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An Analysis Of Attitudes Toward Fine Arts Education Among Nevada State Legislators, Lobbyists, School Board Trustees, Superintendents, Curriculum Coordinators, Principals, Fine Arts Educators, And Other Educators In Nevada Public Schools

Jocelyn Kaye Jensen
University of Nevada, Las Vegas

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FINE ARTS EDUCATORS, AND OTHER EDUCATORS
IN NEVADA PUBLIC SCHOOLS

A dissertation submitted
in partial fulfillment of the requirements for the
degree of
Doctor of Education.
In Secondary Education
by

Jocelyn Kaye Jensen

April, 1982
The dissertation of Jocelyn Kaye Jensen is approved:

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University of Nevada,
Las Vegas

March, 1982
Abstract

Because of current prevailing educational and negative financial trends, a concern for the place of the fine arts in the curricula of the nation's public schools has been evidenced among various writers and curriculum experts. Music, visual arts, drama, and dance classes were being indiscriminately eliminated from educational instructional programs throughout the country. Remedial courses were taking the place of electives. Fine arts educators, among others, were also being assigned to teach in areas outside their major subject expertise. Many of these happenings came about because of newly mandated competency testing and back-to-basics instruction. Competency-based testing and instruction were mandated by the Nevada legislature in 1977. Subtle changes had been taking place within education. Fine arts courses, as well as other electives, were being affected negatively within the state. The level of support from political policy-makers (legislators) and educational experts for arts education was central to this study, because these individuals influenced education in Nevada in a number of ways. Since there were questions in Nevada about the strength of advocacy for fine arts education, it was felt that a study of the attitudes of several groups of key political and educational figures towards fine arts education would provide a predictor for the future of fine arts programs in the state. The opinions of these individuals were vital to ascertain the support for fine arts education in Nevada. Thus, an analysis of the attitudes towards fine arts education of Nevada state Senators, Assemblymen, Lobbyists, Superintendents, School Board Trustees, Principals, Fine
Arts Educators, and Other Educators in Nevada's public schools was undertaken. The findings from this study revealed that the degree of support for arts education among these key persons was generally high; the respondents agreed that fine arts education can be successfully intermingled with academic instruction to provide a basis for producing a well-rounded student; the answers given led to the concept that competency-based testing for the arts would be an impractical measuring device; and that arts education could and should be considered basic to the general public school curriculum.
ACKNOWLEDGMENTS

For many years a goal had been set. With the writing of this study, that particular objective in my life will have been met. This particular goal would have been impossible without the support and sacrifice of my husband, Ron, and my son, Rustin. I love them both deeply.

Of great importance, too, has been the guidance of my advisor, Dr. John Vergiels, whose help and encouragement have been extremely influential in reaching this pinnacle in my life. Dr. James Case has given of his time, his knowledge, and his care throughout the past three and one-half years. Dr. Evalyn Dearmin offered her assistance in so many ways that my deep appreciation to her seems too simplistic, yet it is genuine. Dr. Paul Harris gave helpful questions and timely aid throughout all of the intimidating moments experienced during my qualifying and comprehensive exams. Dr. Herman Van Betten deserves my gratitude for his thoughtfulness in stepping in to read my dissertation and aid in the completion of this degree.

All of the secondary education department at UNLV have been very supportive of my efforts. I would also like to thank my principal, Dr. Nils Bayles, and my friend, Muin Mustafa, for their help.

My thanks to all of these individuals goes beyond any words that I might express. I can only say that I love each one of you. You have helped me reach beyond myself to achieve this special accomplishment.
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Chapter 1

THE PROBLEM DEFINED

I. INTRODUCTION

Among fine arts educators and curriculum writers of today has arisen a concern for the survival of the arts in the general public school curricula in America. An awareness of the tenuous situation of the arts is not new, but it is becoming the subject of many articles and discussions among arts instructors as they search for solutions to this problem.

The place of the fine arts in public school curricula is being questioned, primarily as a result of several political realities. Among these are the thrust towards a "Back-to-Basics" movement throughout American schools; taxation measures which threaten cutbacks in funding for all education, therefore simplifying the manner in which the arts are classified as "frill" subjects and are thus considered by many in authority to be dispensable; and as Jacques Barzun states, ... "there is not -- there never has been -- agreement upon the reasons for giving the arts room in the curriculum" (Barzun, 1978, p. 9).

The arts are treated minimally in American education in a variety of ways. They are usually placed on the fringe of curricular offerings, most often as electives, if students have the time or inclination to place one of the fine arts courses into their schedules (Fowler, 1978, p. 53).

The arts classes often fall victim to the administrative syndrome whereby students are without other courses to take, therefore they are thrown into arts courses just to fill their schedules. The arts then
serve as a "catchall;" this concept displays the lack of regard held for the arts by many counselors and administrators.

Fowler (1978) stated, "The arts command little time or effort in curricular planning. In most schools, they are restricted to music and visual arts; creative writing, even when it is offered, is seldom thought of as part of the arts" (p. 53). The arts are often assumed to be courses open only to students who display special talents or specific interests in those areas of study. Fowler (1978) further stipulated that the arts are often placed in the category of performance and entertainment classes rather than as fundamental learning situations. At times the fine arts are thought to be too unconventional to fit into the normal school curriculum (p. 53).

The 1980 meeting of the Annual Western States Arts Alliance Foundation was held at the Hyatt Hotel at Lake Tahoe. It was attended by representatives from the ten western states. These individuals were from every facet of the art world and artists from Nevada arts organizations and education were well represented. The theme of the meeting was "Government and the Arts" and Nevada Governor Robert List was the keynote luncheon speaker. The editor of the NSCA Newsletter reported the governor's message in this manner:

He emphasized the need for arts advocates to do a better job informing their local officials and state legislatures about the needs and benefits of supporting arts activities. "Draw them out, or beat them at the polls," he stated firmly. The Governor described a "belt-tightening climate" and gave some reasons why that would continue to exist for the arts for
some time to come". (Crowell, 1980, p. 1)

S. G. Crowell further stated that:

According to List, Nevada government has difficulty keeping pace with the state's needs because of population growth and urbanization of Nevada's population. Other reasons cited included the change in mood towards spending by federal and state government, and the development of two-income families which has taken volunteers away from the arts. (Crowell, 1980, p. 1)

Nevada arts education appears to be facing similar problems along with the rest of the nation; thus, Nevada's political and educational leaders are attempting to confront the issues with fairness in hopes of salvaging such programs as those which exist within the arts.

It should be recognized that although the general populace gains satisfaction from the arts, according to Fowler (1978), "they command a low priority when judged by what is most 'important' in education" (p. 53).

II. PURPOSE OF THE STUDY

The attitude exists among fine arts educators that the arts, as an integral part of the general curriculum of public schools, should be gaining support from politically aware groups; instead, they are finding it more and more difficult to justify their place within the general curriculum.

With justification for the arts in education in mind, a study of attitudes prevailing toward fine arts education among Nevada State Lobbyists and Legislators, School Board Members, Superintendents,
Curriculum Coordinators, Principals, Fine Arts Educators, and Other Selected Educators would assist in developing problem solutions by those interested in the growth and sustenance of music, art, dance, and drama courses in public school curricula throughout the state.

The sharing of ideas and attitudes pertaining to the arts from these key persons who make the decisions about curriculum in the state of Nevada, and who assist in making funds available for education, should give aid in determining what must be done to ensure the arts a continuing place in Nevada's public school curricula.

Harry S. Broudy believes that school administrators and school board members have every right and perhaps even the obligation to ask questions, receive answers, and in turn, to be interrogated. It would seem to this writer that artists and arts educators should also bear the responsibility to answer questions which might be asked of them. Broudy lists these questions as some which need answers:

Is experience with art (or more broadly, the aesthetic experience) so distinctive that it cannot be absorbed by other subjects of instruction and developed indirectly? Are there teachable attitudes, skills, and knowledge in this mode of experience? And is formal instruction in them necessary? Can these skills, attitudes, and knowledge be taught to the entire school population or only to a special portion of it? And in all the major media or only one or two? Can the public schools staff a K-12 program for all? Are there recognizable and recognized standards by which the selection of materials and the effectiveness of teaching can be estimated? Or is the level of excitement of the pupils and
the teachers the only indicator of the quality of the program? (Broudy, 1980, p. 7)

The aforementioned questions from Broudy served as a format for developing the first of two questionnaires for this survey. They will be used to assist in determining the attitudes which exist towards fine arts education among the already indicated key persons in the state of Nevada. To accomplish this attitudinal search it is necessary to construct questionnaires which provide the means for attaining measurable replies from the respondents. The questionnaires would pertain to the place of fine arts education in Nevada's public schools.

III. IMPORTANCE OF THE STUDY

A study of this nature could assist educators and curriculum specialists in the implementation of programs in fine arts, in salvaging already existing courses of study in the arts, and in the creation of new methods whereby arts education could display positive results for all who desire that the arts remain available as legitimate courses of study in the public schools in Nevada.

Take the arts away from society and very little would remain. The cars, homes, clothes, and furniture used daily would have no discernible form. Not only would the visual suffer, but the music and drama which contribute to everyday living would leave society nothing but brash noises and the sounds of people talking.

Cultures are remembered and judged by their art, their plays, and their music. Histories of peoples are represented through their aesthetic endeavors. For these and other reasons the arts are integral
components of most basic curricula in public schools throughout the United States.

Broudy (1980) maintains that:
Aesthetic education enlarges and refines the imagination as science and other disciplines enlarge and refine the intellect. That aesthetic education will cure the troubles of the world is unlikely, but then the other ingredients of general education will not do so, either. But given a generation or two schooled in the aesthetic experience, the quality of life might, ... be improved. (p. 9)

Nevada, like other states, is facing educational funding cutbacks. Competency-based testing has already been legislated. There is a need to work for the means to accomplish a survival of the arts. The ultimate goal of this study is to arrive at a determination of the attitudes of specific key groups of people towards the fine arts in the state of Nevada. The results of such a study might give those concerned in Nevada a way to approach the saving of fine arts programs, so that these programs might endure the stress of societal and budgetary demands while continuing to add to the enrichment of the lives of many young people.

IV. STATEMENT OF THE PROBLEM

This study seeks to answer this question: What are the attitudes of Nevada State Lobbyists, Legislators, School Board Members, Superintendents, Curriculum Coordinators, Principals, Fine Arts Educators, and Other Educators in Nevada Public Schools toward the arts in the
state of Nevada?

V. DELIMITATION

The collection of people surveyed was limited to the previously identified key people who could influence legislation and education within reasonable bounds in Nevada's public schools.

VI. ASSUMPTIONS

A. All students must display minimum competency in reading, writing, and mathematics to receive a high school diploma in the state of Nevada in 1982 (Bayles, 1979, p. 83).

B. The mandated competency testing and remediation which has followed are now affecting the numbers of elective programs offered in Nevada public schools (Mele, 1981, p. 16).

C. Many fine arts educators are presently being removed from their arts classroom assignments to instruct in their minor fields, particularly if these minor areas are in English and mathematics (Kuzens, 1981, p. 2B).

D. Fine arts courses such as bands and choirs are being eliminated or are now taught by one person (Duke and Meckel, 1980, p. 675).

E. With remedial courses being instituted throughout the state of Nevada, the numbers of students who take arts courses are noticeably reduced (Mele, 1981, p. 16).

VII. DEFINITION OF TERMS
<table>
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<th><strong>Academic courses:</strong></th>
<th>Academic courses are such classes as mathematics, English, history, and science.</th>
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<tr>
<td><strong>Aesthetic education:</strong></td>
<td>Aesthetic education emphasizes beauty and a cultivation of the arts.</td>
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<tr>
<td><strong>Arts:</strong></td>
<td>The arts are subjects in a curriculum which consist of the conscious use of skills and creative imagination, especially in the production of aesthetic objects.</td>
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<tr>
<td><strong>Attitudes:</strong></td>
<td>Attitudes are considered as organismic states of readiness to respond in a characteristic way to a stimulus as an object, concept, or situation.</td>
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<tr>
<td><strong>Back to Basics:</strong></td>
<td>Back to Basics is a movement current in public education which places greatest emphasis in the curriculum upon reading, writing, and mathematics.</td>
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<tr>
<td><strong>Basic Education:</strong></td>
<td>Basic Education is a curriculum which includes many experiences that will excite learning.</td>
</tr>
<tr>
<td><strong>Competency Testing:</strong></td>
<td>Competency testing is a procedure to measure student achievement or</td>
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Culture: Culture is defined as enlightenment and excellence of taste acquired by intellectual and aesthetic training, also acquaintance with and taste in the fine arts, humanities, and broad aspects of science as distinguished from vocational and technical skills.

Fine Arts Education: Fine arts education consists of those courses offered in the public school curriculum which include carving, drawing, painting, dance, sculpture, drama, and music.

Frill subjects: Back to basics advocates define frill subjects as those courses in the curriculum which are often considered decorative but not essential. These generally include all of the fine arts classes.

General education: General education includes a curriculum which is constructed to educate towards the whole person, and is therefore comprised of courses in the basics, humanities,
General populace: The general populace is defined as the public whose taxes support education and whose children make up the school population.

Survival of the Arts: Survival of the arts is a phrase referring to the continuation of the fine arts as a necessary part of the public school curriculum.

Valuation: Valuation is defined as a judgment or appreciation of worth or character.

Other Educators: Other educators are those individual educators outside the fine arts field who responded to the questionnaires within this study. They were selected from two urban high schools, one urban junior high school, one urban elementary school, and one rural school within the state of Nevada.

VIII. FEASIBILITY

The literature relating to fine arts education today reveals the need for a study of this nature to be implemented and evaluated. This study is particularly pertinent in the state of Nevada because NRS
389.015, which mandates standards for minimum competency testing and remediation for students, will have brought forth the first competency-tested graduating classes in the spring of 1982. The effects from this legislation and other educational variables in financing are continuing to cause questions as to the continued support for elective areas in the Nevada public school curricula, specifically those courses which represent the fine arts.

Because 1981 was a legislative year in Nevada, the politicians were readily available to answer the questionnaires. A selected group of lobbyists at the legislature in Carson City, Nevada, was also easily accessible. The other key persons who were vital to this study were simpler to contact because of their association with education in the state of Nevada.

This project and its documented results can provide a valid measure of its worth in answering pertinent questions which relate to the attitudes of these key persons towards fine arts curricula within the state of Nevada.
Chapter 2
REVIEW OF RELATED LITERATURE
I. INTRODUCTION

A recent lecture delivered by Dr. Max T. Ervin, retired director of music education in the Tucson, Arizona, Unified School District #1, to the fine arts educators of the Clark County School District, was entitled "The Place of the Fine Arts in the American Public School." Dr. Ervin began his address by quoting Sir John Blackie, former Chief Inspector of Primary school in England, who stated that:

Everything that we know about human beings generally, and children in particular, points to the importance of the Arts in Education. They are the language of a whole range of human experiences, and to neglect them is to neglect ourselves. They are not frills, but essentials just as much as the 3-R's. In one sense at least, they are more essential, for while almost the whole of his experience Man has done without the 3-R's, he has always been involved with some of the Fine Arts - through carving, drawing, painting, sculpture, dance, drama, and music. (Ervin, 1980, p. 1)

Until recently, fine arts courses had been maintained as a part of public school curricula with very little attempt to remove them when staffing cutbacks were indicated or when other changes in financing occurred. However, educators who instruct in the fine arts areas are now being awakened rather abruptly to the removal of music, art, drama, and dance classes from their accepted places in the public school curriculum of many schools in the United States (Campbell,
The reasons and justification for deletion of these classes have been blamed upon administrative priorities when school districts are confronted with less financing from state legislatures, taxation relief proposals, such as Proposition 13 in California, or from federal government allocations being withdrawn from local school districts. Other causes have come from newly mandated competency requirements in the academic areas and newly added courses in world history, science, English, and mathematics, which have now been added to high school graduation requirements. Therefore, research has begun to identify ways and means for strengthening the arts and their place in the curricula of today's public schools (Barzun, 1978, p. 9).

II. NATIONAL ENDOWMENT FOR THE ARTS, IMPACT, AND SEARCH

The National Endowment for the Arts was created in 1965 as a part of the National Foundation for the Arts and Humanities, and it has been representative of the "national government's direct involvement in the support of the arts" (Swaim, 1978, p. 43). Paul S. Green refers to governmental circumstances that existed in 1980 with the following thoughts. Congress had extended the life of the National Endowment for the Arts, as well as the Humanities, for five years. The Carter Administration had asked for an 8.8 per cent increase over NEA's budget for 1980 from $155 million to $168 million, and hopes existed that Congress would extend that increase to 15 per cent to keep up with inflationary rates (Green, 1980, p. 10).

The proposal for an increase in funding for NEA has changed, however. With the entrance of the Reagan administration in January of
1981, and the accompanying legislative measures geared to bring about spending cutbacks throughout the federal bureaucracy, the National Endowment for the Arts will not receive more financial support. It will be forced to operate with approximately 60 per cent of the monies it previously had available for its use.

Joan Mondale, who served as Honorary Chairman of the Federal Council on the Arts and Humanities, has continually urged congressional support for the arts (Green, 1980, p. 10). Mrs. Mondale has spoken about the current state of the arts in America and she feels that "it's very healthy. The arts constituency have really started speaking up for themselves, and I am very glad about that. They have enlightened public officials about the value of the arts" (Dean, 1980, p. 9).

Mrs. Mondale has been equally concerned about fine arts education and "its low priority in many school districts throughout the country. Art education is an important aspect. It is up to the school boards. It's a local decision. We can supply the money and the programs, ... but if they don't want it, we can't do much more" (Dean, 1980, p. 9).

Joan Mondale further states:
It's very interesting, however. The artists-in-the-schools program, which is run by the National Endowment for the Arts, has twenty times more applications that they can fill. If they can get some education money in there, they have it set up so that the local schools can choose who they want and keep complete control over the programs. It's one of the most successful programs that the Endowment operates (Dean, 1980, p. 9).

The role of the National Endowment for the Arts in public school
programs has been to display the importance of the arts at the federal level of government. This governmental function, in turn, reinforces the national emphasis upon arts education in the public schools of America.

Another United States government-sponsored project is IMPACT or Interdisciplinary Model Program in the Arts for Children and Teachers, which emphasizes the arts. It has operated for the past ten years in five different-sized public school systems in the United States (Glendale, California; Philadelphia, Pennsylvania; Eugene, Oregon; Troy, Alabama; and Columbus, Ohio).

Ervin (1980) states that IMPACT is especially appropriate in a society which exists in a complexity of automatic devices and materialism controlled by computers and mass media. The emphasis here is on the individual. It is the individual who moves to express his feelings and ideas in dance, who uses visual arts materials and media to show his reaction to the environment, who uses sound and silence in new and exciting ways to create music, who reconstructs elements from situations around him to develop many forms of drama. (p. 6)

IMPACT has shown remarkable relationship between an increase in participation in arts education and rather striking improvements in students' Stanford Achievement Test scores. Of, perhaps, even greater interest was not the test scores, but the effect upon teachers in other disciplines who felt that the use of fine arts-related courses often resulted in better student attendance in their classes. The more regular attendance, coupled with the students' development of
their individual abilities to expand and control their attention spans, were definite pluses for the utilization of the arts as aids for other courses of study (Ervin, 1980, p. 6).

According to Charles J. Trupia, many educators and lay persons believe that the arts have insignificant educational value beyond their intrinsic merit. Therefore, the New York Education Department "undertook a leadership role in Project SEARCH, which was developed under Elementary and Secondary Education Act Title III" (Trupia, 1978, p. 72).

Trupia defines Project SEARCH as a cooperative program developed for and by New York education administrators and teachers to develop products and processes for humanizing education. It involves more than 20,000 teachers from both public and parochial schools and encompasses the learning activities of all students, K-12. The SEARCH program aims to reorient teacher attitudes toward the arts through workshops that develop teachers' capacities for affective aesthetic response. The teachers then are guided in efforts to provide similar experiences for students during learning experiences in all subject areas. (Trupia, 1978, p. 72)

A complete evaluation of the SEARCH project took place, which produced data that indicated students' attitudes toward overall learning was far more significant for those who participated in SEARCH than those students who remained in the regular classroom learning atmosphere. Project SEARCH has provided a proven base for positive support of the roles of fine arts education in New York public schools. The
findings generated by SEARCH data has served to reinforce a more acceptable reason for retaining the arts in general education within all of America's public schools (Trupia, 1978, p. 72).

III. AESTHETIC EDUCATION

In 1970 and 1971, when a small depression had struck the Boeing Company in Seattle, Washington, and 50,000 workers were fired from their positions, Mayor Wes Uhlman of that city stated that there was an almost immediate reaction from the public that even with drastic cutbacks, the arts were not a luxury but still a necessity for every citizen. The movement in Seattle to support its artists gives credence to Broudy's (1980) statement that, "If art reflects and prefigures the changing human conditions, then the artist is indispensable to us if we are to survive the future with our humanism intact" (p. 5).

