THE PLACE OF SPECIALIST SCHOOLS IN THE ISRAELI EDUCATION SYSTEM: A STUDY OF THE SCHOOL OF THE ARTS IN TEL AVIV

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by

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This project is dedicated to the dearest Yael Haelyon (RIP)
who established, founded and directed
Campus Arison of Arts in Tel Aviv during the years 1984-2002.

Yael accompanied me in the initial stages of the project
lighting my way with her educational wisdom and original
thinking which served as a resource of strength and
encouragement throughout the process.

"There are people whose memory continues to shine
when they are no longer among us"

Hannah Senesh
"The Place of Specialist Schools in the Israeli Education System: A Study of the School of the Arts in Tel-Aviv"

Abstract

The emergence of the specialist schools which have wide catchment areas and are situated in various locations around Israel, have generated a new reality in the Israeli education system. The educational policy based on equality was designed to change in the late 1960's and emphasised the recognition of individual differences and the necessity to reveal the student's potentialities, his diverse unique abilities and needs. The appearance of specialist schools with a unique educational and ideological variety was established on the initiation of the local authorities, educators and parents.

This study deals with the schools of arts in Israel, that is, specialist schools with a content characteristic emphasising the arts. The purpose of the study is to focus on these schools as the centre for the introduction of changes in pupil educational achievements and the development of the pupils as individuals and members of society while emphasizing their individual uniqueness and diversified talents. The basic assumption is centered to accentuate (1) the organisational structure; (2) managerial leadership; (3) educational - social features; and (4) professional structure of the specialist schools from the perspective of arts and the unique pedagogic processes, thus resulting on the influence of each child individual talents and the pupils' educational outcomes.

This study examines the contribution of participating in theatre, music ensemble, dancing, plastic arts, filming and other collaborative arts as a powerful tool for the specialist schools of arts intensive growth. The study includes 2 state primary-middle schools and focuses particularly on the School of Arts in Tel Aviv. The above-mentioned topics are examined by means of questionnaires, observations and interviews. The contribution of which is a qualitative and quantitative data expanding on a large population of 114 pupils from 6th-7th grades in addition to policy makers, school graduates, coordinators-teachers and parents.

The analyses and collected data of the two case-study schools offer a typology of the outcomes of the perceptions of art education at specialist schools. They yield the results of the beneficial impact and effects on the outcomes of the schools' mission to nurture children showing particular potential in artwork in practice. The findings indicate that: Art and creativity effect and illuminate the school culture to become a vital investment in human capital; the pupil's self-esteem and self-confidence are empowered and substantial; The combination of creative fields of arts in the curriculum enhance the effectiveness of specialist school system.

In conclusion, the aim of the research is to validate the assumption that the success of the specialist arts schools in the areas of education, values and the arts will lead to the expansion of such schools in the education system in Israel.
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The quotations from the interviews cited in this research are presented with the permission of those quoted.
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1. INTRODUCTION

1.1 Specialist Schools in Israel – History and Policy

Over the past decades the state education system in Israel has undergone various change processes, reflected particularly in the emergence of specialist schools. These schools, which have wide catchment areas and are situated in various locations around Israel, have generated a new kind of educational reality for Israel in terms of the school images they portray, and in relation to the images, policies and objectives of the Israeli education system.

The innovative concepts of specialist schools are the result of historical processes and pedagogic changes and reforms undergone by the Israeli education system since its outset. During the first decade of the State of Israel’s foundation (1948-1957), the education system adopted a centralist policy of ‘equality of educational opportunity’. This approach in 1953 with the passing of the State Law was based on equal pedagogic inputs and uniform pedagogic needs. A formal equality that was consistent with the policy of assimilation, sometimes described as the melting pot. Its curriculum construction was guided by the conceptions of knowledge oriented towards cultural transmission and national solidarity (Eisenshtadt, 1967).

The young country that was compelled to meet the challenges of absorbing and integrating immigrants from a wide variety of cultural and social backgrounds was also demanded to preserve the shared values of its emerging society. As a result, the educational system was designed to ensure equity and national cohesiveness characterized by a high degree of centralization and uniformity (Schmida, 1987).
The implementation of this educational policy was based on equal educational inputs: state determined subject curricula, uniform pedagogical means, resources, and standardized tests in all schools focused upon the achievements of that system’s goals. But soon it became evident that this approach lacked the capacity to narrowing the scholastic gap among students of various origins: Oriental (Middle Eastern and North African) and Western (European and American) (Iram, 1986; Schmida, 1987). Consequently, in the beginning of the 1960’s, the policy of ‘formal equality’ alternated with the compensatory policy of ‘national protectionism’ (Ibid, 1986, 1987). There was a shift towards a pragmatic policy upholding equal opportunities for pupils from different socioeconomic strata. Extra resources were diverted to disadvantaged student populations, largely Oriental in origin (Adler, 1984; Iram and Schmida, 1993). Educational means were to be matched to individuals’ needs. Efforts were made to achieve optimal equality of educational outcomes mostly while improving the chances of disadvantaged pupils receiving secondary education and later through their path to higher academic education (Iram and Schmida, 1993).

The educational system was designed to change both its philosophy and structure within the revision of the criteria. The trend towards distributing human and economic resources among student groups varying in ethnic origin and socio-economic stratum was prioritised (Ibid, 1993). Thus in order to increase educational and social equality, junior high school reform was initiated in the late 1960’s. Indeed, during this decade, within the establishment of integrative junior high schools, the promotion of educational equality emphasized the recognition of individual differences and the necessity to reveal the students’ potentialities (Schmida, 1987) This was realised by the implementation of differential pedagogic methods in various areas of education, suited to the unique abilities and needs of diverse pupils (Reshef, 1984).
The notion of providing differentiated educational opportunities weakened the orientation towards non-collective notions about equality and a new approach became discernible. Thus the emphasis on excellence in education alternated with emphasis on equality.

Due to continuing Arab-Israeli conflict, the maintenance and development of society as a secure Israeli state, and the problems of developing essential modern technological tools for both development and security of the nation, the educational system faced demands for high standards of academic excellence. It was of high importance to predict the advance of society, crossing the whole population for the dear need of experts. Consequently, the Israeli system witnessed a shift from a more egalitarian ideology to one of excellence, both for the select students and for all students. This policy characterised the education system through to the end of the 1970's (Reshef, 1984; Schmida, 1988), resulted in the introduction of pluralism in the education structure. This is achieved by providing differentiated programmes within the establishment of new junior high schools, and the recognition of educational integration. System-wide reform was initiated, expressed by the decentralisation of the system and the advancement of pedagogic independence for schools (Fur, 1985, Reshef, 1984). These processes of change mark a new stage in educational reform that aimed to provide an answer to the social and cultural pluralism in the Israeli society. The system sought the empowerment of schools and communities – in other words, promoting school autonomy (Kashti, Arieli, Shapira, 1991). The Israeli Ministry of Education declared its intention to move towards more decentralisation and local control and encouraged school autonomy. This shift towards decentralisation was provoked by recognition that there was no effective answer, as predicted to occur
through the centralised educational system, to the needs of a pluralistic society with a
diversity of talents and needs (Ministry of Education and Culture, 1979).

The education system thus underwent a process of diversification, with the
appearance of schools of diverse educational and ideological kinds. Specialist schools
were initiated of local authorities, parents and educators. The growing trend towards
parental 'freedom of choice' and parental involvement intensified parents' influence
and power over schools. Increasing numbers of parents, mostly powerful from
stronger socio-economic strata, as well as educators were seeking a more defined
philosophy of education related to pedagogy and ideology (Inbar, 1987). Indeed, the
specialist schools did not grow as a result of a planned policy, but rather due to
developments and changes in the government's perception of education as it had
existed until the nineteen-sixties (Shapira, 1988).

**Reasons for Growth Specialist of Schools**

The factors leading to the establishment of the specialist schools are characterised by:

1. A growing recognition (by local authorities and parents) that centralised and
   uniform education is incapable of coping with the pluralism that characterises
   Israeli society.

2. The development of educational curricula that impart social as well as
   educational values and is aimed at contributing towards society (Peled, 1976).

3. The nurturing of excellence, while focusing on unique study content that provides
   a response to the needs of pupils with particular talents.

4. The belief in social integration.

Along with the decentralization process local authorities increased their involvement
in educational planning and developed new educational concepts. The shift towards
school autonomy, innovative teaching methods, and diversification of curricula increased community participation through parental involvement (Dorfman, Haymann, Shapira & Shavit, 1994).

Throughout the 1980's a number of specialist schools were established. They focused either on specific learning content areas, such as arts or sciences, or put the emphasis on special pedagogical approaches for more experimental and open education. Other schools developed particular ideological value orientations, such as religious or Labour party values (Iram & Schmida, 1993).

1.2 **Rationale**

This study will focus on the schools of arts in Israel, that is, specialist schools with a content characteristic emphasising the arts. The emergence of such schools was the consequence of a growing recognition on the part of educators that **no single** method of education is suited to all pupils. Pupil **diversification** is expressed by differing needs, thus obliging the development of a range of alternatives and pluralistic learning styles from which the pupil can choose (Fantani 1973). The education system was expected to provide a response to gifted children possessing talents and special needs.

Over the years an attempts have been made to formulate educational frameworks suited to the capabilities of gifted children. Locating students who demonstrate high levels of skills in a particularly significant area and providing them the best possible tuition in order to assist in fully developing their talents (Zorman, 1987). Such students have highly developed intellectual and creative abilities and personal characteristic traits. Specialist schools operate on the basis that there is an interrelationship between the gifted child’s ability and the environmental stimuli.
Excellence and creativity are linked in the ways they are nurtured and in the realization of their potential. The more relevant the environmental stimuli to his/her abilities, the more likely are the gifted child to respond to these stimuli. An environment presenting relevant challenges that can offer compensation for effort and encourage interrelationships with the outside world will influence the child’s ability to develop and to process information both intellectually and emotionally (Levin, in Paldi, 1997).

Developing the excellent potential and the ‘gifts’ of the child constitutes an extremely important challenge to every education system. Focusing on the specialist schools of arts, this study places a key emphasis upon the organizational, managerial and the professional structure of specialist schools to encourage the development of each child individual talents. For nurturing excellence in the arts the specialist schools management programme attempts to cope with various and serious challenges (Zorman, 1987):

a) The emphasis on the interdisciplinary curriculum by integrating arts, humanities and science aspects of studies.

b) The aim to maximise the students talents through supporting, cooperating and mutual interests, to producing a social and emotional school climate.

c) To interact with the needs and the involvement of the school community.

Meeting these challenges the emphasis on arts education is a key feature in student achievement. This study will examine the contribution of participating in theatre, music ensemble and other collaborative arts as a powerful tool for the specialist schools of arts’ intensive growth.
1.3 Context

Theory and concept

The orientation towards equality in education weakened during the 1980's. The trend of stressing excellence was evident and increased the expansion of specialist schools with the public state system (Schmida, 1988; Shapira, 1988).

The phenomenon of the growth of specialist schools may be looked upon as the reaction of frustrated parents to the weakening of the educational services supplied by the Ministry of Education and their strong will to getting involved into the socio-educational process (Shapira, 1988). Moreover, various pressure and interest groups regained influence on the public and aroused the phenomenon of ‘grey education’ that spread especially in the elementary schools. Very wealthy parents bought educational services and formed special programmes to enrich their children in the arts within the framework of the public education as a result of the drastic reduction of this area and other academic subject matters. By exerting their power on the educational system these groups made legitimate demands for higher academic standards, and expressed religious and ideological convictions for their own schools (Shapira and Goldring, 1990; Iram and Schmida 1993). This was claimed to be a positive approach that might enhance the achievements of the school organization and contribute to their empowerment.

The specialist schools are identified by various disciplines and distinguished by five major characteristics:

- **Ideological characteristics** – Schools educating on the basis of unique values, such as a school that educates in the spirit of the Labour Movement, schools
emphasising specific social values, religious schools, etc.

- **Content characteristics** – Schools emphasising the study of certain disciplines, such as nature, arts, communications, technology, etc.

- **Characteristics connected with pedagogic approaches and teaching methods** – such as the ‘Democratic’, ‘Montessori’ and ‘Open’ schools, etc.

- **Social characteristics** – Schools intended for preferred and screened pupil populations.

- **Characteristics connected with effectiveness** – Schools aimed at high achievement.

All or some of these characteristics can appear to different extents in the same school.

This development is evidence of the diversification of the system from the perspective of the study programmes and the consequent changes in the various forms of organization (Shapira, 1988).

**Physical Context**

Adopting the approach of *choice* and *diversity*, the system in Israel is adapting itself in a number of dimensions to current western practice (Shapira, 1988). The parental choice of schools has become a central notion to ameliorate education, a necessity that is voiced in Israel as in the United States and the United Kingdom (Boyd and Walberg, 1990; Lawton, 1989). Since World War II the educational systems in the western countries too, moved towards a more democratic, open egalitarian system. But during the 1980’s researchers indicate that the educational systems are shifting towards *excellence* at the expense of *equality* especially in the U.S.A (Murphy, 1990) and in the UK (Tulasiewicz, 1987).
Major comparable pedagogic trends in America have led to the development of a diversified education system in a heterogeneous society. That is, the growth of alternative schools within the framework of the public education system, the objective being to improve the quality of education (Raywid, 1985).

Over the years attempts have been made to formulate educational frameworks suited to the diverse capabilities of gifted children—especially in the USA. This attempt has been translated into a new trend of ‘focus’ schools in relation to other schools by attributing both programmatic and organisational advantages. Examples attesting to the success of alternative education in the USA are evident in the ‘specialist’ and ‘magnet’ schools. The ‘specialists’ comprise the oldest type in the focus genre, the Boston Latin School having been founded in 1635. These schools focus on intense academic emphasis across all disciplines (like New York’s Stuyvesant High School). Their admission standards are high and they are exclusive institutions enrolling the very outstanding young people and scholars. The ‘magnet’ schools often resemble the specialist schools with respect to theme. By definition, these schools provide a distinctive curriculum or instructional approach (Levine and Doyle, 1984). The students apply from various catchment areas and make desegregation an explicit aim. Some such schools have entrance requirements designed to be distinctive in character and their constituents, staff and students, have chosen to be there. A certain number are specified and they are expected to reach levels of agreed success with respect to ethnic distribution. They are also specified and unique in the fields of arts, mathematics and sciences. Their approach of empowering the organizational and management capacities in solving their own problems, have developed a central educational philosophy that motivated the staff members to identify with its components (Raywid, 1985, Levine and Doyle, 1984).
Similar trends are reflected in changes to the UK education system. Since the 1988 Educational Reform Act that places an emphasis on broad and balanced entitlement for all, when seeking to meet the needs of the most able and the gifted pupils, the British government has developed some school strategies to create a special policy. Beginning in 1986 through the early 1990's a revolutionary shift of a new approach of choices and diversification spread over the education system (Walford, G. and Miller, H. 1991). The Conservative government in the UK established the City Technology Colleges (CTCs), new secondary schools for selected very able children from within a substantial catchment area where the students are the representatives of the community. Explicitly the CTCs were not to be academically selective but required, as the condition of the grant, to aim the admission of student spanning full range of ability. Nevertheless selection was considered a strong feature of these schools. Selectivity was on the basis of the pupils progress and achievements in primary schools and on their parents’ readiness to follow the distinctive features of the CTC framework and curriculum (Ibid, 1991).

In the UK the 1992 Education Act introduced the concept of specialist schools for technology and languages, that later was extended to include schools specialising in sports and Arts.

It was the government’s will to meet the challenging demands of the new century that foster the requirements of the changing special needs of the pupils. The philosophy of a wider choice and diversity of schools became discernible.

*The government wishes to see the creation of new schools and will be seeking to remove barriers that exist to their formation...Schools that reflect more*
 Encouraging school specialization in the UK purposed to increase choice for parents and students and lead to improved progress in education. Depending on the quality of teaching and constructing high standards of management, the specialist schools tend to offer a particular curriculum area, such as science, music, visual and performing arts, modern languages or technology. Further opportunities for very skilled pupils within the specialist curriculum can attract enthusiastic staff who show its commitment to excellence (DFE, 1992). Moreover, the 1993 Education Act that followed recognizes the exceptional needs for the gifted pupils supported by the LEA schools and the fostered through partnerships with parents (Williams, 1997).

The pedagogic uniqueness of these schools is based on areas of knowledge relating to the humanities, arts or sciences. In this respect these schools are similar to the specialist content-focused schools that have developed in Israel (the School of Arts; the School of Nature-Sciences etc.). Schools specialising in the study of languages and communications, particularly primary schools, have also developed in Israel over the past decade (Shapira, 1988).

**Institutional Context**

As previously mentioned, the major topics to be discussed in this study are connected with the specialist arts schools in the Israeli education system: “The School of the Arts” in Tel Aviv and “Gordon”- Arts School in Herzelya- two state primary-middle schools.
"The School of Arts" in Tel-Aviv was born out of the desire to create a unique educational institution in Israel, with no example to copy or learn from. An institution which would boldly adopt three goals: First, the locating of Tel-Aviv children with a gift for the performing and plastic arts, and the nurturing of their talents. Secondly, utilising the context of the school for an assertive, innovative attempt to deal with the need for social integration. Thirdly, contributing to the rehabilitation of the core city of Tel-Aviv.

The school management expects to assist in the creation of the curriculum, which is constantly updated, in learning from the ongoing experience of the school; in the production of shows and exhibitions the fruits of the School’s departments, and of artistic and other events, which are integrated into the regular curriculum. The effort of building the School’s programme falls mainly on the shoulders of its own educational staff. The staff devote special effort, and a great deal of time in following the progress of each individual pupil, at any given point of time.

The School of the Arts was created with the goal of combining the regular curriculum of elementary and junior high school classes, following the guidelines determined by the Education Ministry, with a sizeable addition in the form of classes in the areas of the arts.

The School includes about 730 pupils from the metropolitan area of Tel-Aviv, in 18 classes from the first grade till the ninth grade. Each pupil is accepted into one of the five specialized departments, depending upon his/her special abilities.

In order to include all these subjects, the School maintains a school day which is longer than that of other Israeli schools.

Pupils are accepted to the School from among the many applicants, after having demonstrated, on the basis of psychological tests and entrance examinations in arts,
that they are capable of dealing with the workload which will be placed upon them, and which greatly exceeds that of a pupil in a regular school.

There are five arts departments in the School: Music, Dance, Drama and Plastic Arts. Each department creates its unique curriculum deriving from its main goals and combines theoretical studies in all areas of its specific field with group studies divided into special disciplines.

All pupils have additional enrichment programmes within the curriculum. They regularly attend concerts, dramatic presentations, shows and museums.

Pupils graduating from the junior high school will be able to continue their studies in High Schools of Arts suitable to their choices.

"Gordon"-Arts School in Herzelya has undergone an innovative attempt to adopt the arts speciality in a specific school neighborhood.

In origin, since its foundation in the early 1950’s and over more than three decades later, the school maintained a regular and secular curriculum based on the authorised and centralised education system. It has undergone various and intensive demographic changes characterised by a shift from a very high status population towards a ‘special care’ socio-economic neighbourhood.

Consequently the young population preferred other progressed locations to bring up their families. Therefore, there was not any chance left for the school to survive and it was doomed to failure. As a survival strategy, the school adopted a new trend of specialist framework in the field of the arts. The school was compelled to meet the challenge of absorbing and integrating the diverse population. This was meant to be achieved by adopting three main goals: First, through utilising the context of the school philosophy to achieve integration and to increasing the pupil population from diverse socio-economic backgrounds. Secondly, implementing the school education
belief that gifted children should get the opportunity to develop their artistic skills and talent. Thirdly, concentrating on and emphasising the interpersonal social values.

"Gordon" Arts School within its innovative creation is also maintaining a formal curriculum following the guidelines of the Ministry of Education with additional programmes in the areas of arts, similar to the School of Arts in Tel Aviv. The school includes 650 pupils in 18 classes from the first grade till the sixth grade. The school staff number is 78. All applicants from the school neighborhood, approximately 70% of the school population, are automatically accepted. The other part of applicants arrive from all over the city catchment area, after having demonstrated high level of artistic skills in various art-workshops and psychological tests. All the school population has access to the whole available curriculum. The school maintains a longer school day of 8 hours. Special tuition for the artistic professional hours is required.

1.4 Purpose and Aims

This study focuses on the place of the specialist school as a centre for the introduction of changes in pupil education and for the development of pupils as individuals and members of society while emphasising their individual uniqueness and talents. The basic assumption is that the organisational/management/social/professional structure of the specialist school and its unique pedagogic processes will influence the pupils’ educational outcomes. This will be achieved by means of the learning environment, the educational climate and cultural enrichment, as well as through the development of artistic potential, while having no detrimental effect on educational achievements (Shapira, 1988).
The study has three central objectives:

□ To present a status report of the specialist schools in Israel while examining these schools both from the perspective of the arts and on the basis of their organisational, educational and social features.

□ To examine the mission of the school of arts as a centre for the development and nurturing of children showing a particular potential in the area of arts.

□ To assess the School of Arts in Tel-Aviv as a ‘flagship’ model for schools specialising in the area of arts education.

This study will relate specifically to the following aspects that refer to the entity of the School of the Arts:

1. The uniqueness of the school in terms of its organisational and educational autonomy, and the focus on the study of dance, drama, music film and the plastic arts. This study will examine the extent to which the specialist schools of arts develop the special skills of pupils who show potential in the arts.

2. Education towards values associated with art and culture. The study will examine the place allocated in the school syllabus of the teaching of values and the extent to which the pupils apply these values.

3. Education towards excellence. The extent to which the schools of arts educate towards individual excellence.

4. Social-value integration. The study will investigate the extent to which the specific character of the school succeeds in creating consolidated social integration.

5. Principle of perseverance. The study will examine the extent to which the school administration assists pupils who find it difficult to keep abreast of their studies.
6. **Continuation of professional specialisation in art.** The research study will examine whether the studies at the schools of art have an impact on the continuation of the pupils' involvement in art (academic studies, choice of profession).
2. LITERATURE REVIEW

Introduction

In the following chapters, five main issues will be presented. First, contrasting views about parents’ concepts and their freedom of choice, followed by a discussion about the effectiveness of their involvement in the schools organisations including the economical efficiency of their involvement. Second, stating the needs of educational equality and recognizing an egalitarian ideology based on pluralism and integration. Third, nurturing excellence and seeking for equal opportunities based on intellectual and artistic diversification that will be regarded as main indicators of the growth of specialist schools of arts.

2.1 The Israeli Education System in Times of Change

This chapter constitutes a view on the growth of specialist schools in Israel from the early 1980’s on. The analysis will refer to the specialist schools of arts in particular. The main purpose of the chapter is to reveal the process that led to the basic changes taking place in the Israeli system and that can be perceived as a part of a comprehensive process towards the growth of specialist schools. In order to understand why such a process in the Israeli system is so controversial an idea, this chapter will analyse and discuss the cumulative various socio-educational changes in addition to parental intensifying attempts and support that have generated this process.
2.1.1 Freedom of Choice in Education – Parents’ Concepts

The Right to Choose - Background

In recent decades the Ministry of Education has held numerous discussions on the efficiency and quality of the education system in attaining its targets in relation to the recruitment and training of graduates for specialist frameworks. Increasing diversification of programmes in schools that are defined around distinct social philosophies, ideologies and beliefs (Inbar, 1987). The issue of choice in education constitutes a major part of these discussions. Choice is perceived to be an extremely important means towards realising the objectives of education for a mixed population in Israeli society comprised of different groups with diverse values and beliefs. The subject of freedom of choice for parents to select their children’s schools tops the public agenda in Israel and in many other countries world-wide. The complexity of this issue is evident in many and far-reaching implications that affect important areas related to the education system (Shapira, 1988; Shapira et al, 1991).

The right to choose the type and form of education is anchored in the Declaration of Human Rights accepted by the United Nations in 1948, in which it is stated that:

‘Parents have a right to choose the kind of education that shall be given to their children’ (In Nachmias, 1977 p.28; Kashti, 1991).

In many European countries (Macbeth, 1988; DFE, 1992), as well as the USA and Australia (Foon, 1988), parents are responsible for their children’s education by authority of the law, and are automatically entitled to decide upon and choose the options and frameworks best suited to them. Many unique choice models exist, representing an entire spectrum of approaches to the freedoms of choice given to parents, including:
- varying extents of freedom.
- different types of education to suit the parents’ values and beliefs
- education based on the principle of choice and variety;
- education requested by parents as the most suited to their children’s needs
- education that reflects the material and human resources available to the parents’ communities (Levine & Doyle, 1984; Whittey et al (eds.), 1994; Glatter (ed.), 1997).

Freedom of choice in education has been a recognised phenomenon in the USA since the 1960’s. Researchers and educators arrived at the conclusion that a single form of education for everyone does not enable the provision of a suitable response to the diverse needs and educational demands of the parents and pupils. The state education system began to develop specialist frameworks as alternatives to the existing system and granted parents the right to choose. Different models developed in the context of this alternative education, such as open schools, ‘schools without walls’, learning centres, magnet schools and others (Fantini, 1973; Inbar, 1987; Raywid, 1985, 1994). The right to choose has also been examined as a means of generating autonomy and of introducing a comprehensive change into the education system. In England, for example, the findings of a study on reforms in the education system (Chubb et al, 1992) strongly suggested that the existing education system did not allow the autonomous development of school curricula. The choice system that had been developed was not based on the free market approach. However, it was proven that the very act of introducing choice still constituted a comprehensive and systemic change in the education system.
The Israeli Values and Beliefs

Despite the acknowledgement of the fact that parents have the right to choose the education best suited to their children, researchers are still strongly divided on the subject. Researchers who support freedom of choice for parents emphasise two central categories of reference: the population of pupils and the population of parents (Coons, 1980; Raywid, 1985). They believe that the pupil population significantly benefits from the right to choose, not only at the educational and social levels, but also at the cognitive level. However, much of the argument among the researchers is directed primarily towards the parental category, focusing on the conflict surrounding the question of the control and determination of the nature of the education. In other words, to whom should the rights and responsibilities regarding the characteristics of education be granted?

Many researchers emphasise the freedom of the individual to choose as being a value that allows parents the right to choose their children’s education. They base their view on the claim that in a democratic society there is no single consensus regarding the aims of education ( Ibid ). Furthermore, a point well made by Foon (1988) indicates that researchers are aware of the fact that the creation of a process of cultural pluralism is preferable to a process of cultural homogeneity.

The universalistic orientation, which had characterised the Israeli education system since its inception, placed particular emphasis on the creation of cultural homogeneity and on nurturing loyalty towards the country and the nation. The main features of this process are anchored in the concepts of the country being a ‘melting pot’ and on the ‘in-gathering of exiles’. The school fulfilled an important function in instilling these values, out of the desire to emphasise common and unifying traits and the aspiration
to create a national identity shared by all (Shapira et al, 1991; Ichilov, 1986).

However, in fulfilling this important function, the schools avoided dealing with the controversial general social problems and operated as a separate entity that was largely detached from the family and its values. A vacuum was thus created, which motivated and encouraged parents to join forces and nurture specific values with unique ideologies that suited their needs, beliefs and cultures. This trend adopted by the parents brought about a process in which the parents were granted the opportunity and freedom to choose the school framework that would provide a suitable response both to their needs and to their children’s needs (Shapira, 1988).

**Consequences and Impacts of Choice**

Supporters of the approach that advocates granting parents the right to choose (Doyle, 1977; Coons, 1980) claim that such a process will give parents the opportunity to provide their children with the type of education and content in which they are interested. This entitlement will reinforce parents’ commitments towards school, will influence their willingness to invest effort in and contribute to the school of choice, and will even motivate them to take on a part of the responsibility otherwise delegated to the school. The power of decision is contained in the choice itself and this contributes towards strengthening parental involvement and participation in the educational process (Coons, 1980; Raywid, 1986; Bauch, 1987). The researchers also believe that placing the focus on the unique educational or value-based content offered by the school has even further reaching implications. They state that such a focus reinforces parents’ own social integration processes, since it grants an equal opportunity to parents from every social class to participate in the decision making processes connected to their children’s education (Coons and Sugarman, 1980).
Another consequence of the choice process is its impact on student integration. This is due to a shift in focus from concentrating on the schools' socio-economic makeup to highlighting its unique character and the range of programmes offered, which enables students from different strata to participate in mutual educational interests (Doyle, 1977; Lowry, 1983).

The school’s uniqueness will be based on the pupils’ areas of interest and skills, unrelated to the parents’ origins or income (Larson et al, 1990; Gaziel, 1993).

In contrast, those opposed to granting the right of choice to parents, do so under the banner of the collective-egalitarian approach. This party claims that it is the government’s obligation to determine a uniform education for everyone. However, the intention is surely to increase integration, even though the outcomes may not be as intended (Nathan, 1984; Levy, 1986). Furthermore, there is a risk that the existence of schools based on the right to choose will undermine the egalitarian values which constitute the foundation stones of Israeli society (Inbar, 1987; Kashti, 1991). These schools are likely to recruit heavy resources from within their ranks, wealthy parents, various organisations and from their environment in order to become more attractive to the parents, while other schools are liable to become impoverished and turn into the parents’ second and third choices. Such a situation is liable to create a hierarchy in the education system (Inbar, 1987; Kashti, 1991).

However, some researchers claim that the benefits of parental choice can be measured against the success of the schools that operate in the spirit of choice and in keeping with a worldview that supports the mutual ethos shared by the school population (Levine & Doyle, 1984; Baldwin, 1982). Indeed, the character and uniqueness of the school is expressed in its role as a ‘functional community’, and its basic existence in
terms of population is founded on its cultural and value characteristics, rather than on its geographical or social characteristics (Coleman & Hoffer, 1987).

In contrast, the researchers who express strong opposition to parental choice claim that such choice primarily serves the affluent strata who choose the school according to its social make up and academic standards, and not according to ideological values or contents (Bass, 1978; Bridge and Blackman, 1978). They further claim that the freedom to choose characterises parents from the upper and more educated social classes, who use these schools to vigorously advance their children and stabilise their status. Thus, rather than contributing towards integrative processes in the school population, parental choice actually has a detrimental affect on such processes (Goldring, 1988; Shapira & Goldring, 1990; Baldwin, 1993).

The claims regarding the manifestation and power of social status can be explained on the basis of the neo-Weberism approach that focuses on the examination of the various status groups and on the ways in which they preserve their power and standing (Collins, 1971; Karabel & Halsey, 1977). The members of these status groups belong to the dominant elite, which has the power to mould the school to suit their worldviews, lifestyles and social interests. In the opinion of these researchers, this 'cultural capital' will be preserved by utilising diverse mechanisms, such a cultural ideology based on arts and aesthetic values, or alternatively, based on religious or national values. Bourdieu (in Garnham and Williams, 1980) states this 'cultural capital' to be consisted, by definition, on the 'habitus':

"The habitus is a family, group and especially class phenomenon, a logic derived from a common set of material conditions of existence to regulate the practice of a set of individuals in common response to those conditions" (Ibid, p.213)
The school is likely to serve the members of this status group as a centre for the preservation and nurturing of their unique mechanism (Bourdieu, 1977; DiMaggio & Mohr, 1985). It is therefore not surprising that researchers who oppose the concept of choice claim that such pedagogical uniqueness takes on a strata-oriented significance for the parents and pupils. It thus follows that the schools will tend to reinforce the trend towards decentralisation and segregation (Kashti, 1991).

