recent experience
with art in education: _____

Appendix 5 Interview Schedule

The following questions use the term *successful teacher* as synonymous with *effective teacher* to aid in interviewee comprehension. Establishment of atmosphere will be necessary before commencing questions to ensure respondent is at ease and understands the issue at hand. The possibility of an audio-tape being set up also means that the physical set up of the interview will need to be carried out to ensure comfort and privacy. This will ensure maximum response from the interviewee and maximum reliability from the interviewer.

Section 1. General opinion.

Q.1 What do you think are the qualities of an effective teacher?

Q.2 Of these qualities, which do you think an effective art teacher should have ?

Section 2. Specific categories.

2.1 Instruction

a) What do you understand by the term “on-task student behaviour”?

b) Do you think that art teachers maintain on-task student behaviour?

Probe: Do you think this is appropriate for a successful art teacher?

c) Do you think art teachers make full use of their class time?

Probe: If no : In what ways do you see this time not being adequately used?

If yes or no: How could they make more effective use of class time?

d) What sort of instructional approaches do you think a successful art teacher uses (should use)?

Probe: Are these approaches significantly different to those used in other subjects?

(eg. demonstration techniques, independent projects, group work..)

Should they be different? Why?

2.2 Interaction and Communication

a) Do you think the relationships between teacher and student in terms of their respective roles and expectations is more important for art than other subjects?

Probe: If no: In what ways is this interaction different or same?

Should it be different ? Why?

b) What levels of formality have you observed in art classes?

By formality I mean the way seating is arranged, the positioning of the teacher in taking a lesson, noise level, observation of class rules and so on.

Should the level of formality be different to other subject areas?

c) From your experience, to what degree have art teachers communicated and interacted with teachers from other subject areas?

Probe: Formal and informal.

In what ways should this communication and interaction take place?

d) In your opinion, should an effective art teacher maintain interaction and communication with parents and community?

Probe: Why? Why not? How?

2.3 Organisation

- a) If you could picture the classroom layout of an effective art teacher, how would it look, for example in terms of desk arrangement, displays and so on?
- b) From your experience do art teachers make effective use of space or materials in their classroom or out of their classroom to help with their teaching?
- c) From your experience, would you say art teachers are well organised in regard to their administrative duties?

Probe: If yes; in what ways and how does this affect them, the non-art teacher?

Examples; Assessment, reporting, supplies, budget.

- d) In your opinion is it necessary that art teachers be well organised?

For example; keep accurate record of student progress, complete administrative duties.

2.4 Knowledge

- a) Are there any aspects of art knowledge that the effective art teacher should know particularly well?

Probe: Why are these aspects important?

- b) In your opinion what weighting should art teachers in secondary schools give to theory and practical work?

Probe: More cognitive eg. art history criticism? Upper/Lower school?

- c) How important do you think an understanding of new art techniques and content is for art teachers today?

Probe: Give examples (such as computer graphics, art criticism.)

d) Could you suggest ways in which the art teacher could improve their knowledge of their subject?

eg. Attend in-service, have specific art qualifications, put on exhibitions.

2.5 Personality

a) What do you think are the personal qualities necessary for a successful art teacher ?

Probe: sensitivity, sincerity, eccentricity, enthusiasm, extrovert, introvert, neat and tidy.

b) Of those qualities mentioned, do you think any of them help or hinder the art teacher in promoting the image of themselves or their subject. (This is regardless of the success of their teaching in the classroom.)

c) From your experience are there any typical personality characteristics that you think would be displayed by an art teacher.

d) Of all qualities mentioned are there any that you think would be most appropriate for a successful art teacher?

Below is a list of the twelve most desirable characteristics of an effective art teacher. Consider the importance of each characteristic and rank them in order of importance from one to twelve, one being the most important and twelve being the least important.