Another proponent of aesthetic education, W. L. Wyckoff, is a supporter of movement (physical education) as a vital part of aesthetic education within the public school curriculum. According to Wyckoff, aesthetic content with movement programs stresses four areas which are concerned with several suppositions

(1) performing (the joy experienced in moving ... the immediate sensory experience), (2) the performance (who is the mover, where is the event occurring?), (3) the processes required in order to produce or to result in performance (the decisions made), and (4) the historical and cultural tradition (the background knowledge used to characterize the movement: concern with analysis, evaluation, and judgment of the excellence of that movement.

The United States Department of Education, working through the Arts and Humanities Program, has supported the growth of the aesthetic education program. The National Institute of Education advocates the placement of aesthetic education as a part of the "Basic Skills" area of development. It appears that "there is growing recognition that the basic skills area is broader than reading, writing, and arithmetic" (Wyckoff, 1980, p. 65).

Mark Schubart reports that educators are beginning to understand that the arts themselves may not necessarily be basic to the school; however, "it is the human capacities, perceptions, skills, and critical judgments that are basic and that happen to be the very stuff of the artistic process" (Schubart, 1976, p. 10).

Schubart (1976) also believes that aesthetic education programs tend to nurture the sensibilities and feelings of the perceiver. He states that, "They serve to build awareness through a combination of the student's own creativity, the teacher's skills in the classroom, and a whole range of cultural activities available not only in arts institutions, but also in the rich cultural fabric of our society" (p. 12).

Schubart (1976) further suggests that in order for aesthetic education to deserve a place in general education, it should stress in its content what other disciplines do not. This emphasis would be upon what he calls "perceptive imagination." This perceptivity relates to students and their ability to receive and interpret information as a means for their choice of actions. Schubart's concepts of aesthetic
education tend to give credence to its sustained place in public school curricula (p. 12).

Broudy (1980), in further support of aesthetic education, places the responsibilities for the growth of aesthetic education squarely upon the shoulders of arts educators and arts specialists. They need to provide more substantive information to administrators, curriculum planners, school board members, and legislators which will give them reason to rethink their attitudes toward the arts and the place of aesthetic education within public school curricula (p. 7).

There are other authorities in the arts field who are genuinely concerned with the contraction of arts or aesthetics programs in the schools rather than with their expansion. Regardless of the causes for this demise of arts courses in some schools, Ralph Smith places the blames upon several factors. Among these factors are measures like Proposition 13, unionism among teachers, and an erosion of the ideal of arts education in general (Smith, 1980, pp. 8-10). As Broudy (1980) states:

The school is not an art gallery or museum, not a concert hall, not a theater, just as it is not a factory, a government, a scientific laboratory. It is a place of instruction in how to participate intelligently and with discrimination in the activities of the art world. (p. 9)

IV. THE ARTS IN GENERAL EDUCATION

A program of the arts in general education brings together arts learning with learning in other disciplines. The following comments
and projects lend support to the arts in general education.

According to Fowler (1978), the concept is to utilize the arts to improve the basics already within the public school curricula.

The arts enhance learning in other subjects, and at the same time, the infiltration into other subjects improves learning in the arts. The arts process should not be distorted for the sake of the basics. Fortunately, learning in the arts naturally relates to learning in general. (p. 54)

Fowler (1978) also speaks as a strong advocate for the arts in general education. He endorses the proposition that such innovative programs will prove the value of the arts in a manner which will make them an indispensable part of American schools (p. 55).

Victor J. Ross of the Bettendorf, Iowa, Community School District expresses the belief that the infusion of the arts into the whole curriculum has very few drawbacks. He cites a study of Lakewood High School in Colorado where twenty teachers used the arts in coordination with several other disciplines. They combined drama and music into a unit on frontier history, developed bread sculptures in home economics, designed autos and other mechanical devices with art principles as the basis, and in addition, they created large graphics motifs for the school halls. The cognitive gains were evident, but the improvement in the school climate and teacher attitudes seemed to be the most rewarding end-products (Ross, 1978, p. 49).

Ross (1978) believes that, "The arts are not only educationally useful, they are the glue that cements formerly isolated content areas together; they are based on the common experiences that children can rely
Viewlands Elementary School was one of six schools in northwest Seattle, Washington, which was a part of an Arts in Education project, funded by the Junior League with assistance from the John D. Rockefeller 3rd Fund in New York. The students, with the aid of a Seattle muralist, painted huge, colored scenes on the once plain walls of the school. The mural painting grew from early staff discussion about how to integrate the arts with ongoing curriculum and resources in the school. Community persons joined with the faculty at Viewlands, using dance, pottery, drama, printmaking, music, puppetry, and film-making to enhance the school program (Gaines, 1977, p. 72).

John B. Gaines maintains that "A comprehensive arts in education program is not simply a cultural enrichment program, an arts exposure project, or a curriculum development effort" (Gaines, 1977, p. 74). Gaines (1977) further states that, "The arts are seen as tools for learning in all subjects, media for expression and self-discovery, and important areas of study in their own right. These programs have also been recognized as an impetus for total school change" (p. 74).

To Mary Jane Bolin of the New York City Board of Education, the arts in general education is an interesting new development and is somewhat reactionary in its nature. She feels it is necessary to cause the arts specialists to begin learning about other things that complement and build their own art so that their contributions to general education may be complete (Bolin, 1978, p. 45).

Donald A. Nitz strikes a familiar note in proposing that arts educators strive for balance in their own curricular offerings. This
balance is essential so that their courses can enhance all other disciplines offered in the public schools of America (Nitz, 1980, p. 41).

As a part of general education, art has been utilized to assist learning-disabled students to better understand the abstract concepts associated with mathematics. Ann Donahue taught lessons which related math and art through such things as size, symmetry, perspective drawing, geometric shapes, reflection, color, nature, and architecture. "Mathematical patterns can be used also in weaving and dyeing and poetry and music" (Donahue, 1980, p. 24).

Gene C. Wenner, program associate for the John D. Rockefeller 3rd Fund's Arts in Education Programs, New York City, states that teachers of arts in today's public schools are being challenged by the accountability movement, the administrative interest in the use of classroom management through objectives, the budgetary tightening, and the strong "back-to-basics" movement. He emphasizes that arts courses have been used as gap fillers for other teacher's preparation periods of lunch breaks. Arts specialists had not, until their own jobs were in peril, attempted to coordinate the arts with the remainder of the curriculum. The arts instructors had, in effect, placed themselves in the position of teaching "frill" subjects (Wenner, 1976, pp. 28-29).

Wenner (1976) stresses that, "During the past few years, unfortunately, there have been many crises in which positions and programs in the arts have been lost, and these crises are likely to continue" (p. 29). As solutions, the roles of the arts specialists have been expanded to include the introduction of new programs in student-teacher group-
ing for better space utilization, team-teaching, creative interdisciplinary approaches, and ability and mixed grade groups. Wenner (1976) suggests that these changes have led to an increase in arts staff and arts programs. He cites both Columbus, Ohio, and Glendale, California, as examples. They had eliminated all arts specialists at the elementary level before new concepts were identified and attempted. The newly conceived ideas brought about increased arts staff and programs despite budget cuts and a slow down in student population (pp. 32-33). Wenner (1976) found that

innovative programs when utilized separately and in combination, can produce an arts program in which knowledge and skills are developed in the arts themselves and in which the arts are made an integral part of learning in the major subject areas of the curriculum. These approaches can be the catalyst that brings about a restructuring of all education and that moves us closer to the goals of humanized education that so many educators desire for the schools. (p. 36)

Mary Abrams states that, "During the 1970's, various coalitions have been formed to promote incorporation of all the arts in all parts of school curricula for all children ... and in many schools across the country, arts are an integral part of the total school program" (Abrams, 1979, p. 16).

One project, titled the League of Cities for the Arts in Education, has been nurtured in six school districts across the United States. Under the direction of the John D. Rockefeller 3rd Fund, school districts in Winston-Salem, North Carolina; Little Rock, Arkansas; New York, New
York; Minneapolis, Minnesota; Hartford, Connecticut; and Seattle, Washington, have begun a comprehensive school transformation under the auspices of the Arts in Education program (Abrams, 1979, p. 16).

According to Abrams (1979), arts-related endeavors endorsed by the League of Cities are based upon five principles:

1. The arts are related to each other and to other disciplines.
2. Quality programs in all the arts should be available to all children.
3. Community artists, arts, and cultural resources should be used regularly in and out of the school building.
4. Special needs of special children (the gifted, talented, handicapped, bilingual) may be met by the arts and through participation in creative activities.
5. The arts may be used to create learning situations to help reduce personal and racial isolation and increase self-esteem. (p. 17)

Abrams (1979) further states that there is a great amount of evidence that the utilization of the arts as an important facet within a comprehensive public school curriculum has produced a school atmosphere where students are more eager to learn and more interested in participation in learning activities of all kinds. This thirst for the acquisition of knowledge in other areas moves into the arena of skill development in reading, math, teamwork, and communication. This particular use of the arts as a means for cognitive development is serving as a foundational tool for students to continue their educational growth (pp. 18-22).
A unique use of team-teaching occurs annually at the Robert Louis Stevenson School in Pebble Beach, California. It has come about through the creative efforts of a biology instructor, Paul Matray, and an art instructor, Suzanne Knorr. The two educators have combined their thoughts and ideas to introduce a new course to the school's curriculum called BIO/ART. This class brings together art and biology into a partnership that has proved beneficial to both disciplines (Matray and Knorr, 1980, p. 477).

According to the two instructors, this concept could readily be incorporated into any school's existing curriculum. The results of such an innovative approach to the combining of art and biology have included an exhibition of student art work which dealt totally with individual student's selected biological subjects. It provided biology students insight into possible career choices in the field of biological design, and it opened a new course of study to many students who might never have chosen to take an art or a biology course separately (Matray et al., 1980, pp. 477-480).

Matray and Knorr (1980) state that:

Because the project encourages students to combine two subject areas, it helps them to recognize the relatedness of knowledge. More specifically, students use their biological knowledge in a different context. Unfortunately, such relationships all too often go unrecognized by students and are seldom emphasized by teachers. Many subjects do overlap (physics and math, English and foreign languages, history and most subjects, to name just a few), but it is our opinion that educators should actively
encourage an awareness of and appreciation for the interrelationships among the various subject areas. (p. 477)

John and Hedy Lonero are art instructors in the East Hampton Long Island New York High School. In an article written for *School Arts*, they conclude that art should be considered an important part of the general curricula of all public schools. Their work in relating and synthesizing skills and ideas learned in different disciplines has been ongoing for twenty-five years. The Loneros have been attempting to demonstrate to their students how they (the students) could express themselves visually by using information acquired in other courses of study (Lonero and Lonero, 1980, pp. 22-29).

Their approach to art education has led them to the determination that all of the disciplines nurture one another. The Loneros actively support the idea that one discipline should not be removed from the school curriculum at the expense of another (Lonero et al., 1980, pp. 28-29).

John and Hedy Lonero's (1980) program has reinforced their attitudes in the respect that a disproportionate amount of emphasis is placed on departmentalized learning and specifically on verbal communication. Emphasis should not be placed on either visual or verbal forms of expression; schools should strive for balance. Students should be able to augment one with the other, whenever it is appropriate, with equal facility and ease. The goals should be to express oneself with the greatest clarity, no matter what discipline is involved. (p. 29).
The Loneros (1980) state that, "If each child were allowed expression through a medium of his or her choice in all areas of the curriculum, the widespread frustration suffered by most students in traditional public schools could be minimized" (p. 29).

There are essentials in education which can only be achieved by students if a balance in curricular offerings is maintained. The arts, as a viable segment within these educational essentials, are endorsed by lay persons as well as concerned educators. "Society must reaffirm the value of a balanced education" (Music Educator's Journal, 1980, p. 52).

The preceding statement quoted above is representative of the thoughts of the leaders of many organizations who met in 1978 to reaffirm their support for a balanced course offering within the general curricula of all public schools in the United States. Those organizations include the following groups:

American Alliance for Health, P.E., Recreation, and Dance
American Council on the Teaching of Foreign Languages
Association for Supervision and Curriculum Development
International Reading Association
Music Educator's National Conference
National Art Education Association
National Association of Elementary School Principals
National Council for the Social Studies
National Council of Teachers of English
National Council of Teachers of Mathematics
National Science Teachers Association

In the view of John I. Goodlad, educators should "develop comprehensive curriculum" to make certain that all students engage in specific curricular and instructional processes designed to cultivate their full capabilities and sensitivities. To fail to do so --whether in the name of back to basics or minimum competency-- is to fail to fulfill a critical part of the nation's commitment to universal schooling. (Goodlad, 1980, pp. 37G-38G)

In Goodlad's current study, a survey of students in grades four through twelve was conducted to assess and rate school subjects upon how much the students liked them, and upon their importance and the subjects' difficulty. The consistent responses from the students stressed that they liked the arts best, followed by physical education and vocational/career education. The subjects considered academics never placed above fourth at either the junior or senior high levels (Goodlad, 1980, p. 38G).

Broudy (1980) sums up that, "The arts, when studied as general education, should supply what no other discipline does: the strange and wonderful synthesis we call knowledgeful feeling and feelingful knowledge" (p. 9).

V. THE ARTS AS BASIC EDUCATION

The arts, as a part of basic education, has become an issue, particularly now because of budget cuts and the "back-to-basics" movement. Broudy (1978) speaks to the concept of the arts in basic educa-
The basics boom threatens other components of the public school curriculum because it preempts shrinking budgets. Among the early victims is art education, but it will not be the only one. Every school activity that is not one of the three R's or a very close relative is endangered. The arts, however, are especially vulnerable because they have never been regarded as the bread and butter of schooling any more than of life itself. At best, they have been classed with the niceties of life and schooling, not the necessities; at worst, as beguiling frills. If the arts can justify a place at the curricular table, it is because they are necessary as well as nice. Only then can they claim to be basic education. (p. 22)

Broudy (1978) continues by defining basic in two ways: one is as the base or foundation upon which something is to be built or a body of knowledge that presupposes other bodies of knowledge must exist to create the first body of knowledge; the second is that basic education consists of the symbolic skills of computing, writing, and reading. Thus, if certain artistic skills are necessary to improve context building, they are basic in a very primitive sense (p. 22).

Charles B. Stubbs believes that in the view of many people, the most "basic of the basics" are "reading, writing, and arithmetic." They are seen as absolute necessities for "life's experience." It is evident to Stubbs that, "Few public schools view the visual arts in the same light, even though they are basic to many professions and enterprises, and are basic to thinking, to perception, and to many of our
Jacques Barzun, as a member of the Council for Basic Education, is concerned that the arts can be made to appear like "frills" which can be easily removed from the curriculum as taxation measures force cutbacks or as money for overall education, due to inflationary pressures, becomes scarce. The Council for Basic Education, however, supports listing art as among the basics (Barzun, 1978, p. 9).

Why did the arts ever become part of general schooling? Probably the most obvious reason rests with thousands of talented young people who have existed through the ages and who had a need to develop their talents. They, perhaps, could not afford private instruction and the schools began to provide a format for study and individual growth and development (Barzun, 1978, p. 10).

There are reasons for the arts to be considered a basic part of the public school curriculum other than those already discussed. The arts should not always be viewed by outsiders as unnecessary "frill" subjects which constantly remain on the fringes looking in upon those courses already securely in place. The arts are foundationally necessary, according to Broudy (1979), because of the role of art as a value maker. Whatever a society regards as of major importance it underscores by using art ... Society relies upon the images of art to define the social roles of the family, government, religion, and the status of the individuals in these institutions. (p. 28)

Barzun (1978) further asserts that the offering of the arts as basics in the public school curricula provides a giving of pleasure
that comes of being able to see and hear works of art more sharply and subtly, more consciously, to register that pleasure in words, and compare notes with other people similarly inclined. The cultivation of the arts is a social, as well as, an individual enterprise, which is a second reason why its beginnings, however difficult to teach, properly belong among the teaching duties of the school. (p. 20)

Elliot W. Eisner, professor of art and education at Stanford University, reports that his travels to various countries have led him to realize that a common characteristic of the schools he has visited is a fact which also exists in the public schools within the United States (Eisner, 1980, p. 11).

The arts are rarely held in the same esteem as English, math, science, or social studies. Eisner (1980) feels that they are often thought to be important but primarily as cultural niceties, as a form of psychological release, or as frosting on the educational cake, something one tastes after the meat of schooling has been eaten. It is the rare principal who understands what the arts do in the child's intellectual development and the exceptional administrator who provides the internal support necessary for strong arts programs to function. (p. 11)

According to Eisner (1980), there is a testing system for all of the academics whereby students' progress can be measured. This does not hold true for most of the arts; therefore, one concept of arts courses
Eisner (1980) states that in none of the countries he visited are the arts considered on a par with geometry or algebra, physics or chemistry, history or foreign languages. He continues with the idea that to capitulate to the view that arts education is not the school's responsibility is to remove from the school what schools at present need most: activities and problems that stimulate the imagination, tasks that celebrate ambiguity, that prize sensitivity, and that encourage children to take intellectual risks. Do we really want a school environment for children void of such qualities? Is it in their best educational interests to have a curricular diet made up of almost wholly rule-governed subject matter taught in an anti-septic environment? The elimination of the arts from the school curriculum - something that is occurring more and more as school districts pare their expenditures - is an impoverishment of educational opportunity. (p. 14)

Eisner (1980) has proposed a three-step approach to secure the position of the arts in American public schools and as a viable part of basic education. These steps are:

1. A systematic analysis of the condition of the arts in American schools.

2. A systematic analysis of those factors that constrain the place of the arts in the schools: testing programs, graduation requirements, and college administration criteria, among others.

3. A need for money for arts education to be provided in
John J. Mahlman has indicated in an article, "The Real Issues in Arts Education," that if a survey of attitudes towards the place of the arts in basic education among a variety of persons were taken, 90 percent of those questioned would probably state that the arts are to them a necessary and significant part of their civilization and human existence. "Realistically, however, when those opinions are translated into actions by school boards and school administrators within the context of political, economic, and other forces affecting the schools, the picture is often different" (Mahlman, 1980, p. 21).

Mahlman (1980) asserts that arts advocates share some basically common assumptions about arts education. Several of these assumptions are that arts are in the public schools to furnish opportunities for students to achieve complete development of their human potential, and all of these young people are entitled to equal access to these opportunities; arts in education contribute to vocational training and give career opportunities to the artistically talented; and students are entitled to develop to the level of their fullest potential in whatever artistic area they might engage in for personal fulfillment (p. 21). Mahlman (1980) also believes that:

Most associations representing professionals in the fields of education clearly support the arts as an integral part of the educational process. The Council for Basic Education includes the arts as a major priority. The National Association of Elementary School Principals, along with other groups of professional school administrators, concur that the arts are, in fact, an im-
portant part of the human endeavor and that they have a place in
the curriculum. (p. 21)

A deeper concern has been expressed by Sidney Trubowitz and
Richard Lewis for the survival of the arts in basic education. They
blame changes in attitudes towards the importance of the arts within
public school curricula upon large budget cuts in most United States
school districts and upon the continued strength of the "Back to Basics"
movement which is gaining momentum throughout the country. Trubowitz
and Lewis extend their fears for the sustenance of arts programs beyond
the regular classroom to the possible negative effects that the lack of
arts courses might have upon handicapped children (Trubowitz and Lewis,
1980, p. 29). In accordance with their thinking, they state that a
neglect of arts education represents a great loss for all children,
but particularly for the handicapped by depriving them of
other possible means of expression. The emotionally disturbed
child who is without art or dramatic play is without outlet for
inner turmoil. The visually handicapped child loses the oppor-
tunity to "hear" pictures when music expression is not available
(Trubowitz et al., 1980, p. 29).

Trubowitz and Lewis (1980) express the viewpoint that the unin-
formed public and some professionals are giving little credence to arts
education, because it has become politically unwise to extend support
publically to arts education. "Indeed, recent budget cuts have shown
that education in the arts is a low priority for those who set school
policy. When shrinking budgets dictate cuts in school activities, the
first victim is likely to be arts education" (p. 29).
Their opinion is that the principals of the schools are the key figures in programs of curricular development; therefore, Trubowitz and Lewis are attempting to work from a research and program development standpoint with principals to find some reasonable and logical solutions to the problems facing the probable diminution of arts education from American's public school curricula. They are involved in this effort to assure all students accessibility to the arts during their educational journey. Particularly, their endeavors in this project are directed towards the plight of handicapped children who stand to lose a great deal more by the possible dissolution of these arts programs (Trubowitz et al., 1980, p. 30).

Annie Campbell writes of her concern for the arts in an article "Reaching Others through the Arts." She agrees with T. H. Bell, Commissioner of the United States Department of Education, by stating that "the arts really are basic to successful living, basic to understanding and enjoying the world and finding a place in it and thus basic to education" (Campbell, 1979, p. 24).