The parents' demands to realise the right to choose between schools reflects the variance in Israeli society and has enabled the emergence of unique and specialist schools that suit the needs, values and cultures of the population of parents and pupils. Granting parents the right to choose indicates a significant change in the educational constitution. It leads to the creation of schools in which the involvement and participation of the community constitutes a deciding factor in establishing an innovative, diverse and unique education system.
2.1.2 Parental Involvement- School Organisational Effectiveness

*School and Parents' Involvement- Education Law, 1953*

Parental involvement in intramural school activities has been increasing in recent years, particularly amongst the middle and upper middle classes. The State Education Law (1953), which allows groups of parents to initiate special or ‘complementary’ curricula if they so wish, gives legitimisation to this situation. These special curricula, which are in keeping with the nature and spirit of the parents’ goals, may comprise 25% of the entire study curricula, on condition that 75% of the parent population gives its consent. Furthermore, the law permits parents to propose an extracurricular ‘supplementary program’, funded either by the parents of the pupils attending the school or by the local education authority (Sections 6 and 8 of the State Education Law, 1953).

These sections of the law are taken advantage of to a very limited extent only. The law is most effectively implemented in the specialist schools, the majority of which are based on the implementation of the principle of parental choice. Parental choice provides a new perspective regarding the relationship between the school and parental involvement. One of the basic assumptions regarding parental choice and parental involvement in school life is that they have a role in improving the achievements of the pupils in the chosen schools (Kashti Committee Report, 1991; Shapira, 1988). In general, parents are involved in all the activities in which they are able and wish to play a part, and which are aimed directly or indirectly towards contributing towards their children’s education. Parents may not at first influence the intramural pedagogic work, but will suffice with selecting the school best suited to their moral and cultural worldview. However, it can be assumed that their obligation towards the school will
strengthen out of a deepening identification with its credo, and that this in turn will increase their desire to become actively involved (Lombana, 1983).

**The Impact of Sharing and Communication**

The assumption is that parental participation in school life is a continuous process of negotiations between parents and teachers. It is not a one-time effort, but rather a series of events based on understandings and long-term assumptions, by means of which the two parties learn to interact and to produce at a maximum to the mutual benefit of parents, teachers and pupils.

Success in school and the performance measures such as school effectiveness are taking on an increasingly important role, which in turn has the effect of influencing and reinforcing parental involvement in many areas in the school (Chen, 1995).

Parental participation serves as a tool for introducing change and improvement into the school and for advancing the school’s goals. Head teachers of magnet schools in the US have also arrived at this conclusion. They emphasise the contribution made by the community of parents, which perceives the school as a new and effective organisation. This attitude is likely to influence the nature of the interrelationship between the school and parents, while at the same time creating a new understanding of the functions expected of the head teacher.

A qualitative study of four years’ duration investigated a program that integrated curricula chosen by the parents and analysed the co-operation between the school and the parents in the community. The main finding of the study was that there is a need to develop sharing and communication skills within the school community in the area
of decision making. Such skills will enable successful implementation of the school’s new managerial and environmental functions (Hallinger, Hausman, 1992).

Hallinger and Hausman found that parents were now becoming more involved in intramural school activities in response to world-wide changes in the social perceptions and economic trends. This shift in parental involvement is of an ongoing nature. It is also evident that there is a strong correlation between achieving the aims of change relating to parental involvement and those relating to educational choice policy. Additionally, educational choice in itself can be viewed as a major expression of parental involvement. In light of the above, it is being suggested that there is a positive correlation between the head teachers’ attitudes towards the policy of parental choice and their perception of parental involvement in the various areas of school life. While parental involvement and participation in school programs is liable to make the teacher’s work more difficult (Kashti Committee Report, 1991), it is also, in parallel, likely to coerce the teachers into reinforcing their authority in order to be able to cope with such involvement.

**Parental Role- Policy Determination**

Studies on the subject of parental involvement in schools distinguish between a number of positive activities implemented by parents that reflect the parents’ perception of their roles in the school (Langenbrumer & Thorburg, 1980; Flamer, 1981; Noy, 1984; in Shapira, 1988): Parents provide services (accompany school trips, help with festivities, refreshments, etc.); study in enrichment classes conducted by the school; participate in the pedagogic processes (assist the teacher in the classroom, lecture on study subjects); and participate in determining school policies (school character, style and climate, determination of goals).
A common feature of the published research identified above is to distinguish between three main areas of parental involvement: academic and educational; social; and ‘political’ (Comer, 1986). However, as previously mentioned, the challenge is in determining when and whether to limit parental involvement, especially when it is liable to become a point of contention and to turn into a power struggle between parents and teachers.

The school, being an institute with a hierarchical structure managed by professionals, is liable to find itself in conflict with the pedagogic approach that advocates the integration of parents into the school work process. Such conflict stems from the fact that there are communities of particularly highly educated parents who do not perceive the teaching staff to be ‘professional’ in the full meaning of the word. Such a situation makes it difficult for the system to develop a relationship based on trust and full co-operation.

It has been claimed that the lack of a clear definition regarding the areas of parental involvement leads to a problematic situation. Although schools declare that they welcome parental involvement, such participation is in reality restricted solely to marginal activities in the pedagogic process. Parental participation in school decision making and policy determining processes is, in practice, strongly discouraged (Beattie, 1985, Noy, 1984).

By increasing efficiency in those areas in which they are able to take control, school staff wishing to conduct a more intensive relationship with the parents may have the effect of motivating them to undergo a change of attitude towards the school.
Additionally, the tendency of teachers to preserve their unshakeable power and authority, their fear of negotiating with adults, and their need to justify their professional existence as dominant leaders of change, are all liable to act as stumbling blocks hindering the transfer of authorities to the parent public and reducing their desire for co-operation (Lightfoot, 1981).

**Parents' Social Status and School's Moulding Image**

The findings of a study that examined the areas of parental involvement in specialist schools (Weinstein-Dinzman, 1990) demonstrated that the parents’ perception of the school as a tool for promoting and preserving the uniqueness of their culture motivated them to become involved and active in the school. This study, based on various empirical studies (Bourdieu, 1977; Dimaggio, 1982, 1985; Halsey, 1980; Persell and Cookson, 1987 in Weinstein, 1990) claims that the process of the transfer of culture—which is largely implemented by the education system—is based on the values of the family, and obligates an examination of the relationships between the parents and the school. The study identified above, also states that it is the parents who are in possession of the cultural capital—the cultural knowledge that is passed on from one generation to another. Cultural-capital enables parents to create more efficient relations with the school, and is evaluated on the basis of this function (Lareau, 1987, in Weinstein, 1990). It is further emphasised that the cultural-capital of middle class parents helps them respond to the expectations and requirements of the school. The generation of relations between parents and school is linked to social status, as reflected in the parents’ education, income and professional prestige. The way the parents perceive their social standing explains their desire to be involved in moulding the image of their chosen specialist school. In other words, the goal of the parents is to enable the school to serve as a tool for the transfer of a culture suited to
their personal outlooks. In this way, ‘cultural reproduction’ can be achieved and this will preserve their dominant social status (Weinstein, 1990).

Regarding the subject of cultural capital, it is also claimed that the social elite wishes to preserve its control over innovations in knowledge that emerge inevitably as a result of economic and cultural changes. The parents will therefore encourage the introduction of technological innovations in the schools attended by the upper and middle classes. Such a situation demonstrates how parental involvement in specialist schools is also gaining momentum in specific pedagogic or ethical subjects. This fact emphasises the mechanism of the reproduction of cultural capital among parents from dominant status groups who choose to emphasise various ethical and cultural aspects and instil them in their children (Persell & Cookson, in Weinstein, 1990).

It is thus evident that no few difficulties and constraints accompany parental participation in the school life. However, parental involvement is perceived not only as a desirable mission in the specialist schools, but also as an essential function, since both systems – i.e. the family and school – share the mutual aim of educating the child. Parental involvement in schools is thus based on a unique concept, according to which the school belongs to the community at large – a community that includes teachers, pupils and parents (Smilanski et al, 1986). Indeed, recognising the needs and goals of this community as an organisation, it is thus necessary facing the budget limits of the economic reality and undergoing a specialist budgetary process.
2.1.3 Organisational Economic Efficiency

The Budgeting Process - Principles and Values

The organisation of the education system's budget serves as the best mirror of the education policy. The budgetary process, in which resources are allocated to various ends, has an impact on the choice process and on parental involvement in schools. This budgetary process obliges the re-examination of the method employed in the allocation of public resources in light of the trend towards the decentralisation of the education system and the improvement of its economic efficiency.

Examination of the budgetary process in the education system requires the determination of an accepted value system and the proper measurement of efficiency in the achievement of outputs that promote values of equality, excellence and integration. These values are considered to be central goals in the education system. Efficient budgeting for the system obliges high productivity, reflected in low costs and high returns in the achievement of the central goals (Schmida, 1987; Gaziel, 1993).

The educational return must be defined: Is a primary return to educational achievements? Return to the acquisition of new values? Or is return to parental, teacher and pupil satisfaction from the school?

On the assumption that these components can indeed be measured, is it then feasible to ignore the significant contribution made by the media and family environment towards the educational return? If so, how is it efficient to analyse the benefit of the teaching and learning in the school?

All these are critical questions when the effectiveness of schools are examined and as it relates to this thesis the effectiveness of specialist schools.
Furthermore, one cannot focus solely on cognitive achievements as a component in educational efficiency, since this would ignore other benefits gained from the education system. These other benefits include education towards ethical values, patriotism and love of others. Another tangible and measurable benefit is that of the contribution made by education towards the pupils' future income. This approach remains controversial, mainly because of the problems of measuring the benefits of education; as previously mentioned, it is not possible to measure all the indirect positive impacts of education on the individual and society. Social justice in education, a criterion no less essential and important than that of economic return and efficiency, is also virtually impossible to measure (Cohn & Jones, 1994).

Moreover, the issue appears to become more complex as the budgeting process becomes more political in its nature and significance, involving power struggles over goals, resources and orders of priorities (Gaziel, 1993). The political system in Israel, which is dependent on party coalitions, has an impact on the education system, since such coalitions make it more difficult to arrive at unequivocal resolutions. Additionally, every sector in education strives to gain control of a significant part of the budget, thus placing a heavy burden on the entire education system and on the Minister of Education, who heads the system and is responsible for allocating the budget. The ideal situation would be a political and social equilibrium that would provide a solution to the claims, needs and desires of every sector in education and would allow for productive freedom of action.

**Methods of Financing the System**

The increasing pressures to reduce public expenditure on education focused attention towards the issue of the distribution of the economic burden. As a result, alternative methods of financing have received exposure and won support. One alternative
method is that based on the concept of education in return for ‘vouchers’. These vouchers, which are issued by the government, can be used to purchase an education based on choice. This concept emphasises the problematic nature of the position and function of the individual in modern countries as a consumer of educational services (Kashti et. al., 1997). By using a voucher that has a monetary value, the pupil as an individual can purchase educational services in a school of his/her choice that is compatible with his/her character and needs. The pupil thus becomes a consumer of education and can buy services as he/she sees fit. American economists proposed the idea of financing education by means of vouchers under the assumption that it would provide parents with the opportunity to pay more for their children’s education. This in turn would increase the parent’s expenditure on education while reinforcing their willingness to invest in it (Freedman, 1962, in Tzadok, 1988).

However, the subject of the funding of education is also connected with the issue of social justice, and not only with that of economic efficiency. Education is considered to be a cultural melting pot and a device for creating a united nation with a shared culture. To this end, European countries and American states focused on the need for equal opportunities and strove to reduce the social gaps by reinforcing the demand for public funding for education. Since the 1980’s, there has been an increase in governmental involvement in determining minimal educational requirements, including the number of study days, the level of the teachers’ education, minimum school leaving age, and to some extent, the study curriculum. The federal government in United States of America also focussed on the promotion integration. However, this policy revealed economic gaps between rich and poor communities in their ability to fund education.
The cutbacks in the budget for the education system result in a required reduction in innovative activities allocation that will gradually decrease in the future due to changes in the demographic processes (Gaziel, 1993; Tzadok, 1998). The Ministry of Education is therefore checking into and implementing various options in the field. Flexibility and decentralisation is enabling the school to become the focal point of this change process. Funding is now also being recruited from other sources in addition to the Ministry of Education’s budget, i.e., the school makes sure that it has extra and additional sources of financing. It arranges activities with the help of the staff, who make contact with the parents and local authorities with the aim of recruiting money in order to maintain the level of school activities. A tangible example can be found in the specialist schools. Specialist schools are only marginally dependent on the Ministry of Education for their budget. The participation of outside entities in the funding of the school activities allows them to intervene in the resource allocation process. In parallel, such funding strengthens the autonomy of the school as an efficient institution that supplies the pedagogic and managerial needs. However, this does not prevent conflict between the parents and the school concerning the utilisation of the available budget (Shapira, 1988).

Public and Private Resources

The justification for public support of education focuses on the allocation of resources. The order of priorities in the distribution of public resources and the level of the pedagogic services are dependent on political decisions and are not a product of either shortage or abundance. The economic status of rich communities will have an impact on their children’s education (private funding). The significant differences in the investment in education between the various strata of population will seriously
damage the chances for the promotion of equal opportunities (Leiberman, 1989; Wolenski, 1994).

The education received by the younger generation should not have to be influenced by the parents’ economic standing (Kashti et al, 1997). A national system endowed with abundant resources would be able to find the necessary funding to develop educational projects while integrating academic advisors and senior professionals. The aim of such a system would be to introduce improvements and to attain the highest possible level of studies. These activities should provide services for a wide range of strata within the pupil population, and this in turn would serve as a test of their efficacy (Mark, 1996).

The assumption that education obliges public funding, on both the theoretical and practical levels, is still problematic from the aspect of the allocation of the budget. If, as previously stated, the tendency is to arrive at maximal output and economic efficiency, education should be budgeted in such a way that the investment in the individual will lead to maximal productivity. In order to implement this policy, it is necessary to invest a relatively large proportion of the funds in the more talented pupils. These pupils are generally from the more affluent parts of the population.

Many researchers are of the opinion that such a policy is unfair and believe that it is essential that the costs of state education be equally distributed among all students in order to diminishing the gaps in outcomes and fostering the under-performing and under-achieving sectors. Supporting these beliefs, Adler (1995) indicates that educational leaders and planners invest a great deal of effort and considerable amounts of money in various organizational and educational programmes aiming at minimizing inequalities and reaching the average levels of achievements of the
established, affluent groups. However, seeking the value of education, there are other researchers who support the policy of equality of outcome, rather than of investment, since they still believe that a heavy investment in the less talented pupils will bring about a lower output (Stiglitz, 1988).

**Allocating Resources for the Diverse Needs**

In recent years, Western countries have been attempting to develop qualitative tools to handle budgets, the aim being to find relevant and uniform criteria and to allocate resources while meeting the diverse needs of the community. The argument in this case is that attention must be paid to the system’s outputs – the quality of education, teachers, teaching and school graduates. The aim is to improve the level of efficiency and effectiveness of the school. It is therefore necessary to relate to the quality of the pedagogic activities and to generate a data system that will serve these activities.

The Western world is also searching for ways of promoting decentralisation in order to respond to and express the uniqueness of the individual, to enable greater initiative, and to privatise the pedagogic process (Liberman, 1989). In Israel, as pointed by Wolenski (1994), the resources for education are bound to be decreased due to the order of priorities in the public funding of other services.

The system is thus attempting to search for other modes of action. These include the autonomous school framework, job alternation, budgeting according to quality of activity, channelling funding through groups of parents, and expanding activities in private frameworks. The guiding and binding principle is that the school is responsible for activities implemented in its premises, that it will be open to every pupil, and that it will provide a solution for the pupil’s needs and skills, unconnected to his/her financial ability (Tzadok, 1988).
These concepts oblige a change in the structure of the system in the areas of innovative management, the status of the pupil, and the determination of norms and standards, while emphasising the outcome and achievements of the pedagogic process (Tzadok, 1988; Chabinski, 1996).

However, a budgetary policy of this nature is in contradiction to the principle of equality in education (Gazel, 1993). The foundation of the culture of equality is embedded in both the inputs invested in education and in the pedagogic results. This translates into the restriction of school and teacher autonomy, and is expressed in a budgetary policy that promotes stringent control over every single expense.

This issue leads to a dilemma involving two central values in education – equality versus elitism – with the argument revolving around inputs against outputs. Those who sided with the value of equality supported formal equality (Coleman, 1968; Husen, 1979) and preferred to invest in social educational integration. In contrast, pressure groups from the well-based socio-economic strata advocated ‘meritocratic culture’ (Young, 1958). These pressure groups believed in realistic equality and demanded that the resources be directed towards the promotion of elitism and excellence in education. They claimed that this would provide the solution for the social need to train future elite leaders and that it would prevent social mediocrity, the outcome of formal equality (Herrnstein and Murray, 1994; Schmida, 1987).

Support for this approach can be found in the study dealing with the differences between state schools and schools chosen by parents (Chubbe and Moe, 1992). The study findings led the researchers to the conclusion that the extent of the efficiency and effectiveness of schools is a product of the management of inputs in relation to outputs, based on the principles of an open market, i.e. when there is an opportunity to
choose. The financial efficacy of the schools is managed while relating to special needs and to the mutual accountability that is expressed in the outcome of the educational process; When tendency is to try to exercise more personal choice, where there is frustration and disappointment in the educational processes and outcomes, how can we assure equity, with respect to access and resources, if schools differ?

It has already been noted that the expansion of the educational system can be viewed as a directed policy equalising opportunities for all students including the opportunities for the disadvantaged students. Thus, my understanding of what is said by the researchers is, undertaking the responsibility to reduce the serious social and economic gaps between groups of different strata and, at the same time, providing educational integration.
2.1.4 Integration and Equal Opportunities in Education

Definition and Rationale

Since its establishment, the State of Israel has tried to form the educational system on the basis of individual improvement and socio-educational integration for the aim of reaching a national unity.

This trend was observed during the late 1960's in other Western countries, especially in the U.S., the UK and Western Europe. It was designed to constitute special arrangements and change the educational philosophy structure in order to narrow the gap and surmount difficulties among student groups varying in ethnic origin and socio-economic stratum (Schmida, 1987; Kashti et al, 1997).

By its definition, educational integration deals with the process of students' inclusion in one unified academic programme. Students who differ from each other on the basis of ethnic and community origin, nationality, language, religion or social status and background. Aiming to provide equal opportunities for all students, educational integration is purposed to bridge upon the existing gaps among the lower sectorial stratum of the society and those who dominate it (Kashti et al, 1997).

In the early 1960's efforts were made to achieve optimal equality of educational outcomes. The policy of equal opportunities for students from different socioeconomic strata was considered of high importance to be implemented. Those who espoused this policy asserted the educational means to be matched to the particular abilities and the needs of individual pupils. Thus leading them to improving their chances of receiving secondary education (Ibid, 1987).
The need for compensatory curricular programmes for the disadvantaged student populations, led the system to the assumption, during the 1960s, that higher standards of academic achievements is highly compulsory- more of the same-the need to foster a sense of national solidarity. This integrative curricular orientation was agreed with the conception of the 'development of cognitive processes' (Eisner and Vallance, 1974 in Iram and Schmida, 1993) and aimed at the less advantaged students.

In order to narrow the gap in academic achievements between pupils from the lower socio-economic strata who belonged mainly to the Oriental family sector, and between pupils of Western origin (Smooha and Peres, 1974 in Schmida 1987), it became evident that the approach of 'formal equality' (Smilansky, 1973, in Kashti et al, 1997) should be taken into another consideration of a different curricular approach and the maintenance of other standards.

**Changing of Aims and Concept**

Following the implementation of this reform, a radical change was needed in the structure of the educational system. The first stage of secondary education, the 'junior high school reform' was initiated. It was designated to be compulsory and free for all in order to increase educational and social equality (Kashti, Arieli, & Shapira, 1991). The recommendations of a special committee were translated in terms of a leading principle. It aimed mostly to draw the attention to the fact that the main goal of the structural reform was to accelerate the process of social integration by minimizing the educational gap between students from different ethnic background. Thus, its implementation could be introduced by reaching a higher level of academic achievements translated into optional combinations of subjects; offering various levels of examinations; reducing their number, and spreading them over 3 years (Ministry of Education and Culture (MEC), 1971, 1972, 1976).
It should be mentioned that the more flexible the educational system served well, the more increased options opened for students of difficult background (Adler, 1986). But the results were fairly encouraging. The educational gap wasn’t dramatically narrowed and especially at the high school level, the outcome of this approach was disappointing.

As far as the Parliamentary orientation is towards equality and integration, its decision lacked the necessary decisiveness due to political trade off. Thus, it paved the way for ambiguity in its implementation. Nevertheless, the central government initiated some stages following the European model (Clark, 1987; Cerych and Sabatier, 1986 in Iram and Schmida, 1993), trying to be implemented successfully in depth and breadth. As a result of political pressure and the discontent of the opponents with the spirit and the implications of the reform, it couldn’t reach any consensus for its success. Political parties stressed towards a stronger national-central orientation that consequently weakened the educational system. During the whole decade, 1980-1990, the integrative junior high school, assigned to be the instrument for the implementation of equality, was negatively affected.

Moreover, the new phenomenon of `grey education` has spread, allowing wealthier parents, from stronger socio-economic strata, to buy at their own expense educational services within the framework of public education. In addition, the establishment of new specialist schools, encouraged by the Ministry of Education, both, were blamed for removing support from weaker populations and resulting in strengthening the sectorial influence of various groups demanding rights of parental choice of schools (Shapira and Goldring, 1990). Thus, agreed and accepted policies of equality, educational and social integration were urged or altered due to struggle between
groups, inherently contradictory social relations and conflicting interests of educators and politicians (Archer, 1979; Banks, 1987).

This situation is assumed to yield more leeway in making changes and marking the beginning of a process of decentralization in the Israeli educational system. Thus, giving a redefinition of the integration policy in reference to the relationship between the local authority and the central administration. This new trend is designed by creating a wide variety of frameworks in response to social and educational pluralism that characterized the students' population (Shapira, 1988; Dorfman, 1994).

2.1.5 Diversification, uniqueness and excellence

Definitions and background

The education system in Israel developed in a pluralistic reality and in a society that, although not autonomous, equips itself for a liberal and democratic lifestyle and has the power to integrate a range of new and unique pedagogic contents. The system has been exposed to the impact of modernisation processes that have obliged it to adapt to new goals set by society. Since its establishment, the education system has been swaying like a pendulum between trends promoting egalitarianism and trends promoting excellence (Schmida, 1987; Adler, 1995), while orientating itself towards equality of opportunities in education.

Kleinberger (1965) defines equal opportunities in education as the provision of a full opportunity for all children and youth to develop their special skills, attributes and propensities to the limits of their individual abilities.

A number of basic assumptions can be discerned in this definition:
1. The provision of 'equal educational opportunities' for all children without making any distinction between different social standings or achievements.

2. The recognition of diversity in pupils' skills.

3. The recognition of the existence of multiple intelligences.

4. The belief that the personal potential of each child should be realised to the fullest extent possible, i.e., believing in the child's uniqueness and leading him/her to individual excellence.

The first basic assumption is anchored in the classical liberal philosophy of the 18th century. Jean Jacques Rousseau, the prominent philosopher of this school of thought, states that all human beings are equal at the time of birth, despite natural inborn differences in their dispositions. Society must therefore ensure their social equality, so that each individual will be presented with a fair chance to develop his/her unique natural skills. The foundation for success will be determined according to the individual’s merits, unrelated to his social background (Schmida, 1987). Researchers claim that despite the fact that this assumption would appear to present the opportunity to maintain a just society, in practice this is not the case. Although it is true that every child will receive equal education and attention, the children who will enjoy success will be those with resources and ambitions, who will receive an education due to their being cleverer and more motivated to succeed than their weaker peers. The factors of success and failure will depend on the child only (Husen, 1979).

Furthermore, the policy and perception of equality in educational opportunities is liable to lead to a drop in the standard of education. The concept of 'providing equal opportunities in education' has thus taken on the different meaning of 'the entitlement of the individual to receive a response to his/her individual needs, compatible with his/her unique abilities and areas of interest' (Klienberger, 1965). The individual is
liberated to ameliorate his skills and talents in no limited ways. It is his choice and ability to pursue his unique path of development and enrichment (Gardner, 1961; Toch, 1991).

The Recognition of Uniqueness and Diversification

Under the presumption that this concept is indeed justified, the emphasis was then, placed on the importance of the learning environment. One of the functions of the learning environment is to diagnose the needs of each pupil and to provide him/her with study curricula that will respond to his/her cognitive and effective needs. In practice, this meant placing the emphasis on the recognition of diversity among pupils, who are differentiated from each other according to their multiple intelligences (Gardner & Hatch, 1989) and their learning characteristics. These characteristics, which include different levels of cognition, knowledge, motor and social skills and diverse attitudes and values (Chen et al, 1975), will also have an impact on the children’s learning achievements (Chen, 1989).

Diversification as defined by some studies proves that motivation and otherwise effectiveness in working may differ according to student’s interests, goals and aspirations. Moreover, depending on the value patterns of their families, they may offer a lot more direction to be engaged with productive learning than they share similar intelligence levels or ability levels. Thus, student’s different interests in the fields of drama, music, languages or technology, may well operate to articulate a full curriculum throughout junior high and high school studies (Raywid, 1994;)

The trend towards the recognition of the existence of diversity among pupils and the provision of a response to their individual needs was accompanied by a search for teaching methods and pedagogic emphases that could be implemented in unique
learning environments. Studies carried out in the US and in UK, as well as in Israel, stressed the necessity of adapting the learning environment and teaching processes to the needs of the learning individual (Como & Snow, 1986).

Concerning the comprehensive system in the UK, it does not presuppose that 'children are all basically the same' or that 'all local communities have essentially the same educational needs' (DFE, 1992). Most educates arise the necessity for responding to the increasing specialisation and diversity within the modern society (Whitty & Eduard, 1997). Yet, appealing to preserve the needs of the other children.

It is noted that the CTC movement is challenging powerfully the position of the urban comprehensive schools to be regarded as uniformly mediocre and bureaucratized, in contrast to the CTC, which is seen as embodying diversity. The social democratic approaches in education now, face the appeal to respond to the growth of diversity and specialisation in modern society (Whitty et al, 1993).

Similarly, researchers in the US claim that students who are identified as highly gifted in the fields of science, technology and artistically talented should require the necessary opportunities and be offered experiences that broaden and deepen their interests and abilities and learning styles (Clark and Zimmerman, 1987; 1994). Still, researchers show that segregation of the gifted resulting in homogeneous groupings can have extensive negative consequences for other youngsters (Coleman et al, 1966).

The Shift towards Excellence - The “Shoshani Paper”

In practice, the basic assumption relating to excellence in the Israeli education system, directs towards selectivity in relation to the principle of equality of educational opportunities. In other words, providing improved educational opportunities for excellent pupils, the aim being to enable them to achieve maximal realisation of their
unique potential. This approach is liable to have a detrimental affect on the provision of educational opportunities that were intended for the weaker pupils (Schmida & Scherzer, 1991). As of the 1980’s, the orientation towards equality, which was commonly accepted in the 1970’s, turned towards the direction of excellence. This switch was mainly due to the drastic reduction in the establishment of junior high schools as well as the trend adopted by parents from the more opulent classes of procuring extra pedagogic services for their children in addition to the state education service, i.e., ‘grey education’.

It is important to emphasise that the shift in emphasis towards excellence in the education system does not constitute an official change in the Ministry of Education’s policy. Rather, it is the result of enterprises that have received the approval of, and in some cases have been initiated, by that ministry. These enterprises include, among others, the establishment of specialist schools and specialist classes for various study tracks in the state and religious education systems. However, not all the enterprises have earned the recognition and authorisation of the Ministry of Education. For example, the area of ‘grey education’ has been granted scant attention. The first overt recommendation for a change in the Ministry of Education’s policy towards the promotion of excellence was introduced in the ‘Shoshani Paper’ (February - March 1989). This paper was presented by the then Director of the Ministry of Education, Mr. Yitzhak Navon, who, at the time served as the Minister of Education and Culture. The basic assumption of this document was that resources would be allocated on a relative basis according to anticipated output, as against the allocation an equal amount for each pupil. In other words, investing resources in the stronger pupils from whom a greater output could be expected when compared to the weaker pupils. It would appear that this document adopts a different interpretation of ‘equal
opportunities in education’ and primarily emphasises the ‘recognition of the right of
the individual to be different’. This difference among the pupils will be evaluated on
the basis of their estimated output; the greater the estimated output, the greater the
resources invested. Although the core of the study curriculum is not changed and is
the same for all the pupils, beyond this core the emphasis is placed on diversity. This
document indeed led to a change in direction in the 1980’s towards excellence.

Pedagogic enterprises compatible with the spirit of this document attempted to win
attention and receive official legitimisation and institutionalisation in the framework

We are still witness to negative responses in the Ministry of Education with regard to
the trend towards excellence. The pendulum still swings back and forth, vacillating
between the promotion of excellence and the commitment towards the policy of
integration and equality in the education system. The policy makers have been trying
to form a balance between the goals of achieving equal education and fulfilling the
needs of excellence (Adler, 1995). It is suggested theoretically at a macro level, that
the two concepts should rather be seen as independent criteria at the level of school
and classroom practise. Although contradicting and conflicting, these aims can, and
do, coexist (Yair, 1995).

Going through the history of western education, equality and excellence may be
recognized as main themes. The following quote from Nietzche, written around1860
illustrates the two forces that are:

"A striving to achieve the greatest possible extension of education on
the one hand, and a tendency to minimize and weaken it on the other.

The first- named would fain spread learning among the greatest possible
number of people, the second would compel education to renounce its highest and most independent claims in order to subordinate itself to the service of the state" (Nietzsche, 1974 pp. 12-13 in Yair, 1995 pp. 119).

As we noticed in this chapter, needless to say that strengthening and fostering the educational standards is significantly essential for improved social and economic achievements in the student’s life progress. The attempt to preserve excellence is then engaged with the notion of significant improvements of the level of the school education system. This discernible shift oriented towards excellence resulted in the establishment of the specialist schools.