- | | |
|--|-------|
| Knowledge of subject | ----- |
| Management of student on-task behaviour | ----- |
| Orderly and attractive classrooms | ----- |
| Sensitive to student needs | ----- |
| Outgoing and friendly | ----- |
| Able to communicate effectively with students, parents and staff. | ----- |
| Able to demonstrate practical knowledge of art in and out of the classroom. | ----- |
| Demonstrate efficiency in administrative duties | ----- |
| Uses a variety of teaching strategies | ----- |
| Caring and concerned | ----- |
| Personal artistic ability | ----- |
| High student success rate | ----- |
| Other | ----- |

Appendix 6 Non-art Teachers Perceptions of Qualities of an Effective Art teacher

T	Response	O	I/C	P	K	I
A	"All [as per previous question.] "Specifically in the area of art, contemporary and of course historical art world knowledge." "Have an understanding of the resources that are available within the community and to be able to draw upon other resources beyond the expertise of the teacher themselves."	*	*	*	*	*
B	"All apply."[as per previous question.]	*	*	*		
C	"Probably all of the above."[as per previous question]		*		*	*
D	"A lot of patience and tolerance because of the way the kids tend to misbehave. It depends on the art teacher themselves and how they control the class." "Certainly creativity is number one especially in keeping up with trends or whatever is the latest thing."			*		
E	"I see the art teacher as fitting into all of those qualities." [as per previous question.]	*	*	*		*
F	"All of them. " [as per previous question.]	*	*	*		
G	"An effective art teacher would need to have all of the qualities of a good teacher, "	*		*		*
H	"Anyone who is an effective teacher, has, I suppose, basic teaching skills and is able to be effective in their domain." "... [they have] their speciality expertise."	*	*	*	*	*
I	"Well they have got to have content ... definitely communication. To be able to get the same wavelength as the kids." "To know what it is you are teaching and be able to explain it."		*		*	*
J	"The ability to bring out the best in your students and to motivate the students to do their best." "Try to develop the creativity in the students without influencing them too much." "Organisation ability." "Communication skills, as there is a need to teach both theory and practical aspects of art." "Good rapport with the students to help ... bring out their creativity." Natural ability in at least one area of art, creativity.	*	*		*	*

Appendix 7 Responses to Question: What do you understand by the term “on-task student behaviour?”

T	Response
A	“The students are being productive, performing functions and jobs and thinking about what they are actually doing.”
B	“The student does work, and the task is seen to be assessed by set criteria, objectives, which can be measured.”
C	“What the students actually do.”
D	“Students doing what they are expected to do, or expected to produce ... doing the appropriate behaviour of the tasks that they are expected to undertake in the given time.”
E	“The focusing of the task with their set objectives by the students and how they react to what is required from them or how they actually behave when asked to do something.”
F	“Students on being given instructions to a specific task do the required activity.”
G	“On-task student behaviour means that the students are working at the achievement of the objectives of the lesson, so if they are not engaged in activities where the objectives of the lessons are not being achieved, then they are not on-task.”
H	“It’s the situation which occurs in the classroom where ... the student learning objectives have been clearly made (and) the students understand them ... and with that understanding are happy to get on with their work ... without too much supervision. They know the boundaries within which they have to operate and they are pleased to get on with the work. The classroom where this is occurring is rarely silent, but the type of interaction that is occurring between students is orderly, low-key and positive, a good bit of it is task related and the other interaction which is occurring at the time between teacher and the odd student who requires extension or assistance.”
I	“When they are actually doing something constructive, conducive to their learning.”
J	“What they are doing when they are doing what they are told. Are they attentive to what they are doing or are they forced to do it or are they forcing themselves to do it because they have to do it for an assignment or are they enjoying it and being creative.”

Appendix 8 Non-art Teacher Perceptions: Enhancing Interaction Between Art Teachers and Parents/Community.

T	Response
A	"Have an understanding of the resources that are available within the community and to be able to draw upon other resources beyond the expertise of the teacher themselves."
B	" ... displays, invite parents or even members of the community in for demonstration lessons."
C	"I think the art teacher could become involved with more community development programs."
D	" ... having open days ... displays, for example, using local shopping centres ... "
E	" ... offer their services or be able to display their creativity or skills."
F	" ... they can send newsletters home, by interviews or the easiest way today is by the telephone."
G	"Schools could put on exhibitions of work either at the school or in shopping centres or something like that ... "
H	" ... there are the formal occasions for that to occur such as parent afternoons or day or night ... bits of displays taken to shopping centres ... take the work to the public instead of asking the public to come into another parents day or come to the school just to see the art in the art room."
I	"I know they often contribute work to festivals, that is good publicity, it is also very nice to have opportunities for parents to view student work."
J	" ... there has been some great things here with community type work, (eg murals on walk-ways for the council.)"