In Campbell's study of the fine arts programs in several school districts throughout this country, she has found that the arts are often being placed outside the normal school day as extracurricular offerings. They are being relegated to a before or after school status. In some situations she has discovered that schools may have certain arts classes during the school day, but the classes meet only two or three times a week. In these instances there appears to be no set number of credits given for arts courses. Her findings have also shown that schools are attempting to do a better job with their arts education, but "the public
still does not view the arts as a basic" (Campbell, 1979, p. 24).

Campbell is presently the Nebraska Commissioner of Education. She is a supporter of the concept of the development of a comprehensive arts program for students in Nebraska and other states. She states that, "The arts are problem-solving processes that generate both discipline and excitement, translatable to all of life" (Campbell, 1979, p. 25).

As the superintendent of the Princeton Regional School, Princeton, New Jersey, Paul D. Houston speaks of budget cuts and the "back-to-basics" movement as adversaries of many arts-in-education programs. He does not deemphasize the importance of the basics (academics), but he has cited a recent study by the National Assessment of Educational Programs whose findings showed that a long term progressive increase in the average reading ability of students at every grade level has currently taken place in America's public schools (Houston, 1980, p. 28).

Houston has declared that there are built in negative biases toward the arts as a necessary part of basic education. These biases are displayed in such phrases as: "The arts are only for the artistic; The arts are an emotional experience; The arts are a feminine activity; The arts are expensive and require additional money and resources" (Houston, 1980, pp. 28-29).

Houston (1980) related his philosophy of education in this manner: "I believe one of the best things a school system can do to improve the "basic" program is to place an emphasis on arts-in-education" (p. 30).

An administrator, Houston (1980) has spoken out on the arts-in-education issue with these words:

Educators must now take a look at the arts, not as some end that
must justify itself or be exercised as some foul spirit from the curriculum, but as a means of enriching, reinforcing, and conducting the total school program. The arts are the medium as well as the message - the cake, not the icing. (p. 30)

Martin Engel, arts and humanities advisor to the National Institute of Education, has written about the place of the arts in basic education. Engel has expressed the belief that for too long the advocates for arts-in-education have propagandized an arts position that is questionable. The ideas put forth to the lay public by some arts advocates rest in their own attitudes that the arts are transcendental experiences shared by an elite group. Many of the advocates believe and teach that art is powerful, strange, perhaps almost magical. They also put forth the notion that the arts cannot be measured; therefore, they (the arts) are relegated to a place within the curriculum of non-intellectuality (Engel, 1980, p. 7).

To justify a stronger position for arts courses in basic education, Engel (1980) has proposed the recognition on the part of the public, arts educators, administrators, and arts advocates that the arts are symbolic languages, each having its own structure, and each as difficult (or easy) to learn as any other language now taught in the schools. Furthermore, the arts are languages that contain crucial meanings about the world not available in standard discursive prose, the languages of mathematics or the physical sciences, or any other nonartistic forms of communication. ... They are an equal and essential part of the curriculum only if understood as rigorous disciplines of the mind, necessary
vehicles of thought, no less than the sciences. (p. 10)

Engel (1980) further states that:
The perception of the arts as richly meaningful symbol systems is one of the keys to understanding why the arts are so critical in the school curriculum and why they must be taught like any other basic skills, rather than as something previous but supplementary to basic education (p. 10).

In an article in Principal, relating to the arts as a part of basic education, Margaret B. Howard speaks of the 1977 formation of an organization called the Arts, Education and Americans, Inc. (AEA). The main purpose of the AEA is to establish the arts "as an essential part of every child's education" (Howard, 1980, p. 15).

According to Howard (1980), there has been progress towards that goal. However, in a society which has given great support to the arts in the last decade, there has occurred a dichotomous situation. The average school district in America expends less than two percent of its annual budget on arts projects, which compares with approximately twelve percent spent for maintenance and support operations. Ms. Howard contends in further statements that seventy-five percent of the 18,000 school districts in this country do not have a central office for arts consultants or supervisors (p. 16).

There are, nevertheless, excellent arts programs existing in the public schools of the United States. Discussions and work projects are being proposed by many interested groups of people which support the arts being placed securely within the ramparts of basic education and basic skills development programs in public school curricula (Howard,
Howard (1980) presents three concepts which embody the AEA's suggestions for improving and enhancing the status of arts education:

1. The fundamental goals of American education can be realized only when the arts become central to the individual's learning experience, in or out of school, and at every stage of life.

2. Educators at all levels must adopt the arts as a basic component of the curriculum, deserving parity with all other elements.

3. School programs in the arts should draw heavily on all available resources in the community: the artists, the materials, the media, and the total environment -- both natural and man-made. (p. 16)

In several states movements to secure the place of the arts in basic education have come into existence during the past few years. Stubbs (1980) reports that, "The State Board of Education in Utah has declared the arts as basic to education and placed them alongside the three R's in importance. They can play that role and do it well -- when properly taught" (p. 19). In three other states, South Carolina, Washington, and Florida, the arts are presently considered to be a part of basic education (Ervin, 1980, p. 10).

In January of 1980 a group called Californians for Better Schools Through the Arts developed an initiative which would modify the California state education code in three separate sections of the code. First, the initiative would require the adopted course of study in grades one
through six to include teaching in the fine arts (dance, drama, art, and music) for not less than two hundred minutes during every ten school days. Second, in grades seven through twelve instruction in these same fine arts areas would include a total period of time of not less than four hundred minutes every ten school days. Third, the initiative would require a class in fine arts for each student as a part of the student's graduation requirements (Williams, 1981, pp. 53-55).

The California initiative failed to pass during its first try, primarily because the campaign waged was unable to assemble the 350,000 needed signatures. Some California arts supporters now favor pursuing the legislative process as opposed to another initiative attempt; however, initiative advocates state that historically most first-time initiative efforts fail, and that the initiative, if tried a second time, would succeed (Williams, 1981, p. 55).

Williams (1981) feels that it is worth noting that Californians for Better Schools Through the Arts are not far away from the thought patterns of other states' arts supporters in their contentions that the tendency to strip down education to the three R's can only make the basic skills appear less useful to children. ... Current studies have shown that a child's interest in learning to read and write is stifled if the rest of the school program is barren, classroom environments should be enriched to guarantee the improvement of basic skills. The arts are major contributors to the stimulation and growth of reading and writing abilities. (p. 54)

In addition, Williams (1981) states that, "We must become as disciplined as our arts and organize into a phalanx of politically astute
advocates who can proclaim that the arts have been and are basic" (p. 55).

VI. THE STATE OF NEVADA AND THE ARTS

The children for the Nevada Arts Council in 1972 maintained that the arts should be considered a basic need of industry and society within the state (NSCA Newsletter, 1972, p.). "Nevada does not have a state consultant for the arts and humanities in their Department of Education. A need for this position at one time held a number 2 priority, but has since been reduced to a number 7 priority" (NSCA Newsletter, 1972, p. 2).

In 1973, the chairman of the Nevada State Council on the Arts, wrote that, "funding of the arts has arrived at a very crucial crossroads in Nevada" (NSCA Newsletter, 1973, p. 1). A well-funded and coordinated arts program in education is one of the goals of the Nevada Council for the Arts. Arts personnel throughout Nevada in and out of education feel that a program which is financially secure could improve "the quality of life" for the citizens of Nevada and make the state a "better place to live" (NSCA Newsletter, 1973, p. 1).

Superintendent Preston Price of Esmeralda County in 1976 assembled an "Art on Wheels" project for the students of Esmeralda County. A van was purchased. It was equipped with elementary musical instruments and art supplies. It was to travel between the three county schools of Goldfield, Dyer, and Silver Peak in an attempt to bring culture to that high part of the desert. Karren Childs of Dallas, Texas, whose expertise was basically in instrumental music, but who held a life-long interest in art, came into the program. She, along with two Clark County art teach-
ers, Margaret Hoff and Chuck Dennis, began a curriculum for the "Art on Wheels."

Tom Summers reported that:

The hope of Esmeralda County -- the Superintendent, the board, the parents, the classroom teachers, and Karren -- is that the project will bring to young people of impressionable years those aesthetic experiences which heretofore have been difficult if not impossible to come by. (Summers, 1977, pp. 14-16)

Jan Morgan, Fine Arts Coordinator for the Clark County School District, and an accomplished music educator herself, writes that in a time of financial cutbacks, solutions to the constant threat to arts programs in Nevada are difficult to create. She believes that music programs which are well taught offer to young people experiences for total growth, development of the mind, and an enrichment which cannot be measured in terms of money (Morgan, 1975, p. 6).

Morgan (1975) maintains that, "Even though the arts are being threatened by the shortage of funds for public school education," the commitment of Nevada arts educators to their programs provide hope to the continuance and improvement of arts curricula throughout Nevada (p. 6). The Sixth Grade Center music programs in the Clark County School District are cited by Morgan (1975) as exciting experiences in exploratory types of curricula in "general music for all children. Classes in music afford students a lifelong means of self-expression, recreation, pleasure, and worthy use of leisure time, while developing every child's overall awareness" (p. 7).

A public survey of "The Arts in Nevada" was done by the Research
and Educational Planning Center of the College of Education at the University of Nevada, Reno, in 1977. One section of the questionnaire stressed reactions to arts courses in Nevada schools. The results tabulated showed that the respondents to the questionnaires felt their children were not receiving enough exposure to the arts in their school experiences (The Arts In Nevada, 1977, p. 13).

Of interest, also, is an article by David Hansen, Principal of Anderson Elementary School in Reno, Nevada, in which he speaks of the benefits of the Suzuki string method of instruction which in his school is a type of pilot program for first, second, and third graders. The instructor, Mrs. Kathy Hutchins, is an accomplished violinist who has incorporated her own ideas with those of the Suzuki method. According to Hansen:

One of the over-riding benefits of the program we see at Anderson, in addition to the musical experience and exposure each child is receiving, is the element of success that each child experiences. There are no failures. Every child does achieve on different levels it is true, but all experience success and this adds to their self-images. (Hansen, 1974, p. 14)

From Yerington, Nevada, comes another teacher, Harold Beck, who is often called "The Renaissance Man." Beck came from New York to escape the urban problems and what he considered unfulfilled teaching. Now instructing at Yerington High School he has worked on arts education in theatre, music, dance, and art; in addition, he has made it flourish (Summers, 1976, pp. 8-10). According to Summers (1976), "Beck ... is concerned with children's theaters that permit his high school people to
perform for the younger ones" (p. 9). He is touching many young people, administrators, and others with his creative work with all of the arts in a rural area of Nevada.

These are examples of successful programs in arts education throughout the state of Nevada in some of its public schools; however, there are situations presently developing whereby arts courses are being excluded from public school curricula to be supplanted by new remedial English and math courses or required classes which have been mandated as part of revised graduation requirements.

Mary Ann Mele of the Las Vegas Sun newspaper reports on an interview with several Clark County High School principals. She concluded that average high school students may be lost to educational growth in the current effort to meet "Back to Basics" graduation requirements. Mele arrived at this conclusion because of the large numbers of remedial classes now being organized by public high schools to meet the demands to upgrade presently failing students (Mele, 1981, p. 16).

Mele (1981) reports that:

Although they lauded the "back to basics" philosophy behind the new graduation requirements, some high school principals said the additional course requirements imposed by the school district and the state-mandated minimum competency test requirements have forced them to wipe out electives, and boost class size in non-remedial subjects. (p. 16)

Mele (1981) further states that:
Administrators said the situation is complicated by last year's staff reduction. With fewer teachers and more remedial classes
to provide instruction for students who haven't met graduation requirements, principals said they were bound to cut other subject areas and load up other classrooms. (p. 16)

These principals, according to Mele (1981), feel their first responsibility is to be to students who haven't met graduation requirements; therefore, average students and elective areas of study are being negatively affected (p. 16).

Rebecca Kuzens of the Las Vegas Review Journal newspaper spoke with administrators from Western High School and the Clark County School District to find out the implications from the law requiring Nevada public school districts to test all third, sixth, ninth, and twelfth graders. These minimum competency exams measure certain skills in reading, writing, and arithmetic. High school seniors in the state of Nevada, in order to graduate in 1982, must pass the tests so that they may receive a diploma (Kuzens, 1981, p. 1B).

Kuzens (1981) states that, "About 97 percent of Western's juniors passed the writing test, compared with 94 percent districtwide; and 96 percent of Western's students passed the reading portion, compared with 95 percent in the district" (p. 1B).

The concerns for the arts programs within individual schools in the state of Nevada, because of the legislated minimum competency testing, is becoming more obvious as the time for the first graduating class approaches. There appears to be a rather uncomfortable acknowledgment among arts educators, other educators, and administrators that the changes in public school curricula, as a direct result of the mandated program, could be devastating to elective areas of study (Kuzens, 1981,
The curricular alterations as they have occurred at Western High School have included the addition of more English and math teachers to the faculty and a definite change in the types of instruction now taking place in the English department. The English teachers are presently being shifted from courses which emphasize the instruction of literature and the novel to courses which stress the teaching of writing and reading concepts (Kuzens, 1981, p. 2B).

With the public's demand for emphasis upon the "basics" has come the decrease in numbers of elective courses which would normally have been made available to high school students. Kuzens (1981) quotes Western High School's administration as saying that, "We have taken some of the teachers who used to teach art and music, but who might have a minor degree in English or math, and asked them to teach English and math courses" (p. 2B). The changes at Western High School which have been instituted because of minimum competency testing are probably representative of each of the other urban high schools within the state of Nevada (Kuzens, 1981, p. 2B).

As the Nevada legislature began to listen to a variety of educational lobbyists in February of 1981, the lawmakers were accused by several lobbyists of placing the blame for the failure of students to read or write properly totally upon teachers. Joyce Woodhouse, a pro-teacher lobbyist and the president of the 5,800 member Nevada State Education Association, made a controversial statement which should have registered some alarm for those persons who support arts in education and who further share the belief that an educated person should achieve
some degree of what might be called a "well-rounded education."

Woodhouse remarked that, "Students would show improvements in writing, reading, and math if the teachers concentrated in those areas. ... Yet citizens insist students go through a 'broad-based educational program' where they touch on music, art, physical education, and other subjects" (Vogel, 1981, p. 14A).

As the key representative for all of the members of the National Education Association within the state of Nevada, Woodhouse has put forth a provocative philosophy that might lead towards the arts and other electives becoming targets for removal from public school curricula in the state of Nevada. This removal of courses could occur if funds are not made available for teachers' salaries or other major priority items which tend to take precedence over the arts in the attitudes of those who administer and legislate educational funding for school districts within the state.

VII. THE ARTS AND COGNITIVE DEVELOPMENT

Present research in education, the arts, and psychology is developing data that the arts are contributing in fundamental ways to students' cognitive development. The general attitude appears to be that the arts tend to survive within public school curricula because most educators feel their primary function is to contribute to the enrichment of creative talents and interests, the growth of attitudes and values, and the fulfillment of emotional needs (Ives and Pond, 1980, p. 335).

William Ives and Jeanne Pond, in writing of the arts as they relate to cognitive development, have refuted the purely affective nature attri-
buted to the arts by others. They assert that the fine arts do promote cognitive development. The research they have participated in, thus far, has enabled them to use fantasy, imagery, and a variety of media as means by which the arts augment cognitive growth (Ives et al., 1980, p. 335). Ives and Pond (1980) report the following findings:

An increasing number of researchers have presented evidence for the cognitive benefits of fantasy ... For example, Teitelson and Ross (1973), Rosen (1974), and Saltz, Dixon, and Johnson (1977) found that participation in the dramatic arts increased the cognitive abilities of preschool children. More specifically, Saltz et al. found that the enactment of dramatic play based on fantasy, rather than on the children's actual experiences, had a greater facilitating effect on such measures as I.Q. (p. 336)

Golomb and Cornelius (1977) found that children who participated in pretend play situations became better problem solvers than children who did not participate. This study concluded that play can help the nurturing of important cognitive functions (Ives et al., 1980, p. 336).

In the area of imagery, Ives and Pond (1980) state that the studies which have been done support the importance of imagery in problem solving mainly because it allows for parallel processing of information whereas language only allows for sequential processing and, in part, because it allows for the creation of analogous forms (as opposed to language's arbitrary forms) in which to explore relationships between objects and events. These two functions are central to experience in the arts and greatly expand our general cognitive
capacities (p. 336).

It has also been found that through the use of a variety of media as sources of cognitive development, children who worked with different art materials such as watercolors or clay, experienced increased verbal abilities in several other areas. Ives and Pond (1980) stress that, "In each case differences in the physical properties of the medium facilitated the expression of different aspects of the child's understanding of the referent" (p. 338). Ives and Pond advocate the arts as real cognitive contributors to the public school curricula.

Arts educators are probing the varied relationships among the arts and cognitive development through different studies. Research projects are evolving from analytical views of the theories of such philosophers and educators as Piaget (Hardiman and Zernich, 1980, p. 12).

There is a developing tendency to agree among arts researchers and educators that children's drawings contain many of the same characteristics during what might be called "stages of development." The stage theory in children's artistic development is a concept which many authorities believe gives substance to the idea that artistic growth relates itself to cognitive awareness. Hardiman and Zernich (1980) state, "Thus, Piaget's theory of cognitive development is attractive to art educators because it has effectively accounted for cognitive differences in the developmental stages of children" (p. 12).

With the thrust towards understanding the relationship between students' artistic growth and cognitive development, special schools have been established. Their main purpose centers around the correlation between training in the arts and technically related fields with
academic instruction.

For example, because Houston, Texas, experienced a great expansion of the arts during the 1970's, it was to become a logical site for the construction of a High School for the Performing and Visual Arts (HSPVA). This high school, fully accredited in 1973, has the same graduation requirements other high schools have in the Houston School District (Churchwell, et al., 1981, p. 23GE).

The approach for the administration and students at HSPVA is to stimulate pupils to utilize better their artistic abilities in order that they might accomplish more comprehensive academic ideals and concepts. Because funding was scarce when the project began, the initial building used for HSPVA was a renovated synagogue; however, a budget now exists for a new facility devoted to the arts and academics which will be completed in the fall of 1981 (Churchwell, Gonzalez, and Orlando, 1981, p. 24GE).

The cognitive development of students is correlated with artistic work at HSPVA and is the foundation for its success. Churchwell, Gonzalez, and Orlando (1981) state that:

After graduation, numerous students return to talk about their accomplishments. They feel happy and satisfied that during their high school careers they were able to correlate academic instruction with training in the arts. When students have mastered and practiced the arts and are satisfied with themselves, they have become whole persons. (p. 24GE)

VIII. ARTS EDUCATION: IMPLICATIONS OF TAXATION AND BUDGET CUTS
Beginning in California with Proposition 13, across the United States the general public is in the midst of demands for tax relief. This outcry for financial assistance from the populace of this country has become the proverbial snowball in flight. It is gaining momentum as it moves from state to state. It has been acknowledged by most persons in positions of authority that the educational system will undoubtedly carry the brunt of taxation cutbacks.

In the state of Nevada, Proposition 6 was defeated, yet the legislature and Governor List felt compelled, because of public opinion, to pass a law which provided for large property tax changes. This legislative measure shifted the tax burden from the property owner to the consumer of goods through an increase in the Nevada sales tax. This new approach for taxation in Nevada is in a trial stage; therefore, the effects upon education and other public services remain to be seen.

In Massachusetts, Proposition 2½, which is a massive tax-cutting initiative, was approved by voters in November of 1980. Educators in the state of Massachusetts feel that this action will bring chaos to towns and cities throughout the commonwealth. Although it was touted as a mandate from the people to get rid of waste and excessive governmental expenditures, it appears the true impact will be manifested at the city level, because these slashed property taxes have been the main revenue source for the cities (NEA Reporter, 1981, p. 5).

As a direct result of the first year's cuts brought about by Massachusetts' Proposition 2½, "more than 200 of the 591 teachers presently employed will be laid off, several schools will be closed, and drastic cuts will be made in instructional programs. Class size will double"
The implications for the arts in public school curricula throughout the United States appear to be basically negative. The prospects for arts instructors' employment opportunities are becoming more tenuous because of these taxation changes.

Koste Belcheff cites the following incidents which are related to educational funding cutbacks:

A man from Michigan recently asked about the music education job market in Arizona after his position as an elementary instrumental music teacher for nine years was eliminated. Approximately three hundred music teachers lost their jobs in 1979-1980 in Illinois. Metropolitan areas across the country that are experiencing decreasing enrollments are eliminating vocal and instrumental music programs. Tax reformists are trying to introduce legislation that will strangle many arts programs out of existence. (Belcheff, 1981, p. 32)

The problems for arts education appear to be most severe presently in the industrial Midwest, but Belcheff states that there is really no part of the country which will be immune to the pending arts education disaster. Belcheff (1981) states, "If we do not get legislation passed over the next few years that will be favorable to the arts, it is going to be difficult to reverse the trend of music programs being dropped from the curriculum of many school districts" (p. 34).