In defining “tapping each pupil’s personal potential”, the educational goal is to educate for excellence, while narrowing the gap between different cultural and socio-economical groups in the population. The realization of these two goals necessitates a change in the systematic structure of the educational system, as well as a change in learning patterns. Consequently, education must act on both the pan-systematic level and on the individual school level. Schools, therefore, must be free in choosing learning contents, and aspire to the diversification of curricula. In this way, Inbar (2000) enhances that the additional need to increase the difference between schools will be achieved, and pupils with natural tendencies and capabilities will be able to find suitable frameworks. Indeed, the educational system has acted wisely in moving toward increased diversification among schools, and has given parents a choice between schools specializing in different areas of knowledge and interest, schools that provide a response to the needs and exploitation of each of their children’s personal potential.
2.2 Specialist Schools

2.2.1 The innovative future schools- Background

The crisis that affected the educational system was accompanied by new approaches and coping methods, which provide an educational alternative to the existing system. We are witnessing different forms of schools defined in innovational terms: futuristic schools, specialist schools and experimental schools (Ben Dror, 1992; Gaziel, 1993). Since the mid-nineteenth century we have been witnessing a deviation from the standard school structure in the design of the progressive schools that functioned in Europe and in the US under the impact of the innovative educational approaches of Dewey (US), Neill (England), Montessori (Italy), Korczak (Poland), and Shatsky and Makarenko (Russia). Their concepts led to creative elements and progressive teaching methods striving toward increased openness and emphasizing excellence in education, and since the Second World War the United States, as well as regions in Japan and European countries, have begun seeking a new structure and concept for the standard school (Skidelski, 1970; Schmidah, 1987; Kashti et al., 1997). The school systems in these countries have undergone revolutions and reforms. New criteria have been defined in the wake of political and social processes and against the backdrop of the flourishing and growth of industry and the progress of the natural sciences in fast technologies. The trend has been toward school systems striving for more equality and democratic variety. In this spirit, many schools have functioned and continue to function: Sizer schools, individual centered schools, accelerated schools, alternative schools, charter schools and others. However, they have not been spared the rod of criticism. Critics argue that these schools advocate excess openness and a liberalism that does not reflect the actual social reality in which the child grows and is educated.
They claim that the emphasis on the individual and his/her personality comes at the expense of imparting knowledge and ideology (Zilverschmidt, 1993; Sharan & Shachar, 1998).

2.2.2 The Israeli institutional concept of specialist schools

The experiments and changes made in this innovative spirit in Israel initially met with only limited freedom of action and autonomy. Although the various innovational schools have received and continue to receive great encouragement by the system, they are no less – and perhaps even more – given to public and academic criticism due to their being designed for pupils from the wealthier population groups (Inbar, 1987; Shapira, 1988; Pur, 1989; Schmidah, Iram, 1993).

The growth of specialist schools in the Israeli educational system is the result of initiatives that emerged in the early 1980’s and were encouraged by the Ministry of Education. In the preliminary chapters of this study, in a review of the research literature that discusses the issue of specialist schools, it is noted that the specialist initiatives emerged at the will of parents, school staff and local educational authorities. This demand arose from the desire to develop frameworks that would be tailored to the needs of pupil populations possessing specific tendencies, for whom the regular schools in their current format did not provide an appropriate response (Shapira, 1988). In diagnosing specialist schools, Shapira defines two major dimensions that are typical of them:

1. The existence of an educational philosophical ideology or a value philosophy which guides the school.

2. The specialist school is a super-regional school that absorbs pupils from different areas of registration in the particular municipal complex. Added
to this are the neighborhood schools, which have formulated an education credo defined by its uniqueness.

Specialist schools are diagnosed according to the following specialisation types (Inbar, 1987; Shapira, 1988):

a. Contentual schools, emphasizing a defined educational content.
b. Schools with an ideological-value nature.
c. Schools with specialist educational concepts.
d. Community schools.

In the opinion of many of those who define educational policy, the establishment of specialist schools possessing a defined educational purpose or special ideological and/or educational mission is "a path to increased efficiency of integrative situations" (Chen in Kashti, 1997, p. 40). Exponents consider these schools as properly representing members of all ethnic communities and layers of society in the Israeli melting pot. The cohesion of all pupils from all classes and communities round the school's unique goal and mission is professionally reinforced and publicly acknowledged, even if representation of the members of the marginal layers is low. Indeed, experience indicates that the specialist schools have achieved considerable success compared to regular schools, as relations between the members of the different layers and communities within these schools and amongst themselves are cohesive and equal. Researchers emphasize the actual essence and nature of the school that integrates prominent representatives of distinctly separate classes and communities in a uniform framework that embraces traditional values. This cohesiveness has a positive effect and repercussions throughout the length and breadth of society, even if the establishment of these schools deviates from the
principle of equal education, as emphasized in Coleman’s research (1968) – a principle that mandates that education services, equal treatment and an equal chance to achieve educational results are given to all children.

The extensive debate on the subject as expressed in earlier chapters of this study, which deals in the various aspects of equal educational opportunities and in the educational gaps in Israel, is not uniform in its conclusions and allows for different interpretations regarding the extent of the educational policy’s responsibility.

2.2.3 The new organisational structure of specialist schools

As mentioned earlier, the growth of specialist schools as an educational concept in the Israeli educational system has been crystallizing since the late 1970’s. According to Shapira (1988), and Inbar (1987), the goal was to bring about a change in the system and in the uniform characterization that had accompanied it since the application of the State Education Law (1953). The objective that was formalized advocated decentralization of the system and furthering the school’s pedagogic independence and freedom.

This concept was embraced by policy-makers in view of their recognition of the fact that a uniform educational system cannot contend with the diversity of the special needs of each pupil and maintain an educational system that acknowledges the differences between one pupil and the next. Therefore, a key element that has characterized the system since the late 1970’s emerges – its movement toward decentralization and the autonomous policy adopted in education. In other words, the school has become a specialist and autonomous social pedagogic framework that provides most of the pedagogic, institutional and organizational needs on its own terms and on the terms of the society it is designed to serve.
The process involved in consolidating a school as an autonomous organisational unit (Reshef, 1984) is anchored in the state-controlled structure of the general education system. Such consolidation is characterised by a mutual relationship between the school, its social environment and its organisation, based on a new professional structure. At the same time, the education system must also examine its relationship with this new autonomous organisational unit. This situation forms the foundation for the policy that perceives a need to change the structure of schools, which are designated to fit into pluralistic Israeli society (Shapira, 1988; Kashti et al, 1991).

The education system is steadily becoming more crystallised in its orientation towards improving teaching standards. As of the 1980’s, the system has been gradually adopting a policy of excellence (Inbar, 1987; Shapira, 1988), freedom of choice in educational philosophies, diverse learning contents, and professionalisation of the system in response to specific needs of different communities. Both Inbar and Shapira (ibid) state that this process involves a transformation in Israeli society, which, as previously mentioned, is turning away from an ideology of promoting equal values and social integration towards one of quality and solid education, while offering the choice of unique contents in the framework of specialised schools. These researchers add that society is willing and ready to pay the resultant costs.

This discussion will focus on specialised content schools that are similar in character to American magnet schools and British CTC schools. These specialised schools, which present a unique pattern in the Israeli school system, are based on principles of choice and diversity. The pedagogic uniqueness of these schools is primarily concentrated in subjects belonging to the humanities, arts, technologies, sciences, communications and media (Raywid, 1994; Gorard & Taylor, 2001). As previously mentioned, the opportunity to choose a school that reflects the material and human
resources of the community and matches its family values and needs (Levin & Doyle, 1984) is likely to lead to accord between community and school systems and thus enable diverse and effective collaboration. According to Mcbeth (1988), granting parents choice heightens the schools’ sensitivity towards the needs of the communities they serve from both the organisational-institutional and ideological-social perspectives. Although Baldwin (1982) relates to another perspective of the choice principle, claiming that these schools are characterised by social homogeneity, he too is of the opinion that the establishment of specialised schools will contribute towards consensus among the participants on the subject of school values and ideological and educational goals.

The importance of specialist schools is perceived by policy makers in the Ministry of Education, as well as by school principals, as a positive and vital framework that provides a response to the needs of different groups in the population. While emphasizing and taking into account the educational system’s core set of values, professionals are also aware of the fact that the existence of these schools in the educational system today is essential, despite their view that these schools pose new difficulties for the educational system. Along with other western modern nations, Israel is obliged to face the new growing demands to foster excellence and meet the needs for a developing complexed technology and increasing cultural and social challenges. It becomes a nationwide attempt to locate the very gifted and extremely talented students in the field of arts and sciences and enable them to meeting their diverse needs and nurture their high potential. In attempting to realise their uniqueness, specialist schools which are marked by rich array of opportunities, are entitled to give the suitable response (Zorman, 1987; Shapira, 1988; Raywid, 1994).
2.3 Visions and Values- Managing a Specialist School of Arts

2.3.1 The Organisational Concept- School Autonomy

In her review, Shapira (1988) illuminates the fact that specialist schools are ready and willing to take the initiative, develop and apply an “educational credo” while engaging in innovative, original and non-routine actions. Moreover, they are a “source of educational innovation that reflects on its surroundings, thus serving as a positive paradigm for emulation by other schools in the system” (ibid, p. 71). In reference to content schools (such as “The school of arts” and “The school of nature”), Shapira notes that the specialist schools “succeed in generating motivation to learn and achieve among the best in their field from various social layers, and thus assure excellence in the realm of content” (ibid).

The phenomenon of the content/value-oriented specialist school is characterized by an autonomous policy that advocates a defined educational philosophy based on objectives and prescribes courses of action. This concept is highly illustrated in the policy of magnet schools in the US as well as in the policy of CTC schools in the UK. The emphasis of these schools approach lies on the key terms of ‘autonomy’ ‘uniqueness’ and ‘specialty’ as Cooper (1987) says: “The success of Super Magnets in the US is attributable in large part to the willingness of the authorities to give autonomy to schools to create special programmes, to compete for students and to offer unique and exciting school curricula”(p.31). This mode of being is becoming increasingly typical of the system today, and it enables dependence on the mainstream educational system to be reduced, thus contributing to increased pedagogic independence (Cooper, 1987; Shapira, 1988; Raywid, 1994). Therefore, what has become entirely clear is illustrated in the following quote: “...Whoever believes in
variance as a value must believe in autonomy – whatever its definition. The person who believes in uniformity as a value engages in indoctrination – not education” (Marcus in Paldi, 1997, p. 353).

Our discussion will focus on the specialist content/value-oriented school of arts. In defining its autonomous educational policy, its vision and credo, the specialist school adopts a “unique-particular line” that leads to major changes in the work of the school on the following levels:

* Innovative curricula in the realm of content in arts
* Innovative organization and administration of the school, which is compatible with the artistic mode of being stated in the credo.
* Mould the favourable graduate’s character in a growing society.
* Involvement of the parents
  * Budgeting

2.3.2 The Content of Arts - Values and Rationale

The impact of art education as specialist curricula

What do pupils get out of studying the arts at school?

“Discovery, involvement, joy, and satisfaction await the child. The early experiences with art can offer these -and the challenge to move toward the greater discoveries ever greater maturity requires.” (Greenberg, 1966, p.131)

The highly publicised claims regarding the effects of the Arts- based courses in the fields of drama, music, dance, and visual arts have a particular and beneficial impact on the student’s general academic performance. Experiences in our contemporary society require imaginative, mental, critical, emotional and somatic skills. It is
through the field of arts where the student can reveal and get the opportunity to acquire forms of understanding and forms of judgements to help him/her grasp the ways in which he/she is conducted (Danilov, 1986; Harland et al, 1998; Eisner, 1998). How does art create more vital role in the field of education? Does it bring new thinking and impact upon educational minds?

Over the years many art critics such as Rosenberg, Bruner Barkan, Warnock and others...(Hughes, 1999) justify that there is a subject matter in the field of arts and it is important to teach it and educate through it, regardless of age. They emphasise the thrust and the relevance of arts in its ideas and practices at schools. The practical and theoretical dimensions of arts must be taught and aimed at in every national curriculum. During the past twenty years, the USA, the UK and other western countries have increasingly generated current methods and assessments of inspection for the notion of multiple visions of the art curriculum. The arts have become compulsory subjects within the National Curriculum and evidently 'the major success story of education (Ross, 1992).

Former Minister of Education of the UK has praised the arts in a speech that tolerated no denial:

"In my view it is education in the arts which makes a significant contribution to the way children develop their feelings and understand their emotions... It is this part that children, when they leave schools and go out into adult life and employment, have developed emotionally in a way which compliments the intelligence, knowledge and skills which we all hope they will acquire. The arts then will have provided a precious foundation which can be developed throughout their lives as adults and can be a continuing source of inspiration, pleasure and excitement"
(28 October 1988, Speech to the National Association for Education in the Arts, Ross, 1992, p.2)

There are issues discussed in relevance to the disciplines and discourses of arts of how they have been dealt with to ensure the awareness of its being able to help the pupils in their particular personal and social encounters. The above art critics strengthen the fact that most significant outcomes result in the greater valued adolescents. Moreover, in UK they claim, it is the **language of arts** that immensely impress and positively give more significance to the other subjects matter in languages and science. There included the purposeful linguistic interaction with the artistic activities (Ibid), and while meeting and overlooking the work of others, the very important articulation of individual thoughts, knowledge-wise, critical study skills, aesthetic judgement-making and awareness through interpersonal relations, are developed and extended at school. Furthermore, pupils are even required to explore in depth the meaning of their work in terms of emerging ideas and rationales that consequently result in encouraging their sense of inspiration and motivation in the artforms, as well as raising aspiration to attaining higher levels of achievement, where the outcomes heighten their self-esteem and improve their expressive skills (Dean, 1961; Danilov, 1986; Harland et al, 1998; Hughes, 1999).

**The implementations of art education**

Researchers (Piaget, Vigotsky, Bruner, Gombrich, Lowenfled and others) consider the values of art education to be of personal, social and socio-cultural issues. Each one of them determines and analyses very uniquely the implementation of these issues. As they proclaim, art education requires the development of a diversity of curricula where different and various purposes, aims and practices are designed in order to
develop and raise diversity, plurality and freedom of creativity in the studies of the different areas in art, while considering the modules of age, culture, cognition and ability (Swift & Steers, 1999; Cunliffe, 1999). Furthermore, this means re-addressing different approaches to the contents of art education. Schools are required to develop the ideas of innovation, encouraging diversity through difference, plurality and independent thought. The report (Danilov, 1986) and the manifesto (Swift and Steers, 1999), call for greater flexibility in the learning strategies. They both stress on specific governmental orders to be followed relating to three areas of curriculum, pedagogy and assessment:

* A larger investment to the developing of an innovative and creative curriculum.
* A variety of selective contents in the fields of music, theatre, dance and plastic arts, that leads to new approaches in effective teaching and learning.
* Providing an essential theoretical and philosophical underpinning to sustain the practice of teachers training.
* Reassessment, evaluation and teacher appraisal are needed to validate the realistic necessities of art education.

Thus they claim, the integration of the fundamental values of arts within the current and future interests of society and of learners, could become meaningful for both the subject of art and the individual.

**Moulding the favourable graduate character**

The literature also deals with the school’s function in moulding the student for the task of becoming a “citizen”. The school possesses an active function in moulding the society. In its “dynamic” mode of being, the school is no longer perceived as an agent and/or intermediary between social structures, but assumes the more profound significance of an institution that leaves its mark on the design of social processes.
(Goldring & Ralise, 1993). This approach is identified with the concept declared by Dewey (1960), who recognizes the educational processes that encourage the realisation of self-expression and the personal development of each pupil, placing them in the forefront of educational activity.

Other theorists (Adler, 1988; Gardner, 1983, 1991; Landau, 1998) follow his philosophy and analyse the behavioural creativity of the child and his creative intelligence. Landau (1998) comes to the conclusion that it is the 'general factor' - in creativity that mould the student into a better graduate and a better citizen. The holistic aspect of creativity is translated in the freedom of choice of the individual, while taking the responsibility for his choices. This approach she claims, contradicts the misdirecting thought of 'cause-result' philosophy in the field of science which leads to the ad-hoc thinking as determined by Maslow (1996). She stresses on a creative mold of human thinking where each single stimulus can vary the whole organism which consequently reflects on variant behavioural activities of the student.

Adler (1988) enters the aspect of a characteristic of a learner that assists in making him part of a responsible citizenry. He focuses on the need to promote critical thinking skills through the value of art instruction.

Gardner's approach (1983) of the 'seven intelligences' ways of knowing, emphasises the value of arts within the interdisciplinarity that broadens the core curriculum. Creating an integrative approach through the arts as he claims, can serve effectively the accomplished knowledge and bring students to acquire knowledge through the arts based core curriculum. In addition, joining the former theorists, Gardner (1991) highly praise the contribution of arts to multicultural perspectives that promote the student critical thinking skills. Other researchers and critics (Dean, 1961; Greenberg, 1966; Cross, 1977; Robinson, 1992) foster this realisation that art education should be
leading out and nurturing the appropriate provision for the needs of the child's mind and body. Therefore, the school is obliged to do everything in its power to make the child's environment as wide as possible through a creative background rich in experience. This approach is rooted in the belief that only in this way can man become an active citizen, a thinking and creative person. Thus, it contrasts with the mainstream approach that considers education to be a vehicle for communicating cultural values and good citizenship, by imparting familiar state, social and liberal values (Zilversmit, 1993). A wide range of concepts and experiences, derived from the art disciplines guides and challenges the core curriculum because: “...We must create something that commensurate with the world of the future, a system which is far more flexible and aims to fill the educational needs of each and every child” (Sharan in Paldi, 1997, p. 356).

2.3.3 Innovative ideology through specialist policy

Inclusion and involvement of the teaching staff – school effectiveness

The specialist school brings with it new approaches and coping methods that deviate from the patterns of the standard, existing and familiar educational system which form an educational alternative to the existing system (Ben Dror, 1992; Gaziel, 1993; Sharan & Shachar, 1998). To achieve and realize objectives, researchers place special emphasis on dependence on the faculty and on the necessary cooperation between faculty and the upper echelon of the school administration that seeks to propel the school forward as a dynamic and innovative organization.

A large number of studies in the literature relating to the parents' choice of school indicate that the involvement of teachers in the institution's organization and in the curriculum is a powerful factor that carries a great deal of weight. The use of this
strategy – including the faculty and enhancing its administrative and pedagogic authority – has proven to be a powerful means in the autonomous specialist school, and consequently is a matter left to the school administration’s discretion. In his study Inbar (1994) notes the effectiveness of designing unique curricula while emphasizing the school’s excellence and independence in selecting and involving teaching staff in the preparation of study programmes that ultimately facilitate academic accomplishments on a high level. Friedman (1989) too claims that including teachers in the school’s administrative and organizational decisions will increase their satisfaction and enhance the institution’s effectiveness. In describing efficient educational leadership, Sharan and Shachar (1990) view teamwork as a major element. The involvement of professional staff in making the school’s administrative choices leads to an improvement in the school’s ability to achieve its goals and realize its vision.

Specialist educational and social climate

Shapira (1988, 1991) stresses that as it reflects on other schools, the specialist school indeed creates an image of “competition”, but this is a positive competition that serves to “stimulate” the other schools, which seek to improve and raise their general level. As mentioned previously, the specialist school has become a paradigm for emulation, because its atmosphere imbues faculty, parents and pupils with motivation. This is an “educational climate” that enriches the educational process and stimulates interesting and challenging activity on the part of those involved in educational activity. In her findings Shapira (ibid) emphasizes that most principals of specialist schools mention the “partnership” factor – that special atmosphere of creating and developing a network of relationships based on teamwork and shared responsibility between teachers/parents/pupils – which increases commitment to the institution.
Shapira believes that teamwork is prominent in the specialist school of arts; As mentioned above, dealing with specialist professional content, it influences the design of policy and the school’s courses of action; thus, as a result, impacts the organizational structure of the school. In her view, the faculty’s teamwork and its involvement in multiple fields of activity – above and beyond the limits of the class itself – with empathy and willingness to contribute, even at the price of overwork and/or burnout, may cultivate and strengthen the teachers’ professional and personal growth. Moreover, this state of being shared by the teachers in turn strengthens the school as a social organizational unit and has a decisive impact on the pupils’ studies and achievements, far more than other external influences such as social standing and/or ethnic origin – decisive data that have been emphasized by researchers such as Schmida (1987) and Kashti et al. (1997) for many years.

The issue of parental involvement and participation in schools is of concern to both the school and community of parents. Specialist schools are currently perceived as open systems. These systems do not operate and exist independently, but rather by means of interrelationships and collaborations with entities both within and outside the school who have an influence on the school. Schools are encompassed by a social, economic, political, technological and geographic environment. The awakening of parental involvement and interest in school matters has reinforced the importance of education in occupational and social mobility and prestige. Schools have become more open and exposed to greater and more accelerated involvement on the part of parents and other external forces (Goldring, 1989; Freidman, 1989; MacBeath, 1998).

**Collaborative leadership** between the head teacher and teaching staff is essential for desirable parental involvement (Inbar, 1987; 2000) in innovative educational organisations, such as specialist schools.
2.4 Role Set of Manager-Leader

What characteristics should we seek out in a person as a key resource for successful leadership? Max De Pree (1989), portrays it as follows:

"Leaders owe a covenant to the corporation or institution, which is, after all, a group of people. Leaders owe the organisation a new reference point for what caring, purposeful, committed people can be in the institutional setting. Notice I did not say What people can do - what we can do is merely a consequence of what we can be. Corporations, like the people who compose them, are always in the state of becoming. Covenants bind people together and enable them to meet their corporate needs by meeting the needs of one another" (De Pree, 1989, p. 15).

2.4.1 Collaborative Strategy in Innovative Management

Managing the School Culture: vision, values and climate

The head teacher is the most dominant and important figure in school management; his/her behaviour and management technique has the potential to encourage, regulate, stymie and/or generate different types of co-operation with parents, teachers and external entities. Freidman (1986) and Goldring (1993) are of the opinion that head teachers must apply a range of strategies if they wish to maintain co-operation with the pedagogic team on the one hand and with the parents on the other hand. The teaching staff should serve as a source of support for the head teachers, while the headteachers should provide backing for the teaching staff. The headteacher must delineate the parent’s involvement into ‘safe’ areas that do not question the autonomy and authority of the school staff. Freidman and Goldring feel that it is in the head
teachers' best interest to follow socialisation strategies and operate in an open manner, rather than to apply blocking strategies. In other words, head teachers who wish to open their schools to the environs must adopt a collaborative rather than a blocking approach. This can be achieved by co-operating with the teaching staff, thus earning its support against parental over-involvement.

For unique and innovative schools to exist and function, head teachers must receive a form of training that differs from that currently accepted. Researchers have criticised the image rampant until the nine-eighties of the head teacher who is embedded in a bureaucratic approach (Goodlad, 1991; Sarason, 1990, 1993). They claim that the bureaucratic head teacher lacks the concepts, skills and tools required for directing and leading schools that differ significantly from the norm. The head teacher should shape the school and its professional and social culture and have a decisive influence on the patterns of operation. These researchers claim that innovative and unique management of any form must free itself from the behavioural patterns and opinions characterising traditional management. The manager should adopt the traits of a pedagogical manager.

While analysing the styles of leadership researchers differ in emphasizing the ideal (favourable) styles of leadership: Tannenbaum and Schmidt (1973) underline in their work the range from autocratic to democratic leadership, while as Blake and Mouton (1964) base their theory on the relative dominance in a leader of 'concern for people and relationships' or the task 'concern for production or results'. The latest examine that managerial styles are not fixed because they are determined by a range of factors. This concept is related to the organisational theory of leadership where the emphasis is placed on the recognition of interaction of leaders and their environments: 'They allow for the fact that appropriate and successful leadership style and behavior will vary in different situation' (Coleman, 1994a, p.59). - A leader who knows how to provide goals and direct the school staff as private individuals and as groups. He/she should shape the school culture and
assist the team in jointly developing and maintaining a strategic vision that guides their work. (Schein, 1985). Such a culture contains within it a common pool of learning shared by the entire group working towards the organisation of the school, including behavioural, intellectual and emotional components. According to Schein, mutual learning will evolve out of a group’s shared experience, founded on its past history as a stable group possessing its own opinions, stands, norms, behaviours, values, ideological philosophy, modes of thinking, models, shared symbols and climate, which together weave a shared culture. Development of a positive organisational culture of this type is primarily dependent on the manager’s leadership. Senge (1990) has concluded that when “...teams learn they become a microcosm for learning throughout the organisation. Insights gained are put into action” (p. 236).

2.4.2 Educational-Pedagogical Communicative Approach of the Leader

Personal and Professional Skills of the Leader

In the case of specialist schools, a major component in the manager’s role set is the power to lead and motivate the subject of the school’s uniqueness (Shapira, 1988; Inbar, 2000). Shapira and Inbar stress that the realisation of the school’s uniqueness is dependent to a great extent on the manager’s personality and his/her ability to manage an organisational mechanism that maintains pedagogical autonomy. Parents and teachers perceive the specialist school manager as an innovative, enterprising and dominant figure. Additionally, the manager’s power is anchored in a feeling of fulfilling a mission, in implementing pedagogic activity, and in being committed to a school concept (Sharan & Shachar, 1990; 1998; Brundrett, 1999). The manager leads towards the shaping of a school culture founded on an educational philosophy, consolidating it on a sound basis. He/she ensures that the staff participates in checking the assumptions and implications of said philosophy and act in unison to create a positive school culture. The teachers participate in routine procedures and activities by collecting data, facts and records relating to the
way in which the school functions, locating of resources, and applying strategies for teaching, learning and external communications. According to Sharan & Shachar (1990; 1998), joint handling of these strategies strengthens the teachers' feeling of belonging, empowerment and influence in determining the schools 'mission statement'.

Managers of specialist schools tend to create a climate of high expectations of the teachers and pupils. Through their strong affinity with the concept, vision and general perception of the school, managers succeed in crystallising a team around them that is likewise committed to the school's concept and nature. If a school has a central policy but the teachers and manager do not agree on the method of putting the policy into practice, they will pull in different and even conflicting directions. The manager must prevent a situation in which values, although declared and embedded in the conceptual perception of the school, lack significance and standing when it comes down to actual performance (Hall & Hord, 1987; Shapira, 1988). Such a situation will blur the school's central policy, and this in turn is liable to have a detrimental affect on its ability to develop in a specialist direction.

Sergiovanni (1994 & 1995), followed by other researchers (Greenfield, 1987; Vanderbergh, 1995) present another research perspective that observes behavioural and procedural abilities – which involve a greater or lesser degree of complexity – within the organisation led by the manager. The researchers indicate different levels of management. These levels also constitute stages in the development of the manager himself/herself, who may be considered to be a type of 'educational leader of leaders', similar to a 'high priest' (Sergiovanni, 1995) and include administration,
human relations, planning and problem solving. The level of functioning at each stage represents greater complexity and efficiency in the following areas:

1) Education and pedagogy – the manager’s role in teacher and pupil oriented tasks.

2) Organisation and administration – the manager’s role in intra-mural and extra-mural matters.

Elsewhere, Sergiovanni (2000) identifies another leadership top and most advanced ‘force’ that regards the ‘moral support’ of the manager-leader.

**Suitability to Lead Innovative-Specialist Schools**

Study findings (Thomson, 1993) demonstrate that the selection processes for appointing a manager with an innovative and specialist orientation tend to emphasise pedagogical skills, rather than professional specialist skills. However, suitability for the position is based not only on the manager’s pedagogic approach but also on specialisation in formation leadership, as described by Popper (1994). According to Leithwood and Jantzi (1997), school managers must know how to give personal and individual attention to teachers and integrate their organisational skills using charisma and vision, while in parallel setting a high standard of expectations and achievements and applying them to the specialist subject. Such managers possess the ability to motivate and encourage all involved partners – teachers, pupils, parents and external entities – in order to ensure the dynamic operation of the school as an innovative and specialist school that leads change processes (Shapira, 1988; Hord, 1991; Binkley, 1997; and Inbar, 2000). Literature relating to pedagogical managers recognises the many functions for which the manager is responsible and describes a wide range of leadership concepts. This is particularly prominent in studies researching the development of effective schools, which present the manager from a broad school-
oriented perspective while emphasising staff participation in general management as a tool for introducing change. The introduction of change processes and innovative and unique teaching methods are dependent on teamwork adapted to the teachers’ needs (Leithwood & Montgomery, 1986; Sharan & Shahar, 1990; Louis and Miles, 1990; Fullan, 1992). Findings of studies conducted in Israel and elsewhere consider the manager’s support of initiatives, new ideas and teachers wishing to assimilate and adopt innovations in their teaching practice to be primary criteria.

Marsh (1992), Hughes and Ubben (1989) take a similar approach, detailing areas of activity included in innovative pedagogical management. These areas include study curricula, learning achievements, teachers’ professional achievements, organisation and administration, school resources and relationships with external entities.

Managers must weave a strong connection between these areas, setting challenges for the teacher, managing the teaching staff, initiating innovations and adopting changes, taking responsibility for and supervising teachers’ work, improving the school climate, solving conflicts, and investing effort in building the school ethos and organisation.

2.4.3 Analysis of Problems and Decision Making

Analysis and solution of problems plays a major role in the manager’s job. Back in 1933, Dewey (in Sharan & Shachar, 1998) claimed that in-depth and to-the-point analysis of problems increases the probability of solving the problems successfully. Other researchers have defined problems as gaps between actual and desired situations. Sharan & Shahar, (1990) and Keith & Girling (1991) added that the solution to problems involves a process of goal-oriented searching for relevant information, as against an improvised and immediate solution that deals solely with
the symptoms of the problem. The researchers’ approach directs managers towards proper management of effective problem solving over a relatively long time span, combined with the participation of the teachers, who analyse and consider the problems. In the researchers’ opinion, the manager’s effectiveness is expressed by approaching problems while implementing a thorough examination of the rich pool of possible and assessable solutions based on available data.

2.4.4 Strategic Planning – Comprehensive Perception in Relation to Schools

In the case of specialist schools, the manager must direct towards specific goals through strategic and operational planning. This planning must involve teachers, parents and pupils. Planning is of particular importance in the case of specialist schools. Since researchers tend not only to imply but stress on the differentiation between the roles of the manager and the leader ‘Leadership and management are not synonymous terms’ (Schon, 1984, p.36) still, it is expected from the manager to lead. One would assume that the principal, as here designed by Schon, considers his decisions and allocate resources, alongside with fulfilling the inspirational and management as science- He should monitor, control organizational activities, make educational functions of leadership. This latter may have more of the art of managing both in action, are reflecting the manager-leader’s acts in the context of the culture of his school organization which becomes a ‘repository of cumulatively built-up knowledge’ (Ibid. p.42). This principal will lead his school culture to be more conducive to learning and change and that will affect the principal’s scope and direction.

The manager must deal with the allocation of resources, encourage and motivate human resources. He/she is required to locate skilled personnel with initiative and to perceive them as the richest source of resources available to the school, understanding
that their work can lead the school to realise its positive potential. This approach will enable the creation of a strong affinity between the teachers and the various programmes run by the schools, while at the same time motivating the teachers and providing them with a feeling of belonging, empowerment and responsibility (Sharan & Shahar, 1990;). The principal as a leader must develop a directive and supportive behavior to strengthen (empower) his staff development, experience and commitment (Hersey & Blanchard, 1977). This is, as Fiedler (1967) indicates to be the task oriented leader when he acknowledges the suitable situations to be particularly favourable or unfavourable. Furthermore, possessing some important traits in the personality of the leader as Stogdill (1969) identifies them is crucial for the school success. He focuses on the alertness of the leader to the ‘needs and motives of others’ (p.127) and his insight into situations to be reinforced by his intelligence, responsibility, persistence, initiative and self-confidence. Friedman (1987), Sharan & Shahar (1990) and Fuchs (1995) also discuss the perception of leadership in terms of action and style, and not necessarily in terms of leader’s traits and characteristics. This is especially notable as Hopkins (1994) identifies the school as a ‘moving’ school, recognized and expected to be innovative. Kaufman & Herman (1991) also mention the importance of empowering the staff by including it in the strategic planning and overall perception, with the aim of enabling the manager to attain the school’s targets.
3. METHODOLOGY

3.1 Background

In considering this research methodology, I have to acknowledge as a researcher, that being the vice principal at the beginning of the research (January, 2000) and later on the principal (October, 2002) at the School of the Arts in Tel Aviv solely, the relationship between the students, the coordinators, the graduates and the parents, might be complicated. I recognize that this might be unequal status of relationship and that the research tools of structured interviews and questionnaires seem to be appropriate ways of gathering data might include problematic responses that may be biased towards a desire to please both the vice principal and the principal meaning me, the researcher.