Appendix 9 Non-art Teacher Suggestions on Ways Art Teachers Could Improve Their Subject Knowledge.

T	Key point	Illustration
A	Computers	Use of computers in design work and techniques of airbrushing.
B	No comment.	No comment.
C	Workshops, work experience Displays	<p>"Go and have a look at more art and do practical workshops or work experience with various companies. Perhaps go to advertising agencies and see how they structure their work or work shadow with maybe a couple of painters or something like that."</p> <p>"Concentrate on art and art and design as part of their course."</p> <p>"They could be involved in putting up displays."</p>
D	Information sharing with other teachers.	<p>"One of the things they could do is get together on a regional basis and organise themselves to share information on such things as new techniques or new materials so everyone gets to know about it."</p>
E	Inservices and information networks.	<p>"Inservices, through their associations, newsletters, networking could be set up, I think art would be very good in a networking situation."</p>
F	Surveying student needs Inservicing	<p>"Surveying the class to see what things they would like to be involved in I suppose, and then going to the library, or marking kids assignments and looking at kids work. I don't know what inservicing is available. A lot of further studies you do doesn't really have much affect on what you do in teaching. Probably it's detrimental because the time spent you could be doing sensible things. Instead of getting a higher degree which really doesn't rub off on a year eight."</p>
G	Inservices Workshops	<p>"I think there are some [streams] around at the moment that the ministry, for instance, is trying to develop in terms of work experience for teachers ... I should imagine that art teachers, perhaps being involved in that sort of scheme, where they work in a graphics design place or something like that, where the latest techniques or the most up-to-date techniques are available, and being used, would be a good way of doing it. That would be one thing."</p>

H	Inservices	"All teachers should improve their knowledge of their subject, it could be done by Inservice courses (short term, after this it is up to the individual) and should be done but it doesn't happen. At a minimum they should keep abreast of the professional reading in their area. They should use the internal politics of the education system to agitate for more professional development where it is not available."
I	Professional association material Individual art practise.	"I would think art teachers like other teachers would be always studying and reading in their own field, and particularly art teachers would be keeping their hand in."
J	Further studies Work experience Individual art practice.	"Taking time off for further studies and also to get further experience in the field which for an art teacher may be going to the clothing industry or setting up a small business or just not earning any money by painting or something like that and trying to sell their works, I think that's important."

Appendix 10 Ranking data: Item Scores for Each Respondent.

	Item	Teachers/ranked score										Mean
		A	B	C	D	E	F	G	H	I	J	
1	Knowledge of subject	4	3	5	1	6	10	1	7	1	3	4
2	Management of student on-task behaviour	6	2	9	4	4	5	4	2	9	7	5.2
3	Orderly and attractive classrooms	11	11	10	6	12	9	11	11	11	10	10.2
4	Sensitive to student needs	1	7	3	3	2	8	6	4	8	5	4.7
5	Outgoing and friendly	9	9	7	7	9	3	7	13	7	9	8.0
6	Able to communicate effectively with students, parents and staff.	7	4	8	9	3	2	3	6	2	8	5.2
7	Able to demonstrate practical knowledge of art in and out of the classroom.	2	1	2	4	8	1	10	5	3	1	3.7
8	Demonstrate efficiency in administrative duties.	12	10	11	10	11	12	12	9	12	6	10.5
9	Uses a variety of teaching strategies.	5	5	6	5	5	6	9	10	6	11	6.2
10	Caring and concerned	3	6	12	11	1	7	5	3	5	4	6.8
11	Personal artistic ability	8	8	1	8	7	4	2	8	4	2	5.7
12	High student success rate	10	12	4	2	10	11	8	12	10	12	9.1
13	Other (genuinely like students)	13	13	13	13	13	13	13	1	13	13	11.8