Harry J. Hartley in a recent article implies that the American tax revolt now taking place will be the causative agent for striking changes in the control and structure of public education during the 1980's.
refers specifically to formula and index budgeting, uniform staffing ratios, centralized state education, shifts in the financing of education, new political alliances, user fees, and equality of expenditures (Hartley, 1981, pp. 35-39).

What these financial adjustments mean for arts education is still a question, but it seems apparent that the 1980's will be a decade of restraints and limits in spending. Thus, Proposition 13 and the taxation legislation that has followed it are being likened unto the two hundred years of American distrust of public officials and taxes that gave birth to early American rebellion against a monarchist government and to the Boston Tea Party (Hartley, 1981, p. 39).

For the arts the awareness of several truths becomes vital. Hartley (1981) states that

as caps on local taxes and spending become tighter, schools will give even greater attention to basic skills. Costs will be compared with results, and highest budget priority will be given to reading and math, as measured by expenditures per pupil and proportion of teacher time assigned to those two programs in the program budget of a local school. (p. 39)

In the Cleveland County School System of Shelby, North Carolina, the board of education eliminated the art budget of the secondary teachers. The board mandated that in the fall of 1980, the art educators were to collect a $5.00 student fee. Even if the students all paid this charge, the instructors would still be attempting to cope with a thirty per cent budget cut (Putnam, 1981, p. 16).

Beverly Putnam, a district art instructor, began to revamp her pro-
gram by trying to discontinue some units of study; however, through her work, Putnam made contacts with members of the industrial community. She met with interior designers and yarn manufacturers. Through these relationships industry began to become involved in providing free materials for arts students and planning for coordination of student artwork exhibition space (Putnam, 1981, pp. 16-17).

Putnam (1981) suggests that this type of community involvement is one possible means for salvaging arts programs which might find themselves in similar financial distress. Putnam (1981) states:

As we contact various organizations, more and more money is becoming available. Most of the funds are in small sums: $100 - $250, but the promise is there, and the willingness to help is encouraging. From banks, to textile mills, to woman's clubs, we are stimulating increased interest and commitment. (p. 17)

According to Clairborne Pell, chairman of the United States Senate Subcommittee on Education, Arts, and Humanities, the Arts in Education program that is Part C of Title III of the Education Amendments of 1978 "is a discretionary grant program that provides financial support to efforts that seek to make arts education an integral part of the elementary and secondary school curricula" (Pell, 1979, p. 24). In 1979, Senator Pell was hopeful that there could be some continuance of financial support for arts education at the federal level (Pell, 1979, p.24).

In keeping with Senator Pell's attitudes towards federal aid to arts education, Congressman Fred Richmond attempted in 1977 to introduce a bill, HR 1042, into Congress which would have offered the American public an opportunity to pledge funds to the arts on their 1040 Income Tax Form.
This tax payment would have gone directly to support the National Endowment for the Arts and Humanities (Richmond, 1977, pp. 2-10).

Polls taken by the National Research Center of the Arts have produced data which states that 64 percent of adult Americans would contribute an extra $5.00 a year for the arts, if HR 1042 were initiated into action (Richmond, 1977, pp. 2-10). Richmond (1977) indicates that the time has come for the United States to achieve its own "cultural maturity" and to realize that "the most enduring product of any civilization" is its cultural legacy. He expresses the ideas that:

Long after bones have turned to dust; masonry has crumbled, and perhaps even legislation of long forgotten congressmen has been obscured -- what remains worth remembering? The comedy - tragedy of history recounted in painting, poetry, plays, music, and sculpture remain to chronicle the saga of human aspirations and fears, of peace and war, of feast and famine. (pp. 2-3)

Richmond (1977) further believes that arts advocacy and support is not what it should be in this country. He states that:

Despite the upsurge of public interest, cultural organizations in our country are experiencing a grave financial crisis. It is ironic indeed that the United States, which boastfully considers itself the center of Western culture, has permitted the arts and humanities to deteriorate to a level of subsistence where each day more time and energy is devoted not to the development of the creative potential, but to the fight for financial survival. (p. 3)

IX. POSSIBLE SOLUTIONS FOR THE FINE ARTS
In order to avoid the cutbacks experienced in education with the passage of Proposition 13 in some areas of California, arts educators and curriculum specialists throughout the United States are offering suggestions to save the arts in public school curricula.

Daniel L. Duke and Adrienne Meckel of Stanford University did a case study of San Jose High School. According to their findings, teachers were among the first to feel the effects of budget cuts with increased class loads, reassignments, teaching out of their areas of expertise, or actually being released from their contracts. In addition, however, Duke and Meckel (1980) report that:

California requires that certain "basic" courses be offered; thus, when 44 classes were dropped from San Jose High curriculum, these cuts had to be made in electives such as industrial arts, music, physical education, business, and foreign language... Thus, the elimination of the band, approximately half of the sports program, and much of the funding for other extracurricular activities cannot help but diminish San Jose High's capacity to hold its students. (p. 675)

In the LaDue School District, which is located ten miles west of St. Louis, declining pupil enrollments made it necessary to make changes in the educational program. LaDue is a small suburban school district, originally composed of nine elementary schools, two junior high schools, and one high school.

Del Dace, reporting on the LaDue School District, reports that: After two years of study, the LaDue Board of Education voted to close three elementary schools in the fall of 1979... The three
elementary schools closed are in addition to the closing of a junior high school... The Board is convinced that the new plan will improve the quality of the educational experience for LaDue students. (Dace, 1979, p. 28)

This particular district is unique in that its attitudes towards the arts have been extremely positive throughout the years. With the facility changes in the LaDue School District, the fine arts were placed under the same umbrella, instead of existing as separate units apart from one another. The board of education considered releasing some of the non-tenured arts staff; however, after the Director of Fine Arts made his report to the board and reminded them of their previous arts support, the non-tenured arts personnel were incorporated into the new project (Dace, 1979, p. 30).

A Fine Arts Committee was created which coordinated the writing of the new fine arts program for the district; the committee also coordinated district-wide arts functions; and they worked at establishing the yearly performance calendar for the arts. This committee's energies were devoted to making the program revisions workable and at the same time, economically feasible for the district. Dace (1979) reports that, "Through combining the three departments of drama, music, and visual arts, a new clout was realized and the formation of a unified budget has strengthened the fine arts position in the school district and the community" (p. 30).

Educators and public school administrators are currently confronted by issues and legislation which require added emphasis upon the basics of reading, writing, and arithmetic. The continued existence of elec-
tive courses, including the arts, is threatened.

In South Carolina art was required to be taught in all of its public schools. Frequently, however, the teaching of art in the elementary schools was assumed by the classroom instructor. In July of 1980, a new state regulation was legislated. It required that grades one through six should utilize elementary music, art, and physical education (dance) specialists in all of the schools of South Carolina (Hatfield, et al., 1980, pp. 20-22).

This particular legislative measure did not focus on more funding for the arts, but it brought about better utilization of existent monies than had previously been accomplished. The hiring of arts specialists was another way of assisting other educators in instructing the basics while leaving the arts to those who were more qualified to teach them (Hatfield, et al., 1980, pp. 20-22).

Alternative schools are beginning to answer the need for arts education in some parts of the United States. The Fiedel School in Oyster Bay, New York, is one such alternative school in which the emphasis is placed upon student learning by using the arts. In a study reported by Frank Silverblank, comments were obtained from the first graduates of the Fiedel School. These former students were asked to express their perceptions about the school and its effect upon their adult lives (Silverblank, 1978, p. 316).

Silverblank (1978) recorded the following statements as a part of the information he compiled pertaining to the Fiedel School:

I have little doubt that the exposure to the performing and visual arts at the age of six through high school has had considerable
effect upon my thinking, personality, and career.... I am not a painter, musician, dancer, actor, or silversmith. Yet my involvement has contributed immeasurably to my lifestyle. (p. 317) The Fiedel experience is partly responsible for igniting the spark that led to my involvement in the dance.... The school was the dominant cultural and educational focus of my adolescence. (p. 318) Silverblank's (1978) findings generated these conclusions:

1. Emphasis on the arts, through requiring a highly specialized faculty, can help young people to survive adolescence more easily.
2. Such an emphasis does not negate "academic learning" -- in fact, quite to the contrary, it probably enhances it.
3. The process of education is the most crucial aspect of any program.
4. To judge the effectiveness of any school one should question graduates years after to find out what their present lives are all about. (p. 319)

There are also suggestions from authorities both in and outside the arts fields for arts specialists, educators, parents, administrators, and other interested persons to study and possibly put to use in their various school districts. Among these suggestions are the following:

1. Join forces with any of your colleagues on the school faculty who teach courses or units in courses dealing with aesthetics. ... Arts educators have been going their separate ways for too long.
2. Develop general arts courses "in which learners get a chance
to encounter a broad spectrum of the arts."

3. Learn more about two currently growing ways in which music is joining with other arts and subjects to assume a more important role in the schools — aesthetic education and humanities education (Karel, 1978, pp. 30-34).

4. If the arts are to survive in the curriculum of today's schools, a battle plan has to be developed.
   In-service training
   Curriculum development and coordination
   Networking ... making the arts integral parts of elementary education
   Higher education cooperation
   Political action (Relic, 1979, p. 4).

Ervin (1980) proposes the following beliefs about the value of a fine arts education for public school students. His philosophy expressed in this statement provides advocacy for the arts in education:

I believe that the Fine Arts, in common with other education forces, provide admirable opportunities for the individual to discover himself and his talents. Fine arts instruction in the public school provides an opportunity for talent to come to life which might otherwise remain undiscovered and unappreciated.... I am not nearly as concerned about what children will do to the Fine Arts, as I am about what the Fine Arts can do for children (p. 13).

X. SUMMARY

The literature investigated by this writer reveals that many persons have been studying the prospects for the survival of arts education
in today's public schools. Arts educators, curriculum specialists, adminis-
trators, lobbyists, legislators, school board members, other educators,
and informed persons should now be aware that in light of budgetary pres-
sures, taxation cutbacks, inflation, and the back-to-basics movement, the
place of the arts and other elective courses in today's public school cur-
ricula are indeed in jeopardy.

The direction and momentum for the arts in Nevada are precarious.
Whether the arts remain a viable part of Nevada public school curricula
is dependent upon the actions and attitudes of the very persons who have
responded to the questionnaires assembled for this particular study.
Chapter 3
PROJECT DESIGN
I. INTRODUCTION

Today national concerns which relate to the place that arts education should hold within public schools have been expressed by many educators, administrators, curriculum planners, and politicians. Local awareness in Nevada of potential problems for the arts and other electives has surfaced because of the increased stress upon "back-to-basics," minimum competency testing, taxation changes, and budgetary restraints.

The concept of the comprehensive high school, unique to United States public education, has made a well-rounded education available and desirable for all students. However, current trends within the educational field, now include actual legislative action which ensures that competency movements and accountability are the primary functions of America's public schools.

Curricula is thus changing, particularly at the secondary level, where many elective courses are being eliminated or lessened in number so that remedial English and math classes can replace the arts and other electives.

With the federal government presently involved in direct financial cutbacks for the arts and with state legislatures and local school districts also moving towards a change of emphasis from a comprehensive curriculum to a curriculum composed primarily of the 3 R's, it has become a matter of some urgency to determine the attitudes held by key persons, previously identified within this paper, regarding arts curricula in
Nevada's public schools.

Innovative thinking and pertinent action from these influential individuals may serve as a foundation for charting new ways to maintain the viability of the arts as necessary parts of public education in Nevada and throughout the remainder of the United States.

II. IMPLEMENTATION

The following procedure was followed during the implementation of this study:

A. A comprehensive search and review of current literature related to many aspects of the referent, that is, arts education was undertaken. Included in this review were articles written outside the arts spectrum which dealt with the minimum competency movement, "back-to-basics," and taxation and budgetary changes as they have influenced arts education.

B. A study of the background for the feasibility of the project was completed. This consisted of the compilation of information pertaining to those persons identified by the writer as key figures to be questioned for the study.

C. Two separate questionnaires were constructed.

1. The initial questionnaire served as an informational gaining instrument for the final scale.

2. The responses to the first questionnaire provided the basis for the items selected to be included within the second instrument.
3. In both scales arts education was defined as a formal educational program in which the arts (visual art, dance, music, and drama) are integral parts of today's public school curricula.

4. For the final questionnaire, forty statements were assembled into a Likert rating scale and administered to the selected 1574 key persons in the state of Nevada.

5. The final questionnaire also included a second section which asked the respondents to rate four different placements of electives in public school curricula in the order of individual preference to the person answering the questionnaire.

III. ANALYSIS OF DATA

There have been many studies developed through the years to determine attitudes towards aesthetics education, towards fine arts in general, and finally towards fine arts education as perceived by various groups of persons.

The literature reviewed provided part of the basis for this project to be undertaken within the state of Nevada where legislation passed in 1977 has mandated competency testing and a rigid return to the basics within Nevada's public school curricula.

The foundation for this study involved the following:

A. Design and implementation of a final questionnaire to reveal attitudes of key persons in the state of Nevada towards public school fine arts education.
B. Analysis of the responses to the questionnaire.

C. The use of the returned data to establish a determination of different aspects of attitudes held towards arts education.

IV. AVAILABILITY OF RESOURCES

The resources sought to complete this study on fine arts education were available from various sources at the local and state levels of government and education. The literature was accessible in the university libraries at the University of Nevada, Las Vegas, and the University of Nevada, Reno. Based upon other attitudinal scale models, the final questionnaire was assembled.
Chapter 4
PRESENTATION AND ANALYSIS OF THE DATA
I. INTRODUCTION

The purpose of this study was to determine the attitudes of those individuals identified as key persons in the state of Nevada towards fine arts education in Nevada's public schools. These people included the following groups: (1) Nevada State Senators; (2) Nevada State Assemblymen; (3) Lobbyists selected at random from lists provided by the Nevada State Legislature; (4) Every superintendent of schools within the state of Nevada; (5) School board trustees from each school district in the state of Nevada; (6) All personnel identified by title as curriculum coordinators in Nevada's public school districts; (7) Each public school principal in the state of Nevada; (8) Every educator teaching a specific area of fine arts in Nevada's public schools; and (9) Several hundred educators who were representative of other educational disciplines unrelated to fine arts education.

Because the Nevada Revised Statute (NRS) 389.015 mandates that public school graduates pass proficiency tests in reading, writing, and arithmetic, and because of financial cutbacks, which have taken place throughout school districts in Nevada and the rest of the United States, a concern for the place and the preservation of the arts within public school curricula became the nucleus of and the motivating force for the implementation of this study.

All of the persons who were asked to respond to the questionnaires were those whose influence, politically and educationally within the
state of Nevada, had direct impact upon the monies and other supports provided for each discipline to be found as a part of the prescribed public school curricular offerings in Nevada.

The collection of data was undertaken and completed during the five month period dating from February, 1981, to June, 1981. During this time the Nevada State Legislature was in session. Pertinent monetary legislation and other decisions were brought forth which affected all facets of Nevada's public school education.

The state of Nevada might be deemed unique in its support for education. Most school districts in Nevada had been able through the years to accommodate a major portion of the demands placed upon them by societal and political changes.

Revenues had been, generally, accessible for educational purposes in Nevada's public schools; however, with the nation's economic slowdown, the country's renewed stress upon the basics, new school district regulations for required courses, and state education departmental changes in requirements for Nevada's graduates, electives and other so-called fringe class offerings were confronting what might have been termed "new and different" survival problems.

Instructors in music, drama, visual arts, and dance courses were being asked to teach classes in remedial English or math, which, for many, were outside their major area of expertise. The increased demands for more basic classes had produced fewer fine arts courses in some schools. In extreme instances, art courses had begun to be eliminated as a part of the normal curriculum of the Nevada public school system.

This particular problem had not been isolated within this state.
Its impact was probably first felt acutely in California, when Proposition 13 led to significant changes in arts programs throughout that state. It was, however, to become a national dilemma whose boundaries were non-existent. As taxation cutbacks became the way to make government accountable for its actions, school districts began to have to make crucial decisions which often ultimately harmed curricular offerings, once thought to be permanently in place within the nation's public schools.

II. REVIEW OF RELATED LITERATURE

A review of the related literature revealed national concerns for the place of the arts within public school curricula. Many of the articles studied emphasized the fact that throughout the United States arts programs were being deleted from public school curricular offerings. Other studies stressed the proven relationship between students' cognitive achievement and their participation in varied arts courses.

Support for the arts as a part of public school basic curricula came from several authorities who expressed the idea that the arts were a necessity for every citizen and should not be considered purely a luxury. The blame for the evident erosion of fine arts programs in the United States was placed upon Proposition 13-like measures, the back-to-basics movement, and a generally poor ideal of arts education.

It was also found that in order to save some arts courses, teachers had come to the private sector for financial and material assistance. This supplemental aid from the communities had salvaged several arts programs which were in jeopardy of being removed from the basic public
school curriculum.

One study by John Goodlad provided opinions from students which placed the arts at the top of their list of favored subjects. Even though these statistics were positive in their emphasis upon the arts, many other findings indicated that fine arts should occupy a marginal place in public school curricula throughout the United States. Other writers held administrators, particularly principals, responsible as key figures in sustaining the arts within the basic curricula.

Articles written also emphasized that it had become politically unwise to extend public support and recognition to fine arts education. Certainly, current budget cuts by state legislatures and by the federal government had dictated definitive cuts in school activities with arts education becoming a primary, easily targetable subject.

The state of Utah declared the arts as basic to education as the three R's are assumed to be. Similarly, in California, an initiative movement to enhance the place of the arts in education was undertaken in January of 1980. This initiative effort failed at that time; however, attempts continue to bring this particular measure into fruition.

In Nevada, the problem of the survival of the arts in education had been complicated by state-mandated legislation requiring competency testing, by certain arts staff reductions, and by funding cutbacks. These measures had led to the reduction of fine arts classes in some secondary schools, the utilization of arts instructors in the teaching of remedial English and math courses, and the elimination of certain arts specialists at the elementary school level.

It was obvious from the literature read that fine arts education
was experiencing problems. These difficulties were not unique to the arts in education; however, the implications for fine arts programs throughout the United States appeared to hold certain similarities.

Nevada's public schools were not immune to legislative and societal changes; therefore, it seemed that the status of fine arts education in Nevada merited further analysis to be achieved by virtue of a study of this nature.

<table>
<thead>
<tr>
<th>GROUP</th>
<th>NO. SENT</th>
<th>QUESTIONNAIRE #1</th>
<th>NO. RETURNED</th>
<th>%</th>
<th>QUESTIONNAIRE #2</th>
<th>NO. RETURNED</th>
<th>%</th>
</tr>
</thead>
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<td>37.5</td>
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<td>17.5</td>
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<td></td>
</tr>
<tr>
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<td>6</td>
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<td></td>
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<td>37.4</td>
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<td>13.1</td>
<td></td>
<td></td>
</tr>
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<td>185</td>
<td>39.8</td>
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<td></td>
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<td></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>OTHER EDUCATORS</td>
<td></td>
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<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>TOTALS</td>
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<td>772</td>
<td>49.0</td>
<td>512</td>
<td>32.5</td>
<td></td>
<td></td>
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</tbody>
</table>

On questionnaire #1, sent in February of 1981 (see Appendix A), the number of returns from the 1574 key persons questioned was 772. This was 49 percent of the sample population. On questionnaire #2, sent in April of 1981 (see Appendix B), 512 persons returned the forms in a com-
pleted state. The average percentage of returns for questionnaire #2 was 32.5%. This figure was 16.5% lower than the total number sent back on questionnaire #1.

According to William Wiersma, "Unless the researcher administers the questionnaires to a captive audience and collects them on the spot, some nonresponse is inevitable and should be anticipated" (Wiersma, 1975, p. 144). Because the achieved sample on questionnaire #2 was lower than the achieved sample from questionnaire #1, there was a possibility for biases occurring. The smaller number of returns received decreased the chance that the data would be as representative of the specified groups under study as it might have been had the respondents answered the second questionnaire in greater numbers.

There were several viable reasons for a smaller number of returns to questionnaire #2. The questionnaires were sent in April of 1981, which was the concluding month for the legislative session. The fact of timing could have negatively affected the numbers of questionnaires returned by the Senators, Assemblymen, and Lobbyists. Since the six other groups were each directly related to public schools and school districts within the state of Nevada, the closeness to the culmination of a year's classroom and administrative work might have lessened the numbers of completed returns. Timeliness appeared to be a definite factor which affected the amount of questionnaires answered. Also, the length of the second questionnaire could have contributed to the reality that fewer individuals took the time to respond.

It was not feasible to personally question further the non-respondents beyond the format presented in the original two questionnaires;
therefore, the accumulated figures reflect a smaller achieved sampling than would have been desired. However, the information derived from questionnaire #2 provided interesting data for determining the attitudes towards fine arts education of approximately one-third of the respondents originally contacted for this study.