The questionnaire originally arose from the need to evaluate the arts studies, the student's quality, the school culture, self realisation and the general satisfaction. Consequently the population of the research was drawn naturally into it. This brought the opportunity to gauge their views about the effectiveness, efficiency and the values of the arts at a specialist school. The questionnaires and the interviews served well as an evaluating quality control and led to some modification of the arts subjects in particular.

I was aware of the need to look more deeply at their responses. The purpose was explained to them as an opportunity to gain further insights into their experiences in the school of arts that might provide more information and significant interest in the areas of arts studies and their implementations in pursuing further knowledge in order to increase the number of such specialist schools.
3.2 Aims

The research examines the objectives, particularly how the achievements of the aims, efficiency of the school system and effects may relate to the practices and processes associated with arts teaching and learning in the schools.

This study will aim to evidence the range of outcomes attributable to school-based arts education according to three central objectives:

口 To present a status report of the specialist schools in Israel while examining these schools both from the perspective of the arts and on the basis of their organisational, educational and social features.

口 To examine the mission of the school of arts as a centre for the development and nurturing of children showing a particular potential in the area of arts.

口 To assess the School of Arts in Tel-Aviv as a ‘flagship’ model for schools specialising in the area of arts education.

Considering the innovative, high levels of institutional involvement in the arts and the organisational and management structures of the specialist schools will aim to contribute to the achievements of their core purposes and correlate with the qualities known to be associated with successful school effectiveness.

3.3 Methods

The data and evidence for this study were collected through case study fieldwork (Gomm and Hammersley and Foster, 2000) in two specialist schools of arts:

“The School of Arts” in Tel-Aviv was born out of the desire to create a unique educational institution in Israel, with no example to copy or learn from. An institution which would boldly adopt three goals: First, the locating of Tel-Aviv children with a gift for the performing and plastic arts, and the nurturing of their talents. Secondly,
utilising the context of the school for an assertive, innovative attempt to deal with the need for social integration. Thirdly, contributing to the rehabilitation of the core city of Tel-Aviv.

The school management expects to assist in the creation of the curriculum, which is constantly updated, in learning from the ongoing experience of the school; in the production of shows and exhibitions the fruits of the School's departments, and of artistic and other events, which are integrated into the regular curriculum. The effort of building the School's programme falls mainly on the shoulders of its own educational staff. The staff devotes special effort, and a great deal of time in following the progress of each individual pupil, at any given point of time.

The School of the Arts was created with the goal of combining the regular curriculum of elementary and junior high school classes, following the guidelines determined by the Education Ministry, with a sizeable addition in the form of classes in the areas of the arts.

The School includes about 730 pupils from the metropolitan area of Tel-Aviv, in 18 classes from the first grade till the ninth grade. The school staff number is 110. Each pupil is accepted into one of the five specialized departments, depending upon his/her special abilities.

In order to include all these subjects, the School maintains a school day which is longer than that of other Israeli schools.

Pupils are accepted to the School from among the many applicants, after having demonstrated, on the basis of psychological tests and entrance examinations in arts that they are capable of dealing with the workload which will be placed upon them, and which greatly exceeds that of a pupil in a regular school.

There are five arts departments in the School: Music, Dance, Drama, plastic Arts and Filming.
Each department creates its unique curriculum deriving from its main goals and combines theoretical studies in all areas of its specific field with group studies divided into special disciplines.

All pupils have additional enrichment programmes within the curriculum. They regularly attend concerts, dramatic presentations, shows and museums.

Pupils graduating from the junior high school will be able to continue their studies in High Schools of Arts suitable to their choices.

"Gordon"-Arts School in Herzeliah has undergone an innovative attempt to adopt the arts speciality in a specific school neighborhood. As a model of a case study "Gordon" school seems to be very modest in recognizing its achievements. At the beginning the school operated unknowingly which direction to take. Very successfully it pooled ideas and resources, using them as stimuli to developing the school climate and the curriculum units of subject knowledge.

In origin, since its foundation in the early 1950’s and over more than three decades later, the school maintained a regular and secular curriculum based on the authorised and centralised education system. It has undergone various and intensive demographic changes characterised by a shift from a very high status population towards a ‘special care’ socio-economic neighbourhood.

Consequently the young population preferred other, more prosperous locations to bring up their families. Therefore, there was not any chance left for the school to survive and it was doomed to failure. As a survival strategy, the school adopted a new trend of specialist framework in the field of the arts. The school was compelled to meet the challenge of absorbing and integrating the diverse population. This was meant to be achieved by adopting three main goals: First, through utilising the context of the school philosophy to achieve integration and to increasing the pupil population.
from diverse socio-economic backgrounds. Secondly, implementing the school education belief that gifted children should get the opportunity to develop their artistic skills and talent. Thirdly, concentrating on and emphasising the interpersonal social values.

“Gordon” Arts School within its innovative creation in 1986, is also maintaining a formal curriculum following the guidelines of the Ministry of Education with additional programmes in the areas of arts, similar to the School of Arts in Tel Aviv. The school includes 650 pupils in 18 classes from the first grade till the sixth grade. The school staff number is 78. All applicants from the school neighborhood, approximately 70% of the school population, are automatically accepted. The other part of applicants arrives from all over the city catchment area, after having demonstrated high level of artistic skills in various art-workshops and psychological tests. All the school population has access to the whole available curriculum. The school maintains a longer school day of 8 hours. Special tuition fees are required for professional study hours in art subjects.

3.4 Data Collecting

The research is followed by a lengthy period of information based on data gathering and analysis of questionnaires and interviews. Equally within each school a range of organizational and management structures for various arts departments teaching, has emerged (Leithwood, & Jantzi, 1997). The data for the initial study were gathered from the 7th graders from the School of Arts in Tel Aviv and the 6th graders of 'Gordon' School of Arts in February 2002 and a third regular class of 7th graders from "Ironi Yod Daled"- a regular school in June 2003.
The research process was directed as followed:

* Conducting semi-structure interviews with two former policy makers: Dr. Shimshon Shoshani and Prof. Rina Shapira between 2001 and 2002.

* Conducting semi-structure interviews with two former principals of the schools of arts and the present principal of 'Gordon' school of arts in Herzelia between 2001 and 2002.

* Conducting semi-structure interviews with 4 heads of arts departments-coordinators, and having informal meetings with arts teachers between 2002 and 2003.

* Observing arts subjects being taught, pupils final projects and arts performances between 2000 and 2003.

* Selecting and interviewing 9 graduates from each of the main fields of arts and 3 parents from both schools between 2002 and 2003.

* Piloting a Year 7 questionnaire with samples of 5 pupils in 2001.

* Collecting, categorising and analysing data of 114 pupils' questionnaires in 2 schools of arts and in one regular school in 2003.

The sample in this study was of 114 students. Each class had 38 respondents.

The instrument, which was developed to collect data on a number of variables of interest in this study, was a questionnaire containing 32 items (see Appendix No. 1). On the basis of these items we measured four dimensions: “Student quality”, “School culture”, “School satisfaction” and “Self realisation” (see Appendix No. 2 for the construction of each dimension). The students provided responses for these items on a four-point scale: definitely agree to definitely disagree. This questionnaire was distributed to three classes: Two arts classes, one from the School of Arts in Tel-Aviv and one from Gordon school of Arts in Herzelia. The third was a general class from a regular public school –Ironi Yod Daled (Klali). To measure the perceptions of the
students at Gordon School and the School of Arts referring to the courses they major in, another questionnaire was distributed (see Appendix No. 3). Here too, we constructed three dimensions: "Self realisation", "Satisfaction" and "Efficiency".

Several items that appeared in the questionnaire (Qs. 27-28) were irrelevant to the regular school (Klali). Therefore, they were not considered in the comparison between the three schools. Concerning Q- 24, only 60% of the respondents answered this question. It referred to the special day of activities and studies in the field of arts solely. Thus, it was likely to be considered as the free day (Friday) of the students at the regular school (Klali). The percentage of responding to all the questions was high. The respondents provided a complete set of data concerning the set of the 32 items. Reliability analysis was conducted to build the indices. We used the model alpha (Cronbach), which examines internal consistency that is based on the average of inter-item correlation.

To answer the question whether the School of Arts in Tel Aviv differs from Gordon School of arts in Herzelia, we conducted a T Test for comparing its means.

Data used for this study contains the students' responses to the questionnaire that was divided into four indices that constitute its components.

To answer the question whether the structure of the school that offers art majors (such as Gordon and the School of Arts) leads to a difference compared to an ordinary regular school (Ironi Yod Daled), an analysis of variance was conducted.

(A single-factor variance analysis – in this case, the class – serves to compare three or more groups).

The comparison on the major courses was based only on the two arts classes. SPSS program was used in this study.
Concerning the designed structure of the interview schedule, it is based on the design from Radnor (1994) that exchanged areas of interest into questions. Also the guidance of the three principles of Nias (1991) that proposes firstly, natural and open-ended questions; Secondly the seeking for concrete responses based on examples and illustrations and thirdly maintaining indirect questions to approach sensitive areas such as: ascertaining students views and relationships with teachers and coordinators. This is important to illustrate the confidence level and the subject content knowledge about the arts. For example:

'Can you tell about the role of the teacher's knowledge in reference to the arts'?

'Do you find your lessons in the subject matter of art interesting and enriching'?

'Do you find the teacher helpful when some difficulties arouse? Explain.

The participants- coordinators, graduates and parents who were interviewed were selected randomly. Each participant was interviewed for approximately forty to seventy minutes. The process of using an interview protocol and recording was very useful to assure coverage of the conversation (Zimmerman & Clark, 1994).

The conceptual categories resulted from analysis and generation of resulting interview data was conducted through content and comparative analyses in which I listened and read collected data critically, tried to discover meaning in the data, looked for significant relationships, synthesised, and arrived at conclusions based on the data. (Stake, 1995; Bassy, 1999; Sabar, 2001)

The categories with sub-categories and representative examples of direct quotations from the interviews of graduates, coordinators and parents including the questionnaire responses were coded according to a set of criteria which sought to identify the student quality, the school culture, general satisfaction and the upgrading value of self realisation.
Furthermore, this research questioned the students about their perceptions of the knowledge, subject contents, the interest, the pedagogical knowledge and the nature of the support they were given by teachers and coordinators. All in terms of and in relation to the main fields of plastic arts, filming, dance, music and drama.
4. BACKGROUND TO THE STUDY

4.1 Dilemmas and Problems - The School of Arts Tel Aviv

The School of Arts is an exceptional institution of education and unique from the perspective of the contents it offers in the area of the Arts. The school is intended for pupils who are gifted in spheres connected with the arts: music, dancing, drama, plastic arts and cinema.

Since its establishment, the school has won much acclaim in the Israeli education system for its shining and successful image. It has been widely publicised in the media due its uniqueness, unequalled standard, educational atmosphere and singular set up. However, since the inauguration of the school, its image has been accompanied by antipodal reactions – fervent support on the one hand, as against opposition, hostility and reservation with regard to its very existence on the other hand.

This essay will focus on the many and diverse difficulties and problems faced by the school, some of which require solutions on the system-wide and municipal levels, others of which require solutions on the school level.

The Image of the School as Perceived by the Media, Educators and Parents

- The criticism relates to the claim that the school is elitist in its nature.

It is claimed that the school prefers candidates whose parents are well known figures in the world of the arts and culture, or who hold central roles in society, and that the pupils who are accepted enjoy better conditions and methods of teaching compared to candidates who are not accepted. This type of criticism has been nicknamed 'sour
grapes’ since it is obvious that every random list of pupils attending ordinary schools will also include comparable ‘names’.

➢ Head teachers of primary schools accuse the School of Arts of emptying them of the better pupils. They claim that the school has a concentration of children with high IQ’s who are also gifted in the arts, and that removing these children from the ordinary schools has a detrimental affect on the composition of the classes and on the level of learning. It is indeed a fact that the pupils at the School of Arts are comprised of a minority population of 80 pupils who have been graced with the skills required for studying the Arts and who are motivated by the wish to work in that discipline. This minority cannot possibly have any detrimental impact on the thousands of other children registered in some 50 schools located in the city of Tel Aviv. Furthermore, the local council makes sure that 30% of the children accepted come from the disadvantaged population, granting them preference over children from affluent neighbourhoods, even if they are less suited to the arts. It is true that the average standard of the children is higher; however, this is the result of the trend is to nurture excellence, while at the same time keeping in line with the policy of integration.

➢ It is further claimed that the school is allocated high municipal budgets. This claim is erroneous - the higher budgets actually come from the fees paid on a monthly basis by the parents, charged on a sliding scale according to parental income, place of residence, property tax payments and number of members in the family.
**Studying the Arts – Pupils’ ‘Preferences’ and Inclinations**

Each department in the school has different requirements and demands. The Music Department and Dance Department are considered to be more difficult and require a greater investment in practice and exercise, both intramural and extramural, as compared to Drama Department and the Plastic Arts Department, which are more popular. This popularity raises a problem, since approximately 15% of the pupils (and/or their parents) who are unsuited to drama or the plastic arts tend to prefer those departments. They consider the classes to be recreation time and fun, and often want to join them for reasons of prestige or social belonging, and not necessarily because the child is suited or talented for the discipline for which he/she was examined.

The school is often drawn into confrontations with parents regarding its nature. Some parents view the school as a way of escaping conventional education, and do not perceive it as being a professional school. Others are under the impression that it is open and liberal, and that its ‘flows’ with the child. Although this may be true to a certain extent, the school’s worldview is that art goes hand in hand with discipline and that the school is responsible for weighing up and determining the criteria defining the suitability of children for the art departments.

**Performances and Productions - Interpersonal Communications**

Productions are the outcome of the work of the various departments and they serve as the school’s showcase. Every co-ordinator tries to ensure that the production produced by his/her department will be impressive and attractive from the artistic perspective. The production constitutes the end of a chapter towards the close of the year and is the practical way in which the arts present themselves. A state of tension
is often apparent among the co-ordinators over issues connected with budgets, timetables, contents and investment of energy. This tension is particularly prominent when the production combines a number of art disciplines, particularly in the case of the performing arts. The co-ordinators find it difficult to accept directives from a colleague who is acting as the director and is responsible for a performance. Such situations lead to an atmosphere of interpersonal stress and conflict among the staff. Despite the mutual creativity apparent on ordinary days, tensions tend to rise before a production or performance, accompanied by arguments and a lack of mutual support. It is clear to everyone involved that the pupils must not become aware of this atmosphere. The headmistress must act with immense tact and understanding, must support those who deserve support, and must follow a sensible and appropriate path that will not end in a struggle or in failure.

Another problem is that the productions and performances, which are an integral part of the school curriculum, often overlap the routine general curricula and even clash with it. The time consumed during the preparation for performances and events places a heavy work burden on the departments and continues on beyond the formal study hours. The production process obliges creative, organisational, technical and social efforts that are not a part of the life in ordinary schools. During the course of the production much effort is invested to avoid any detrimental impact on the general academic studies. This is not an easy task to accomplish. During these periods the system has no choice but to permit absence from general studies, which obviously has a negative impact on the classes. The teachers teaching general subjects have a feeling of helplessness and are even personally insulted since it appears that their subjects are not considered to be as important as the arts. On the one hand, pressure is placed on the general subject teachers to release pupils for rehearsals since an integral
part of the school’s existence is to give expression to artistic accomplishments. On the other hand, the general teachers make it difficult to release pupils with the justified claim that the absences interfere with the routine learning processes in the class.

The headmistress must act with due discretion, deciding whether releasing children from lessons for the sake of a production is justified or not, determining the frequency at which the pupils may be released, and working out how to advance a production while causing minimal disruption to the general studies. However, all parties involved are in agreement that the creative process obliges performances and productions and that these demand a great deal of involvement on the part of the teachers and pupils as well as mutual support and encouragement on both the interpersonal and team levels.

Acceptance Criteria and Registration Processes

Many disputes break out in the Ministry of Education and in the Department of Education in Tel Aviv municipality over the school’s acceptance criteria. Clear and defined procedures have been determined for the acceptance of new pupils to the school. The municipality publicises information regarding registration through notices in newspapers and a brochure detailing the nature of the school and study content which is sent by post to all kindergarten children in the city. The school organises four open days during which parents can come and find out about the school. Registration is voluntary. Candidates wishing to register are required to:

a. Submit their candidacy in the context of the school registration process.

b. Undergo psychological testing by the municipality’s psychological services. The test determines the pupil’s IQ and creative maturity levels.
These factors are essential for integration into the school, since the pupil must contend with the heavy burden of both general studies and art studies of a high level.

c. **Report from the kindergarten teacher:** The kindergarten teacher is sent a personal form in which she is requested to provide information on each child who has registered and to present her opinion regarding the child’s functioning in the kindergarten and his/her personal skills. It is assumed that a kindergarten teacher who has known a child for more than two years should be familiar with the child's capability and able to provide a recommendation. The questionnaire, which is confidential, is sent by post.

d. **Arts Activity Day:** The candidates are invited to participate in an activity day during the spring half term. The activity day includes workshops in dance, music, drama and the plastic arts. A team of teachers observes the activities, records opinions and comments, and gives a score at the end of the day. The scores range between the values of 1 and 4, on an ascending scale. The observation lasts a number of hours and presents a trustworthy picture of the child’s functioning.

The above criteria also apply to candidates for Grades 2 and 3, with the exception of the kindergarten teacher’s report. The following are also required of candidates for Grades 2 and above:

a. **Study achievements** - based on the school report from the school in which the candidate is currently registered. This report provides information on both learning achievements and the pupil's conduct. Pupils who do not comply with the requirements of an ordinary school will be unable to cope with...
the burden of a school that requires an extended learning day and includes the study of both general subjects and art-related subjects.

b. Psychological testing
c. Test in the discipline that they wish to study.

At the conclusion of the selection process, a committee comprised of educators, pedagogues and municipal representatives conducts a meeting to decide which of the candidates will be accepted to the school. The decision is based on pedagogic and social considerations. Attention is given to the administrative consideration of the integration of 30% culturally deprived children. Care is also taken to ensure that candidates will be accepted in a way that will not harm the school in which the pupils are currently studying.

The acceptance process as described above generates opposition and reservations, primarily from the political arena. Parents who have a strong desire for their children to be accepted to the School of Arts sometimes wield political pressure, claiming that the acceptance process is unreliable. They claim that it is impossible to determine the suitability or unsuitability of a child for the study of the Arts at such a young age (this issue is indeed disputed in the professional literature) and that a 'lottery' should be held among the candidates. The school management and municipality’s psychological services oppose a lottery procedure for a number of reasons:

1. Art is an ability and talent and there is no justification from the public’s point of view to create an institution solely for the purpose of teaching a group of children that has been drawn up by lottery. It is illogical that a child’s future will be determined by a lottery, irrespective of whether or not he/she has any talent in the arts. It therefore follows that, in view of the need to locate the
candidates most suited to the study of the Arts, there is no alternative but to conduct tests.

2. As previously mentioned, the school is not a cultural centre and is not designated to enrich children through a series of voluntary enrichment classes. The School of Arts was established specifically with the aim of locating, advancing and nurturing children gifted in the arts who are also capable of coping with the heavy load of studies and the strict requirements set by the school. The study of the arts obliges a programme that will train the pupil in a specific area, while the pupil is obliged to demonstrate a high level of motivation and self-discipline.

Despite that stated above, it still remains necessary to examine the validity of the tests against a control group in order to clarify which pupils have ‘slipped through the net’. It is feasible that many other pupils would have been suited to studying the arts. The municipality’s psychological services or Ministry of Education should allocate a special budget for the purpose of conducting an in-depth study of the acceptance processes. Unfortunately, the appropriate budget has not yet been found.

**Fees Paid by Parents**

Tel Aviv municipality charges the parents 800 shekels per month for pupils studying at the School of Arts. The tuition fee is determined on a sliding scale, based on the family’s income per capita, place of residence, property tax and other data. Siblings receive a discount. These payments are intended for the expenses involved in the upkeep of the school, such as:

- Salaries for teachers teaching the arts (the general studies teachers receive their salary from the Ministry of Education as in any other ordinary school). A
large number of teachers are employed for art-related subjects since classes are held in small groups (ensembles, vocal training, etc.).

* Large quantities of equipment and consumable goods.
* Specialised equipment for drawing, sculpture, photography and cinema.
* Bussing pupils from all over the city.
* Lectures, visits to museums and workshops, etc.

The parents finance all of the above expenses.

Although the school does not place a burden on the public, parents who are obliged to pay a high tuition fee consider themselves to have the right to become involved in the school life. There are cases in which parents try to interfere with the curricula and with pedagogic considerations connected with the study contents or with the pupils and attempt to force their opinions on the pedagogic team. Examples of this intervention include opposition to visiting a synagogue and participating in related festivities, selecting personnel and determining teachers’ salaries, making decisions concerning equipment and purchasing, etc.

The policy adopted by the school management is that parental involvement in school life will be expressed in ways that will help advance the pupils, particularly in such areas as equipment, project production, social activities and artistic enterprises and projects. Areas of activity connected with pedagogic decisions do not fall within the domain covered by the parents’ skills. The school is however willing to respond to every referral and suggestion so long as it has the potential to be considered in a serious manner. Issues involving pedagogic decisions fall within the realm of responsibility of the pedagogic staff and are not within the parents’ area of jurisdiction.
The headmistress is responsible for maintaining the happy medium between parental involvement and interference. She has to inform the parents in an assertive and matter of fact manner that the fees they pay do not automatically give them the right to make pedagogic and professional decisions.

The fees are indeed a burden on the parents, who continue to complain about them. This makes it all the more difficult for the school to organise and collect money for exceptional events such as trips, seminars, etc. For this reason the school tries to moderate the requirements.

Another problematic area is connected with the payment of salaries for teachers who teach specialist art subjects – such pantomime, clowning, character dancing, stage set design, etc. These teachers do not hold teaching certificates but are graduates of academies and well-known experts in their specific field of art. The municipality has determined a low salary for these teachers, since a component of a teacher’s salary is paid in consideration of the teaching certificate. It is difficult to obtain good and skilled personnel at the low salary offered by the municipality. One of the headmistress’ more important functions is to fight for higher salaries and better conditions for these teachers, as befits their position; unfortunately, this is not always an easy task and the results are not always positive.

**Competitiveness**

The school does everything its power to prevent competitiveness. It is only natural that the pupils are very eager to appear on stage and to show off their talents, often with a certain amount of exhibitionism due to their ambition to become ‘stars’. The school is aware of the need to deal with the tendency towards competitiveness among the pupils (and to no small extent among the parents as well...).
In the younger classes performances are produced as a group effort, in ensembles, and without any leading roles. In the middle classes, particularly in Grade 9, when entire plays must be produced, the leading and secondary roles are allotted according to the requirements of the plot. The maturing pupil is faced with a reality in which there are both central and small roles that offer satisfaction, as opposed to 'disappointing' roles. The parents do not make it any easier and introduce an atmosphere of competitiveness, even to the extent of counting the number of sentences, and even syllables, in roles their children are allotted.

The headmistress holds the fort and thwarts any attempts on the part of the parents to disseminate an atmosphere of competition into the school. Pedagogic discussions, which are taken very seriously, emphasise the importance of instilling an atmosphere of group work in which the pupils are able to support one another. The majority of the teaching staff, directed by the headmistress, accepts this principle with understanding and applies it conscientiously in the course of their work. In accordance with the headmistress' directives, the teachers make sure that they work with groups and not with individuals, even if this often means that the most talented child is unable to express his talent to the full.

In an attempt to solve the problem of competitiveness, the school has introduced the custom of producing two versions of major productions and end-of-year plays. Performances that are comprised of a number of pieces are preferred, since this will offer an equal opportunity for all pupils.

**Homework**

The School of Arts maintains a high level of general studies. The pupils are required to practice and revise the material learned in class. They must do homework and
study for tests since the school prepares the pupils for high achievements and for studies in the higher classes. However, at the same time, pupils studying the Arts, particularly those studying in the Music Department and Dance Department, are ‘weighed down’ with the heavy load of long and difficult practice sessions on a daily basis, over and above their general studies. The headmistress has the job of finding the correct balance and quantity of work, so that while the student will not be overloaded, due regard will be given to the quantity and level of studies.

**Budget**

From the time of its inauguration in 1984 and until the completion of the new building in September 2000, the school suffered much perturbation with regard to its physical structure and equipment. The headmistress was forced to devote most of her time to requesting, arguing, and making exhausting and often fruitless attempts to persuade the decision makers and other involved entities in the municipality that the assistance and equipment she was requesting was absolutely vital to the school. Educational conceptions are subject to certain basic conditions. Yet, despite the good intentions, it would appear that the true nature of the school was still unclear to some of the entities concerned, who apparently assumed that it was simply an ordinary school which offered additional studies in the arts. However, in reality, the School of Arts actually comprises six separate schools (departments): Ordinary school; School of Drama; School of Dance; School of Music; School of Plastic Arts; and School of Cinema. Each of these schools has specific and essential needs that must be fulfilled if it is to function properly.
**Teaching Staff**

It is not an easy task to find teachers who are suited to teaching and also possess the skills to teach the Arts. Teachers are chosen according to their skills, experience, professional standard and recommendations from their previous places of work. Not everyone who is specialised in a certain area and who has a high professional standard has the ability to teach. Over the years the headmistress has invested much effort in appointing school personnel. She is well aware of the gap between the artist as a professional and his/her suitability for teaching and ability to work with and direct children, motivate them to create, and provide personal and individualised attention and support.

A teacher who is unable to fulfil the tasks and respond to these criteria is requested to leave the post, even if he/she is a genius in his/her professional area. The headmistress will do her best, with as much tact as possible, to provide the teachers with pedagogic guidance and assistance, the aim being to train suitable and skilled personnel. One of the headmistress’ objectives is to generate a dynamic, effervescent, developing and state-of-the-art school and to mould the teachers to fit the curricula, and not the opposite.

**Summary**

In the billowing waves of activity, creativity and opposing forces, there is a single captain – the head teacher. And, like a captain who knows how to navigate his ship in rough seas, the head teacher must also navigate the boat in the right direction in a stormy environment.

The headmistress, with much consideration, knowledge, tolerance and patience, knows how to motivate the staff, sometimes rewarding and encouraging, at other
times rebuking and assertive. She fulfills the role of a virtuoso in her area, navigating and working without cease to create an exceptional school reality in a system that is not yet ready to assimilate it.

When considering the typology of specialist schools of arts and the effects of arts education on the system I embark on the analysis required to meet the study's aims. As earlier mentioned the perceptions of the outcomes of arts education require the estimation of empirical verification based on interview transcripts and constructed questionnaires. The following chapter offers the summaries of analyses and discussions that encompass the policies and practices in the learning and the teaching of the arts.
5. FINDINGS

5.1 Research Results

Using data collected during the years of this study, the following analyses offer a typology of the outcomes of the perceptions of art education at the specialist schools of arts. In order to produce research findings which could be statistically strong and expositive, this research collected both qualitative and quantitative data.

Concerning the detailed evidences gathered through interviews (Appendices 7-12) with policy-determiners (external and internal), pupils, graduates and parents in two case-study schools, the following qualitative analyses identify and illustrate the perceived outcomes and effects of specialist schools of arts. Firstly, the interviews were addressed from a number of dimensions:

1. The summarisation of the **main messages** from the interviews.
2. **The effects of art education in the schools of arts** – according to criteria.
3. **What is special in the specialist school?** – additional contents arising from the interviews.

1) **Main Messages**

**The Determiners of Policy (External)**

Dr. Shimshon Shoshani

"There was nothing at the elementary age in the subject area of the arts, so the big innovation was the inclusion of the subject of the arts beginning at a younger age...

The influences are comprehensive, systemic influences, for example the inclusion of..."
According to Dr. Shoshani, the parents demand ‘living space’, **participation**
and **involvement in education**. He expresses the following criticism: Does an
integrative school (supra-regional) or elitist (entrance examinations), to empty schools
from good students require a principal who knows to involve parents and teachers as a
life philosophy?

He notes that there is thus impact on the entire educational system. Parents can
influence education and improve things on an ideological basis. The school is a
trailbreaker, far-reaching. The parents have the freedom to choose the education that
they want. This can serve as a model of imitation and replication – and therefore
**inspire changes and innovations in the system in organisational, educational
terms, and lead to a deviation from a rigid and uniform system.**

Hence, he calls for ways of learning and teaching that are good for the
students and the involvement of the parents as a trailbreaker. He notes the criterion for
a good school – satisfaction of the students, parents, and teachers. He believes in the
aspiration **for the discovery and realisation of the student’s potential, only in a
differential system**

**Professor Rina Shapira**

Professor Shapira notes the **uniqueness** in three dimensions: **supra-regional,**
**parental choice, and the arts curriculum.** She also cites the **disadvantages** to be:
the danger of social division, the segregation of the upper classes, and the emptying of
the good students from the neighbourhood schools. Furthermore, she notes that the
tests emphasise that only the good students are accepted (and this ‘good’ also refers to
socioeconomic background) and that the assessment/classification occurs at a too-
early age.

However, she also mentions the advantages. The other schools are inspired to develop and renovate. Thus there is a positive impact on the entire educational system:

"There are certain kinds, like the arts, that within the range of options, there should be at least one (school) for the arts, if these options are open to all, then one of them will be the arts, but if there is no possibility to choose, then there should be at least a place for the arts for the absorption of those special ones".

Schools are entitled to develop 'a school credo'. This distinctive entity of the school serves as a model to be imitated and encourages competition and improvement. It provides the blessing opportunity for social integration (of the good students) within a common interest.

The specialisation and uniqueness lead to choice (the parents chose a specialist school possessed of a certain educational approach). The school becomes a community, with a 'credo' of which the children are aware, and allows social mobility. It provides a chance for success. However, she notes that a certain type of principal is required, as well as 'slightly' different genre of teachers. The involvement of the parents is also essential.

She comments on the dilemma of the level of the autonomy. How much of what occurs in the school is to be determined by the parents, as opposed to what the country requires? The issue of parental choice requires progressive information to be provided to the population. Moreover, this choice is determined out of different considerations – proximity, friends, ideology, and achievements.

Furthermore, there is a scale of achievement and a scale of sociality. Not all people necessarily believe in the same terminology of what a 'good' school really is.
The Determiners of Policy (Internal)

The Founding Principal, School of Arts Tel Aviv – Y.

Y. believes in *culture as an advantage* that:

"...distinguishes the human being from the beast.. as the sign of human superiority. We see it to be the determinant of the figure of the Israeli citizen and the figure of the people in the land of Israel...

Culture is an international language".

She calls for thoroughness and consistency, teamwork, and education for the value of 'giving' to others. She supports the investment in the students and the expression of caring, affection, and acceptance.

**The Uniqueness of the School**

Y. believes that arts framework should be the profound and professional engagement in the teaching of art alongside with the general studies. It represents the shift from the uniformity and conformity with educational system. In spite of incessant resistance and objections, a positive chain reaction was created, which encouraged innovative initiatives in education and a new wave of 'gray education', referring to the enrichment of the children through additional courses in art and in other subjects paid by the parents. There are deliberations in regards to the target population of the school in terms of age, adjustment of the programme, the socioeconomic background, the manner of classification, and the determination of the criteria.

**The Expectations**

Both the parents and the students expect a high scholastic level and a high artistic level (there is a difference between parents who wanted broad enrichment and children who wanted to engage in a specific artistic area). There are deliberations in
regards to the degree to which creative and open children can meet the requirements of discipline and work habits. There are other deliberations in regards to the construction of a unique curriculum and the location of an appropriate teaching staff. It is difficult to translate good ideas into operative terms and to fill the hours with content and it is difficult to communicate with the different factors – the Ministry of Education and the Supervision, the institutions of the municipality, the principals of other schools, and the adjacent Ultra-Orthodox school.

There are the expectations of all the people involved in the establishment of the school to establish 'something different', which is difficult to define and even more difficult to translate into a clear and operative programme. The art teachers demand exclusive expectations of a high professional level and excellence in the realms of art. At the beginning there were differences between the general teachers, who saw themselves as the leaders of the activity and who expected enrichment on the part of the art teachers, whereas the art teachers expected a high professional level and considerable investment in the areas of art.

The School Goals

"We believe that the language of art is an international language and thus it is appropriate that every one of our students learns to understand this language and to express himself in it."

The objectives of the school included the identification and cultivation of children who are talented in art, the integration of different populations, and the contribution to the rehabilitation of the centre of the city of Tel Aviv. Conversely, the outlooks of the determiners of policy were different – some saw the school's efforts on professional basis and direction and some saw its goal leading in the direction of culture cultivation; some were satisfied with art as enrichment and others spoke of increased and serious professional engagement in the fields of art. In the course of
time, there was a much clearer definition in the direction of increased professionalism. The school clearly realised and identified with its goals and attained additional achievements.

Y. insists on parental involvement to be very considerable and of high importance. Parents constitute a meaningful part in the school of arts— they actively participate in events, productions community's activities. Very orthodoxily she insisted on establishing informal and trustful relationships between the parents and the staff.

Principal E.

She believes that art is an existential need. She calls to 'infect' and 'sweep' other people with enthusiasm and belief and to constitute a personal model— "follow me"! She cites that there are budget problems and families who have economic problems and thus difficulties with tuitions and special payments.

She complains that the local municipality lacks the understanding notion and does not cultivate the school. As a result the work is conducted under unbearable conditions. The school is incapable to provide the obligatory necessities without the support of the municipality. Furthermore, most of the families who are from a low socioeconomic neighbourhood cannot provide the basic needs for the arts studies. The local municipality does not support the school and does not help resolve difficulties. There are conflicts between the commitment to the students and the commitment to the school.

There are problems with the availability of art teachers. The art teachers complain about the decorations of the classroom but do not help change the situation. Shared activity is necessary – the teachers must be involved, there must be joint meetings of the various staffs to reach decisions, and a faculty that works
cooperatively must be forged. She asserts that the staff must be allowed to make
decisions and that this process must be guided without intervention. Namely, the
conditions must be created and the process allowed.

She appreciates and praises parental involvement. She is worried when they
distance themselves and their parental activity is lessened whenever they recognize no
responses to their requests.

She cites the advantages and disadvantages of being alone in the field and of making
independent decisions:

"I had one parent in the school who at first said, 'why do you need the arts,
give them a little more mathematics, arithmetic? ... After two years, in the
meeting of the parents' association he said, I don't understand why there
are only four arts, give them ten, fifteen... A fundamental change."

Principal R.

She believes that multiple intelligences should be used as alternative assessment:

"We are not a school of stars, from first grade to sixth grade it is
impossible to expect that the child will be an artist. He can be good
in an area, he can grow stronger, he can develop thinking, he can
be creative."

She calls for teamwork among the teachers. She supports the connection of the
general studies with the learning contents of arts. She believes that education cannot
survive without creativity and the arts: "It is impossible without art."

Art is the core of an organising axis. She maintains that lack of centralisation,
initiatives, freedom of action, lack of formality, and an open door policy are
necessary. She calls for the inter-disciplinarian framework with the art teaching,
linkage between artists and children, parents and school as well as integration among students: "I greatly emphasize the connection of the arts with the overall teaching".

The Coordinator of the Filming department

According to his belief the importance of the arts studies is parallel to the (regular) studies of the humanities. It is not a gimmick. Thus, he calls to tie art to the other subjects and asks for **liaison between the arts and the subjects matter studies**:

"What interests me is to have the people who manage the school and who push the pedagogical direction to consider art to be a subject that is no less important than mathematics, biology, and other subjects. The School of Arts is the place. Since here they address the subject of art exactly as they address any subject... All the staff express their opinion on the educational study of art, how it ties to all the subjects, how it can be given its time, the general investment... to give it the tools so that it can succeed and not just so that it appears in the programme."

He calls for the investment of time and budgets. He states that a supporting and encouraging atmosphere, cooperation, involvement, and contact are necessary. It must be part of the entire constellation of the school culture. He supports the integration of technology with sociality and teamwork.

He asserts that there is positive **social pressure**. There is **reciprocal dependence and uniqueness**. He maintains that the development of responsibility and the preparation for life outside in every subject are necessary.

Art is a means, when the goal is creativity, happiness, interest, and caring for others. He insists on developing and nurturing the potential of talented children. The realization of their contribution is discernible. He calls for **integration** and the **cultivation of excellence**.
The structure consists of faculty – parents – students. The focus should be on the right to express oneself and make the right choice. He supports integration and teamwork and calls upon the management to mediate and guide.

**The Coordinator of the Music Department**

He calls for integration – to mix ‘regular’ children in terms of music and yet to identify and cultivate the talented. He states that the identity is shaped through art:

> "Through the arts (children) are becoming more and more active. Their self-esteem is improving and there is an impact on other skills: their contact, motivation, and social status."

The cultivation of a positive self-image also influences the academic achievements. Teamwork, the investment of effort, the teachers’ flexibility, and the teaching programmes are all important factors. He asserts that there must be no compromise on quality. The motivation is high. He cites the workload and pressure that the teachers voluntarily assume upon themselves.

He notes that art should have the same importance as the general studies:

> "Music in the music department is as important as math or Bible or Hebrew or whatever."

Art should not be for enrichment but should be a part of the overall programme. However, it is necessary to explain to the other teachers what is done when art is a **core subject** and not an 'additional term':

> "The art department is not the school decoration committee, the dance and theatre department are not a sort of ceremony and the music department is not something that provides services on a very short notice."

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He cites the freedom and flexibility of the teachers' work. The projects are accomplished according to the children and their abilities. He mentions that there are parents who do not understand the professionalism of art and the difference in regards to other schools or enrichment extracurricular courses. The school must cope with the transition from a regular and problematic school to a specialist school, unique in its authorisation, management, leadership and population.

He notes the importance of cultural values and humanistic contents. The students must be encouraged to invest and succeed in the general studies similarly to the arts.

The Coordinator of the Dance Department

She cites the issues of the choice of teachers, educational programmes, teamwork, shared activity, and the involvement of the staff in the goals and programmes. She notes that the child is seen as a totality and thought is devoted to his development. Body and mind go together.

According to her, art develops the child, allows the expression of ability, promotes the self-image, and influences other areas of life. Art has an important part in the school and in life, too, just as the other subjects of study have. Moreover, art contributes to the study of other subjects. There is a connection between the scholastic and the artistic material. It is necessary to write and adapt programmes:

"The feeling when you enter there from the first moment is that the importance of dance is equal to the importance of arithmetic and history, it is not another holiday at the end of the day."

She notes the unique style of teaching. Profound thought on the student, on the group, and on the lesson is invested. She mentions that not all the parents and the children choose a specialist arts school-this is their neighbourhood school, and this influences their attitude.
She asserts that the scholastic motivation can be increased through the arts – through shows, productions and the mainstream of art with the learning contents that promote a positive self-image. However, the students feel that they are overloaded, since they have a study schedule in which art is as important as the other subjects. The teachers, too, feel this sense of burden; they must maneuver among the different abilities (not everyone is highly talented).

She notes that this school provides more opportunities to realise potential than does the regular school and exposes a certain population to arts. It provides everyone with an equal opportunity, but it also cultivates the talented students and allows for the learning of many age groups.

She notes the uniqueness and specialist nature – the ‘good’ students pass entrance examinations while the ‘regular’ ones do not. The graduates of the school have a higher level than do the graduates of regular schools in the solution of problems, in the creative outlook upon life, and in the coping with social situations. The school allows the learners to compensate for areas of difficulty and to express themselves in another way.

She calls for art education for the teachers of the ‘regular’ subjects through workshops. She mentions the changes of principals due to the difficulty to ‘hold’ the school. An organising, nurturing figure, who can give of herself and contribute, who has a relationship to art and can counsel in this field is necessary.

The Coordinator of the Drama Department

She understands that the school must be professional in the arts and that this must not only be a hobby of the teachers. There are the demands of the students and the curriculum. The subject must be taught as well and as professionally as possible. Hence, it is necessary to invest. There is the tradition of the subject. It is necessary to construct a unique and specialist programme for nine years:

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"The main work in the theatre programme is the study of acting.
We convey to them that theatre is a subject that is not only fun but
also requires a very great investment, that it has a tradition,
we address the tradition of the theatre, the general knowledge
in theatre, and when they leave, they can decide what they want to
be."

Conversely, it is necessary to be flexible and not firmly fixed, to diversify, and to
adjust to changes in society, in education, in technology, and among the parents.
Changes have occurred in the school over the years – in the identity, name, and
vision.

The teachers are rewarded for their especial effort. They are chosen according
to their fit to the vision. They receive rewarding feedback and are partners in the
activity. The coordinator guides the staff and manages the process. He serves as a
personal example, provides counsel, and is in the same ‘boat’. In the beginning, the
work was exhausting. The conditions were poor and there was no money, but there
was a ‘pioneering’ vision of the partnership in something important. There were
budget difficulties and it was necessary to do things voluntarily. According to her
belief today it is not working, there is a crisis after ten years, and today every service
and role must be paid for. It is the second stage of the school.

The framework is demanding and thus requires a high level of
professionalism and education. The children feel the load. Sometimes the
productions come at the expensive of the studies. The children become pressured and
it is difficult to work with forty children in the classroom.

There is a conflict – equal education for all versus elitism. Special talent is
cultivated. It is necessary to soften the competition and bridge the gaps. The parents
too must cope with the competition and the equalisation of talent. The attempt is made
to bridge through learning in the group. A new method of learning and evaluation was developed in the drama department - everybody works through the whole lesson. There is no focus on a leading role. The goal is to develop the potential of the students and to give something special to the disadvantaged students who would otherwise achieve nothing on their own. The direction of the teachers must be changed, to further the realisation of their potential. Goals for every lesson should be constructed, for every subject. Feedback should be given. The organisational structure is important and there must be a clear division of roles and clear work patterns.

**The Parents**

*(Plastic Arts) Parent*

The parent states it is important to know the arts, for enrichment and for scope. The specialist school of arts develops directions for creation and the cultural world. It provides background and academic understanding for life. She cites issues such as the parental involvement, the investment in the school, the desire to help the school as a response to the attitude, and the crystallisation of a relationship among the parents. She notes the problem of how to encompass everything – studies and arts, how to integrate between the areas. She states that it is impossible to be good at everything.

She believes in meetings with children from other fields, since this promotes depth, openness, and respect for others. She mentions the desire to believe that the teacher knows more than the parent and thus the parent should not intervene in the pedagogical realm. She maintains that act is an experience that promotes teaching. She asserts that space must be given for the talented students, that the good students should gain and improve their knowledge in such a way that integration occurs naturally, so that there is no sense of a gap.
(Dance) Parent

She arouses the feeling of a bonding relationship with the school and with the activities it evolves, as well as the feeling of uniqueness and specialisation (deriving from the shows produced with the children). The teachers' attitude shows the parents other aspects of their children whose development is not necessarily scholastic. She praises the good, non-formal, non-conventional, open relationships with the teachers. Although they may see things differently, it is a system of valuable, rich and enriching relationships. The choice of the specialist school concerns the child's notion and not solely the parent's.

She discusses the involvement of the parents in the school activity that derives from their desire to contribute. She positively analyses the mutual relationship with other parents while criticizing those who also intervened in the pedagogical realm. However, she feels that she has been compensated in return that is 'above and beyond', as expressed in the special atmosphere in the school, with the children's works, the music from all sides, the many events and the regular special activities. She feels the pride of the 'unit'.

She does not feel excessive demand and competitiveness, but rather sees professional requirements. There are caring teachers who put the child in the center. The great exposure to art continued at home, too, and thus an infrastructure in the direction of the arts is laid.

She notes the possibility of the child's potential to be exceptionally good in something, even if he has scholastic difficulties: he can be creative, obtain release and experience success. There is a feeling of integration and the opening of opportunities for a tolerating relationship among families from different backgrounds. Art enhances the person and gives the power to cope with the everyday occurrences; it strengthens the person and influences the entire family.
She resists the fears that a child, because of his ‘Southern’ residence [meaning disadvantaged socioeconomic background], will not succeed – and expresses her pleasant surprise. She notes teachers who understand, who can address the parents with attention and consideration, who see the child’s positive sides. The teachers reinforce the parents, give them a feeling that they belong, that they are at home, they encourage and help the child with difficulties and maintain a constant relationship with parents. The parents’ involvement enhances the feeling of belonging to the school. They help, assist and participate in schools' production, shows, professional lectures and social activities. She mentions the formation of a relationship with other parents and the reinforcement of the relationship between the parent and the child (close monitoring and volunteering) and among the parents' community as a whole unit.

She also cites the parents’ involvement to supporting the pedagogical issues as assessed by the school authorities— the schedule, the hours invested for each subject, the requests and the problems referred to the staff. It is expected that ‘the child will become a person’, namely, the school must instill an education, culture and valuable manners.

Artistic sides must be developed, with the investment of many hours of the school. The school, however, imposes no excessive demands. The children continue to feel that they belong to the school even after they leave it.

She notes that the parents must rely upon the principal to supervise the teachers and address the problems.

The children continue to engage in the realms of art, whether or not as a subject. The school fosters a sense of integration and equality and facilitates adjustment (through a friend and an accompanying classmate and parties).
The parents feel a sense of pride from the fact that the children learn in the School of Arts and enjoy the response of the environment. They recommend that others study there, too, and assert that the investment pays off.

The Graduates

Plastic Arts – graduate

She mentions art and creativity, the giving from the self, the self-expression, the self-requirements and speciality. She notes that the school encourages the opening to the world, the enrichment of and opening to the self. The world is seen from a wider viewpoint, from different perspectives. The outcome is creative and diverse thinking and the shaping of the personality in a certain direction. The school promotes friendships and relationships. Competition is preparation for life outside school and integration occurs without the children realising it. The school promotes a sense of speciality, belief in the self, self-confidence and esteem, responsibility, and reciprocal assistance. She notes the issue of the importance of the investment in art versus the theoretical studies.

Plastic Arts – graduate

She cites the art studies in the school as a way of self-expression. The children learn to contribute and give, the 'doing' for others. They acquire a better understanding of the world of art, which offers opportunities. They desire to continue in the fields of art, since art is important to progress and improve life. The children acquire self-confidence, powers of coping, a belief in their ability – these factors have impact in other areas, in the general studies and in their personal life. According to her belief the students learn about the self in a social environment and about the
importance of social life and the ensuing crystallisation. She cites the importance of
the family in the process.

She also notes issues of social competition, acceptance and lack of
acceptance, and conversely, the integration between social strata (North – South
[established – disadvantaged]). She cites the sense of being special in society outside
the school and the pride in 'being a part of the school'.

There are open relationships between the staff and the students, the open
door policy, the personal contact, the caring, and the attention paid to the students’
needs. She mentions that the student’s relationship with the school continues even
after he\ she leaves the school and that the 'sense of belonging' continues.

Visual Arts- graduate

The graduate notes the student’s continued engagement in the artistic or
creative field after he\she leaves the school. He cites the rise in the self-confidence, in
the ability of self-expression, and the development and construction of the
personality. The school teaches the children to know how to struggle, fight for
themselves and stand up for their personal opinions. He asserts that art allows the
children the feeling and the sense of freedom other than the regular studies; it is a
means of therapy that develops the children’s talent and potential. From a social
perspective, the result is a crystallised social group, a bit closed, marked by a strong
sense of ‘togetherness’ even with students from different strata. The students do not
pay attention to the issue of integration. They ignore its complexity because the
school allows many opportunities to get acquainted and socialised with friends from
the entire city, regardless of the residential area.

He emphasises the development of important values, such as reciprocal
assistance and caring, while conversely there are no feelings of competitiveness and
the settling of scores. There is a sense of overload because of the need to invest in two
areas (both the scholastic and the artistic areas) to the same extent. Art has impact on the other studies: the student acquires learning habits, learns to invest, becomes professional, desires to achieve, and learns to assume responsibility.

He notes that the student continues to feel a sense of being **special** after he finishes school and feels a sense of **pride**. The sense of 'bonding' with the school continues, as well as the sense of a 'united family'. He cites the teachers' fair attitude and open door policy: "It is possible to speak to them and to have a positive relationship".

He summarises that the school instills **knowledge and appreciation of art**, cultural and general knowledge within the use of tools that are acquired on a personal level in other areas.

**Music- graduate**

She states that **art** (music) is part of the **personality** and shapes the perception in broadening the areas of life. **Art is an international language.** The school inculcates the love for the arts and opens horizons and doors by instilling the means and skills of evaluating culture and art. It exposes the child to opportunities and possibilities. It also posits challenges and provides ongoing stimulation.

She notes **art's impact** on the general studies – discipline, patience, perfectionism, ambition, curiosity, goals – and the fact that the general studies are on the same level as the studies of art. There are good **social relationships**, but conversely there were children who were not accepted. There was no awareness of the issue of integration and, thinking back on the topic, she feels that the 'Southern' children were 'less accepted' and gathered together in their own groups.

She cites the sense of being **special and unique** and the feeling of **belonging** to a special place. There are special **relationships with the teachers**, a feeling of
equality. The teachers seriously listen to the students’ opinions and provide support and the students can turn to them in times of need. The students feel a sense of bonding connection with the school, with the teachers, and with the classmates; a warm spot in the heart is reserved. The students continue the artistic direction after they leave the school and have difficulties coping with the competitiveness they encounter in the high school.

**Plastic Arts- graduate**

According to her belief, the arts at the school allow **self-expression** and the **enjoyment** from the act of **creation**. The school exposes the student to a variety of arts and cultivates the appreciation of different forms of beauty and their expressions in art. The students learn that all people have creative intelligence that can be expressed in different ways.

She asserts that **artistic education** influences the students’ life today – the students become consumers of art and consequently art becomes a part of their life. She notes the **teacher’s flexibility** in the assignments, due to her sensitivity to the students’ needs and coping abilities. The school taught the importance of academic success and **excellence** and the study of art never was an excuse for 'neglecting' the regular studies. There is a strong sense of ‘**togetherness**’ – among the students, teachers, and parents – and they all have the right to express their opinions and to exert influence. Furthermore, they all come to help the school and depend on it.

**Drama - graduate**

The graduate notes the broad **knowledge of the arts**, the broad basis of the studies of arts and the enrichment. It effects a change in the mode of social attachments and promoted a humane attitude, teamwork, closeness, crystallisation, and cooperation. Serious demands are placed on the students, the demand for uncompromising professionalism voiced by the staff, unlike the situation in
community centre courses. Great importance is attributed to seriousness in work; art is not an occupation performed on the side, and there is professionalism in art.

He notes that it is possible to cope with the workload. Moreover, the choice of a profession in the realm of art is a basis for the future.

The study of art from a young age influences the shaping of the personality, the cultivation, and the development of humane nature and another distinctive view of life. He notes that we live in a competitive society, characterized by the demand for personal excellence and thus a person must reach his utmost motivation and become the best. This can be cultivated from a positive direction.

Music - graduate

He notes the broadening of horizons and the openness to different types of art. He mentions the teachers, with their personal attitude, their encouragement and reinforcements, the equality and their social interaction foster the feeling of acceptance. The school, for the most part, is aware of the students’ needs and rights. Only a few ‘were discriminating’. However, concerning his attitudes as an introverted child, he feels that the school did not succeed in improving his self-confidence, in ameliorating the feelings of inferiority, and in alleviating the sense of competition among the students. There was short-term satisfaction from the achievements and the students constantly felt the need to prove themselves. Conversely, the study of arts leads to an achievement-orientation and a desire to prove ability, to great aspirations, and to playing music as a satisfying part of life. The school allows the student to touch and express emotions.

He states that there is difficulty belonging to a social group, to be accepted by the ‘accepted’ leading students. There were diverse friends, but also a feeling that the rich students are less tolerant and accepting. With a slight sense of pain he expresses a
feeling of discrimination and clear 'distinctive' groups, mentioning that there is little held in common. He recalls the different behaviour patterns.

Concerning his abilities as a child, he feels that art did not help improve the theoretical studies but that it enhanced the students' motivation to continue and 'survive', prevent any sense of failure, disability or unfitness. Students are encouraged by the school to follow their creative skills and foster their abilities to carry on with artistic studies at the high schools for the arts.

He notes that he came to the school without any desire or expectations and was not certain of his direction (science or music). He enjoyed the evenings of the shows. He was curious and hungered to see others perform.

He notes the feeling of pride and belonging to the school and the desire to be a part of something unique. However, he does not feel a strong relationship with the school now. He remembers the fun. He notes his choice to continue in the artistic field even after the end of the studies and the choice of a musical career. He feels a sense that his latent potential was realised and that he attained impressive achievements.

Music-graduate

According to his belief, the school gave him the possibility of expressing himself and promoted his maturity. It provided opportunities to express himself and to stand out and be unique. He cites teachers who instilled a love of music, identified and cultivated potential. He notes the sense of satisfaction in being surrounded by an artistic environment that develops personal ability in art and in artistic thinking.

There is a general atmosphere that cultivates learning and promotes the desire to come to school. However, he did not feel a relationship with the neighbourhood children. There was no integration and there was a gap between groups even in the division into study programmes. There was pride in the unit, a sense of uniqueness, and a difference in level as opposed to the regular school.
He cites the strong **positive experience** of the participation in the school shows and the feeling of being a part of something big. He remembers an excellent relationship with the teachers and a feeling that the students create something together with them. **The teachers are encouraging and strengthen the self-confidence.** There is an open atmosphere during all the lessons and a good relationship with the teachers.

He summarises that there was considerable **exposure to art**, choice of an artistic area and to the field of creation.

**Dance- graduate**

According to her belief, there is a feeling that the teachers truly invest in their work to develop artistic directions, creativity, and the personality. She states that the **arts studies** in an enjoyable place instil motivation and the desire to succeed, and the desire to invest in other subjects too. The school reinforced **self-expression** and promoted **maturity**, inculcated tools of how to work, and gave possibilities of choice. She notes the relationship with the school after the end of the studies and the feeling of a **special atmosphere**.

She feels that mainstreaming the regular and artistic learning may nurture one another through the special curriculum combination. There is no feeling of excessive demand and the investment pays off. From a social perspective, there is a strong connection, formed out of **shared issues** and **relationships** among peers who engage in similar areas. The school can lead children from a lower class in a positive direction and gives other children the opportunity to connect with children from a different environment. The outcome is **tolerance and integration** between various groups of different socioeconomic and cultural background.

There is **pride** in the school and in being a part of something special. There is a feeling of belonging and of a profound relationship with the school.
She feels that the participation in the school shows is the best thing in the scholastic curriculum. It is hard but a very enjoyable work. There is a connection with other classes. There is a feeling that the teachers really know the students and care about them. The feeling of reciprocal openness encourages and enhances equality.

She notes the continuation of art studies in the high school and the desire to engage in artistic directions and **personal career** in the future. The desire for the extension of cultural and personal knowledge, which is the basis for independent learning, becomes a part of the self-definition and self esteemed personality.

**2) The Effects of Art Education in the Schools of Arts**

Whilst the previous dimension has illustrated the different main messages of each interviewee, the following broad tables (1.1 \1.2 \1.3 \1.4) signal some categories and claimed effects of the arts as revealed from the answers of parents and graduates. It is important to note that this data aims to provide the amount of answers received for each of the main categories. Also, the use of multiple coding and cross referencing driven from the interview responses, sometimes contain allusions to more than one category (Nias, 1991; Randor 1994; Stake 2000; Sabar, 2001). Yet, only the main outcome and effect have been taken into consideration and counted.
<table>
<thead>
<tr>
<th></th>
<th>Self Expression</th>
<th>Education for art</th>
<th>Reinforcement of general studies</th>
<th>Self confidence</th>
<th>Creativity</th>
<th>Choice of profession &amp; career social life</th>
<th>Social life</th>
</tr>
</thead>
<tbody>
<tr>
<td>Parent 1</td>
<td>Yes</td>
<td>Yes</td>
<td></td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
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<tr>
<td>Parent 2</td>
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<td>Yes</td>
<td></td>
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<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
</tr>
<tr>
<td>Parent 3</td>
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<td>Yes</td>
<td></td>
<td>Yes</td>
<td>Yes</td>
<td>Maybe</td>
<td>Yes</td>
</tr>
<tr>
<td>Graduate 1</td>
<td>Yes</td>
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<td>Yes</td>
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<td>Yes</td>
<td>Yes</td>
</tr>
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<td>Graduate 2</td>
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<td>No</td>
<td>Yes</td>
<td>Yes</td>
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<td>Yes</td>
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<td>Graduate 6</td>
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<td>Yes</td>
<td>Difficulty</td>
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<td>Yes</td>
<td>Maybe</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>Partly</td>
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<td>Graduate 9</td>
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<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>Apparently</td>
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</tbody>
</table>
Table 1.2 Frequency of categories referring to parents

The Effects of Art Education in the Schools of Arts - Parents

<table>
<thead>
<tr>
<th></th>
<th>Self Expression</th>
<th>Education for art</th>
<th>Reinforcement of general studies</th>
<th>Self confidence</th>
<th>Creativity</th>
<th>Choice of profession &amp; career &amp; social life</th>
<th>Social life</th>
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<td>0</td>
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<td>maybe/Partly</td>
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<td>0</td>
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</table>

The Effects of Art Education in the Schools of Arts - Parents
Table 1.3 Frequency of categories referring to graduates

<table>
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<th></th>
<th>Self Expression</th>
<th>Education for art</th>
<th>Reinforcement of general studies</th>
<th>Self confidence</th>
<th>Creativity</th>
<th>Choice of profession &amp; career social life</th>
<th>Social Life</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>9</td>
<td>9</td>
<td>6</td>
<td>6</td>
<td>4</td>
<td>8</td>
<td>6</td>
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<tr>
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<td>0</td>
<td>2</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>2</td>
</tr>
<tr>
<td>maybe/Partly</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>0</td>
</tr>
</tbody>
</table>

The Effects of Art Education in the School of Arts - Graduates
Table 1.4 Global frequency of the categories

The Effects of Art Education In The Schools of Arts – (Global)

<table>
<thead>
<tr>
<th>Yes</th>
<th>Education for art</th>
<th>Reinforcement of general studies</th>
<th>Self confidence</th>
<th>Creativity</th>
<th>Choice of profession &amp; career social life</th>
<th>Social life</th>
</tr>
</thead>
<tbody>
<tr>
<td>12</td>
<td>12</td>
<td>6</td>
<td>9</td>
<td>7</td>
<td>10</td>
<td>9</td>
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<td>0</td>
<td>0</td>
<td>2</td>
<td>0</td>
</tr>
</tbody>
</table>

Examining the above tables followed by the bar-charts illustrate the strength of all the categories as were distinguished from the frequency interviewees' answers. Parents and graduates highly cited and rated the categories of 'Education for art' and 'self expression'. No significant difference was shown between the responses of parents and graduates concerning the categories: 'social life' and 'self confidence' and 'choice of profession'. The parents highly emphasised the category of 'creativity' whilst the graduates gave it an average rate. Thus, while most graduates emphasised the
importance of 'reinforcement of arts on the general studies' the parents did not refer to this category. Following are the seven categories rated in order of frequency:

1. Education for Art \ Self expression.
2. Choice of profession- career.
4. Creativity.
5. Reinforcement of general studies.

Additional Criteria

Several categories were emphasised and developed to rank other various objectives.

<table>
<thead>
<tr>
<th>Social Life / Climate</th>
<th>Choice of Future Career</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Strength of relationships &amp; friendships.</td>
<td>Continuation of artistic studies after the end of school</td>
</tr>
<tr>
<td>2. Feeling of integration</td>
<td>Continuation in the same artistic area</td>
</tr>
<tr>
<td>3. Sense of pride, belonging</td>
<td>Influence of the continuation of studies in high school on creativity, self-expression, social involvement, etc.</td>
</tr>
<tr>
<td>4. Enjoyment from participation in artistic activity in the school</td>
<td>School as a basis of cultural knowledge &amp; development of personality</td>
</tr>
<tr>
<td>5. Relationships with the staff/ sensitivity of staff to needs</td>
<td>Art as an area of professional occupation today</td>
</tr>
<tr>
<td>6. Relationship with the school after its end</td>
<td></td>
</tr>
</tbody>
</table>
These objectives presented in Table 2 indicated the quantity of answers that included other terms of typology concerning art education at the schools of arts.