**IV. THE FINAL QUESTIONNAIRE**

The second and final questionnaire was designed to determine the attitudes of 1574 key persons in the state of Nevada towards the place of fine arts education in Nevada's public schools.

The first questionnaire or validating instrument was administered to the same 1574 persons within the state. These individuals had been identified as those whose attitudes were most imperative to this survey study. Using the response results from questionnaire #1, the second instrument was developed. The second questionnaire was a Likert-type scale which emphasized those areas of interest brought forth by the answers given to the questions found in the primary questionnaire. Walter R. Borg and Meredith D. Gall produced tables on attitudes towards modern mathematics which were developed from Likert-type scales. These tables reduced the results into three categories of positive, negative, and neutral attitudes. Borg's and Gall's charts served as the samples for the tables which were produced to interpret the data for this study (Borg and Gall, 1976, p. 193).

A letter explaining the survey instruments and their purpose was sent with the form. A date for the return of the completed questionnaires, along with pre-addressed and stamped envelopes, were enclosed.
for each of the two questionnaires. Table 1 shows the percentage of returns received from both instruments.

The final questionnaire was thus designed. Its main function was to ascertain the levels of attitudinal support or non-support for fine arts education among 1574 previously identified key persons within the state of Nevada.

Process One-Analysis of Responses to Questionnaire #2, Part One

Part One of questionnaire #2 consisted of forty statements intended to provide the respondent with the opportunity to display either negative or positive attitudes towards fine arts education in the state of Nevada. Twenty of the statements were approached from a positive position for the arts, and the other twenty statements were created as negatives to the first twenty.

Each statement was given a separate number. The numbers were placed in a box and drawn from the box randomly. This was done in order to provide the sequence numerically by which each statement would appear upon the questionnaire.

The analysis of the responses from the key persons questioned, which followed in this segment of the study, was illustrated by the charts and a discussion of the contents of each chart. The two interrelated positive and negative statements were placed side-by-side within the chart as it appears in the ensuing tables. A discussion of each of the numerical representations was then given to explain the significance of the figures which had been actualized from the answers received to Part One of questionnaire #2.
Tab 2. Responses to Statement #1. Statement: At least one public school for the study of the fine arts only should be funded in the state of Nevada.

Responses to Statement #13. Statement: One public school created within the state for the fine arts alone would deny many students the opportunity to be exposed to the fine arts.

<table>
<thead>
<tr>
<th>GROUP</th>
<th>% NO. OF POSITIVE RESPONSES</th>
<th>% NO. OF NEGATIVE RESPONSES</th>
<th>% NO. OF NEUTRAL RESPONSES</th>
</tr>
</thead>
<tbody>
<tr>
<td>SENATORS</td>
<td>4</td>
<td>50.0</td>
<td>3</td>
</tr>
<tr>
<td>ASSEMBLY</td>
<td>0</td>
<td>0.0</td>
<td>4</td>
</tr>
<tr>
<td>LOBBISTS</td>
<td>14</td>
<td>26.4</td>
<td>31</td>
</tr>
<tr>
<td>SUPERINTENDENTS</td>
<td>1</td>
<td>16.7</td>
<td>4</td>
</tr>
<tr>
<td>SCHOOL BOARD TRUSTEES</td>
<td>2</td>
<td>14.3</td>
<td>10</td>
</tr>
<tr>
<td>CURRICULUM COORDINATORS</td>
<td>1</td>
<td>11.1</td>
<td>7</td>
</tr>
<tr>
<td>PRINCIPALS</td>
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<td>25.0</td>
<td>63</td>
</tr>
<tr>
<td>FINE ARTS EDUCATORS</td>
<td>103</td>
<td>55.8</td>
<td>46</td>
</tr>
<tr>
<td>OTHER EDUCATORS</td>
<td>46</td>
<td>37.7</td>
<td>53</td>
</tr>
<tr>
<td>TOTALS</td>
<td>180</td>
<td>38.7</td>
<td>223</td>
</tr>
</tbody>
</table>

Statement #1 corresponds with statement #13. #1 dealt with the establishment of at least one school for the fine arts in the state of Nevada. The total responses indicated 43.6% opposed to the creation of such a specialized school for the arts. The Senators and Fine Arts Educators gave at least 50% of their answers to the agree, strongly agree side of the scale; every other group inclined itself toward the disagree sector of the scale. The School Board Trustees and Curriculum Coordinators represented the largest percentage against such an endeavor.

Statement #13 relates with statement #1 in that the total responses were on the agree side of the scale, which indicated a lack of support for a single educational institution devoted entirely to arts education.

In terms of percentages, an average of 59.9% of the answers were
opposed to the single school concept which compares with 43.6% disagreement on statement #1. These figures displayed a consistency of concurrence between the two statements as to each group's evident opposition to the creation of a school for the fine arts only. The Superintendents were consistent with 66.7% showing disagreement on #1 and the same percentage of agreement on #13.

The figures for the Fine Arts Educators and Senators both contradicted one another from one statement to the other which might indicate support for a single arts public school. They, however, also appear to feel that this type of institution could deny students in other public schools the opportunity to be exposed to the arts in some manner.

Table 3. Responses to Statement #2. Statement: Fine arts courses serve as constructive channels for the generation of student energies and excitement.

<table>
<thead>
<tr>
<th>GROUP</th>
<th>NO. OF POSITIVE RESPONSES</th>
<th>%</th>
<th>NO. OF NEGATIVE RESPONSES</th>
<th>%</th>
<th>NO. OF NEUTRAL RESPONSES</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>SENATORS</td>
<td>5</td>
<td>77.5</td>
<td>1</td>
<td>12.5</td>
<td>2</td>
<td>25.0</td>
</tr>
<tr>
<td>ASSEMBLY</td>
<td>5</td>
<td>71.4</td>
<td>1</td>
<td>14.3</td>
<td>1</td>
<td>14.3</td>
</tr>
<tr>
<td>LOBBYISTS</td>
<td>43</td>
<td>81.7</td>
<td>3</td>
<td>5.7</td>
<td>7</td>
<td>13.2</td>
</tr>
<tr>
<td>SUPERINTENDENTS</td>
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<td>0</td>
<td>0.0</td>
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<td>0.0</td>
</tr>
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<td>0.0</td>
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<td>7.1</td>
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<td>CURRICULUM COORDINATORS</td>
<td>8</td>
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<td>11.1</td>
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<tr>
<td>PRINCIPALS</td>
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<td>.9</td>
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<td>FINE ARTS EDUCATORS</td>
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<td>2.7</td>
<td>11</td>
<td>5.9</td>
</tr>
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<td>5.7</td>
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<td>16</td>
<td>3.1</td>
<td>39</td>
<td>7.6</td>
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</table>

Table 3. Responses to Statement #32. Statement: Student involvement and enthusiasm occur to some degree.

<table>
<thead>
<tr>
<th>GROUP</th>
<th>NO. OF POSITIVE RESPONSES</th>
<th>%</th>
<th>NO. OF NEGATIVE RESPONSES</th>
<th>%</th>
<th>NO. OF NEUTRAL RESPONSES</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>SENATORS</td>
<td>5</td>
<td>62.5</td>
<td>0</td>
<td>0.0</td>
<td>3</td>
<td>37.5</td>
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<tr>
<td>ASSEMBLY</td>
<td>5</td>
<td>71.4</td>
<td>1</td>
<td>14.3</td>
<td>1</td>
<td>14.3</td>
</tr>
<tr>
<td>LOBBYISTS</td>
<td>36</td>
<td>67.8</td>
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<td>22.2</td>
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<td>20.8</td>
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<td>SUPERINTENDENTS</td>
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<td>14.3</td>
</tr>
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<td>6.5</td>
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</table>
Statement #2, which delved into fine arts courses as constructive means for generating student energies and excitement, yielded results which skewed heavily toward the agree, strong agree categories within each responding group. The majority of respondents concurred with the concept that these particular courses provide outlets for students' energies. These outlets for students' excitement might not be found in other areas of study in the same manner that would be prevalent in fine arts classes.

However, the results from the correlating statement #32 contradicted the findings in statement #2, inasmuch as all categories of respondents felt that other classes also offer students involvement and enthusiasm which would signify that the arts were not isolated in their ability to generate students' positive energies. No correlation existed between statements #2 and #32. The positive responses to both negated the results from one another.

Table 4. Responses to Statement #3. Statement: There should be a competency law for the fine arts similar to the current competency law for reading, writing, and arithmetic.

<table>
<thead>
<tr>
<th>GROUP</th>
<th>NO. OF POSITIVE RESPONSES</th>
<th>%</th>
<th>NO. OF NEGATIVE RESPONSES</th>
<th>%</th>
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<th>%</th>
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<td>5</td>
<td>71.6</td>
<td>1</td>
<td>14.3</td>
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<td>LOBBYISTS</td>
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<td>64.1</td>
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<td>24.5</td>
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<td>16.7</td>
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<td>7.1</td>
</tr>
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<td>10.0</td>
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<td>0.0</td>
</tr>
<tr>
<td>PRINCIPALS</td>
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<td>76.6</td>
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<td>16.7</td>
</tr>
<tr>
<td>FINE ARTS EDUCATORS</td>
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<td>85</td>
<td>46.8</td>
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<td>27.3</td>
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<td>55.0</td>
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</tr>
<tr>
<td>TOTALS</td>
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<td>18.4</td>
<td>303</td>
<td>59.2</td>
<td>113</td>
<td>22.5</td>
</tr>
</tbody>
</table>

Table 4. Responses to Statement #49. Statement: Testing for competency in performance in the fine arts is a project which becomes too subjective to be attempted in a public school setting.

<table>
<thead>
<tr>
<th>GROUP</th>
<th>NO. OF POSITIVE RESPONSES</th>
<th>%</th>
<th>NO. OF NEGATIVE RESPONSES</th>
<th>%</th>
<th>NO. OF NEUTRAL RESPONSES</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>SENATORS</td>
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<td>3</td>
<td>37.5</td>
<td>3</td>
<td>37.5</td>
</tr>
<tr>
<td>ASSEMBLY</td>
<td>2</td>
<td>29.4</td>
<td>4</td>
<td>57.1</td>
<td>1</td>
<td>14.3</td>
</tr>
<tr>
<td>LOBBYISTS</td>
<td>22</td>
<td>41.5</td>
<td>13</td>
<td>24.5</td>
<td>18</td>
<td>34.0</td>
</tr>
<tr>
<td>SUPERINTENDENTS</td>
<td>3</td>
<td>40.0</td>
<td>1</td>
<td>16.7</td>
<td>2</td>
<td>33.3</td>
</tr>
<tr>
<td>SCHOOL BOARD TRUSTES</td>
<td>7</td>
<td>60.0</td>
<td>4</td>
<td>18.6</td>
<td>3</td>
<td>21.4</td>
</tr>
<tr>
<td>CURRICULUM COORDINATORS</td>
<td>3</td>
<td>56.5</td>
<td>0</td>
<td>0.0</td>
<td>4</td>
<td>44.4</td>
</tr>
<tr>
<td>PRINCIPALS</td>
<td>60</td>
<td>65.5</td>
<td>24</td>
<td>22.2</td>
<td>22</td>
<td>22.2</td>
</tr>
<tr>
<td>FINE ARTS EDUCATORS</td>
<td>81</td>
<td>69.2</td>
<td>56</td>
<td>30.3</td>
<td>38</td>
<td>20.5</td>
</tr>
<tr>
<td>OTHER EDUCATORS</td>
<td>34</td>
<td>44.2</td>
<td>34</td>
<td>27.9</td>
<td>34</td>
<td>27.9</td>
</tr>
<tr>
<td>TOTALS</td>
<td>286</td>
<td>48.0</td>
<td>139</td>
<td>37.2</td>
<td>127</td>
<td>24.8</td>
</tr>
</tbody>
</table>
The responses to statement #3 veer strongly to the negative side of the scale in every category. This indicates almost total opposition to any type of competency testing or law for fine arts courses. The Curriculum Coordinators at 100% of disagree responses displayed complete opposition to proposals which would attempt any kind of minimum competency law or examination within the field of the fine arts.

Of further interest was the reaction of 25.9% of the Fine Arts Educators who supported some type of competency law that could possibly lead to competency testing within their fields of specialization. How such tests might be constructed and administered in performance-oriented classes could become another problem, particularly, if, in the future, mandated competency laws were to become effective in all areas of the public school curriculum.

The answers to the corresponding statement #9 skewed towards the agree, strongly agree side of the scale. The percentage of neutral and negative responses totaled together was 52%. This reflected a greater percentage than the 48% of positive attitudes. Therefore, less agreement was displayed with the idea that testing in the fine arts areas might be too subjective to be attempted within a public school setting.

The higher percentage showing for the neutral answers demonstrated a possible unsureness as to the respondents' own attitudes towards competency testing for the arts and whether it could successfully be undertaken at the public school level. However, 48% agreement on statement #9 to the positive side of the scale correlates with the 59.2% disagree figure shown in statement #3. There was obvious disapproval towards a fine arts competency law being passed in the responses to statement #3.
There was also opposition to competency testing for the arts because of their subjective nature. This opposition was shown in the answers to statement #9. Therefore, the correlation between the two statements was consistent.

Table 5. Responses to Statement #4. Statement: A public school's fine arts curriculum which emphasizes student performance can teach students such specific skills as how to behave in public and how to be a good audience member.

<table>
<thead>
<tr>
<th>GROUP</th>
<th>NO. OF POSITIVE RESPONSES</th>
<th>%</th>
<th>NO. OF NEGATIVE RESPONSES</th>
<th>%</th>
<th>NO. OF NEUTRAL RESPONSES</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>SENATORS</td>
<td>5</td>
<td>62.6</td>
<td>2</td>
<td>25.2</td>
<td>1</td>
<td>12.5</td>
</tr>
<tr>
<td>ASSEMBLY</td>
<td>5</td>
<td>71.5</td>
<td>1</td>
<td>14.3</td>
<td>1</td>
<td>14.3</td>
</tr>
<tr>
<td>LOBBYISTS</td>
<td>31</td>
<td>50.5</td>
<td>7</td>
<td>11.5</td>
<td>15</td>
<td>28.3</td>
</tr>
<tr>
<td>SUPERINTENDENTS</td>
<td>5</td>
<td>83.3</td>
<td>1</td>
<td>16.7</td>
<td>0</td>
<td>0.0</td>
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<td>SCHOOL BOARD TRUSTIES</td>
<td>10</td>
<td>71.4</td>
<td>1</td>
<td>7.1</td>
<td>3</td>
<td>21.4</td>
</tr>
<tr>
<td>CURRICULUM COORDINATORS</td>
<td>9</td>
<td>100.0</td>
<td>0</td>
<td>0.0</td>
<td>0</td>
<td>0.0</td>
</tr>
<tr>
<td>PRINCIPALS</td>
<td>89</td>
<td>81.2</td>
<td>3</td>
<td>2.7</td>
<td>17</td>
<td>15.7</td>
</tr>
<tr>
<td>FINE ARTS EDUCATORS</td>
<td>181</td>
<td>97.0</td>
<td>6</td>
<td>3.2</td>
<td>18</td>
<td>9.7</td>
</tr>
<tr>
<td>OTHER EDUCATORS</td>
<td>103</td>
<td>94.4</td>
<td>4</td>
<td>3.2</td>
<td>15</td>
<td>12.3</td>
</tr>
<tr>
<td>TOTALS</td>
<td>417</td>
<td>91.4</td>
<td>25</td>
<td>4.9</td>
<td>70</td>
<td>13.7</td>
</tr>
</tbody>
</table>

In responding to statement #4, all groups denoted high percentages of positive attitudes towards the idea of the importance of the contributions that fine arts courses make in teaching students specific social skills such as acceptable public behavior and good audience participation. These skills have been found to be rather unique to the arts, because students who learn how to perform before the public become aware of the necessity to develop good listening, observational, and appreciating habits. The high percentage of positive responses would infer an acknowledgement on the part of each group that such skills are
special benefits derived specifically from arts courses.

Statement #15 was slanted heavily to the disagree portion of the scale. Each group responded at at least a 50% level, that the fine arts curriculum does instruct particular skills to students which could not be learned in other classroom situations. There was a strong correlation between statements #4 and #15, inasmuch as each total group percentage was sustained at an 80% level or above. This reinforced the belief that the support for the concept of the uniqueness of certain teachable skills common to fine arts courses was supported highly by each responding group to both statements #4 and #15.

Table 6. Responses to Statement #5. Statement: It is possible to correlate academic instruction with training in the arts to the extent that both teamwork and the use of artistic talents among students, are viewed as necessary and integral components that enhance human growth and self-actualization.

<table>
<thead>
<tr>
<th>GROUP</th>
<th>NO. OF POSITIVE RESPONSES</th>
<th>NO. OF NEUTRAL RESPONSES</th>
<th>NO. OF NEGATIVE RESPONSES</th>
<th>GROUP</th>
<th>NO. OF POSITIVE RESPONSES</th>
<th>NO. OF NEUTRAL RESPONSES</th>
<th>NO. OF NEGATIVE RESPONSES</th>
</tr>
</thead>
<tbody>
<tr>
<td>SENATORS</td>
<td>6</td>
<td>12.5</td>
<td>12.5</td>
<td>SENATORS</td>
<td>1</td>
<td>12.5</td>
<td>12.5</td>
</tr>
<tr>
<td>ASSEMBLY</td>
<td>5</td>
<td>71.5</td>
<td>0</td>
<td>ASSEMBLY</td>
<td>1</td>
<td>14.3</td>
<td>28.6</td>
</tr>
<tr>
<td>LOBBYISTS</td>
<td>41</td>
<td>77.4</td>
<td>7.6</td>
<td>LOBBYISTS</td>
<td>9</td>
<td>37.0</td>
<td>32.6</td>
</tr>
<tr>
<td>SUPERINTENDENTS</td>
<td>3</td>
<td>50.0</td>
<td>0</td>
<td>SUPERINTENDENTS</td>
<td>0</td>
<td>50.0</td>
<td>3</td>
</tr>
<tr>
<td>SCHOOL BOARD TRUSTES</td>
<td>9</td>
<td>84.3</td>
<td>21.6</td>
<td>SCHOOL BOARD TRUSTES</td>
<td>0</td>
<td>8</td>
<td>37.2</td>
</tr>
<tr>
<td>CURRICULUM COORDINATORS</td>
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<td>89.9</td>
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<td>CURRICULUM COORDINATORS</td>
<td>0</td>
<td>0</td>
<td>66.7</td>
</tr>
<tr>
<td>PRINCIPALS</td>
<td>18</td>
<td>77.7</td>
<td>5.5</td>
<td>PRINCIPALS</td>
<td>15</td>
<td>33.3</td>
<td>72.3</td>
</tr>
<tr>
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<td>177</td>
<td>80.6</td>
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<td>FINE ARTS EDUCATORS</td>
<td>177</td>
<td>55.1</td>
<td>74.8</td>
</tr>
<tr>
<td>OTHER EDUCATORS</td>
<td>105</td>
<td>86.1</td>
<td>3.3</td>
<td>OTHER EDUCATORS</td>
<td>8</td>
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<td>69.8</td>
</tr>
<tr>
<td>TOTALS</td>
<td>438</td>
<td>85.6</td>
<td>2.8</td>
<td>TOTALS</td>
<td>60</td>
<td>15.6</td>
<td>342.2</td>
</tr>
</tbody>
</table>

The responses from each group to statement #5 were skewed heavily to the agree, strongly agree side of the scale. This gave evidence of a comprehensive concurrence with the viewpoint that correlation of academ-
ic instruction with arts instruction is a necessary part of the public school curriculum. It provided leverage for the argument that arts education should be basic to the curriculum rather than a fringe set of subject offerings.

The Superintendents were the only ones whose answers veered toward the center of the scale with a 50% showing. The percentages from all other respondents manifested a high rate of approval for the concept of academic and arts correlation.

The largest percentage of answers to statement #26 fell upon the disagree portion of the scale. There was a relatively even distribution of the remainder of the responses between the neutral and the agree segments within the scale. The correlation between statements #5 at 85.6% and #26 at 66.8% was consistent and apparently supported the perception of the interrelatedness of the arts with the academics within the public schools of Nevada.

The answers given to statement #6 once again extend to the extreme in percentage agreement with the impression that student achievement in reading, writing, and arithmetic or competency in those areas, whether it be acceptable in its results, not be the only reason for taking electives such as arts courses away from existing public school curricula. However, other occurrences beyond that most obvious of academically acceptable performance by students might influence the deletion of electives from current instructional programs. Items exemplified by tax cuts and budgetary changes might not be foreseen or even controlled by the key persons whose attitudes were displayed in their responses to statement #6.
The implications from the positive responses registered gave reason to believe that support for elective subjects was high among these particular groups of persons.