**Table 2 Description of frequency of additional criteria.**

<table>
<thead>
<tr>
<th></th>
<th>Social Life / Climate</th>
<th>Choice of Profession / Future</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1 2 3 4 5 6</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>Parent 1</td>
<td>Yes Yes Yes Yes Yes</td>
<td>(Yes) Yes Yes Yes Yes</td>
</tr>
<tr>
<td>Parent 2</td>
<td>Yes Yes Yes Yes Yes</td>
<td>Yes Yes Yes Yes Yes</td>
</tr>
<tr>
<td>Parent 3</td>
<td>Yes Yes Yes Yes Yes</td>
<td>Yes Yes Yes Yes Yes Maybe</td>
</tr>
<tr>
<td>Graduate 1</td>
<td>Yes Yes Yes Yes Yes Yes</td>
<td>(Yes) Yes No Not exactly Yes</td>
</tr>
<tr>
<td>Graduate 2</td>
<td>Yes Yes Yes Yes Yes Yes</td>
<td>Yes Yes Yes Yes Yes Partly</td>
</tr>
<tr>
<td>Graduate 3</td>
<td>Yes Yes Yes Yes Yes No</td>
<td>Yes No Yes Maybe</td>
</tr>
<tr>
<td>Graduate 4</td>
<td>Yes No Yes Yes Yes Yes Yes</td>
<td>Yes Yes Yes Yes Yes Partly Yes</td>
</tr>
<tr>
<td>Graduate 5</td>
<td>Yes Yes Yes Yes Yes Yes</td>
<td>Yes Yes No</td>
</tr>
<tr>
<td>Graduate 6</td>
<td>(Yes) Not felt Yes Yes Yes Yes Yes</td>
<td>Yes No Partly Partly Yes</td>
</tr>
<tr>
<td>Graduate 7</td>
<td>Yes No Yes Yes No Yes No</td>
<td>Yes Yes No Partly Yes</td>
</tr>
<tr>
<td>Graduate 8</td>
<td>Partly No Yes Yes Yes</td>
<td>Yes Yes Yes Yes Yes</td>
</tr>
<tr>
<td>Graduate 9</td>
<td>Yes Yes Yes Yes Yes Yes</td>
<td>Yes Yes Yes Yes Maybe</td>
</tr>
</tbody>
</table>
Table 3. Social Life / Climate – Frequency of criteria

<table>
<thead>
<tr>
<th></th>
<th>Friendships</th>
<th>Integration</th>
<th>Pride &amp; Belonging</th>
<th>Enjoying artistic activity</th>
<th>Staff &amp; Needs</th>
<th>School bond &amp; Graduates</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>11</td>
<td>7</td>
<td>12</td>
<td>12</td>
<td>12</td>
<td>8</td>
</tr>
<tr>
<td>No</td>
<td>0</td>
<td>3</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>Partly / maybe</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
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<td>0</td>
<td>0</td>
<td>0</td>
<td>3</td>
</tr>
</tbody>
</table>

Table 3 including bar-charts clearly shows that concerning the school social life and school climate, the top four terms refer to the following objectives: 'sensitive staff to needs', 'enjoying artistic activity', 'pride and belonging' and 'friendship'. They received substantially more references than the other objectives. Although 'school bond and graduates' was considerably high yet, the term of 'integration' has only received quite good references. It is pertinent to wonder whether the school social life and climate deserve more awareness and rather recognition on this subject.
Table 4: Choice of Profession / Future Career - Frequency of criteria

<table>
<thead>
<tr>
<th></th>
<th>Continuation of artistic studies</th>
<th>Same artistic area</th>
<th>Influence of the artistic studies</th>
<th>School-cultural knowledge &amp; personality</th>
<th>Art - professional occupation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>11</td>
<td>9</td>
<td>6</td>
<td>8</td>
<td>6</td>
</tr>
<tr>
<td>No</td>
<td>0</td>
<td>2</td>
<td>2</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>Partly / maybe</td>
<td>0</td>
<td>0</td>
<td>4</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>irrelevant</td>
<td>1</td>
<td>1</td>
<td>3</td>
<td>0</td>
<td>1</td>
</tr>
</tbody>
</table>

Further criteria analysis that refers to 'choice of profession' in the graduates' future indicated that there was high intention for artistic studies to be implemented. This form of artistic influence that reflected the graduates' choice of profession was highly ranked (10 out of 12). In particular, approximately 10 respondents referred to art as their professional occupation in their future career. The most notable feature from Table 4 proved the graduates' attitude to the school artistic cultural knowledge.
The learning criteria as revealed through the interviews rather than measured the above categories of the effects of artistic studies, they offered a distinctive understanding of the schools of arts from additional perspectives:

A) What Is Unique in the School of Arts?

1. Culture and art are considered to be an existential need and an integral part of life and education. They are not a type of enrichment that can be added or relinquished. They are at least as important as the studies of the ‘regular’ subjects.

2. There is close teamwork. All the teachers are educators. There is interdisciplinary coordination in regards to the combination of the different study programs (in the areas of art and theoretical study).

3. There is great flexibility in the contents and ways of teaching – adjustment to the students, to the study programmes, to the goals, etc. There is room for initiatives, changes. There are ‘ranks of freedom’.

4. The school system is considered to include the faculty, parents, and students as one unit. There is the considerable involvement of the parents in the school life. The school principal is a factor that integrates among all the factors.

5. There is a broad view of the figure of the future graduate: multiple intelligences, possibility of succeeding in different areas, development in different areas, and exposure to a wide variety of areas, peoples, and professions.

6. Integration occurs naturally through the engagement and interest in the shared field, in terms of the students without feeling this as a subject and without attributing importance to the area of residence, socioeconomic background, and so on.

7. The school is characterised by strong social crystallisation, sense of togetherness, family, sense of relationship to the social group and to the
framework even after the end of the school and after a considerable period of time had passed.

8. There is the attempt to combine, balance and distinguish between things that may be conflicting:

<table>
<thead>
<tr>
<th>Between:</th>
<th>Between:</th>
</tr>
</thead>
<tbody>
<tr>
<td>High involvement of the principal</td>
<td>Distribution of authorities, freedom &amp; independence for the staff</td>
</tr>
<tr>
<td>Democracy, equality, freedom of action for the students</td>
<td>Framework, authority, order, &amp; boundaries</td>
</tr>
<tr>
<td>Education for independence &amp; expression of opinions &amp; reservations</td>
<td>Decision making by those with authority in certain issues</td>
</tr>
<tr>
<td>Creation, creativity, openness, &amp; investment in art</td>
<td>Theoretical studies &amp; achievements in the 'regular' subjects</td>
</tr>
<tr>
<td>Engagement in technology, individuality, competitiveness</td>
<td>Teamwork, sociability, giving &amp; receiving help</td>
</tr>
<tr>
<td>Integration, giving equal opportunity to all</td>
<td>Cultivation of excellence &amp; talent</td>
</tr>
</tbody>
</table>

B) Issues Noted by the Interviewed Subjects – Points of Agreement

A) Between the External Determiners of Policy

1. The involvement and participation of the parents.
2. The realisation of the students’ potential.
3. This type of school requires a principal with a special personality.
4. The school as a model of imitation and competition, which effects the educational system in Israel.
B) Between the Internal Determiners of Policy (Principals and Coordinators)

1. Teamwork and shared activity (staff/parents/students).
2. Special principal and special teachers are required.
3. Great investment in the students (time, budget, emotional energy).
4. Development of special educational programmes, flexible and adjusted.
5. Demanding framework for both teachers and students (requires much – and gives much).
6. Art as a main and important factor, not as a hobby but as an organising axis, a need of life.
7. Art as shaping the identity, self-esteem, realisation of ability, motivation and investment ability.
8. Difficulties: budget, attitude of the municipalities, changes in the population.
9. Exposure of certain populations to the world of art and culture.

C) Between External and Internal Determiners of Policy

1. The involvement and participation of the parents in the school processes and school activities.
2. The requirement for a special principal.

D) Among the Parents

1. The parental involvement in school activities, relationship with the teachers and school management.
2. Special system of relationships between the teachers, the students and parents- personal, encouraging, and supportive attitude.
3. Great investment of the staff - the care for the students.
4. Sense of 'pride' and belonging.
5. Cultural enrichment, development and exposure to art.
6. Integration, opportunity for bonding and relationships.

E) Among the Graduates

1. Art and the school as a factor of developing the personality, self-expression, self-confidence, maturity, belief in ability and skills.
2. Development of abilities to coping with life on the personal and interpersonal level - social skills.
3. Pride, feeling of belonging to something special, relationship with the school after graduating. Creation of close and strong social relationships.
4. Close and positive relationships with the teachers, open door policy, and equality.
5. Extension of the cultural knowledge, great exposure to the world of art.
6. Art instills motivation and powers of coping with difficulties in learning and personal life.
7. Art teaches perseverance, professionalism, excellence, maturity, and ability to invest.
8. Investment in art and in general studies to the same extent.
9. Preparation for coping with the competitive world outside of the school.
10. In regards to the issue of integration: the 'Northern' students did not feel it, while the 'Southern' students were more sensitive to the gaps and to the groupings.

F) Between the Parents and the Graduates

1. The sharing involvement and participation of the parents.
2. Pride, sense of belonging to a special place, and relationship with the school.
3. Sense of special and strong relationship with the teachers.
4. Broadening of the cultural world and the great exposure to art.
5. Very considerable investment and care of the staff in the students.

G) Between the Teachers and the Parents

1. The parental involvement and participation.
2. Great investment and care of the staff in the students.

Further demonstration of the analysis was revealed from the respondents' perceptions highlighted the following subjects:

- Perception of Art
- School Credo
- Pupils Classification
- Curricula
- Styles of Management
- Social Integration
- Parental Involvement

The Perception of Art

Professor Rina Shapira

"There are certain kinds, like the arts, that within the range of options, there should be at least one (school) for the arts, if these options are open to all, then one of them will be the arts, but if there is no possibility to choose, then there should be at least a place for the arts for the absorption of those special ones".

Dr. Shimshon Shoshani

"There was nothing at the elementary age in the subject area of the arts, so the big innovation was the inclusion of the subject of the arts beginning at a younger age ... The influences are comprehensive, systemic influences, for example the inclusion of the whole subject area of the arts in kindergartens, at a not previously existing great pace ... This opened up a new life space for the parents".
Principal E.

"I had one parent in the school who at first said, why do you need the arts, give them a little more mathematics, arithmetic ... after two years, in the meeting of the parents' association he said, I don't understand why there are only four arts, give them ten, fifteen... A fundamental change".

Principal R.

"It is impossible without art."

"I greatly emphasize the connection of the arts with the overall teaching. We are not a school of stars... from the first grade till sixth grade it is impossible to expect that the child becomes an artist. He can be good in an area, he can grow stronger, he can develop thinking, he can be creative."

"The aspiration for the future: the organizing axis of the school will be the arts and the overall teaching will connect to this."

Principal Y.

"We believe in culture – as the sign of human superiority. We see it to be the determinant of the figure of the Israeli citizen and the figure of the people in the land of Israel."

"We believe that the language of art is an international language and thus it is appropriate that every one of our students learns to understand this language and expresses himself in it."

The Cinema Coordinator

"The School of Arts is the place. Since here they address the subject of art exactly as they address any subject ... All the staff express their opinion on the educational study of art, how it ties to all the subjects, how it can be given its time, the general investment to be invested in it ...
The Drama Coordinator

“The main work in the theatre programme is the study of acting. We convey to them that theatre is a subject that is not only fun but also requires a very great investment, that it has a tradition, we address the tradition of the theatre, the general knowledge in theatre, and when they leave, they can decide what they want to be.”

Music Coordinator

“Through the arts (children) are becoming more and more active. Their self-esteem is improving and there is an impact on otherskills: their contact, motivation, and social status... Music in the music department is as important as math or Bible or Hebrew or whatever... The art department is not the school decoration committee, the dance and theatre department are not a sort of ceremony and the music department is not something that provides services on a very short notice.”

Dance Coordinator

“The feeling when you enter there from the first moment is that the importance of dance is equal to the importance of arithmetic and history, it is not another holiday at the end of the day.”

“Every child has the right to have art, to develop through it, and to express his abilities.”

The School Credo

Professor Rina Shapira

I see (the specialist schools) as a model for imitation, I am very oriented to a situation in which they will all be specialist schools within a particular district... That’s what I call elective space” (“Elective space” refers to an entire district of the city which includes a complex of specialist schools. These specialist schools would be open for the registration of all qualified students. This model would stand in contrast to a
model in which a district would include a few specialist schools scattered amongst the regular neighbourhood schools. G.H.). “They come to schools like these with a common interest, the arts this is their common interest ... The fact that they all come together to the same school in connection with a common vision has an effect on the children and the parents”

Dr. Shimshon Shoshani

“Specialist schools are an outstanding symbol of the granting of space for freedom, alternative, for parents within the public education system”, “My criterion of a good school: A school that the students say is good, that the teachers say is good, and that the parents say is good”. The municipal system was frozen and uniform from an educational, organizational, pedagogical point of view and ways were sought to defreeze it and to do something different ... The School of the Arts was the exception within a frozen and uniform system”.

Principal E.

“The thing that most helps me in life is knowledge. All my life I learned, all the time, and I also know to translate the learning into practice. The second thing is enthusiasm, this determination, the strong belief that you cannot compromise on it at all. I think that I infect people with these things, since when you yourself are enthused, you infect others with enthusiasm ... I (define myself) as a leader, I use the power of persuasion and not authority. This is also an issue of personal example. I have never once demanded something I did not do by myself. No teacher can say that I work less hard than somebody else in the school.”

Principal R.

“The main axis should be the arts. I cannot introduce this change all at once since I must teach the system, provide a personal example.”
“I took this as a challenge ... the uniqueness I have here, subject teachers and general teachers, and all the interest and all the action.”

“My emphasis is on multiple intelligences, how this works with general teaching ... multiple intelligences as a criterion for alternative assessment.”

Principal Y.

“We believe in the student and believe that if we invest in him and persist in caring, affection, and acceptance, we will reap the fruits of our labour.”

“We believe that we must educate the children in teamwork, to accept others, to esteem others, to support others, to avoid competitiveness.”

“We believe that the child in Israel should be educated on the basis of giving. The school directs the giving through a structured program, which obligates the students to contribute of their talents and abilities to the community.”

“We believe that the student who was educated in our school ... will add to his life, as a graduate, a dimension of culture and art. A dimension that will give another aspect to his life in a society that is developing indications of materialism.”

The Cinema Coordinator

“The goal, eventually, is to send out from here happy people, creative, interested, people who care about others, and we do this through the cinema.”

“(The students) are divided into teams, each person in a team has his uniqueness on the one hand and on the other hand they are all dependent on one another ... You don’t do the work only for yourself, you are also dependent on the environment and the environment is dependent on you ... this causes them to assume responsibility ... and this can help them in the other subjects as well ... Even if tomorrow he works as a lawyer, he still will know how to work in a team.”

“I very much like that there is a school that gives a place for excellent children and cultivates excellence ... I think that this school really shines like a ray of light and it
can be hoped for the country of Israel that perhaps a second school like this will be established and perhaps a third, too, and perhaps one day there will be forty or fifty similar to this.

The Drama Coordinator

"One of the key points of my educational perception in general is that there is no master plan that is immune to the change of times and what happens in the country and in the surrounding culture."

"I am happy that I had the privilege in my life, for some vision that is greater than all those things, and not every person has this privilege."

"Education is something that must be totally equal, every child deserves the opportunity and there is education for art and art should be very special and very much built on talent within the educational system; there is a conflict."

The Music Coordinator

"The main focus is on the vocal work to try to involve as many students as possible in the music department. To try and to find those who are very talented in music ... it might help them to find their way in the school."

"We are working on an ensemble work, a group work. ... when they are involved and take responsibility ... this appreciation is being expressed strongly and it has an affect on these kids."

"There is no compromise on quality, you can maximise or minimise your demands but once you have decided that this is going to be the framework of any project you want to achieve, no compromises as far as qualities are concerned."

The Dance Coordinator

"Body and mind are very related and the more the child feels better with his body and with his ability and with his regular movement, this body is something you wake up with in the morning and go with everywhere ... The more I feel better with my body
image, the more this influences the other areas ... I also believe that every infant that is born, the moment you put on music for him, after a number of months he already (moves), the movement and the dance exist in everybody."

"To let nature go its course and also introduce the professional trends inside".

The Classification of Pupils

Professor Rina Shapira

"I'm not in favor of entrance exams except for schools for the arts, since the characteristics of schools for the arts require entrance parameters, but I don't think other schools open to all districts need entrance exams". "The weak point is forcing a young child to already decide what he wants to be ... I do think some kind of classification is needed because the nature of the profession demands something special. I did express criticism of the chosen stage, I'm not sure it need be done in the first (grade), I'm not sure that such intelligence tests should be performed, maybe other kinds are needed, but I have no doubt that some sort of classification need be done in these cases".

Dr. Shimshon Shoshani

"They've begun to argue from what point can you evaluate children entering first grade as to their suitability for dance and the like ... (The argument) still goes on, although no one has anything better. I contend ... that one of the central principles is the parents' readiness to contribute, that's the genuine criterion".

Principal Y.

"It was highly and clearly determined that it is necessary to identify the skilled and gifted children in arts among those who were registered. Their motivation to move to a specialist new school is their wish to study arts...We were determined and obliged to ourselves that the school of arts in Tel Aviv would never become a "shelter" for
those who wanted to 'escape' their schools... The need for entrance classification exams arouses from the fact that we are professional school for the arts. A student without the necessary and suitable characteristics will never succeed to get absorbed with... We have put great efforts to ensure fairness and honesty in passing the exams to achieve trustful results and students' acceptance to the school of arts derives only from the level of skills and talents.

Principal R.

"To the school first register all the neighbourhood children, they have first priority... only the outside children take tests of the Psychological Service and the Arts Test from first grade. We rank the children who passed the test according to who is suited for the studies of the arts, whose motive in moving to a new school is the desire to engage in the arts. We were determined to refrain from making the school of arts a 'city of refuge' for children who wanted to flee, from various reasons, from the schools where they learned."

"The need for entrance examinations derives, first and foremost, from the fact that we are a professional school for the arts and a student who does not have basic qualifications will not succeed in fitting in here... The supreme effort was made to ensure that the entrance examinations will be as fair as possible so that the acceptance of the students will derive only from their level of abilities."

The Cinema Coordinator

"The students are painstakingly chosen; those who are suited remain here and learn here, while those who are not suited are not here and do not waste their time in a place that does not suit them."
The Drama Coordinator

"A school like ours with children of such a high level, who are so classified, did not need to reach a situation in which they are so pressured that they employ private teachers."

The Dance Coordinator

"Our school is located in the neighbourhood, and it is as if the good students have to pass the examinations and be accepted and be with the less qualified... The school is located in a neighbourhood in which everyone can be accepted without any test, so first of all, the number of less talented students is high, and to them we add the good students from other places, who in order to get accepted must pass the examinations and we know they will 'pull' the level up, but it is not as if all the good students are found here and we are doing a favour to a number of other less talented students whom we accept."

The Curricula

Professor Rina Shapira

"The open-district specialist schools unite around a common theme. And around this theme they naturally turn to their learning programs".

Dr. Shimshon Shoshani

"The uniqueness (of the school) was in those pedagogical areas which ensure the success of a good school. Its first breakthrough was pedagogical in this sense, as its teaching and learning methods benefited the students".

Principal E.

"The same availability (the problem of the availability of teachers of the arts) is also problematic, when a curriculum is to be developed. A lack of continuity is created."
"If I only could create a framework that rewards teachers of the arts and general teachers, to meet regularly and prepare shared programmes as a concomitant project for the school, and then later this would enter into the school."

Principal R.

"A teacher who teaches in the school of arts has to have a creative outlook and has to have this direction of thinking. If we combine the arts and the language of art then it would belong to the general teachers."

"The right to exist of the school of arts cannot address the arts as extracurricular courses ... I believe that if I make the right connections and the general teaching ... the arts teachers will dictate."

Principal Y.

"The uniqueness was expressed in the opening of an exceptional educational institution: alongside the inculcation of general education, according to the accepted program, it very seriously, profoundly, and professionally engages in, with the assistance of excellent teaching forces, the teaching of the arts to the children gifted to do so."

"It was summarised that the first and second grade students will learn for 35 weekly hours, of which 12 hours are devoted to the studies of the arts, two hours for each subject (drawing, sculpture, drama, dance, music, and playing the flute). The students in the third grade and up will learn 43 weekly hours ... and will be referred to specific programmes in art, each according to his abilities."

The Cinema Coordinator

"We build the cinema programme according to age, according to the school's hours of activity, according to the additional hours of activity that the students have beyond the school ... according to what happens to them in the relationships of the period of
adolescence, we do not build a cinema programme that is totally disconnected from their lives. Rather, the reverse is the case, since for us the cinema is a means.”

The Drama Coordinator

“There is no master plan that is immune to the changes of the times and what happens in Israel and in the culture around us ... this is also what I like in being a teacher, that you have to not be fixed and not to say that this is what I planned and it does not matter how much everything changes around me.”

The Music Coordinator

“We attach the same importance and the same value to art lessons compared to general studies. Working in the music ensemble is as important as doing your personal topic, which you are going to present.”

“There is a certain degree of freedom for teachers’ work. We are adjusting certain parts of the department according to the students we have at the present. This sort of flexibility is according to the level of the students.”

The Dance Coordinator

“We greatly combine our things all the time in the regular curricula ... this is working with the children but also with the curricula ... it does not succeed all the time, we really try to combine.”

Styles of Management

1. Autonomy

Professor Rina Shapira

"I don’t always have the school principal they (the parents) are interested in ... You need a certain kind of principal”. “These schools want more than 25 %, they want much more. So from what do they deduct? From what the state wants. And if they say I want teacher X and the department doesn’t approve of him they have a problem".
Principal E.

"What I can do with the resources I have I will do and I did not want to join a network (the experimental schools). I did not want to be a Cinderella who one day is given the garb of royalty and another day must go barefoot."

“There was great respect of my decisions.”

Principal R.

“The style of management should be suited to the personality. My management culture says that first of all, everyone should be respected, the students, the teachers, and the parents. I do not tell the teachers what to do and because of this they come and tell me what they are doing and what initiatives they have and what they want to do in the classroom ...”

“I am here, my door is open, it is impossible otherwise, this is a very high threshold of involvement... The principal is involved in discipline problems; this gives the teachers the feeling that they are not alone in the battlefield, not with the parents and not with the students.”

Principal Y.

“The activity in the issue of the establishment of the new institution existed primarily in my home and occurred from the afternoon hours until the late hours of the night. The dozens of interviews and meetings were also held in my home, which became an active office, full of excitement and more than a little enthusiasm.”

“I decided that I too must send to every student a personal letter, with my signature. I was careful that it would be phrased in such a way that indicated the future system of relationships between the staff and the students. And this I did.”

“I was very troubled about the question of what the specialist school should look like. There are not many other examples in Israel and I was determined not to miss the
opportunity to learn from others and to learn from their experience and their
achievements what is suited and what is not suited to me.”

The Cinema Coordinator

“The success of the educational system, is built from three main factors – the
students, the teachers, the administration, and the parents. I think that the
administration here meets these three functions almost completely. There is always
room for improvements, sometimes there are mishaps, and all the time we learn
through the activity itself, but there is here the knowledge of these three factors.”

“These three factors are very dominant...without a very successful administration,
not partially but really successful, it is impossible to bridge between these three
factors ...

The Drama Coordinator

“How do you cause people to connect to your vision ... they believe me that it is very
important for me. The choice of people also begins from your choice of people whom
you think are suited to you and they are swept away by your authenticity, that this
vision is indeed important to you, you mean this and you are matter-the-fact ... my
role as a coordinator is to see to the good conditions of my teachers, beyond the
artistic aspects and inspiration. You also have to give them the feeling that they are
rewarded when they put forth especial effort.”

The Music Coordinator

“I have to pay tribute to the first principal of the school, she was the first one and she
managed to change the school from its previous stage to the other way... to make it a
totally special school. She always said that this school is based on the very old
Chinese legend: if I have 2 cents I will buy a piece of bread with one of them and a
flower with the second.”
The Dance Coordinator

"The principal who founded the school was very involved in every word, in every text, it was very important to her and we had much to learn from her artistically." "We do not want that (the administration) be only for the work arrangements or the solution of problems, we want her to have some relationship to art too ... that she can give of herself or can brainstorm and so contribute."

2. The Teaching Staff

Professor Rina Shapira

"...You need teachers who will teach the regular programs but also teachers who'll teach subjects of arts ... You need slightly different teachers".

Dr. Shimshon Shoshani

"Education in the last twenty years has placed importance on the point that without the cooperation of all factors in action, the prospects for educational success are very small".

Principal E.

"The general teachers worked a lot in an unbalanced manner with the art teachers ... I required almost complete loyalty. On this background there were sometimes conflicts."

"The availability of the arts teachers versus the availability of the general teachers was another type of problems. I think that I achieved an optimum."

"There was a process in which we reached ...shared work ... So if there are joint projects, then the work is done together ... every time that a new teacher came to the school, it was a never ending process."

"I led the process but did not intervene, it flowed on its own ... I let them (decide) ... I listened and then I said okay, let's go with it, I really led and created the conditions and I was involved, but I let them do their own thing."
"In the meetings (of the art coordinators with the grade coordinators) they together made the decisions and the dynamics were created during the meeting. They already work together."

Principal R.

"It must begin with the teachers ... I believe that if you develop a staff, then the staff, the more skilled and the more guided and the more connected it becomes, then, like you throw a pebble into a pond and there are waves, that's how it works. I am for the empowerment of teachers. The moment that you empower teachers it penetrates once."

"The combination of the general teachers and the subject teachers is mandatory ... all together since all educate."

Principal Y.

"These people (the teachers) agreed to teach in the elementary school only because it was a unique institution that inculcated knowledge and developed abilities among children with potential in the field of art and with the motivation to engage in these subjects. In other words, these are students who present a challenge and a stimulus for the teacher. The salary that was paid to them by the municipality certainly did not constitute a decisive factor in their decision to engage in teaching in the school of arts."

The Cinema Coordinator

"There is reference, of all the staff members, from the administration to the teachers, who are not necessarily teachers of the arts, to our subject and to the subject of art in general, seriously and cooperatively, in the search for how cinema and the media can help their subject and how in their subject they can enrich the children among us. There is amazing cooperation here, which I do not know anywhere else."
"(The staff) like to come to school, they like to work here ... It is difficult for them now to go anywhere else."

"There is no teacher here who is not a partner in the cinema programme, which is unique. A teacher of mathematics, a teacher of drama, a teacher of music, a teacher of history, are partners here in the cinema programme ... we feel that we are part of a whole."

The Drama Coordinator

"I always navigated this with the staff ... there were five (teachers), the more regular staff, who were total partners in the vision, and the rest were teachers who came from the concomitant subjects ... I was also a model of a teacher ... Everything you do and do successfully, the personal example is very meaningful ... you are in this battle with him and this created a feeling of a staff and many came to seek counsel, they involved me since they saw that I was in the field too, I did not sit in the office and manage them."

The Music Coordinator

"The teachers in the department are trying to make the impossible possible. They have to be very flexible in the positive sense. They have to adapt themselves to the circumstances, which they are working... Many of them aren't teachers by profession; they are artists who are concerned about children and children's education."

"They (the teachers) know that they can rely on me and on the school and they know that whatever is needed is being done."

"Those (teachers) we have inherited from the previous stage of school, some of them may act not as we expect but I can say that it's been done very rarely and as far as I'm concerned, I have no time for this sort of nonsense."
The Dance Coordinator

"Before every project, ceremony ... we always sit on it together, the teachers of art and the general teachers, and we think about it all together ... we sit together with them on the curricula and we really receive organised tables, what the third grade classes learn in all their subjects and we connect where it appears to us to be appropriate. And so on, from the first grade to the sixth grade, we attempt to connect."

3. Relationship with the Municipality

Professor Rina Shapira

"The size of the community plays a very important function in decisions and in their significance. So too does the size of the schools, for instance if the schools in the community are small ... and they'll reduce them, then what will be left in the school?"

Dr. Shimshon Shoshani

"The School of the Arts was founded through local interest. The center of the city of Tel Aviv was emptying out and the residents fled outward and an empty building was left here, and the Tel Aviv Municipality had an interest in reviving the heart of the city of Tel Aviv."

Principal E.

"The local municipality gave, but not a lot. They attempted to preserve a balance between the schools and this is absurd, since the needs of a school of arts are not similar to the needs of another school. But they did not want to create a preferential situation and so they did not cultivate us ... We operated on a steadily increasing deficit, even our conditions were harsh, in caravans, without air-conditioning and without anything."
"(The support of the municipality) was not at all sufficient. There were people in the municipality who were proud but it is impossible to say that the municipality was proud."

"In issues such as the registration to the school they did not help us at all ... I could not obtain support at all."

Principal R.

"The municipality is not supportive, does not support this issue in the parents’ payments and this is a war, my struggle with them ... they do not like us ... they like that all the time it is nice and nothing is needed ... On the level of proclamations there is support, but when it comes to budgets and they have to fund for me all the disadvantaged students, then they tell me, up to here."

Principal Y.

"An institution that should have constituted a realization of the innermost desire and an issue to be cultivated by the supervisors of the subjects of the arts ... did not at first receive this attitude. For some reasons, most of the supervisors of the arts preferred to miss out on involvement in the only place in Israel in which the intention was to emphasise the field in which they engage."

"Since the Ministry of Education and the representatives of other authorities did not really enter into the issue of the problems of the school, it does not receive the support it deserves ... We were addressed as a school and not as a center (of arts). Hence, the municipality has difficulties giving it what it needs or far more than it gives to another school."

The Music Coordinator

"In Herzelia it was a sort of a default choice because otherwise this school could be closed. But the mayor was more interested in sports and in encouraging competition and if there was a sport oriented school we definitely would have all the facilities."
"The new mayor is helping because we are now in the process of building the art building, the music rooms, the dance and theatre studios, a small auditorium. Somehow they realize that this school can be an asset to the community even contributes to the art life in the city."

**Social Integration**

**Professor Rina Shapira**

"The interest in assimilation in Israeli society, as we are a society of immigration, is so important". "When talking about the integration of groups, such schools (specialist) have the potential to accept children from different areas and then integration results. That is to say there’s anxiety about the segregation but they actually constitute an address for integration". "Such schools make possible new paths for social migration, it’s a mobile path". "The school should reflect the makeup of the population within which the school is located ... because it by itself produces opportunities for the meeting of different people, and the possibility to meet others and to integrate groups".

**Dr. Shimshon Shoshani**

"This school came along and collected children, since it’s an open-district school, collected children from different spaces, such that the sum total and no matter even if it’s integration of a more highly established social class, there’s integration here".

**Principal E.**

"There was total equality between the people of the neighbourhood and the parents from outside, they totally fit happily into the situation that this is this type of school."

"The neighbourhood changed its appearance, since then people fought to move to the neighbourhood."
Principal R.

"I fly the flag of integration and this is true integration and this is the reduction of
gaps and it is exactly the true reduction of gaps since I have not developed here a
specialist school for the arts of only the talented, the opposite is true."

"To take an integrative group that did not know to move their hands and feet and that
learns together in a group with those who have orientation, together they create a
dance that at the end of the year you don't know how ..."

Principal Y.

“(One of the goals of the opening of the school) was the integrative combination on
the basis of the assumption that giftedness for art creates an equal starting point and
a common denominator for activity."

“About one-third of the children in the school come from what is called
disadvantaged areas. This issue is one of the school's successes. The combination
between children from different socioeconomic backgrounds and in many cases of the
parents too – is impressive, both during the studies and afterwards. The group of
children (and the parents) does not refer to the area of residence of the families. The
relationships that are created among the children – and sometimes even among the
families – are strong and exciting."

The Cinema Coordinator

“I appreciate the fact that there is 30% students with economic difficulties, students
who in my opinion in another place would not have realised their potential, students
whom the school saves, from many perspectives, not only from an artistic perspective.
This is a place for them to come and to grow up in a totally different environment
from the environment that they know, from where they were born, and we allow them
things that the area and the economic situation in Israel could not have given them,
had it not been for the school of the arts."
The Drama Coordinator

"The weight of the (disadvantaged) children who need this more, for whom the time in the school as a station of their lives totally changed their lives, since these children would not at all have come close to this type of population, not to this level of teachers, and would not have learned the things in which they are very good, which is not related to the cultural mindset and to the origin and to all that is tied to this."

The Dance Coordinator

"This gives the opportunity to many children who, in my opinion, would never have come to art if they had not been with us. In my opinion, they would not have been exposed to such awareness and to such openness and to such opportunities, as they have with us."

The Involvement of the Parents

Professor Rina Shapira

"The parents and the teachers together are involved, are more satisfied, unequivocally, in every supra-regional specialist school, no matter what it is ...

A school culture is created, a positive climate ... the fact that they choose, that I choose something, means that I already have an interest in its success, I am already committed to my choice ... A parent who chooses is a parent who wants to be involved."