Table 7. Responses to Statement #6. Statement: "The level of student achievement in reading, writing, and arithmetic should not be the only criterion for deleting electives from the existing curricula."

<table>
<thead>
<tr>
<th>GROUP</th>
<th>NO. OF POSITIVE RESPONSES</th>
<th>%</th>
<th>NO. OF NEGATIVE RESPONSES</th>
<th>%</th>
<th>NO. OF NEUTRAL RESPONSES</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>SENATORS</td>
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<td>87.5</td>
<td>1</td>
<td>12.5</td>
<td>0</td>
<td>0.0</td>
</tr>
<tr>
<td>ASSEMBLY</td>
<td>5</td>
<td>71.4</td>
<td>1</td>
<td>14.3</td>
<td>1</td>
<td>14.3</td>
</tr>
<tr>
<td>LOBBYISTS</td>
<td>42</td>
<td>79.3</td>
<td>6</td>
<td>11.3</td>
<td>5</td>
<td>9.4</td>
</tr>
<tr>
<td>SUPERINTENDENTS</td>
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<td>0</td>
<td>0.0</td>
<td>0</td>
<td>0.0</td>
</tr>
<tr>
<td>SCHOOL BOARD TRUSTEES</td>
<td>7</td>
<td>50.0</td>
<td>4</td>
<td>36.6</td>
<td>3</td>
<td>11.1</td>
</tr>
<tr>
<td>CURRICULUM COORDINATORS</td>
<td>8</td>
<td>88.9</td>
<td>0</td>
<td>0.0</td>
<td>1</td>
<td>11.1</td>
</tr>
<tr>
<td>PRINCIPALS</td>
<td>88</td>
<td>81.4</td>
<td>11</td>
<td>10.2</td>
<td>0</td>
<td>6.3</td>
</tr>
<tr>
<td>FINE ARTS EDUCATORS</td>
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<td>11</td>
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<td>27</td>
<td>14.6</td>
</tr>
<tr>
<td>OTHER EDUCATORS</td>
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<td>73.0</td>
<td>20</td>
<td>16.4</td>
<td>13</td>
<td>10.7</td>
</tr>
<tr>
<td>TOTALS</td>
<td>399</td>
<td>78.0</td>
<td>54</td>
<td>10.5</td>
<td>59</td>
<td>11.5</td>
</tr>
</tbody>
</table>

Statement #8 sought to ascertain the attitudes of the nine groups towards possible curtailment of the fine arts until a certain standard of achievement is acquired. An average of 84.8% of the respondents were opposed to the cutting back of the arts programs, even in light of minimum competencies in the three R's not being completely fulfilled.

Both sets of legislators exhibited a higher support for minimum competency requirements being met than other groups. It might be hypothesized that because the mandated competency testing originated in the state legislature, their obvious responses would be more supportive of competency testing than the other groups might disclose.
The two statements brought to light a sense of support for elective programs. In particular, in statement #8, the high rate of approval (84.8%) upheld arts programs remaining intact at least in their present state. Therefore, the impression of the removal of elective courses from existing public school curricula because levels of academic achievement might be low appeared to be refuted by the responses to both statements.

The correlation between the two statements and the responses to each was shown to be high.

Table 8. Responses to Statement #7. Statement: Fine arts courses are frills which should not be considered an essential part of every school's basic curriculum.

<table>
<thead>
<tr>
<th>GROUP</th>
<th>NO. OF POSITIVE RESPONSES</th>
<th>%</th>
<th>NO. OF NEGATIVE RESPONSES</th>
<th>%</th>
<th>NO. OF NEUTRAL RESPONSES</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>SENATORS</td>
<td>3</td>
<td>37.5</td>
<td>5</td>
<td>62.5</td>
<td>0</td>
<td>0.0</td>
</tr>
<tr>
<td>ASSEMBLY</td>
<td>1</td>
<td>14.3</td>
<td>6</td>
<td>85.7</td>
<td>1</td>
<td>14.3</td>
</tr>
<tr>
<td>LOBBYISTS</td>
<td>4</td>
<td>7.6</td>
<td>44</td>
<td>92.4</td>
<td>5</td>
<td>9.4</td>
</tr>
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<td>5</td>
<td>97.5</td>
<td>1</td>
<td>16.7</td>
</tr>
<tr>
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<td>16.2</td>
<td>10</td>
<td>75.0</td>
<td>2</td>
<td>14.8</td>
</tr>
<tr>
<td>CURRICULUM COORDINATORS</td>
<td>0</td>
<td>0.0</td>
<td>9</td>
<td>100.0</td>
<td>0</td>
<td>0.0</td>
</tr>
<tr>
<td>PRINCIPALS</td>
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<td>38.5</td>
<td>8</td>
<td>61.5</td>
<td>7</td>
<td>19.4</td>
</tr>
<tr>
<td>FINE ARTS EDUCATORS</td>
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<td>7.7</td>
<td>175</td>
<td>92.3</td>
<td>5</td>
<td>8.1</td>
</tr>
<tr>
<td>OTHER EDUCATORS</td>
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<td>11.5</td>
<td>105</td>
<td>88.5</td>
<td>4</td>
<td>30.8</td>
</tr>
<tr>
<td>TOTALS</td>
<td>41</td>
<td>8.1</td>
<td>446</td>
<td>91.9</td>
<td>25</td>
<td>4.9</td>
</tr>
</tbody>
</table>

The strident statement found in statement #7, that fine arts courses are frills evidently caused each group to answer in the negative. This manifested itself by an average 87.1% disapproval rate for that remark. However, in scrutinizing each group's separate responses, it was found that 37.5% of the Senators felt that fine arts courses were indeed frills.
This could be interpreted in a political sense, inasmuch as the arts may not hold a high priority for that 37.5% of state legislators who responded positively to statement #7.

Most of the respondents appeared to reinforce their previous answers; however, it might be noted that in Table 6 there was strong support for the relationship between the academics and arts education which led to the belief that in statement #7 a viable support for arts courses being considered relevant to the public school curricula existed among all of the responding groups.

The key phrase in statement #28 rested in fine arts courses being considered of enough importance to be an essential part of every school's basic curriculum. Each group, except those in the Assembly, agreed with the concept of the arts having adequate value to be placed strategically within the parameters of the general curriculum. The 84.2% agree figure reflected attitudes favorable to the arts becoming fundamental courses within the school's offerings, as opposed to some schools where arts courses are extracurricular in context.

The Assembly respondents did not feel in statement #7 that the arts should be considered frills; yet in statement #28, 28.6% of the Assembly felt that arts courses were of lesser importance than other programs. 28.6% of the Assembly answers remained neutral to this particular issue. The neutral and negative responses from the Assembly totaled 56.2%, which meant that over 50% of these persons either disapproved of arts courses being placed within the basic curriculum, or they couldn't decide the value of arts courses in general.

Interestingly, however, statement #7 and statement #28 were high
in their correlation with 87.1% to the disagree side of the scale in statement #7 and 84.2% to the agree side of the scale in statement #28.

Every group responding to statement #10 concurred with the provision of special programs for artistically talented students similar to the special programs now established for academically gifted children. However, the Fine Arts Educators overbalanced the total percentage figure, because their answers were obviously weighted towards the agree, strongly agree faction on the scale.

Each group's answers to statement #10 lent support not only for arts programs as they presently exist, but also for a creative approach to the possible establishment of other types of arts curricular presentations. These presentations would probably go beyond what is presently available to provide extraordinarily talented arts students new and bet-
ter opportunities for self-expression within the public school curricula.

The evaluation of the answers to statement #12 showed an apparent move by each group to the disagree side of the scale. The group responses display a consistent correlation with statement #10, inasmuch as the individuals questioned supported special programs for artistically talented students. By replying negatively to statement #12, the attitude prevailed that public schools can provide specific arts and other courses for children outside the realm of those classes conceived only for academically talented students.

Table 10. Responses to Statement #11. Statement: Music, art, drama, and dance are talents people have which need not be taught in public schools.

<table>
<thead>
<tr>
<th>GROUP</th>
<th>NO. OF POSITIVE RESPONSES</th>
<th>NO. OF NEGATIVE RESPONSES</th>
<th>NO. OF NEUTRAL RESPONSES</th>
</tr>
</thead>
<tbody>
<tr>
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<td>25.0</td>
<td>45.0</td>
</tr>
<tr>
<td>ASSEMBLY</td>
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<td>28.6</td>
<td>57.1</td>
</tr>
<tr>
<td>LOBBYSTS</td>
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<td>7.6</td>
<td>45.0</td>
</tr>
<tr>
<td>SUPERINTENDENTS</td>
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<td>CURRICULUM COORDINATORS</td>
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<td>9.0</td>
<td>100.0</td>
</tr>
<tr>
<td>PRINCIPALS</td>
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<td>7.4</td>
<td>90.0</td>
</tr>
<tr>
<td>FINE ARTS EDUCATORS</td>
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<td>173</td>
<td>93.1</td>
</tr>
<tr>
<td>OTHER EDUCATORS</td>
<td>11</td>
<td>9.0</td>
<td>105.0</td>
</tr>
<tr>
<td>TOTALS</td>
<td>36</td>
<td>7.0</td>
<td>451.1</td>
</tr>
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</table>

Table 10. Responses to Statement #12. Statement: Public schools have the responsibility to develop the fine arts talents of students.

<table>
<thead>
<tr>
<th>GROUP</th>
<th>NO. OF POSITIVE RESPONSES</th>
<th>NO. OF NEGATIVE RESPONSES</th>
<th>NO. OF NEUTRAL RESPONSES</th>
</tr>
</thead>
<tbody>
<tr>
<td>SENATORS</td>
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<td>ASSEMBLY</td>
<td>3</td>
<td>42.9</td>
<td>25.6</td>
</tr>
<tr>
<td>LOBBYSTS</td>
<td>3</td>
<td>31.0</td>
<td>69.0</td>
</tr>
<tr>
<td>SUPERINTENDENTS</td>
<td>2</td>
<td>33.3</td>
<td>33.3</td>
</tr>
<tr>
<td>SCHOOL BOARD TRUSTEES</td>
<td>4.0</td>
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<tr>
<td>CURRICULUM COORDINATORS</td>
<td>8.0</td>
<td>100.0</td>
<td>0.0</td>
</tr>
<tr>
<td>PRINCIPALS</td>
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<td>29.9</td>
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<tr>
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</tr>
<tr>
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<td>60.7</td>
<td>29.9</td>
</tr>
<tr>
<td>TOTALS</td>
<td>342</td>
<td>68.8</td>
<td>97.3</td>
</tr>
</tbody>
</table>

The responses to statement #11 from each group veered almost totally towards the disagree side of the scale with a percentage figure of 88.1%. It was apparent that although music, art, drama, and dance might represent innate talents possessed by students, the respondents agreed.
that public schools should offer some type of education for each fine arts area within the curriculum.

The data established in statement #20 was found to lean towards the agree side of the scale in all groups except the School Board Trustees, Curriculum Coordinators, and the Assembly. There were more neutral and negative answers put forth by these three groups to the notion that public schools should take part in the talent development of their students. Also, the Fine Arts Educators pulled the agree side percentage average higher with their obviously biased answers.

The overall picture was shown to express a favorable attitude among the other groups towards the public schools' responsibility in attempting to nurture the fine arts talents of those students who displayed such needs. The correlation between statement #11 at 88.1% of disagree answers with statement #20 at 66.8% of agree responses remained stable. The results from each statement represented an advocacy among the groups for the public schools serving as teaching vehicles for fine arts education.

The responses to statement #14 were spread evenly across the scale, ranging from agree to neutral. The negative attitudes recorded reflected an overall lower percentage (18.5%) than the neutral attitudes at 23.0%. The positive answers were higher (58.4%), primarily because of the attitudes shown by Fine Arts Educators, Other Educators, and the Curriculum Coordinators.

The average agree responses were 58.4% of the total, which denoted a common belief among respondents that there should be some sort of expanded effort to increase the numbers of fine arts courses offered in
Nevada's public schools. The high percentage (23.0%) among neutral respondents to this statement registered an indifferent attitude toward any order of the expansion of arts courses.

In statement #34, the disagree responses were higher (44.4%) than the agree and neutral categories. This provided very weak assent to the idea that the numbers of the fine arts courses in Nevada's public schools should not remain at their present levels.

However, it was impossible to adequately discern whether the responding groups intended that the numbers of fine arts courses be increased or decreased. Also of significance was the large percentage of neutral responses within each group, which possibly represented greater indifference towards statement #34 than towards other statements previously interpreted. Although there was some correlation between state-
ments #14 and #34 at the agree (58.4%) and disagree (44.4%) levels indicating general acceptance of the concept of some increase in numbers of fine arts courses to be offered, the neutral responses from both statements should be considered indicative of some question in the minds of the respondents as to the necessity for such a course expansion to take place.

Table 12. Responses to Statement #16. Statement: Classroom experiences in the fine arts should be made available specifically to students who display unusual talent in music, art, drama, and dance.

<table>
<thead>
<tr>
<th>GROUP</th>
<th>NO. OF POSITIVE RESPONSES</th>
<th>NO. OF NEGATIVE RESPONSES</th>
<th>NO. OF NEUTRAL RESPONSES</th>
</tr>
</thead>
<tbody>
<tr>
<td>SENATORS</td>
<td>2</td>
<td>6</td>
<td>0</td>
</tr>
<tr>
<td>ASSEMBLY</td>
<td>2</td>
<td>28.6</td>
<td>3</td>
</tr>
<tr>
<td>LOBBYISTS</td>
<td>24</td>
<td>45.3</td>
<td>5</td>
</tr>
<tr>
<td>SUPERINTENDENTS</td>
<td>1</td>
<td>36.7</td>
<td>2</td>
</tr>
<tr>
<td>SCHOOL BOARD TRUSTEES</td>
<td>9</td>
<td>62.2</td>
<td>4</td>
</tr>
<tr>
<td>CURRICULUM COORDINATORS</td>
<td>2</td>
<td>22.2</td>
<td>6</td>
</tr>
<tr>
<td>PRINCIPALS</td>
<td>48</td>
<td>44.4</td>
<td>44</td>
</tr>
<tr>
<td>FINE ARTS EDUCATORS</td>
<td>78</td>
<td>42.1</td>
<td>90</td>
</tr>
<tr>
<td>OTHER EDUCATORS</td>
<td>56</td>
<td>45.9</td>
<td>56</td>
</tr>
<tr>
<td>TOTALS</td>
<td>222</td>
<td>43.3</td>
<td>235</td>
</tr>
</tbody>
</table>

The answers to statement #16 were evenly distributed between the agree and disagree sides of the scale, indicating that approximately one-half of the respondents were in favor of fine arts courses being made available basically to talented students only. Whereas the other half of the respondents appeared to share the attitude that all students, regardless of their arts abilities, should be permitted exposure to some kind of fine arts course during their time in public education.
The average percentage (83.8%) of the answers received from all groups to statement #39 was set upon the positive side of the scale. It was obvious that their attitudes were favorable to the concept that classroom experiences in the fine arts should be available for any student who has an interest in them, regardless of that student's artistic abilities.

There was little correlation between statement #16 and statement #39. The evenness of the percentage of answers to #16 did not coincide with the high degree of support for classroom experiences for any student in the arts which was found in #39. The groups did not display a consistency in their responses to statements #16 and #39.

The results displayed by all of the groups to statement #17 skewed heavily to the disagree portion of the scale (90.0%). They appeared to represent almost total difference with the concept put forth in statement #17 that fine arts courses are not related to the vocational aspects of education or the world of work. The attitudes demonstrated by each group to this statement entertained a positive perception of the arts as sources of vocational preparation rather than as superfluous subjects constructed purely for fun and entertainment.

Although the neutral replies (20.7%) to statement #37 were greater than the negative or disagree answers (11.0%), the majority of responses were found to be in the positive or agree column (68.4%). Each group gave over 50% approval to the importance of fine arts courses as preparatory measures to assist students in vocational placement.

Often arts subjects have been thought of as purely time-fillers to complete students' elective requirements; however, there is currently more stress upon these arts programs meeting needs for vocational train-
Table 13. Responses to Statement #17. Statement: Fine arts courses, as a part of the public school curricular offerings, are fun and interesting but do not relate to the world of work.

<table>
<thead>
<tr>
<th>GROUP</th>
<th>NO. OF POSITIVE RESPONSES</th>
<th>%</th>
<th>NO. OF NEGATIVE RESPONSES</th>
<th>%</th>
<th>NO. OF NEUTRAL RESPONSES</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>SENATORS</td>
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<td>25.0</td>
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<td>ASSEMBLY</td>
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<td>0.0</td>
<td>6</td>
<td>85.7</td>
<td>1</td>
<td>14.3</td>
</tr>
<tr>
<td>LOBBYISTS</td>
<td>6</td>
<td>75.0</td>
<td>2</td>
<td>25.0</td>
<td>2</td>
<td>25.0</td>
</tr>
<tr>
<td>SUPERINTENDENTS</td>
<td>0</td>
<td>0.0</td>
<td>6</td>
<td>100.0</td>
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<td>2</td>
<td>50.0</td>
<td>2</td>
<td>50.0</td>
</tr>
<tr>
<td>CURRICULUM COORDINATORS</td>
<td>0</td>
<td>0.0</td>
<td>2</td>
<td>50.0</td>
<td>6</td>
<td>75.0</td>
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<td>PRINCIPALS</td>
<td>4</td>
<td>57.1</td>
<td>1</td>
<td>12.5</td>
<td>1</td>
<td>12.5</td>
</tr>
<tr>
<td>FINE ARTS EDUCATORS</td>
<td>11</td>
<td>55.0</td>
<td>5</td>
<td>22.7</td>
<td>5</td>
<td>22.7</td>
</tr>
<tr>
<td>OTHER EDUCATORS</td>
<td>12</td>
<td>52.3</td>
<td>10</td>
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<td>84.8</td>
</tr>
<tr>
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<td>61.4</td>
<td>459</td>
<td>90.5</td>
<td>22</td>
<td>4.2</td>
</tr>
</tbody>
</table>

There was definite correlation between statements #17 and #37 inasmuch as the attitudinal direction displayed by each of the groups towards the arts as positive vocational aids was very supportive. This relationship provided insight into a new perception of another purpose for the existence of course offerings in fine arts education.

In statement #18 the responses shifted strongly towards the disagree section of the scale, directing attention to the fact that each group's attitudes were opposed to the idea that the arts are not fundamental to the structure of history courses. The intent of this statement was to find out what knowledge was possessed by these key persons regarding the relationship of the arts with other existing disciplines in the public school curriculum.
Table 14. Responses to Statement *16. Statement: Past events are the primary source for materials from which history courses are built; the fine arts are not fundamental to their structure.

<table>
<thead>
<tr>
<th>GROUP</th>
<th>NO. OF POSITIVE RESPONSES</th>
<th>S</th>
<th>NO. OF NEGATIVE RESPONSES</th>
<th>S</th>
<th>NO. OF NEUTRAL RESPONSES</th>
<th>S</th>
</tr>
</thead>
<tbody>
<tr>
<td>SENATORS</td>
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<td>0</td>
<td>6</td>
<td>75.0</td>
<td>2</td>
<td>25.0</td>
</tr>
<tr>
<td>ASSEMBLY</td>
<td>0</td>
<td>0</td>
<td>4</td>
<td>57.2</td>
<td>3</td>
<td>42.8</td>
</tr>
<tr>
<td>LOBBYISTS</td>
<td>5</td>
<td>9.5</td>
<td>35</td>
<td>66.7</td>
<td>13</td>
<td>33.3</td>
</tr>
<tr>
<td>SUPERINTENDENTS</td>
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<td>0</td>
<td>4</td>
<td>66.7</td>
<td>2</td>
<td>33.3</td>
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<td>8</td>
<td>57.2</td>
<td>4</td>
<td>42.8</td>
</tr>
<tr>
<td>CURRICULUM COORDINATORS</td>
<td>0</td>
<td>0</td>
<td>8</td>
<td>95.0</td>
<td>1</td>
<td>5.0</td>
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<td>3</td>
<td>37</td>
<td>7</td>
<td>93.0</td>
<td>1</td>
<td>7.0</td>
</tr>
<tr>
<td>FINE ARTS EDUCATORS</td>
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<td>65</td>
<td>172</td>
<td>100</td>
<td>7</td>
<td>0.0</td>
</tr>
<tr>
<td>OTHER EDUCATORS</td>
<td>7</td>
<td>8.7</td>
<td>96</td>
<td>78.7</td>
<td>10</td>
<td>21.3</td>
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<tr>
<td>TOTALS</td>
<td>22</td>
<td>4.5</td>
<td>420</td>
<td>82.6</td>
<td>69</td>
<td>17.4</td>
</tr>
</tbody>
</table>

Statement #33 attempted to relate specifically to the knowledge that each group might possess concerning the relationship of the arts with other course structures. There was not a clear-cut decision in the overall percentages, although the disagree side of the scale showed a 40.6% figure, indicating a general disagreement from most of the groups with the statement. In essence, they concurred that Ancient and World History courses are not structured around studies of the fine arts.

However, the neutral answers stood at 39.5%, giving impetus to the possibility that many of these persons might not have known the content or the way in which these particular history courses could be constructed. The agree answers displayed results that at least 19.9% of the respondents did, indeed, feel that there was a correlation between course structure in certain history classes and the study of the fine arts.
The results from statement #18 contradict what the percentages showed in statement #33. There was belief in #18 that arts were central to the content and structure of history courses; however, in #33, the percentages did not favor any one category -- agree, disagree, or neutral. The figures as interpreted might give evidence or apparent understanding of statement #18, and perhaps, some confusion on statement #33.

Table 15. Responses to Statement #19. Statement: The academics presently taught in public schools could provide students with adequate exposure to the fine arts, alleviating the necessity for fine arts classes to be included in the general public school curriculum.

<table>
<thead>
<tr>
<th>GROUP</th>
<th>NO. OF POSITIVE RESPONSES</th>
<th>%</th>
<th>NO. OF NEUTRAL RESPONSES</th>
<th>%</th>
<th>NO. OF NEGATIVE RESPONSES</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>SENATORS</td>
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<td>17.5</td>
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<td>0.0</td>
<td>5</td>
<td>52.5</td>
</tr>
<tr>
<td>ASSEMBLY</td>
<td>0</td>
<td>0.0</td>
<td>1</td>
<td>9.1</td>
<td>5</td>
<td>50.0</td>
</tr>
<tr>
<td>LOBBYISTS</td>
<td>12</td>
<td>25.0</td>
<td>14</td>
<td>28.1</td>
<td>7</td>
<td>14.8</td>
</tr>
<tr>
<td>SUPERINTENDENTS</td>
<td>0</td>
<td>0.0</td>
<td>0</td>
<td>0.0</td>
<td>6</td>
<td>100.0</td>
</tr>
<tr>
<td>SCHOOL BOARD TRUSTEES</td>
<td>2</td>
<td>75.0</td>
<td>0</td>
<td>0.0</td>
<td>1</td>
<td>25.0</td>
</tr>
<tr>
<td>CURRICULUM COORDINATORS</td>
<td>0</td>
<td>0.0</td>
<td>0</td>
<td>0.0</td>
<td>9</td>
<td>100.0</td>
</tr>
<tr>
<td>PRINCIPALS</td>
<td>15</td>
<td>31.3</td>
<td>7</td>
<td>28.1</td>
<td>7</td>
<td>40.6</td>
</tr>
<tr>
<td>FINE ARTS EDUCATORS</td>
<td>9</td>
<td>4.9</td>
<td>7</td>
<td>18.9</td>
<td>16</td>
<td>86.3</td>
</tr>
<tr>
<td>OTHER EDUCATORS</td>
<td>23</td>
<td>18.8</td>
<td>15</td>
<td>39.1</td>
<td>8</td>
<td>42.1</td>
</tr>
<tr>
<td>TOTALS</td>
<td>64</td>
<td>12.5</td>
<td>390</td>
<td>66.2</td>
<td>58</td>
<td>11.3</td>
</tr>
</tbody>
</table>

All of the group's replies to statement #19 (76.2%) confirmed their attitudes that fine arts courses provide certain experiences and teach specific skills which could not be achieved by students if they were exposed only to classes in the academics.

The replies from each group to statement #23 were completely in accord with the agree side of the scale (88.5%). The positive responses to statement #23 (88.5%) correlated with statement #19 and its 76.2%
disagree figures which appeared to give support to the data thus far accumulated that fine arts courses and the experiences offered by such classes were unique.

There were more neutral acknowledgments than there were disagree rejoinders. The percentages of neutral and disagree categories, when combined, averaged 11.5%. Therefore, the high percentage of agree responses to statement #23 became more significant in that academic areas of study were felt by the respondents not to be able to provide certain experiences for students which were distinctly fine arts-oriented products.

Table 16. Responses to Statement #21. Statement: It is unnecessary in public school curricula to relate academic instruction with training in the arts.

<table>
<thead>
<tr>
<th>GROUP</th>
<th>NO. OF POSITIVE RESPONSES</th>
<th>NO. OF NEGATIVE RESPONSES</th>
<th>NO. OF NEUTRAL RESPONSES</th>
<th>GROUP</th>
<th>NO. OF POSITIVE RESPONSES</th>
<th>NO. OF NEGATIVE RESPONSES</th>
<th>NO. OF NEUTRAL RESPONSES</th>
</tr>
</thead>
<tbody>
<tr>
<td>SENATORS</td>
<td>1</td>
<td>5</td>
<td>2</td>
<td>SENATORS</td>
<td>7</td>
<td>2</td>
<td>0</td>
</tr>
<tr>
<td>ASSEMBLY</td>
<td>3</td>
<td>42.9</td>
<td>1</td>
<td>ASSEMBLY</td>
<td>5</td>
<td>71.4</td>
<td>1</td>
</tr>
<tr>
<td>LOBBYISTS</td>
<td>5</td>
<td>9.5</td>
<td>14</td>
<td>LOBBYISTS</td>
<td>42</td>
<td>59.3</td>
<td>4</td>
</tr>
<tr>
<td>SUPERINTENDENTS</td>
<td>0</td>
<td>0.0</td>
<td>5</td>
<td>SUPERINTENDENTS</td>
<td>5</td>
<td>83.4</td>
<td>0</td>
</tr>
<tr>
<td>SCHOOL BOARD TRUSTEES</td>
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<td>21.4</td>
<td>9</td>
<td>SCHOOL BOARD TRUSTEES</td>
<td>10</td>
<td>71.4</td>
<td>0</td>
</tr>
<tr>
<td>CURRICULUM COORDINATORS</td>
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<td>0.0</td>
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<td>88.9</td>
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</tr>
<tr>
<td>PRINCIPALS</td>
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<td>PRINCIPALS</td>
<td>87</td>
<td>80.6</td>
<td>4</td>
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<tr>
<td>FINE ARTS EDUCATORS</td>
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<td>9.1</td>
<td>145</td>
<td>FINE ARTS EDUCATORS</td>
<td>179</td>
<td>96.8</td>
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</tr>
<tr>
<td>OTHER EDUCATORS</td>
<td>16</td>
<td>33.1</td>
<td>84</td>
<td>OTHER EDUCATORS</td>
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<td>87.7</td>
<td>5</td>
</tr>
<tr>
<td>TOTALS</td>
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<td>11.8</td>
<td>365</td>
<td>TOTALS</td>
<td>450</td>
<td>87.9</td>
<td>17</td>
</tr>
</tbody>
</table>

The reactions to statement #21 diverged upon the disagree side of the scale, displaying support for the concept that academic instruction should be related with training in the arts. An interesting factor
shown by the responses to statement #21 was the fact that neutral answers were more prevalent than positive or agree answers.

The attitudes that prevailed in statement #21 showed advocacy for the idea that the pursuance of academics and the study of the arts should be a joint undertaking. It would appear that the respondents did not want to see the two areas left to attempt separate survival paths.

In statement #24, the agree side of the scale at 87.9% predominated the percentage of answers for all responding groups. Statement #24 and statement #21 displayed obvious percentage agreement that all of the groups were in favor of the notion that fine arts courses offer experiences which can motivate students to use their artistic talents to further enhance their academic abilities.

<table>
<thead>
<tr>
<th>GROUP</th>
<th>NO. OF POSITIVE RESPONSES</th>
<th>%</th>
<th>NO. OF NEGATIVE RESPONSES</th>
<th>%</th>
<th>NO. OF NEUTRAL RESPONSES</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>SENATORS</td>
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<td>6</td>
<td>65.7</td>
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<td>0.0</td>
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<tr>
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<td>18.7</td>
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<td>20</td>
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</tr>
<tr>
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<td>60.5</td>
<td>40</td>
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<td>20.5</td>
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<tr>
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<td>34</td>
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<td>127</td>
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<th>%</th>
<th>NO. OF NEGATIVE RESPONSES</th>
<th>%</th>
<th>NO. OF NEUTRAL RESPONSES</th>
<th>%</th>
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<td>22.6</td>
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<td>0.0</td>
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<tr>
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<td>8</td>
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<tr>
<td>CURRICULUM COORDINATORS</td>
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<td>55.5</td>
<td>25</td>
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<td>25</td>
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<td>181</td>
<td>35.4</td>
<td>159</td>
<td>31.1</td>
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</table>

In statement #22, 51.5% of all responses were turned to the agree
segment of the scale, which pointed out a rather weak accord with the concept that the legislature should not be involved in passing laws which deal with curricular content.

The replies to statement #35 were evenly distributed across the surface of the scale with the disagree portion, receiving a slightly higher average percentage (35.4%) than the others. This would denote a lack of support for a law at the state level to be passed for the maintenance of the arts.

A look at the two political groups questioned was of great interest because both the Assembly (85.7% — disagree) and the Senators (50% — disagree) revealed their attitudes to be definitely opposed to any supportive legislation for fine arts maintenance. The only group showing 50% of its answers to be skewed towards the agree segment of the scale, as might be expected, was the Fine Arts Educators.

In the overview, however, each group actually balanced out the others and provided what appeared to be an accurate accounting of their attitudes as an entire grouping of respondents. A minimal correlation between statements #22 and #35 existed, but the general impression was that the legislature should not become an active participant in the passage of laws to influence any facet of curriculum content. This legislative action or inaction includes rejecting efforts for the creation of measures which might ensure the sustaining of fine arts courses in public school curricula within the state of Nevada.

In statement #25, there was a high percentage (71.5%) of movement towards the agree portion of the scale which essentially symbolized an attitudinal concurrence with the idea that the standards for fine arts
curriculum evaluation should be varied. In the past the effectiveness of fine arts curricula has often rested solely upon student exhibits and student performances in concerts and dramatic productions.

The attitudes displayed by the positive responses to this statement might lead observers to the awareness of the importance of other factors being taught within fine arts education aside from the purely visual and obvious audio results brought about by the public performance stressed within many fine arts programs. Some of these factors in fine arts education include basic techniques in such areas as general musicianship, art principles, dramatic interpretation, and dance skills. These skills would all eventually play a part in performance, but are not easily measurable.

The attitudes expressed in statement #40 were strongly in the posi-
tive (69.5%); however, the neutral attitudes showed an average percentage figure of 24%. Because every group veered toward agreement with the statement that the quality of public school fine arts programs is too often measured only by students' projects or performances, there needs to be further discussion of this issue.

In almost every public school, art work is on display; student concerts are presented to the public; dramatic productions are prepared for public viewing; and dance programs take place. Students and their works and performances, therefore, become the criterion for evaluation and judgment of particular school's arts courses.

Obviously, instruction takes place every day within all classrooms; equally so, teaching proceeds in arts courses just as it does in the basics. Yet, arts programs are deemed successful very often for the external show and not for the internal basics which are taught daily.

It is interesting to observe that most of the responding groups to statement #40 were aware of the shallowness of such a judgmental premise. Their answers provided support for other evaluative measures for public school arts curricula.

The obvious lack of correlation between statements #25 and #40 was due to a confusing placement of words within the statements. This led the respondents to reply to both statements in a positive vein.

Statement #27 produced results that required a closer scrutiny of several of the individual groups and their responses. The overall percentage veered towards the agree side of the scale; however, of significance were the negative or disagree answers shown by the School Board Trustees and to a lesser measure by both the Superintendents and the
Principals. This movement against possible inclusion of all subject areas for student choice within the curriculum by these key people, who are the real decision-makers within most Nevada school districts, was the first evidence of the reality that certain factors, like competency-based testing, might cause them to favor including in the curriculum only those required courses mandated by the state of Nevada.

The 75.2% of Fine Arts Educators moved the average acceptance for all groups to 61.3% on the agree side; yet, the approval for the inclusion of the offering of all subject areas to all students for their potential selection in their K-12 experience appeared questionable. The average agree statistic of 61.3%, furthermore, represented a high Fine Arts Educators' response as opposed to several of the other groups' lower percentages; therefore, the accuracy of drawing conclusions from
the average percentage shown was questionable.

The concept of the extracurricular nature of arts courses was pursued in statement #31. Each group replied overwhelmingly in the negative which denoted an overall attitude advocating the sustenance of the arts as an integral aspect within the general public school curricula.

The Assembly was the only group whose percentage drifted below the 50% level of support. All of the other respondents remained strong in their attitude that arts programs should not be relegated to the extracurricular category.

Although correlation existed between statement #27 (61.3% -- agree) and statement #31 (81.4% -- disagree), statement #31 would reinforce the concept of the arts being kept in the regular public school course offering. In statement #27, there is no clarification as to which classes would or could be offered to all students throughout their public school careers, but the assumption would be that the arts would be a part of those courses to be included in the students' K-12 experience.

There was a very high percentage of agreement among all groups in their replies to statement #29. This represented an attitudinal direction which supported the concept that all students, during the time of their public school training, should be exposed to some phase of fine arts education.

The distribution of responses to statement #38 turned to the disagree side of the scale. In essence, the majority of attitudes conveyed the belief that public schools in Nevada should not solely concentrate upon the basics, but also they should include fine arts instruction within the curriculum.
The philosophy implied by the groups seemed to emphasize that the educated person is essentially one who receives exposure to other areas within the curriculum, aside from the mandated courses of reading, writing, and arithmetic (Ervin, 1980, p. 12).

The percentage average (60.9%) of all groups to statement #30 was displayed on the agree side of the scale. However, only three groups (School Board Trustees, Fine Arts Educators, and Other Educators) actually responded in the positive at 50% or above. The support for additional monies for fine arts education in Nevada's public schools was actually rather soft in the remaining six groups.

The Fine Arts Educators' answers skewed the percentages higher in the affirmative; therefore, the picture received of total favor for financial aid to fine arts education was deceptive in statement #30.
Table 21. Responses to Statement #30. Statement: The legislature should appropriate additional money for fine arts education in the public schools.

<table>
<thead>
<tr>
<th>GROUP</th>
<th>NO. OF POSITIVE RESPONSES</th>
<th>%</th>
<th>NO. OF NEGATIVE RESPONSES</th>
<th>%</th>
<th>NO. OF NEUTRAL RESPONSES</th>
<th>%</th>
</tr>
</thead>
<tbody>
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<td>25.0</td>
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<td>37.5</td>
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<td>6</td>
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<td>66.7</td>
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<td>1</td>
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<tr>
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<td>4</td>
<td>44.4</td>
<td>1</td>
<td>11.1</td>
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<tr>
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<td>21.5</td>
<td>90</td>
<td>17.6</td>
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</tbody>
</table>

The responses to statement #36 were skewed to the disagree side of the scale. Every group firmly rejected the concept that tax monies used to support the fine arts in public schools was wasted.

The Assembly was the only segment of the populace questioned on statement #36 whose percentage of disagreement with the proposition was less than 50%. All other respondents were represented by at least a 60% or above figure. The strength of these numbers was displayed in an average negative percentage of 76.2%.

The two sets of responses to statements #30 and #36 correlated with 60.9% in the positive for statement #30 and 76.2% in the negative for statement #36. The basic assumptions were that additional monies for the arts should be appropriated in the state of Nevada, and that tax monies for arts education were not wasted.
Process Two, Analysis of Part Two of the Final Questionnaire

Part two of the final questionnaire asked the 1574 respondents to designate their preference as to the placement of four sets of electives. The four sets were constructed so that the Fine Arts were arranged in first, second, third, and fourth places. The respondents were then asked to numerically rank their selected electives in the order of their personal preference.

The basics of English, Math, Science, and Social Studies were defined as those subjects which would remain in the curriculum regardless of other external or internal changes. The electives were further described as those courses which might be removed or adjusted, if cutbacks in financing or remedial programs were to become more prevalent within the public school curricula.

The charts shown in this section of the study will display the results of these elective course rankings:

GROUP A:

FINE ARTS

SKILLS DEVELOPMENT (VOC. ED., IND. ARTS, HOME EC.)

PHYSICAL EDUCATION

FOREIGN LANGUAGES

GROUP B:

SKILLS DEVELOPMENT (VOC. ED., IND. ARTS, HOME EC.)

FINE ARTS

FOREIGN LANGUAGES

PHYSICAL EDUCATION
GROUP C:

PHYSICAL EDUCATION
FOREIGN LANGUAGES
FINE ARTS
SKILLS DEVELOPMENT (VOC. ED., IND. ARTS, HOME EC.)

GROUP D:

FOREIGN LANGUAGES
PHYSICAL EDUCATION
SKILLS DEVELOPMENT (VOC. ED., IND. ARTS, HOME EC.)
FINE ARTS

As each of the following tables was studied, 181 respondents placed Group B as the most preferred set of electives in first place. 129 of the answering persons categorized Group A as their first choice. Group C was a first place choice for 53 individuals, and Group D was selected for first place by 31 of the respondents.

Fine arts classes appeared to hold second place to Skills Development courses. However, with Skills Development including Vocational Education, Industrial Arts, and Home Economics, that runner-up spot might be open to question. It does, in any instance, lend support to the case for the arts and the importance of their part in an elective program in Nevada's public schools.

PERCENTAGE TABLES FOR GROUPS A THROUGH D
Table 22. Percentages in Group A.

<table>
<thead>
<tr>
<th>GROUP</th>
<th>FIRST NO.</th>
<th>PLACE %</th>
<th>SECOND NO.</th>
<th>PLACE %</th>
<th>THIRD NO.</th>
<th>PLACE %</th>
<th>FOURTH NO.</th>
<th>PLACE %</th>
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Table 23. Percentages in Group B.

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Table 24. Percentages in Group D.

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<td>100</td>
<td>69.4</td>
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<tr>
<td>OTHER EDUCATORS</td>
<td>7</td>
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<td>18</td>
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<td>37</td>
<td>41.1</td>
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<td>TOTALS</td>
<td>31</td>
<td>7.9</td>
<td>49</td>
<td>12.5</td>
<td>117</td>
<td>29.8</td>
<td>196</td>
<td>49.9</td>
</tr>
</tbody>
</table>
IV. SUMMARY

The purpose of the project was the determination of attitudes among 1574 selected key persons within the state of Nevada towards public school fine arts education. The study has been described in two steps: analysis of the principal questionnaire, part one; and analysis of the principal questionnaire, part two.

The analysis process ascribed to part one of the main questionnaire described the forty statements within the questionnaire. Tables of charts were produced. These charts showed each separate responding group and the numbers and percentages of affirmative, negative, and neutral answers. A discussion used as an explanatory measure followed the tables. The tables consisted of two charts setting side by side. The charts represented two correlating statements within the questionnaire. A review of related literature assisted in the transcription and explanation of the significance of the data shown.

The analysis procedure for part two of the principal questionnaire followed a similar path to the analytical view of part one. Tables were constructed representing the preferred elective placement of each responding group. The numbers and percentages were discussed and identified as to the implications of their importance to fine arts education within the state of Nevada.

Because of taxation cutbacks and shifts in the financing of education (Wenner, 1976, pp. 32-33), and because competency testing and back-to-basics movements are expanding throughout the United States, and more specifically within the state of Nevada (Bayles, 1979, p. 82), a study of the attitudes of recognized key persons in Nevada towards such pos-
sibly affected curricular areas as the fine arts was considered pertinent. If in the process of this research project, the findings within this paper can contribute in a positive manner towards the policy judgments of those who make decisions pertaining to Nevada's public school curricula, the arts and other areas of study may be assisted in sustaining their place within Nevada's public schools. At the very least, the reflected attitudes of these respondents will have helped in establishing the goal for this paper. That goal was to determine the support, or lack of support, for the arts in Nevada's public schools among these certain selected persons. This has been achieved and the results found herein may serve as the means for future policy formulation which could affect fine arts education in the state of Nevada.
Chapter 5
SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS
I. SUMMARY

Introduction

A concern for the survival of the arts in general public school curricula in the United States has become a subject of attention among arts educators, curriculum writers, and other persons familiar with the plight of fine arts courses within the nation's public schools. Taxation relief measures which have been legislated in many states; a strong "back-to-basics" movement, now at the educational forefront; and the thrust for student competency testing in the academics have given impetus to the thought that areas outside the basic academic curricular structure need to be vigilant if they are to remain a vital aspect of the public school curriculum as it is assumed to exist presently.

A study of the attitudes of certain individuals in the state of Nevada, who were selected for research because of the roles they play in shaping Nevada's educational policy, was undertaken to discover to what extent support existed for fine arts education within the state of Nevada.

The Problem

The purpose of the study was to determine the attitudes which exist towards fine arts education among those specifically identified key persons in the state of Nevada. Particularly, the project was designed to scrutinize:

A. The existing attitudes of Nevada State Senators, Assemblymen, Lobbyists, School Board Members, Superintendents, Curriculum Coordinators, Principals, Fine Arts Educators, and Other Educators in Nevada public
schools toward fine arts education in the state.