Dr. Shimshon Shoshani

"A second argument (for the establishment of the school) – The parents in Tel Aviv were not satisfied with what was happening in public education ... The parents were looking for freedom, space, a free living space. They wanted to feel more like partners
in education". "Why was Yael chosen for the school? Because in the previous school she directed ... parental involvement was at its greatest ... She had this deep in her soul, the concept of participation and principally the participation of parents and teachers".

"The participation of the parents was a great breakthrough, participation of the parents also in finances, they sometimes paid too".

Principal E.

"In the first stages the parents were greatly involved. Then they became a technical tool. And they themselves understood that they had to disconnect since they had become too identified with the school and with the administration and with the teachers and less with the parents."

"I did not see the parents to be a right hand assistant, but I prayed that they would not be a left hand. And they indeed were not left hands ... There was no parental involvement, here and there they were involved when I needed cooperation but not much."

Principal R.

"Because the parents today pay for so many things they have the right to speak their piece in the field. Conversely, I say that if we do not invite the parents through the front door, then we will have them in the local newspapers."

Principal Y.

"We expected that because of the parents' choice of the school and because of its uniqueness, there would be a greater response, throughout time, of the parents. However, in this type of school too it is difficult for this wish to be fulfilled ...

Although the momentum and the involvement of the parents, which characterised the first years, lessened, they still constitute a significant part of the school building ... from the establishment the parents work alongside the staff and contribute their part"
to the fulfillment of what is necessary for the school events and for the everyday life
therein."

The Cinema Coordinator

"(The parents) are the third but not less important factor."

"The parents here are very involved."

The Drama Coordinator

"In the first years the parents were more traditional, more authoritative, more
supportive of the perceptions that the child who comes here should receive and put
forth effort and they gave feedback to the teachers and the system, were very grateful
for this since they knew that this was what they want. The change that occurred
among the children also occurred among the parents. The younger parents, the more
permissive, have fewer requirements of their children and fewer requirements of us
and are less involved with our professional requirements."

"(At first) there was an atmosphere of we are all pioneers on some idea that greatly
united the parents and the teachers and the students together. We are making history
here, doing something else, we are different – and this also creates pride."

The Music Coordinator

"Some of the parents look at our school in another way, they don't realise or
understand why we are trying to make it very professional."

The Dance Coordinator

"The approach of the students and their motivation are directly related to the
atmosphere and the education in the home and to the attitude of their parents towards
the subject of the arts. It should be noted that in the Gordon School not all the
students chose to learn art and the neighbourhood children and primarily their
parents do not in all cases want this."
Concerning the quantitative data, we compared the two schools of arts in reference to
the main questionnaire. Table 1 (Appendix 4) presents the means and standard
deviations of each of the questions in the main questionnaire. Table 2 (Appendix 4)
shows the comparison.

Concerning the results shown in the table, no significant difference between the
classes was found. The conclusion to be drawn from the table is that the two classes
that constitute a case study do not differ from each other with respect to all questions
(with the exception of questions number 16, 20 and 22), meaning that the two classes
may be assumed to be similar.

The following indices enable us to make reference to the questions that make up each
index as testing a single concept (the reliability tests were conducted with respect to
the three classes together):

Student quality- index #1 – the reliability coefficient is 0.81
School culture- index #2 – the reliability coefficient is 0.81
School satisfaction - index #3 – the reliability coefficient is 0.56
Self realisation - index # 4 – the reliability coefficient is 0.59

A comparison was made between two schools, "Gordon" and the "School of Arts",
with respect to these indices.

For the purposes of this comparison, a $T$ Test was carried out to compare means. The
following table presents the class averages in each of the four indices.
Table 5: Means and standard deviations for the 4 dimensions by class

<table>
<thead>
<tr>
<th></th>
<th>GROUP</th>
<th>N</th>
<th>Mean</th>
<th>Std. Deviation</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>STUDENT QUALITY</strong></td>
<td>arts</td>
<td>38</td>
<td>3.0534</td>
<td>.44587</td>
</tr>
<tr>
<td></td>
<td>gordon</td>
<td>38</td>
<td>3.1202</td>
<td>.45949</td>
</tr>
<tr>
<td><strong>SCHOOL CULTURE</strong></td>
<td>arts</td>
<td>38</td>
<td>2.9960</td>
<td>.42995</td>
</tr>
<tr>
<td></td>
<td>gordon</td>
<td>38</td>
<td>3.0676</td>
<td>.44715</td>
</tr>
<tr>
<td><strong>SATISFACTION1</strong></td>
<td>arts</td>
<td>38</td>
<td>3.1040</td>
<td>.53108</td>
</tr>
<tr>
<td></td>
<td>gordon</td>
<td>38</td>
<td>3.0347</td>
<td>.50485</td>
</tr>
<tr>
<td><strong>SATISFACTION2</strong></td>
<td>arts</td>
<td>38</td>
<td>3.0276</td>
<td>.55904</td>
</tr>
<tr>
<td></td>
<td>gordon</td>
<td>38</td>
<td>3.0039</td>
<td>.54974</td>
</tr>
<tr>
<td><strong>SELF REALISATION</strong></td>
<td>arts</td>
<td>38</td>
<td>3.1535</td>
<td>.52901</td>
</tr>
<tr>
<td></td>
<td>gordon</td>
<td>38</td>
<td>3.1921</td>
<td>.49553</td>
</tr>
</tbody>
</table>

* The index satisfaction1 includes questions No. 27, 28 that do not appear in the main questionnaire for the general school (Klali).

The following table presents the *T Tests* for comparing the means of the two classes - Homogeneity of variance tests that calculates the Levene statistics to test for the equality of group variances showed no significant differences in the variances of the two classes.
Table 6: Presents T Tests for comparing the means of two classes

<table>
<thead>
<tr>
<th></th>
<th>t</th>
<th>df</th>
<th>Sig. (2-tailed)</th>
</tr>
</thead>
<tbody>
<tr>
<td>STUDENT QUALITY</td>
<td>-.644</td>
<td>74</td>
<td>.522</td>
</tr>
<tr>
<td>SCHOOL CULTURE</td>
<td>-.712</td>
<td>74</td>
<td>.478</td>
</tr>
<tr>
<td>SATISFACTION</td>
<td>.186</td>
<td>74</td>
<td>.853</td>
</tr>
<tr>
<td>SELF REALISATION</td>
<td>-.328</td>
<td>74</td>
<td>.744</td>
</tr>
</tbody>
</table>

The information in the table leads to the conclusion that the two classes are similar with respect to the four indices: quality of the pupils; school culture, satisfaction, and upgrading value or self-realisation.

The analysis of the three schools enables the comparison between the schools of arts and the regular school.

The means for the three classes are presented in Table 3 (Appendix 5).

The analysis of variance which we used to compare the three classes is presented in Table 4 (Appendix 5).

The F Tests we conducted indicated that in an overall comparison, there are differences between the three schools in most of the questions. The questions in which similarity was found are 4, 8, 10, 12, 14, 15, 19, 23, 24 and 29. These items were very generalised and referred mostly to the concept of the general studies climate.

To examine which group differs from which, we conducted the Duncan *post-hoc* test.

This test can determine which means differ. The comparisons are made on adjusted values (Appendix 6).

The three schools were also compared with respect to the four indices that make up the questionnaire.
For the purpose of the comparison, a one-way variance analysis was conducted.

The class averages are as follows:

**Table 7:** Means and standard deviations for the 4 dimensions by 3 classes

<table>
<thead>
<tr>
<th>Dimension</th>
<th>ARTS Mean</th>
<th>ARTS N</th>
<th>ARTS Std. Dev.</th>
<th>GORDON Mean</th>
<th>GORDON N</th>
<th>GORDON Std. Dev.</th>
<th>KLALI Mean</th>
<th>KLALI N</th>
<th>KLALI Std. Dev.</th>
</tr>
</thead>
<tbody>
<tr>
<td>STUDENT QUALITY</td>
<td>3.0534</td>
<td>38</td>
<td>.44587</td>
<td>3.1202</td>
<td>38</td>
<td>.45949</td>
<td>2.5439</td>
<td>38</td>
<td>.58285</td>
</tr>
<tr>
<td>SCHOOL CULTURE</td>
<td>2.9960</td>
<td>38</td>
<td>.42995</td>
<td>3.0676</td>
<td>38</td>
<td>.44715</td>
<td>2.6277</td>
<td>38</td>
<td>.52465</td>
</tr>
<tr>
<td>SATISFACTION</td>
<td>3.0276</td>
<td>38</td>
<td>.55904</td>
<td>3.0039</td>
<td>38</td>
<td>.54974</td>
<td>2.4684</td>
<td>38</td>
<td>.61835</td>
</tr>
<tr>
<td>SELF REALISATION</td>
<td>3.1535</td>
<td>38</td>
<td>.52901</td>
<td>3.1921</td>
<td>38</td>
<td>.49553</td>
<td>2.6215</td>
<td>38</td>
<td>.49905</td>
</tr>
</tbody>
</table>

**Table 8 a:** Analysis of variance for Student Quality

Levene's Test of Equality of Error Variances

<table>
<thead>
<tr>
<th>F</th>
<th>df1</th>
<th>df2</th>
<th>Sig.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.474</td>
<td>2</td>
<td>111</td>
<td>.233</td>
</tr>
</tbody>
</table>

Tests the null hypothesis that the error variance of the dependent variable is equal across groups.

a Design: Intercept+GROUP

Tests of Between-Subjects Effects

<table>
<thead>
<tr>
<th>Source</th>
<th>Type III Sum of Squares</th>
<th>df</th>
<th>Mean Square</th>
<th>F</th>
<th>Sig.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Corrected Model</td>
<td>7.553(a)</td>
<td>2</td>
<td>3.777</td>
<td>15.113</td>
<td>.000</td>
</tr>
<tr>
<td>Intercept</td>
<td>962.594</td>
<td>1</td>
<td>962.594</td>
<td>3852.235</td>
<td>.000</td>
</tr>
<tr>
<td>GROUP</td>
<td>7.553</td>
<td>2</td>
<td>3.777</td>
<td>15.113</td>
<td>.000</td>
</tr>
<tr>
<td>Error</td>
<td>27.737</td>
<td>111</td>
<td>.250</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>997.884</td>
<td>114</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Corrected Total</td>
<td>35.290</td>
<td>113</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

a R Squared = .214 (Adjusted R Squared = .200)
### Table 8b: Analysis of variance for School Culture

Levene's Test of Equality of Error Variances

<table>
<thead>
<tr>
<th></th>
<th>F</th>
<th>df1</th>
<th>df2</th>
<th>Sig.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>.822</td>
<td>2</td>
<td>111</td>
<td>.442</td>
</tr>
</tbody>
</table>

Tests the null hypothesis that the error variance of the dependent variable is equal across groups.

*Design: Intercept+GROUP*

Tests of Between-Subjects Effects

<table>
<thead>
<tr>
<th>Source</th>
<th>Type III Sum of Squares</th>
<th>df</th>
<th>Mean Square</th>
<th>F</th>
<th>Sig.</th>
<th>Partial Eta Squared</th>
</tr>
</thead>
<tbody>
<tr>
<td>Corrected Model</td>
<td>4.235(a)</td>
<td>2</td>
<td>2.118</td>
<td>9.625</td>
<td>.000</td>
<td>.148</td>
</tr>
<tr>
<td>Intercept</td>
<td>956.815</td>
<td>1</td>
<td>956.815</td>
<td>4348.776</td>
<td>.000</td>
<td>.975</td>
</tr>
<tr>
<td>GROUP</td>
<td>4.235</td>
<td>2</td>
<td>2.118</td>
<td>9.625</td>
<td>.000</td>
<td>.148</td>
</tr>
<tr>
<td>Error</td>
<td>24.422</td>
<td>111</td>
<td>.220</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>985.472</td>
<td>114</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Corrected Total</td>
<td>28.657</td>
<td>113</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

*Adjusted R Squared = .148 (Adjusted R Squared = .132)*

### Table 8c: Analysis of variance for Satisfaction

Levene's Test of Equality of Error Variances

<table>
<thead>
<tr>
<th></th>
<th>F</th>
<th>df1</th>
<th>df2</th>
<th>Sig.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>.133</td>
<td>2</td>
<td>111</td>
<td>.876</td>
</tr>
</tbody>
</table>

Tests the null hypothesis that the error variance of the dependent variable is equal across groups.

*Design: Intercept+GROUP*

Tests of Between-Subjects Effects

<table>
<thead>
<tr>
<th>Source</th>
<th>Type III Sum of Squares</th>
<th>df</th>
<th>Mean Square</th>
<th>F</th>
<th>Sig.</th>
<th>Partial Eta Squared</th>
</tr>
</thead>
<tbody>
<tr>
<td>Corrected Model</td>
<td>7.601(a)</td>
<td>2</td>
<td>3.800</td>
<td>11.434</td>
<td>.000</td>
<td>.171</td>
</tr>
<tr>
<td>Intercept</td>
<td>915.167</td>
<td>1</td>
<td>915.167</td>
<td>2753.500</td>
<td>.000</td>
<td>.961</td>
</tr>
<tr>
<td>GROUP</td>
<td>7.601</td>
<td>2</td>
<td>3.800</td>
<td>11.434</td>
<td>.000</td>
<td>.171</td>
</tr>
<tr>
<td>Error</td>
<td>36.893</td>
<td>111</td>
<td>.332</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>959.660</td>
<td>114</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Corrected Total</td>
<td>44.493</td>
<td>113</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

*Adjusted R Squared = .171 (Adjusted R Squared = .156)*

157
**Table 8.d: Analysis of variance for Self Realisation**

<table>
<thead>
<tr>
<th>Levene's Test of Equality of Error Variances(a)</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Dependent Variable: SELF REALISATION</td>
<td></td>
</tr>
<tr>
<td><strong>F</strong></td>
<td><strong>df1</strong></td>
</tr>
<tr>
<td>.131</td>
<td>2</td>
</tr>
</tbody>
</table>

Tests the null hypothesis that the error variance of the dependent variable is equal across groups.

a Design: Intercept+GROUP

<table>
<thead>
<tr>
<th>Tests of Between-Subjects Effects</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Dependent Variable: SELF REALISATION</td>
<td></td>
</tr>
<tr>
<td><strong>Source</strong></td>
<td><strong>Type III Sum of Squares</strong></td>
</tr>
<tr>
<td>Corrected Model</td>
<td>7.728(a)</td>
</tr>
<tr>
<td>Intercept</td>
<td>1018.514</td>
</tr>
<tr>
<td>GROUP</td>
<td>7.728</td>
</tr>
<tr>
<td>Error</td>
<td>28.655</td>
</tr>
<tr>
<td>Total</td>
<td>1054.897</td>
</tr>
<tr>
<td>Corrected Total</td>
<td>36.383</td>
</tr>
</tbody>
</table>

a R Squared = .212 (Adjusted R Squared = .198)

The variance analyses indicate that in general, there is a difference between the three classes across the four indices. A significant difference is discernible between the regular school (Klali) and the schools of arts.

In order to visualise the differences between schools we present the following bar charts:
Another comparison made between the Gordon School and the School of Arts referred to the pupils' perception of the courses they major in (Appendix 3).

To unify the analysis with respect to the different major courses, as mentioned, three indices were constructed: upgrading value, satisfaction with the course, and the effectiveness (efficiency) of studies in the course.

**Table 9** Means and standard deviations for the 3 dimensions of the major courses by class

<table>
<thead>
<tr>
<th>GROUP</th>
<th>N</th>
<th>Mean</th>
<th>Std. Deviation</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>UPGRADING VALUE</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2.00 arts</td>
<td>36</td>
<td>3.1556</td>
<td>.56793</td>
</tr>
<tr>
<td>3.00 gordon2</td>
<td>38</td>
<td>3.0627</td>
<td>.55278</td>
</tr>
<tr>
<td><strong>SATISFACTION</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2.00 arts</td>
<td>36</td>
<td>3.0370</td>
<td>.53469</td>
</tr>
<tr>
<td>3.00 gordon2</td>
<td>38</td>
<td>3.2193</td>
<td>.67733</td>
</tr>
<tr>
<td><strong>EFFICIENCY</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2.00 arts</td>
<td>28</td>
<td>3.0685</td>
<td>.42556</td>
</tr>
<tr>
<td>3.00 gordon2</td>
<td>30</td>
<td>3.2472</td>
<td>.52499</td>
</tr>
</tbody>
</table>
Table 10: Presents T Tests for comparing the means of two classes

<table>
<thead>
<tr>
<th></th>
<th>t</th>
<th>df</th>
<th>Sig. (2-tailed)</th>
</tr>
</thead>
<tbody>
<tr>
<td>UPGRVAL2</td>
<td>.713</td>
<td>72</td>
<td>.478</td>
</tr>
<tr>
<td>SATIS</td>
<td>-1.280</td>
<td>72</td>
<td>.205</td>
</tr>
<tr>
<td>EFFIC</td>
<td>-1.418</td>
<td>56</td>
<td>.162</td>
</tr>
</tbody>
</table>

In order to visualise the differences between the two schools of arts concerning the major courses, we present the following bar charts:

- **Table 10**: Presents T Tests for comparing the means of two classes

- **In order to visualise the differences between the two schools of arts concerning the major courses, we present the following bar charts:**
5.2 Discussion

Little research has been undertaken on the ways and the extent to which the organizational and management structures of specialist schools, contribute to the achievement of their core purposes. In particular, to demonstrate successful results in teaching academically the gifted and talented students.

This research compares themes developed at schools of arts so as to create generalisations about successful outcomes for students with high abilities in the fields of drama, dance, visual arts, filming and music.

This case study approach about art teaching at a specialist school is based on the investigations of researchers during the last two decades. They place stress on the realisation of enhancing the abilities and the cultural understanding of young students, through creativity in the fields of arts, which promotes and develops self-concepts in the students, flexibility, depth and breadth of knowledge and learning experiences (Chapter 3, Lit. Rev.). To illustrate, the following statement gives a special light on the above (NACCCE, 1999. Forward).

"Creative and cultural education can help raise educational standards by boosting a child's self-esteem. The government wants to give young people every chance to develop their full potential, to build on their strengths and to believe in themselves".

_Rt. Hon David Blunkett_  
MP, Secretary of State for Education and Employment
The findings of this research tend to focus on the outcomes of the schools’ mission to nurture children showing a particular potential in art work in practice.

The findings raise a number of themes to be translated into the following criteria:

- Arts and Creativity- Effects on School Culture.
- Student Self-Esteem and Self Realisation.
- Effectiveness of the Specialist School System.

**Arts and Creativity - Effects on School Culture.**

When stating the credo of the School of Arts in Tel-Aviv, the former principal, Yael Haelion, quoted the very familiar proverb- “Tarbout ke ’Moutar ha’Adam” - meaning that culture distinguishes the man from the beast. This aspires towards greatness in the human race. This belief enhances the necessity of art and creativity in education as a vital investment in human capital.

Following the literature review study (Chapter 1, Lit. Rev.), parents, policy makers, principals, coordinators, teachers, students and graduates want education to offer the very best opportunities. They explicitly recognise the importance of arts and creativity at school to provide cultural education. They want the school to be “alive with energy and achievement” (named of Pinchasi- a parent).

When asked in the interview and questionnaire about their experiences in schools, students spoke in changing terms: some of fear, pain, fascination and joy: commonly responding that the arts studies were immensely valuable and great fun.

Issues of arts and creativity impact on the cultural development of the educational curriculum at specialist schools of arts, much more than the structure and content of the formal regular school curriculum.
It is clearly discernible that these issues of arts and creativity have influence on the methods of teaching, assessment and learning, the ethos of the schools, including the relationships between teachers and learners (Qs 2, 4, 5, 6, 8, 10, 14. appendix 1).

The effects of arts education on the school are focused on the school culture: the school ethos, the school image and climate. These features are devised from the data claiming that the arts can create a positive, life enhancing, climate and culture in the school. This attitude starting in the arts permeates the whole school.

In the words of the interviewees students can become 'fired up' 'inspired' 'interested' 'involved' 'encouraged' and 'highly motivated'. These adjectives define the outcomes of the arts education influence and contribute to aspects of the school culture aims: 

**Raising aspirations, pride and enjoyment.** These are seen as necessary outcomes prior to attaining higher levels of achievements.

"It is the pride of being a part of something special...and the aspiration of the sharing with the performances" Says Alma Santo (Dance)

The findings foster the interviewees' statements that each field of arts demonstrates and proves its destination. The combination of creative fields of arts in the curriculum of a specialist school illuminates the school culture through the realisation of the following:

* Having a huge input in the school. When a student can express himself \ herself through improvisation, gesture, dancing, painting, composing music, sculpturing and filming, he can find and explore other fields, ideas and emotions.

*The arts can become increasingly a method of improving language skills and delivering other areas of the curriculum. Equally, they can help raising academic standards.
*Encouragement of self-esteem in the school- pupil's value. Students are proud of being a part of a school that evidently provides them respect through the values of the works of arts. They do learn how to appreciate their friends' works and therefore they become **proud of a sharing community**.

*The effect of bonding- This potential of putting the school together- binding the departments to acknowledge the necessity of the school role to lead productions that encourage involvement from departments that cooperate on projects across the whole school:

- Purim Carnival--" ADLOYADA" (A Jewish holiday- a huge disguise parade).
- The Reception of the Torah (The Bible).
- Musicals productions: -
  "The Orange Peel" by Shay Agnon
  "Megillat (the scroll) Esther" at Purim (original)
  "A Small and Crazy Shop" (Based on the popular film).
- The "Renaissance" Festival.
- "The Adventures of King Ferdinand Pedahzur " by Efraim Sidon
- "A Grammatical Lesson" (original)
- The Opera - "Brundibar" (based on the original Opera from the Holocaust).
- The Opera -" Half a Moon Tale" (original).
Another aspect provided to be at a tangible level, expresses the arts as the 'heartbeat' and the 'soul' of the school.

**Student Self Esteem and Self Realisation**

The challenge for education is the promotion of the student’s self-esteem, motivation, the skills and aptitudes needed. Therefore, the approaches of creative and cultural education initiated in the arts are fundamental to meeting his/her abilities, potential and giftedness (Montgomery, 1996; NACCCE, 1999).

Fostering perceptions of cross-arts as explained by the students and graduates, is not just knowledge-wise this is actually what arts are doing for them as people. The arts have unique potential to inspire graduates and as the future citizens in tolerant and growing society. Through a specific department they practice, maintaining the knowledge and the understanding, the effect of nurturing cross-art form perceptions is better achieved (Lit. Rev.2.3.2).

**Pupils see the links across the arts to be an important collaborative approach.**

They see and appreciate the differences between performing subjects such as: drama, drawing and sculpting, listening to music and the physical side of dance, they begin to understand the commonality, the themes, perceptions within these subjects and perceiving their differences as well as their similarities.

The students distinguish in the fields of arts significant findings contributing to their own personal qualities and merits. The visual arts & filming graduates very clearly shared the same views and expressed their personal opinions similarly.

They related to the *Visual Arts* stating them to:

- Increase knowledge and understanding in the work of arts such as painting, drawing, sculpturing and filming.
Develop a critical study skills and the ability to read and discuss arts.

Develop aesthetic judgment-making. Widening pupil’s understanding, experiences and appreciation.

The prescription of Dance in the school is seen as something of “a mixed blessing of the body (the physical part) and the soul (the spiritual feature)” declared the dance graduate and the dance coordinator. They both agreed that dancing:

- Increases understanding and knowledge of dance performance.
- Develops the ability to view, appreciate and evaluate a composition of artistic dance.

The graduate from the theatre department observed "the burden of difficult studies I had to maintain with the very demanding expectations of the drama teachers". Having experienced the demands of the course he commented positively that the Drama-Theatre studies:

- Increase understanding and knowledge in theatre/plays, critical study skills.
- Develop the ability to read, understand and analyse a play.
- Develop aesthetic judgment-making.

“The very unlimited opportunities innate in the essence of music enrich and inspire the human soul enormously" confessed the music coordinator and the music graduate. They referred to the subject of Music as a field that:

- Increases knowledge and understanding of music and develops critical skills
- Develops the ability to listen, understand and evaluate a piece of music.
- Appreciates and values the work of fellow pupils.
- Develops the auditory skills and abilities.
Develops aesthetic judgment-making and extends appreciation of music as an art form.

Referring to the views of the policy makers Prof. Shapira; Dr. Shoshani; the former and the present principals of "Gordon" school and former principal of the School of Arts in Tel- Aviv, believe that encouraging appreciation of the arts inevitably entailed giving young people access to the arts and artists. By this contact they believed that students raised their self-confidence, and their self esteem. One illustration of this is encapsulated in the following quotation from the student in the music department:

"Once I found myself on the stage holding my saxophone...I felt Divine illumination and fully inspired ...like being in Heaven" confessed the music graduate.

In respect to their views of the school innovations in studies, originality, curricula, structure, relationships, school climate and outcomes, most of the graduates expressed their interest in self realisation and having a career in the arts... "The school enabled a special power for my abilities to acquire skills and develop my gifts in the future if I intend to be a musician" said the music graduate.

Effectiveness of the Specialist School System

The promotion of a positive and engagement with the arts inhabits a more distinctive structure that can mean more coherence, better coverage and accountability. The specialization of the teaching of the arts- each art is a special field of knowledge poses some questions that require some essential answers (Lit. Rev. 2.2; 2.3). For example:

- What might be the role of the arts within a curriculum modeled upon specialist school?
Teachers' qualification and evaluation - To what extent are they professional and willing to dedicate and nurture the gifted students who are qualified as mostly able in the Arts?

How does the field of arts influence and reflect on the specialist school's social culture?

In considering our research methodology we have to acknowledge that both schools share a parallel educational system art-framework (Methodology, pg.75-79).

1) The instructional facilities are numerous, functional, well-organised, informative and disciplined class rules and procedures which enables a well balanced art curriculum.

2) Art is for personal fulfilment - learning about oneself and learning about others - to contribute to the positive educational outcomes for pupils and consequently, improve society.

3) Diverse courses allow the students various perspectives and art appreciation.

4) Managerial and substantive instructions foster a consistent discipline that enables the school overcome difficulties and carry out a distinctive autonomy of art framework.

5) The importance of art history appreciation that is covered during each unit in the art departments, concentrates mostly on literal and expressive elements of artworks.

6) The use of informal, in-process appraisal, quizzes, informal critiques and self-evaluation questionnaires. Thus, allowing guiding and modifying art skills and concepts. More specifically they constantly reinforce learning and encourage attention to details. Student input is very important as is the belief that process is more significant than product. Consequently students react positively to the class, subject and art challenges.
Commenting on the teachers' qualification and evaluation, the students were remarkably patient and understanding.

When asked about their views and appreciation of the school of arts and of studying arts, some images of teachers' characteristics emerged illustrating the diverse and multifaceted qualities: some mentioned the supportive teachers who lacked the ability of challenging their students to higher levels of achievements. Some identified those who were mostly challenging but failed to reinforce or support high achievements. Others claimed the teachers who were challenging but failed to show and give instruction for success...

One of the music graduates was not always satisfied. He identified himself as an 'unable' kid who ignored his genius in the field of music before his arrival to the school of arts and complained: "Teachers must ensure that students are encouraged and nurtured ...by using new methods and materials in order to help facilitate my development".

As a whole the art teachers are enthusiastic, fair, have a sense of humor, flexible, allow students to experiment and even make mistakes!!! They love art and let students know it. They keep up with current trends in arts, attend art shows and workshops and continue to practise and share their artistic views (Lit. Rev.2.3.3), (Qs 1,2,6,8,15,16,18,19,22 appendix 1).

Thus, students' views with reference to the school new art media, teachers and coordinators challenging, instructing and supporting them were very positively expressed. Satisfactorily they also shared their feelings of pleasure, fun, openness and satisfaction of the schools settings. "The school offered enormous opportunities to share our experiences with mates and staff...Performances and shows were really great fun and empower our self esteem..." confessed the music graduate.
The interviews and questionnaires yielded many impressive consequences and results applying to thoughts and views of backgrounds, self consciousness and schooling in general. The students and graduates reported their interest and devotion in putting a great deal of time and energies into their fields of arts, creating stimulatingly and pleasurably. Very naturally the students were very much aware of their potential and the unusual abilities they possessed. Also they expressed their favourable views towards other gifted students at school. This suggests a supportive atmosphere across the school.

The general ideology that permeates the culture of the School of Arts in Tel-Aviv and Gordon school of arts in Herzelia, have several characteristics:

1) Encouraging creativity by letting and accepting the students' ideas, their freedom of expression and giving them the opportunities to achieve them.

2) Promotion of inter-active skills

3) Building and conducting the frame of team work by caring, sharing, preventing self- interest and maintaining a healthy atmosphere in the groups and ensembles.

4) Focusing on the benefits of the personal energy of the able and talented students.

In light of the above it is discernible that these characteristics are of a paramount consideration. These are the cross-curricular themes that give the flavour of combining forms of knowledge with personal development and social awareness. This is a designed model that fosters connections between affective and cognitive learning. Such an approach is embedded in the ethos and culture of these schools. Relying on decision-making, practical activities and interrelationship of the student and the
community, these themes are particularly effective in motivating and exciting the students who share their involvement and enhance their sense of self-esteem (Lit. Rev. 2.3). Consequently the school educational network enthuses the students to express their understanding of human values, human beliefs and capabilities to their society.

**Critical Reflection**

When I embarked upon this research in January 2000, I considered thoroughly the status of being a researcher in a position of the vice principal of the 'School of Arts'. I assumed I might struggle with some ethical issues that might emerge (Methodology, p.75). I recognised the difficulties of being 'the participant - observer' of an educational case study and drawing the picture of the art institutions structure (Stake, 1995; Bassey, 1999).

Sharing and involving my own feelings is problematic. From such a perspective, I needed to generate and discover some obligatory ethical principles that guide the behaviour of a qualitative researcher. Seeking for the ultimate truth, I had to relate to the population participating in the research as objectives and substantiate my relationships with them on the basis of control and authority. This concept therefore avoids the unnecessary judgments about 'good' and 'bad' schools by deliberately focusing on the educational achievement concern as measured by the students' progress, interest and attendance. This is also to avoid the criticism that my sample is biased in some way, and so casts doubts on my findings (Drever, 1995; Duncan, 1999; Sabar, 2001).

Maintaining an 'exploratory journey' through this research I was trying to find new valuable results whereas this task is trying to bridge and integrate information from the theories in the field of arts education and from the challenging findings provided
in this study. To illustrate the main findings from this research, I shall try to translate them into recommendations and represent some particular themes of understanding the deep necessities and dynamics of specialist schools of arts to be designed and practiced as new organizational arrangements into schools.

Suggestions for Further Research

1. A comprehensive and extensive comparison should be performed with 'regular' schools in order to say whether the specialist school gives more or differently (in regards to self-confidence, direction for the future, possibility of self-expression, unique social life, etc.).

2. It appears that the most emphasised influence of the studies in the school of arts on the general studies is placed on the construction and development of emotional powers of coping, 'life skills', which can be used in a wide variety of situations in life – studies, career, interpersonal relationships, and so on (such as learning habits, ability to persevere, understanding the importance of investment, professionalism); in other words, personality parameters.

3. It is possible to extensively examine through the questions of the interview, which were very broad and thorough, in the direction of 'what the school gives you in the area of ...', other questions that invite, ahead of time, thinking on the issue of 'what were the difficulties that you encountered, were there frustrations, etc.'.