B. A comprehensive review of the literature related to fine arts education in Nevada and throughout the United States.

C. A study of the results of the principal questionnaire answered by the key persons designated as pertinent respondents.

Procedures

The study began in February of 1981. At that time the initial questionnaire was sent to the 1574 identified respondents. After the first responses were returned and tallied, the data was interpreted and the principal (second) questionnaire was assembled. The information accumulated from questionnaire #1 became the basis for the construction of questionnaire #2.

The main instrument (second questionnaire) was then distributed to the same group of persons in April of 1981. The results were returned and tabulated by July of 1981. The analysis of the final materials was then begun.

A review of the literature, which related to fine arts education, revealed a growing concern for the place of the fine arts within public school curricula throughout the nation and in Nevada. Minimum competency testing, legislated in 1977 in the state of Nevada, and the additional remedial courses in English and mathematics had begun to usurp the opportunity for students in Nevada's public schools to elect other courses of study unrelated to the academics. Students' programs were filled with required courses and remedial classes. Fine arts instructors were being asked to move out of their areas of expertise and to begin teaching in their minor fields of concentration, such as English, math, and social
studies.

A similar problem was found to be developing throughout the rest of the country, but of more significance on the national level, financing, or the lack of it for all educational purposes, was dictating the closure of schools. Lack of money was also causing the removal of any courses from the curriculum which were not considered basic to the students' quest for literacy and functionality within an ever-complex society.

Writers, sympathetic to the arts, for whatever reasons, began expressing warnings and apprehensions to listeners years before actual funding for arts education was to be openly curtailed. However, as in most situations, some predictions had gone unheeded until arts programs actually began to feel the crunch and teachers lost instructional positions. Priorities were shifting and monies were not being made available for course offerings that might have been previously funded.

This study, thus provided a format for investigation of a problem which had not hitherto been specifically identified within the state of Nevada. The results of these expressed attitudes were to serve as a basis for support or lack of support for arts education and to provide possible options to be nurtured which might ensure the survival of arts education in the state of Nevada.

The Findings

A. A review of the related literature revealed that there are many authorities throughout the United States who share a deep concern for sustaining the place of fine arts education within America's public schools. The literature also established the fact that creative and imaginative new programs may be necessary to assist the arts in remaining
viable parts of public school curricula.

B. Results from the principal (second) questionnaire distributed to Legislators, Lobbyists, School Board Trustees, Curriculum Coordinators, Superintendents, Principals, Fine Arts Educators, and Other Educators within the state of Nevada indicated a generally high degree of support for the value and continuance of arts education within the state of Nevada.

C. The attitudes held by these key persons towards fine arts education were positively manifested even in their responses to those value judgments which pertained to financial aid for the arts.

D. The respondents generally agreed that arts education can be successfully intermingled with academic instruction to provide a greater format for producing educationally well-rounded students.

E. There was high correlation among all of the groups questioned to the effect that arts education is a more fundamental aspect within public school curricular structure than one which should exist only as a "frill" or "fringe" program.

F. Ultimately, the consensus among respondents seemed to indicate that competency testing within the arts was an impractical approach, and that essentially arts education should be considered basic to most public school curricula.

G. The results acquired from the principal (second) questionnaire reflected attitudes which were very supportive of fine arts education in most of its aspects.

II. CONCLUSIONS

A. The concern for the sustenance of fine arts education is not
merely a passing fancy, because real problems relating to financing and back-to-basics movements exist and will continue to do so as society advances and persists in its intricate stages of variation.

B. The awareness of the implications for fine arts education and its survival was ascertained through the principal (second) questionnaire administered to Legislators, Lobbyists, School Board Trustees, Curriculum Coordinators, Superintendents, Principals, Fine Arts Educators, and Other Educators. The majority of the groups of these respondents were supportive of many of the features stressed in the questionnaire regarding many parts of today's education in the fine arts.

C. The data obtained from the principal (second) questionnaire will serve to assist those engaged in the effort to keep the arts a viable segment of the curricula in Nevada's public schools. Without such information, fine arts programs, which might be threatened, could possibly be removed from public school curricula because of emphasis in other areas. This study has produced actual figures which can be utilized to display a high degree of concern and support for arts education within the state of Nevada. The results may thus be employed to aid in the continuance of fine arts programs and in providing others with readily available data to assist them in salvaging fine arts education programs in Nevada, whose continued existence might otherwise have been jeopardized had such material not been accessible.

III. RECOMMENDATIONS

A. Studies of a broader nature should be completed which deal with all aspects of fine arts education.

B. Studies should be undertaken which establish a correlation
between arts education and academic areas of education.

C. Testing for competency in certain phases of arts education other than those involved with performance should be developed.

D. Studies of a longitudinal nature which emphasize the value of arts education as it relates to vocational training should be attempted.

E. Research should be continued as it relates to student performance in the arts and success in other phases of the curriculum.

F. Studies should be done to further evaluate the validity of the back-to-basics movement and its effect upon elective programs such as fine arts education.

As a final statement, it would seem appropriate to express the view that American education is based upon the premise that a student who is well educated is one who has had an opportunity to be exposed to all areas of the curriculum. The arts would appear to hold a place within this picture of the well-rounded student.

The future for arts education in Nevada appears to be, at the moment, moving forward. There are, however, some ominous sounds coming from those who would have students learn only those things which enable them to read, write, spell, and perform basic mathematical problems. There are also the ever-present budgetary restraints. These are the realities, faced by all of those involved in the educative process.

Mankind cannot sustain itself purely on an education in the basics, nor will money provide the only answer. The soul of man should be nurtured in order that human beings can strive for the better life or for an ideal society. The arts can serve as a means for people to strive beyond themselves. The arts should not lose their respectability, for
they appear to be as basic to life as the basics are to fundamental functioning as literate people.

These key individuals have expressed positive support for arts education in Nevada. When their attitudes are tested by external pressures, their actions should hopefully reflect the strength of the responses they have given to this study.
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Appendix A

FIRST QUESTIONNAIRE
**PART A**

<table>
<thead>
<tr>
<th>QUESTION</th>
<th>NUMBER RESPONDING</th>
<th>YES</th>
<th><strong>%</strong></th>
<th>NO</th>
<th><strong>%</strong></th>
<th>NO RESPONSE</th>
<th><strong>%</strong></th>
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<tr>
<td>1. Do you know about fine arts curriculums in Nevada's Public Schools?</td>
<td>772</td>
<td>569</td>
<td>73.7</td>
<td>194</td>
<td>25.2</td>
<td>9</td>
<td>1.2</td>
</tr>
<tr>
<td>2. Do you know about fine arts curriculums in Nevada's Public Schools as they relate to other curriculums?</td>
<td>772</td>
<td>395</td>
<td>51.2</td>
<td>344</td>
<td>44.6</td>
<td>33</td>
<td>4.3</td>
</tr>
<tr>
<td>3. Do you feel that experience with fine arts subjects is so distinctive that it could not be absorbed by other subjects of instruction and developed indirectly?</td>
<td>772</td>
<td>393</td>
<td>50.1</td>
<td>336</td>
<td>43.6</td>
<td>43</td>
<td>5.6</td>
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<td>4. In your opinion, are there teachable attitudes, skills, and knowledge found only in fine arts courses?</td>
<td>772</td>
<td>535</td>
<td>69.3</td>
<td>207</td>
<td>26.8</td>
<td>30</td>
<td>3.9</td>
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<td>5. Do you feel that formal instruction in the arts is a necessary part of the public school general curriculum?</td>
<td>772</td>
<td>663</td>
<td>86.1</td>
<td>75</td>
<td>9.7</td>
<td>34</td>
<td>4.4</td>
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<tr>
<td>6. Can the fine arts be taught to the general school population?</td>
<td>772</td>
<td>668</td>
<td>86.5</td>
<td>70</td>
<td>9.1</td>
<td>34</td>
<td>4.4</td>
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<tr>
<td>7. Should the fine arts be taught to only a special portion of the school population?</td>
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<td>117</td>
<td>15.2</td>
<td>609</td>
<td>78.9</td>
<td>46</td>
<td>6.0</td>
</tr>
<tr>
<td>8. Can the public schools staff a K-12 program in fine arts for all students?</td>
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<td>461</td>
<td>59.7</td>
<td>221</td>
<td>28.6</td>
<td>90</td>
<td>11.7</td>
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<tr>
<td>9. Is the level of excitement of the pupils and the teachers the only indication of the quality of the fine arts program?</td>
<td>772</td>
<td>58</td>
<td>7.5</td>
<td>680</td>
<td>88.1</td>
<td>34</td>
<td>4.4</td>
</tr>
<tr>
<td>10. In your opinion, should measures be taken to pass, laws which would require minimum competency testing in other areas of the curriculum such as fine arts, in addition to testing in the basics?</td>
<td>772</td>
<td>142</td>
<td>18.4</td>
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<td>77.9</td>
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(CONTINUED)
PART B. How Would You Rate The Fine Arts Curriculum In Your District? In Your School?

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<th></th>
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<td>School</td>
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<td>16.7</td>
<td>264</td>
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PART C. Prioritize the following subjects in their order of importance to you. The number "10" would be indicative of your first choice.

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<th>7</th>
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<td>16</td>
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<td>1.8</td>
<td>11</td>
<td>1.4</td>
<td>54</td>
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<tr>
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<td>17</td>
<td>2.2</td>
<td>12</td>
<td>1.6</td>
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<td>5.1</td>
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</table>
Appendix B
SECOND QUESTIONNAIRE
April 1, 1981

My name is Jocelyn Kaye Jensen. I am presently an instructor at Eldorado High School, Las Vegas, Nevada. I am a doctoral candidate at UNLV and am in the process of assembling information to be used as the major research material for my dissertation. The dissertation deals with the attitudes of key persons in the State of Nevada toward the fine arts.

I would like to thank you for your previous responses to my first questionnaire. Again, your opinions and attitudes are needed to complete my information search. Could you please fill out the enclosed questionnaire and return it to me in the provided stamped envelope by June 1, 1981?

For purposes of clarification, the term “fine arts” as used on this form will be defined as those courses in Nevada public schools which include music, drama, dance, and the visual arts in whatever course structure they may be taught.

I would like to thank you for taking the time to respond to the statements and for returning this much-needed information to me.

Sincerely,

Jocelyn Kaye Jensen
**QUESTIONNAIRE**

DIRECTIONS: USING THE SPECIFIED SCALE BELOW, RATE, BY CIRCLING THE SELECTED NUMBER, THE FOLLOWING STATEMENTS CONCERNING THE FINE ARTS CURRICULA IN THE PUBLIC SCHOOLS OF NEVADA.

<table>
<thead>
<tr>
<th>STRONGLY AGREE</th>
<th>AGREE</th>
<th>NEUTRAL</th>
<th>DISAGREE</th>
<th>STRONGLY DISAGREE</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
</tbody>
</table>

1. At least one public school for the study of the fine arts only should be funded in the state of Nevada.
   [ ] 1 [ ] 2 [ ] 3 [ ] 4 [ ] 5

2. Fine arts courses serve as constructive channels for the generation of student energies and excitement.
   [ ] 1 [ ] 2 [ ] 3 [ ] 4 [ ] 5

3. There should be a competency law for the fine arts similar to the current competency law for reading, writing, and arithmetic.
   [ ] 1 [ ] 2 [ ] 3 [ ] 4 [ ] 5

4. A public school's fine arts curriculum which emphasizes student performance can teach students such specific skills as how to behave in public and how to be a good audience member.
   [ ] 1 [ ] 2 [ ] 3 [ ] 4 [ ] 5

5. It is possible to correlate academic instruction with training in the arts to the extent that both are viewed as necessary and integral components that enhance human growth and self-actualization.
   [ ] 1 [ ] 2 [ ] 3 [ ] 4 [ ] 5

6. The level of student achievement in reading, writing, and arithmetic should not be the only criterion for deleting electives from the existing curricula.
   [ ] 1 [ ] 2 [ ] 3 [ ] 4 [ ] 5

7. Fine arts courses are frills which should not be considered an essential part of every school's basic curriculum.
   [ ] 1 [ ] 2 [ ] 3 [ ] 4 [ ] 5

8. The fine arts curricula in the state of Nevada should be curtailed until minimum competency in the basic is achieved.
   [ ] 1 [ ] 2 [ ] 3 [ ] 4 [ ] 5

9. Testing for competency in performance in the fine arts is a project which becomes too subjective to be attempted in a public school setting.
   [ ] 1 [ ] 2 [ ] 3 [ ] 4 [ ] 5
<p>| | | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>10.</td>
<td>Public schools should provide special programs for artistically talented children in much the same way as special programs are provided for the academically gifted.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11.</td>
<td>Music, art, drama, and dance are talents people have which need not be taught in public schools.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>12.</td>
<td>Public schools cannot justify the establishment of specific programs in areas outside of those related to the academically talented.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>13.</td>
<td>One public school created within the state for the fine arts alone would deny many students the opportunity to be exposed to the fine arts.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>14.</td>
<td>An expansion of course offerings in fine arts curricula in the state of Nevada's public schools should be undertaken.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>15.</td>
<td>A fine arts curriculum does not teach any particular skills to the students that they could not learn in other classroom settings.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>16.</td>
<td>Classroom experiences in the fine arts should be made available specifically to students who display unusual talent in music, art, drama, and dance.</td>
<td></td>
<td></td>
<td></td>
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<td>17.</td>
<td>Fine arts courses as a part of public school curricular offerings are fun and interesting but do not relate to the world of work.</td>
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<td>18.</td>
<td>Past events are the primary sources for materials from which history courses are built; the fine arts are not fundamental to their structure.</td>
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<td>19.</td>
<td>The academics presently taught in public schools could provide students with adequate exposure to the fine arts, alleviating the necessity for fine arts classes to be included in the general public school curriculum.</td>
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<td>20.</td>
<td>Public schools have the responsibility to develop the fine arts talents of students.</td>
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21. It is unnecessary in public school curricula to relate academic instruction with training in the arts.
22. The legislature should not be involved in the passage of laws which are designed to influence curriculum content.
23. Fine arts courses offer distinct experiences for students which cannot be totally absorbed through instruction in academic areas.
24. Students can be motivated by their experiences in fine arts courses to use their artistic talents for expression of academic concepts.
25. The standards for evaluating a fine arts curriculum should be varied and ought not rely only upon student works or performance.
26. There is little relationship between the levels of academic learning and the use of artistic talents among students.
27. Nevada's public schools should offer all subject areas to all students for their potential selection for inclusion in their K-12 curriculum.
28. Fine arts courses in the state of Nevada's public schools are important enough to be considered as an essential part of every school's basic curriculum.
29. Each student should have some training in the fine arts while attending public school.
30. The legislature should appropriate additional money for fine arts education in the public schools.
31. Fine arts courses should be extracurricular and not considered a part of the regular public school program.
32. Student involvement and enthusiasm occur in most classes to some degree.
33. Courses in Ancient and World History, developed for public school curricula, are largely structured around studies of the fine arts.

34. The numbers of fine arts classes in Nevada's public schools should remain at their present level.

35. The legislature should support the maintenance of fine arts in public school curricula through the passage of a special law.

36. Tax money used to support the fine arts in public schools is wasted.

37. Fine arts courses in Nevada's public schools should be considered important in preparing students for a vocation.

38. Nevada's public schools should concentrate upon the basics in their curricula scheduling and leave the fine arts to private school instruction.

39. Classroom experiences in the fine arts should be available for any student who displays an interest in them regardless of that student's artistic ability.

40. The quality of a public school fine arts program is too often measured only by students' projects or students' performances.

PART TWO:

IN THE BOXES BELOW ARE FOUR HYPOTHETICAL HIGH SCHOOL CURRICULA. THE ASSUMPTION IS MADE THAT THE REQUIRED SUBJECTS OF ENGLISH, MATH, SCIENCE, AND SOCIAL STUDIES WOULD NOT BE NEGATIVELY EFFECTED BY FINANCIAL CUTBACKS WITHIN A SCHOOL DISTRICT: THEREFORE, THEIR PLACE IN THE SCHOOL CURRICULUM SHOULD BE RELATIVELY STABLE.

HOWEVER, IF CHANGES IN FINANCING TO THE SCHOOLS OF THE STATE OF NEVADA OCCURRED, AND MONIES FOR EDUCATION WERE RESTRICTED, CHOICES WOULD HAVE TO BE MADE CONCERNING POSSIBLE ALTERATIONS IN EXISTING PUBLIC SCHOOL ELECTIVE CURRICULA. AS A KEY PERSON, WHO MIGHT BE IN A POSITION TO INFLUENCE THAT CURRICULUM DECISION-MAKING PROCESS IN YOUR LOCALE, RANK EACH OF THE FOUR CURRICULA ACCORDING TO YOUR ATTITUDES TOWARD THE IMPORTANCE OF THE ELECTIVES, LISTED AS NUMBERS: 5, 6, 7, AND 8. PLEASE PLACE YOUR RESPONSE IN THE BLANK INDICATED ABOVE EACH CURRICULUM.
THE LOWEST NUMBERED ELECTIVE SUBJECTS REPRESENT THE MOST IMPORTANT AREAS TO YOU, WHICH SHOULD BE RETAINED WITHIN THE MAIN CURRICULUM, IF CHANGE WERE MANDATED.

FOR PURPOSES OF THESE CURRICULAR MODELS, THE TERM "SKILLS DEVELOPMENT" WILL INCLUDE: VOCATIONAL EDUCATION, BUSINESS EDUCATION, INDUSTRIAL ARTS, AND HOME ECONOMICS.

A. ________________________  B. ________________________

<table>
<thead>
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Appendix C

CHI-SQUARE VALUES AND CONTINGENCY COEFFICIENTS
Table 47. Chi-Square Values and Contingency Coefficients

<table>
<thead>
<tr>
<th>GROUP</th>
<th>DEGREES OF FREEDOM</th>
<th>CHI-SQUARE VALUE</th>
<th>CONTINGENCY COEFFICIENT</th>
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<tbody>
<tr>
<td>SENATORS</td>
<td>28</td>
<td>30.47 (.30)</td>
<td>.295</td>
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<tr>
<td>ASSEMBLY</td>
<td>28</td>
<td>50.50***</td>
<td>.390**</td>
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<td>LOBBYISTS</td>
<td>156</td>
<td>1146.61 (.10)</td>
<td>.592 (.10)</td>
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<tr>
<td>SUPERINTENDENTS</td>
<td>28</td>
<td>53.95***</td>
<td>.428***</td>
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<td>SCHOOL BOARD TRUSTEES</td>
<td>28</td>
<td>90.68****</td>
<td>.373**</td>
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<td>CURRICULUM COORDINATORS</td>
<td>28</td>
<td>385.95****</td>
<td>.643****</td>
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<tr>
<td>PRINCIPALS</td>
<td>156</td>
<td>2427.74***</td>
<td>.599***</td>
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<tr>
<td>FINE ARTS EDUCATORS</td>
<td>156</td>
<td>6181.97*</td>
<td>.674*</td>
</tr>
<tr>
<td>OTHER EDUCATORS</td>
<td>152</td>
<td>3195.82**</td>
<td>.630*</td>
</tr>
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<td>TOTALS</td>
<td>156</td>
<td>11655.98***</td>
<td>.600***</td>
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</table>

CHI-SQUARE (Wiersmas, 1975, p. 392) CONTINGENCY COEFFICIENT (Wiersmas, 1975, p. 393)

* p < .05
** p < .02
*** p < .01
**** p < .001
VITA

JOCELYN KAYE JENSEN

Professional Experience


1973 to present:  Instructor, Vocal Music, Eldorado High School, Las Vegas, Nevada


1965-1969  Instructor, Vocal Music, Valley High School, Las Vegas, Nevada

1965  Instructor, English, J.D. Smith Jr. High School, Las Vegas, Nevada


Education

1972  Master of Music, Music Education, Utah State University, Logan, Utah

1964  Master of Education, Music Education, University of Nevada, Reno, Nevada

1959  Bachelor of Arts, Secondary Education, University of Nevada, Reno, Nevada

1959-1982  Other University Experience:

California State College at Long Beach, Long Beach, California

University of Nevada, Las Vegas, Nevada

Community and Professional Service
1981: Director Women's Choir, LDS Church
1980-1981: Instructor, Cultural Refinement, LDS Church
1964: Vocalist, Musical Arts Society
1964: Vocalist, Edward Braham's Chorale
1960: Vice-President, Clark County Classroom Teachers' Association

Professional Associations
1959-1982: National Education Association
1975-1982: Southern California Vocal Association
1975-1982: American Choral Director's Association

Personal Information
October 27, 1937: Born, Las Vegas, Nevada
1955: Graduated, Las Vegas High School, Las Vegas, Nevada
February 4, 1966: Married, Ronald B. Jensen, Las Vegas, Nevada
One son, Rustin Jensen