4. It is important to note for future research a global systematic examination, assessment and provision of the philosophical views and rationale of the art coordinators. Professional changes might result in different changes of the artistic concepts and views that might lead to different
organisational management of the arts' departments of the designated specialist schools.

Throughout the chapter it has been emphasised that the influences and outcomes of studying drama, music, visual/plastic arts, dance and filming are discernible. Concerning the research questions it is highly notable how evident the perceived outcomes are in the criteria of art and creativity, pupil self-realisation and the school effectiveness. These engagements with the arts also support and validate the assumption that the organisational, pedagogical, professional and social structure of the school of arts raise and enhance the pupil outcomes.
6. RECOMMENDATIONS - MESSAGES

Introduction

The purpose of this chapter is to overview some of the key findings of the research on schools of arts effectiveness and show how it connects with school improvement. Among the most important themes is the impact of school culture in relation to effectiveness and changing concept of leadership. Another recurring theme in the research is the importance of value-added factors to gain an accurate measure of school effectiveness (Duncan, 1999; Inbar 2000; Sergiovanni, 2000).

It is highly important to recognise the 'force' of the data analysed and derived from this study, yet our reflections on the data increase the 'value-added' possible links and issues that determine other relationships related to direct effects and experiences in the arts.

If education is designated to serve well the children of the 21st century, then thinking and communication skills should be integrated into a whole-school approach and be conducted by a policy across curriculum through changing the pedagogies used.

The ultimate question that arouses during many decades is: How can education use the best advantages of opportunities and enable the young generation to make the most of themselves while facing the rapid and fast changing world?

One of the utmost great needs to changing the attitude of the educational policy system is to regard the mostly 'talented' and the more 'gifted' as pupils with high ability and potential in the expressive and creative fields of arts.

Following the publication of the Third Report of the Education and the Employment Committee in 1999 on highly able children. (P.8) (Clark, 2002) Stephen Timms, Schools Standards Minister at the Dfes said:
“It is a mistake to assume that gifted and talented children can develop themselves. Many are achieving against the odds and there are many more who are not yet identified. We owe them the right mix of challenge and support” (The Times 14 October 2001).

In providing a comprehensive overview of the research study the intention is to highlight some of the salient and unique features of the school effectiveness and improvements to consider as the clustered messages of the school of the Arts:

- **Leadership and Management**
  1) School organisation- Policy making strategy
  2) Staff shared vision
  3) School culture
  4) The principal- the Leader

- **School Distinctive Culture**
  1) Art and creativity as distinctive features of the school curriculum
  2) “Excellence in education”-Enhancing the portrait of the future citizen.
  3) The growth of ‘human capital’.
  4) Parents’ involvement.

- **Social Integration**
  1) Social values contribute to the school culture.
  2) Nurturing attitudes and supporting the communities.

- **Partnership and External Bonds**
  1) The linkage- outside the 'school walls'.
  2) Operating new technologies.
6.1 Leadership and Management

"Leadership is a concept of owing certain things to the institution. (p. 12). Leaders should leave behind them assets and a legacy (p. 13). Leaders need to be concerned with the institutional value system which, after all, leads to the principles and standards that guide the practices of the people in the institution. (p. 14)


The management of the schools of arts is entitled to establish an organisation within the curriculum vision that should coexist with the leadership policy-making. This is highly necessary to communicate, co-ordinate and ensure that the students succeed to foster a coherent artistic learning.

School Organisation - Policy making strategy

From its innate establishment the School of Arts has been maintaining an organization strategy - to be open and ready for constructive innovations and changes to formulate a new environment when necessary. Thus, mastering a new design, structure and implementation to be accomplished through methods that engage the entire school as a united committed organisation.

It is explicitly recognised and provided for the school of arts policy to ensure the following principal objectives:

✔ The importance of maintaining a creative, artistic and cultural education for the whole curriculum.

✔ Challenging teachers and other professionals to develop and implement permeation model of themes, skills and dimensions within the subject knowledge culture (Randor, 1994; Inbar, 2000). They should be encouraged and trained to use
methods and materials that facilitate the development of young people's creative abilities and cultural understanding.

✓ Advocating a wise balance between the skills and learning knowledge within the freedom to innovate and experiment an educational system that channels and fosters the distinctive diverse giftedness of young people giving them the opportunity to achieve and master on their own merits.

✓ Promoting the development of partnerships between specialist schools of arts, outside agencies and national arts institutions which are essential to provide the kinds of creative and cultural education that young people need and deserve (NACCCE, 1999; ETSS, 2002)

Alongside with these distinctive strategies, the school must have been assessing itself—it is considered to be one of the most demanding and difficult task to be accomplished. Information-gathering mechanisms are mostly important to surface and rectify through systematic methods of understanding and honest open face-to-face collaborative communication (Poper, 1994; Brundrett, 1999; Senge, 2000).

Furthermore, catalysing people's aspirations requires time, care, strategy and belief. With respect to the curriculum, (Middlewood & Burton, 2001, p.21)- "the vision is an attempt to encapsulate the position that the school wants to be in".

Also, it is the student who is placed in the heart of the curriculum. Therefore, the message is focused on the importance of the instruction of teaching and the cultivation of learning towards a paramount necessity for the student. Thus, he\'s she is directed towards educational processes that are programmed to develop the individual's interest, experiences, mature attitudes and self-realisation. The target driven by the unique and distinctive art fields of subject as translated in the
curriculum of the schools of arts is particularly appropriate for the able and gifted students owing an artistic and creative world-view of Arts.

"There are people in the world who have to create to live, it's just something they have to do. There are others who live to create and then there are people (most of us I think) who are creative, but don't know what to do with it, how to use it. I think these people could be nudged in the right direction by teachers!"

Lenny Henry (NACCCE, 1999.p.65)

**Staff shared vision**

Over the past fifteen years many organizations have grown more interested in encouraging high quality teamwork. They are making a significant shift at their most senior level. This is a model of a new leadership moving towards being 'led by a team' (Senge, 2000.P.405) that is actually being a decision-making team of four to seven people. Rather, we see a group of people with shared responsibilities and clear accountability, reaching decisions together by consensus, coordinating and implementation. Fullen (1992) includes the shared purpose of the school team and emphasises the themes of vision, goals, mission and the objectives of the school to be one unit of the purpose.

Through this 'executive team leadership' and the shared sense of meaningful, purposeful educational directions, these organisations of the schools of arts, are seeking ways of realising all the talent and intelligence of the most senior people who become the leading staff of the schools. They require a deep expertise in specific areas in the fields of arts, complemented by creative insight into the interrelationships between functions.
The organisation of a specialist school of arts when led by influence, the staff, parents and students are moved and convinced when they see a group of people – coordinators and teachers at the top truly sharing a vision and strategy and modeling it into their behavior. They understand and appreciate norms of collegiality, extensive mutual sharing and joint work to be valued and honoured at the school. This virtuous collaboration translated as a responsible commitment and congruency arouses their confidence and elevates the potential of learning.

This team must master the alignment around the vision they share and become good at the core issues of the school credo. Their abilities to study new methods in order to capture collective knowledge conduct them to reaching the ability to dialogue openly and truthfully. Unfortunately it is likely to appear in some creative situations of producing and performing, points of tension and unspoken conflicts, dilemmas between autonomy and collaboration (Dilemmas, 4.1). The team must reach a constructive solution to solve dilemmas through a team lifelong learning and purposeful agenda of the spirit and practice of the arts.

A vehicle for building a shared meaning refers to the process of shared vision that the schools of arts master and that involves the whole school organisation appropriately to fulfill a collective sharing of their 'creation'. Thus sharing a vision is a never-ending process and always centered around (Fullen, 1992; Senge, 2000).

Senge (2000) says that:

"Shared visions have a way of spreading through personal contact... the organisation depends on its informal networks- communication channels where people talk easily and freely, meeting at pot-luck suppers, participative events and other informal gathering." (p. 301)

Such informal communications brings a vital deep change in the school culture. It is of high importance to recognise their cohesiveness around the school values. As a
result, people feel caught in the 'group fire' after having a vibrant community within the school and supporting each other.

While an organisation of a school is guiding a discipline of shared vision it is the core of its guided aspirations, shared purposes and destiny. Being very tangible and immediate in its core, the vision gives direction and frame to school organisation's future.

"When values are articulated but ignored, an important part of the shared vision effort is shut away. By contrast, when values are made a central part of the organisation’s shared vision effort, and put out in full view, they become like a figurehead on a ship: a guiding symbol of the behavior that will help people move toward the vision." (Senge, 2000.p.302)

The school of the arts has accomplished a successful ‘human product’- a series of creative qualities in the field of arts and a joint venture. This is a significant milestone of the organisation. On the spirit of the educational, artistic and social success, a very shared vision effort can be conducted through. Clearly, the organisation of the school cannot allow to ‘rest too long on the flowers’ it must move quickly otherwise, it will lose the momentum. It is equally important that the vision of the school keeps its fluidity, enhances clarity, keeps moving on and is always evolving “a magnetic north”(ibid.p.305) to pull everyone toward the same future. Facing a change and implementing it requires the involving of the entire organisation in goals and decisions (MacBeath, 1998).

School culture

Creating the effective culture of the school depends on its conducive climate to the learning atmosphere and to the creative elements that are inhibited in the core of the school physical and environmental structure. It should be indeed, one of the
management priorities. The school environment is the visible sign of the school’s
culture that includes its values, norms, behaviours, traditional ceremonies, artistic
productions and shows. This means that the school culture is the consequence of the
harmonious teaching, learning and physical styles. By creating this harmony, we
encourage other characteristics of effectiveness. We focus on the instructional
curriculum that is enhanced by the arts studies to match and support the aims of the
whole curriculum. Creating a broad and balanced curriculum schools need to promote
a broad approach to creativity across the curriculum. In doing so, we recognize the
importance of fundamental dynamics of creative processes that enable
the reinforcement of other elements such as: the concept of self-prestige through
learning creative activities, parental support and involvement, teacher development
and collegiality.

When asked to conceptualise their characteristic roles in their classroom and in their
art department, two coordinators saw themselves as ‘leaders’- ‘entertainers’, whereas
the other one saw himself as a ‘resource’ and his colleague as a ‘creator. Their
knowledge and beliefs shaped the configuration of the school learning culture each
through his or her adherence to a particular stance and style in the art department.
While teachers and coordinators experiment different and distinctive approaches to
learning, positive changes, access to resources and curriculum design, foster students
achieve their learning goals. The main basis should be the unique feeling of a
‘different future’ focusing on specialist artistic subjects that ‘break’ the uniformity of
the ‘generalist’ ‘traditional’ classroom. It is the *how of learning* (Briggs, 2001) with
the ‘mélange’ of the artistic material that interests us mostly.

Personal experience, ideology and enthusiasm are acknowledged as energizing forces
for coordinators’ activism and commitment. The status of art within the curriculum of
the school of arts allows the beneficial effects of engaging the professional artistic
skills of the coordinators in the process of the school education in general, are also profound for students. Communicating their ideas to the questioning young students and instructing them with their kinds of various skills results not only in clarity for one’ self but ‘arouses a sense of purpose for your being’ (says the theatre coordinator). More importantly, the status of their students as young artists is not only valued, but envied (Allan, 1997).

Better teaching is assumed to leading to better relationships between teachers and students. More relevant educational goals delivered by teachers will combine to provide and reward the students more lively learning experiences. (Randor, 1994).

To promote forms of education which are sensitive and inclusive to change and cultural diversity, teachers should share a discernible attitude towards the culture and the ethos of their school if they want to transmit the right message to their students.

*The Principal- the Leader*

Leaders are the ownership of the vision. It means that the leader has the ability to "align the vision with the needs, hopes and aspirations of the stakeholders"(Middlewood & Burton, 2001, p.20). It is highly essential to understand the expectations of the school's stakeholders "if heads are to learn how to lead and manage the school effectively" (MacBeath, 1998. p.108).

When analysing the leadership of people 'at the top' managing a specialist school of arts, they merit a special conceptualised role in terms of their leadership. They own a great deal of moral courage to change traditional norms in education. As MacBeath (1998) puts it in the term of 'heresy', he praises these leaders for their being 'rule breakers' who are appealing to questioning inert orthodox ideas. This motif is the secret behind their greatness. Therefore, as proactive visionary leaders who set
ambitious targets have many responsibilities and expectations to lead to effective fulfils:

a) Maintaining a distinctive curriculum for the studies of the arts that mainstreams with the general studies.

b) Encouraging and ensuring high standards in learning and teaching the specialist programme.

c) Developing an artistic creative school culture.

d) Developing mutual trust and involving teachers in school processes and decision-making that leads to the empowerment of the staff.

e) 'Follow Me'- Pulling people up the hill and being an effective role model.

(Goleman, 1996; MacBeath, 1998; Sergiovanni, 2000)

The head teachers are highly encouraged by the excitement and challenge they manage to offer the school community through the variety of artistic choices and the mutual relationship they succeed to develop. Furthermore, as leaders of specialists' teams, they are remarkably challenged and excited by new experiences, opportunities and developments in their own expertise. Also, because they are ultimately accountable for the future of the learners, the leaders are responsible to prepare them to a world of 'complexity, multiplicity and ongoing change' (Middlewood & Burton, 2001.p.110). Therefore, they need to ensure consistent innovations of academic knowledge and educational understandings for the learners' lives (MacBeath,1998; Inbar, 2000). They also should mainstream them with emotional and behavioural needs (Goleman, 1996), where relationships really lie at the heart of effective teaching and learning. Thus, the context of the specialist curriculum keeps their needs in the centre and should be regularly and effectively monitored. Senge (1993) focuses the role on the integrity and the commitment of the organisation's leaders to ensure a generative and enriching learning to be consequently highly valued as the school.
culture. This valuing of commitment and learning is highly vital. It is reasonable to conclude that in a 'speeding' and ongoing world, school culture is necessarily and clearly significant for the school leadership that mobilizes the school community and is encouraged to develop strategies for shared aspirations.

6.2 School Distinctive Culture

"The excellency of every art is its intensity, capable of making all disagreeable evaporate, from their being in close relationship with beauty and truth".

John Keats, 1817

(Noble, 2001, p. 104)

Art and creativity as distinctive features of the school curriculum

The 1999 report (NACCCE) All Our Futures: Creativity, culture and education, places arts education as a valuable imaginative activity that produces original creative outcomes. The report envisages arts to have a secure future at school and becomes the central of the school curriculum. The emphasis on creativity and the development of the learners' skills defines the basis of culture in education (Noble, 2001).

Theorists argue the question whether it is relevant for reacting appropriately to art are our emotions rather than our cognitive abilities. This considers art in general when people content themselves with 'understanding' art but they do not reach the level of truly aesthetic evaluation. The works of art might touch them emotionally solely. The lack of the proper factor of aesthetic experience is felt by a range of spectators who simply equate it with 'lack of understanding'. But indeed it is claimed to be the lack of knowledge, intellectual and cultural background. Not only taste and sensibility are required to understand art, but it is of the audiences' duty to acquire knowledge of aesthetic appreciation of art (Dascal, 1985).
There is a particular concern about the place and status of the arts. Creative education involves a balance between teaching knowledge and skills, and encouraging innovation. Therefore it is important to discern how creative development is directly related to cultural education (Peter, 1998; NACCCE, 1999).

Promoting creative and cultural education effectively calls for a systemic strategy because they are not subjects in the curriculum. Being general functions in education it is assumed that they address the balance of the school curriculum, teaching methods and assessment, how schools connect with other people and resources, the training and development of teachers.

This chapter designs the learning environments of the school of arts and looks at the ways it can produce a climate linked to the physical creative environment and to the conceptual design of the institution where the educational artistic focus lies (Briggs, 2001; ETSS, 2002). The strands of arts and creativity as distinctive features of the school curriculum provide the framework to imagine, experiment and use the learner skills. They bring the change into the conventional study by imposing different ideas and initiate creative thinking within the material. Trained teachers at the school of arts encourage independent creativity and develop effective ways of directing the learners' environment. Through the challenge and the willingness to experiment artistic activities such as performing, workshop, designing, music, filming and dancing the learners appreciate the freedom of opportunities that are involved with creativity. Nevertheless, through seeing this perception, and acknowledging how widespread it is, shows evidence of a problem in itself. Therefore creating the right synergy and achieving the right balance in art education is an urgent and complex task, from national policy making to classroom teaching. The structure of the curriculum as bound to developing knowledge, attitudes skills that are important for exploring, decision-making, exercising responsibilities, rights and privileges in our democratic
society. This state is being experienced everyday through practical real life. Therefore the practical experiences of the students are engaged and inherent in being a citizen.

The starting point is a clear and agreed rationale:

1) Establishing a positive, participative and creative education to motivate citizenship.

2) Developing the student distinctive skills, values and attitudes towards citizenship (Randor, 1994).

There is a growing awareness of the need for education to respond practically to the increasing diversity of Israeli society, and to the growing interaction between world cultures. It is expected that art education should bring the students the opportunities to be successful in their inhabitant world and is justified through their spiritual, moral, social and cultural development. Also, it may very effectively synthesise in their experiences - meaning, achieving excellence in order to succeed in life. Success is related to the concept, approaches, forms and structures of the art knowledge that makes the school curriculum (Randor, 1994; Peter, 1998; Inbar, 2000).

"Excellence in education" - enhancing the portrait of the future citizen

The dynamic process of a national drive is to raise standards in pupil achievement through a meaningful school curriculum that promotes excellence. Living in a world of complexities how can young people socialize within the subject knowledge curriculum?

How does artistic and creative curricular framework encapsulate and direct wider perspective to assist young people in their future paths?

The curriculum pillars that stand for relevance, creativity, equity and excellence (Sergiovanni, 1998; NACCCE, 1999) signal the use of terms such as: 'quality' and 'standards' that should grow high on the political agenda in order to reach school
improvement and target settings to be responsive to the reflective needs and aspirations of the learners.

This notion focuses on the portrait of the future citizen whom we expect to be capable of acting both autonomously and responsibly. Therefore the graduate needs to think beyond more formal criteria. His rights and obligations formally define his status as a citizen within a state. Mead (1967, in Stevenson, 2001, p.38) argues that ‘to be a citizen, one must recognise the perspective and generalised others and this recognition, in turn, is depended upon a specific process of socialisation’.

Programmes at schools should foster the following values and attitudes conducting the students to:

• Be aware of education to training for future opportunities.
• Know themselves – self-knowledge in relation to potential and limitation.
• Adjusting to change and coping with new situations.
• Maintaining a positive approach to investment in personal growth.
• Exercising choices within a framework of creative skills by challenging independence of thoughts
• Understanding rationally the need to balance personal aspiration against the availability of opportunities.
• Tolerating the beliefs and opinions of others.

Thus the education system manages to succeed helping young students come to a meaningful understanding of societal issues and encourages them to be active citizens (Randor, 1994).
Academic ability alone will no longer guarantee success or personal achievement. Every child has capabilities beyond the traditionally academic. Children with high academic ability may have other strengths that are often neglected. Children who struggle with academic work can have outstanding abilities in other areas. Equally, creative and cultural education of the sort we propose can also help to raise academic standards.

While developing the school of arts' vision, among its emphases lays the learning for high achievements- studying for excellence in education. The desire and aptitude to pursue a course of learning capacity, discovering new knowledge even after they graduate the school of arts define excellence in the future. The supportive value of the school culture is the challenge that is established to both, teachers and learners. This challenge is translated into the institution's ethos:

- To enhance their motivation to be kept at a high level.
- Stay up to date with educational theories and features of multiple intelligences (Gardner, 1993).
- Encouraging the intellectual curiosity and transmit the knowledge and creative skills.
- Offering and authorising various models of learning styles: visual, auditory, reflective, active and kinesthetic learning.

Meeting these needs, the educational system should be so designed as to develop requisite knowledge, skills, potentials, understandings, attitudes and abilities which are in tune with the ethos of the country. Moreover, it should be responsive to preparing the learner to developments and changes taking place in the global world to enhance his personality as the future citizen (Harland & Eds.1998; NACCCE, 1999).
The growth of the 'human capital'

The extraordinary creative insights of particularly gifted people, has enormously changed the course of history. Creativity is a basic capacity of human intelligence. Gardner (1993) identifies the very rich diversity of human intelligences and claims that they are multifaceted. The arts are also multifaceted. "They involve intellectual, emotional, social, cultural, spiritual, moral, political, technological and economic understanding and inquiry, as participants and as viewers" (NACCCE, 1999. p.40).

Therefore the art programme developed into a unique mélange of education practice, core skills development self evaluation, experiential learning, budget management and performances, shows and exhibition co-ordination enhance the works of art of the students and constantly emphasise their persistence and their talent (Allan,1997; Peter, 1998).

We argue that art education comprises a process of providing an alternative to the expected, turning the conventional and changing the routine of the present curriculum by the imaginative activities it produces. As such, the outcomes, the human capital, are both original and of great value. We consider the value to be related to the task and purpose of the growth of the human capital when judged according to the areas of art activities: Dance, drama, music and plastic arts are expected to be useful, effective valid enjoyable and satisfying (Harland & Eds, 1998; NACCCE, 1999; Dalton& Eds, 2001). Accordingly, it is through shaping the individual's work that the perception itself is clarified. It is in these forms that we express our most human perceptions and feelings. Thus the creative processes of the arts and the aesthetic qualities are central in shaping the human capital. Developing human creativity is intimately related to the cultural development of the individual and the value of self
expression is highly emphasised and mostly important:

"This expression is unique. If you block it, it will never exist through any other medium and will be lost."

Martha Graham, (NACCCE, 1999, p.36)

Going back to the roots and acknowledging past ideals helps to portray an accurate view of realities by giving the young people sense of what there ought to be (Senge, 2000). In order to promote the creative and cultural development of young people, action is needed to improve the quality of training for youth workers. It is important to consider the 'unlocking' of the potential of the individual. Moreover, it is essential to realising the potential of young people and to promoting the quality of national life and of individual achievement that are the ultimate purposes of education.

Therefore, teachers have to be particularly skilled at assessing and appraising students' progress and development by encouraging them to communication in purposeful terms to become more resourceful and less adult-dependent (Randor, 1994).

While recognising young people's creative capacities, the role of teachers is to provide the particular conditions in which they can be realised. Amongst the things that enhance the growth of the 'human capital' is developing the creativity that involves the deepening of young people's cultural knowledge and understanding. Also, teachers emphasise the importance of the students themselves posing questions and reflecting about issues that arise from the social context and environment in which they live. Applying the vision of the principal- the leader at the school of arts to mundane realities, the key is not a white lightening at dawn but it is his willingness to achieve unquestionable superiority while combining self growth and performance, fairness
and open information and in the end, it is a lifetime work to merit the human capital of his creative learners when through openness and reflexivity they:

* Become more effective in handling future problems and objectives.
* Broaden and deepen awareness of the self as well as the world. (MacBeath, 1998).

**Parents' involvement**

Another distinctive feature that moulds the school of arts culture is discerned by the essential and effective partnership with parents (Shapira & Goldring, 1990; Middlewood, 1999a; Heiman, 2001). The importance of parental involvement in the school life is sharpened in practice and brings a fruitful recognition. Primarily this is because the relationship between the school staff and the parents functions on the basis of sharing the vision and the ethos of the school organization. Specifically, parents may not be pedagogically influential in the learning process. The clear view of their role is envisaged in their being 'co-educators' with no intervention in the school programmes (Middlewood & Burton, 2001). They value the richness of the curriculum conducted by the teachers whom they appreciate to provide an insight and offer their children many creative, inventive, and challenging opportunities to express themselves (Randor, 1994). Parents are supportive and encouraging school social life activities for the benefit of the school climate and culture (Methodology).

Consequently, the school applies to the community as an essential organic factor that is 'glued' with the school. It is not what they get but, it is what they can give and contribute to the community.
6.3 Social Integration

Social values contribute to the school culture

Israel by definition is a 'melting pot' that comprises an extraordinary variety of different cultural and traditional communities. Overlapping all of these there are strong socio-economic differences and often-stark contrasts between 'northern' and 'southern' communities (Literature Review, 1.4), the patterns of population and ways of life in the city. On one hand this diversity promotes deep problems but on the other hand it permits immense benefits. This becomes now central to the vitality of our national, distinctive culture.

With respect to educational outcomes, both case studies, the "School of Arts" in Tel Aviv and "Gordon" school in Herzeliyah, set out to examine whether there were differences in the effectiveness of schools serving similar and non similar socio-economic populations in relation to the worthy impact they had upon children's educational progress, social integration, tolerance and consequently the school culture. Examining the patterns of their schools' lives we acknowledged that these schools were more effective than others and their social factors contributed to their success.

One of the most promoting processes to be conducted by the schools of arts refers to the special artistic pre-examinations in the kindergartens placed in the suburbs zones of the city. In order to identify and bring together the artistically talented and gifted kids whose parents lack the knowledge and awareness of their abilities, groups of teachers from the arts department plan and operate special observations, testing and eventually enable them embrace and understand the importance of art education. Doing so, the schools of arts bring them into contact with art expression, attitudes, values and traditions of other cultures. These kids from a very early age are given the opportunities to discover distinctive possibilities and cultural contexts.
Nurturing attitudes and supporting the communities

Through art education as being instructed and thoughtfully experienced at the schools of arts, we acknowledge that young people are likely to understand processes, engage them with respect to cultural perspectives which may differ from their own.

Emanating from their school’s ethos as a whole the pupils are influenced from the social behavioural attainments. The experiences at school point the implication that the students’ attitudes are positively shaped towards beneficial outcomes in terms of social values integrated with cognitive achievements. Sharing social values closely to learning attainments, stresses on the communication of the staff and the students who are heading through the school ethos (Duncan, 1999). It concerns the emphasis on praise rather than criticism, encouragement rather than disappointment leading ahead towards a positive climate where the ‘tone’ of the school is set into a school culture value. It points to the need for schools and others to go beyond a general policy of multicultural education. Nonetheless, the education sector as a whole must now look at a range of strategies to address integration wherever and however it occurs.

The greatest disincentives to achievements for young people from a low socio-economic sector are low self-esteem and lack of motivation. Creative and cultural programmes are powerful ways of revitalising the sense of community in a school and engaging the whole school with the wider vibrant community.

The importance of these can only be fully recognised in educational terms within a more general social definition of culture: the term "culture" has also been used in a more general sense to mean a community's overall way of life. It recognises that different social groupings are held together by shared values, beliefs and ways of relating which are characteristic of them, and which distinguish them from others.
At the heart of the social definition of culture is the concept of values: the ideas, beliefs, attitudes which the group considers worthy and important, and which it holds in common as a group. Accordingly, we define culture as:

**The shared values and patterns of behaviour that characterise different social groups and communities.**

The ways of life - the "cultures" of groups are often intricate in themselves and in how they relate with others that surround and intersect them. Three features of the social cultures of the late twentieth century which are significant for our proposals for creative and cultural education: they are dynamic, diverse and they are evolving.

Stole and Fink (1996, in Duncan, 1999) argue that schools' cultural norms should include the value of 'a caring ethic' stressing on the schools as a 'caring family'. It is this view that the schools are founded upon a moral ethic value where they should enhance high expectations for all their members: 'recognize individual strengths while providing mutual support; they compensate and help individual weaknesses; and they behave in ways of mutual trust, respect, optimism and intentionality' (ibid, p.39).

Supporting this notion the schools of arts foster their ability to reflect and respond to personal and cultural diversity. This means understanding different cultural values and promoting respect for different cultural practices and traditions (NACCCE, 1999; ETSS, 2002).

### 6.4 Partnership and External Bonds

**The Linkage- outside the 'school walls'**

An appropriate self-contained, educational values and institutional culture should be expanded beyond the 'school walls'. When arts educators and learners work and study
together outside the ‘school territory’ and alongside operating within the linkage of school educational and artistic needs, this offers a much broad opportunities that might engage the community- based interests in mutual and cross-curricular projects with respectful purveyors of learning such as the fruitful engagement with the following national institutions: The Israeli Philharmonic Orchestra; The Tel-Aviv Museum of Arts; The Israeli Opera; the Israeli National Theatre (and other various theatres in the country); the Israeli Ballet and the Israeli National Television together with the School of Arts. Thus, a new prosperous cultural field is experienced for the benefit of school life community. Considering this as a new ‘cross fertilisation’, run by the school management, a large range of arts coordinators and parents, it enhances the school aims:

- Better engagement with the advanced and progressed art national institutions.
- Opening a fruitful dialogue and a unique link between the young generation and the top artists' leaders.
- Assisting and leading the young generation to moving and developing their independence.
- The learning becomes integrated with the formal curriculum and it enables new dimensions of cooperation with the arts institutions.
- Developing a larger range of artistic fields and increasing the educational attainment.
- Motivating and fostering the young age potential and self-esteem.
- Enabling the students to see the relevance of their artistic works with the practical demands of the global art fields of the ‘real world’- this is a vital element.
Motivating the desire and developing the creative passion, contribute to the mutual and beneficial success of the alliances.

Enhancing the students' exploratory mind through mutual workshops to get involved with contents of academic and promotional material in arts.

Operating new technologies

Considering the visual and performing arts as the heart of all cultures they should be 'modernized' to achieve successful attainments from those aims. The arts can be translated into the rapid ongoing facilities of the new technologies and the media:

- Operating high-speed computer network and providing schools with relevant information.
- Including broadcasts and using multi-media systems connected to the local authorities of galleries, museums and various national arts institutions.
- Investment on teachers training and professionalism in accessing information through multimedia technologies.
- Using the Internet web sites as an access to culture: providing learners and teachers the necessary tools to facilitate routes into artistic information that might enhance the quality of content they acquire (NACCCE, 1999; Noble, 2001).
- Establishing arts-centers at schools that include and provide digital broadcasting and video-conferencing that enable various groups of learners to work together, extend their cultural knowledge and raise the profile of arts in the school community and the larger area beyond the school.
The holistic comprehensive nature of messages in the perceptions of the effects of arts education is developed and illustrated by a diagrammatic overview set out in the following Figure A which contains the main categories relating to:

*"The School of Arts"- Art and culture

*Shared vision of the community that empowers the 'human capital'

"Culture Distinguishes the Human Being from the Beast"

The School of Arts

Arts

Culture

School Culture

Social values

Nurturing attitudes of human nature

Upgrade value

Self realisation

Shared vision of the community

Staff

Parents

Authoritie

Empowering the human capital
7. SUMMARY AND CONCLUSION

This research based on literature of the past 20 years aimed to give a distinctive focus on the emergence of the specialist schools of arts in the Israeli education system. The research described, analysed and interpreted the art studies. In this context the notion of specialist schools of arts was explored in terms of the expected changes in pupil education and the development of pupils as individuals and members of society. The study aimed to study the extent to which innovative, high levels of institutional involvement in the arts and the organisational and management structures of the specialist schools contribute to the achievements of their core purposes and correlate with the qualities known to be associated with successful school effectiveness.

In our opinion, the concept of specialist schools of arts based on a vision and ethos about education and on a distinctive organisational structure is justified to influence the pupils' educational outcomes. What expectations are defined from art education at specialist schools? How effective is the organisational, social, management, professional and pedagogical structure of the specialist school on the pupils' outcomes? What influences and outcomes emerged from the study of music, drama, plastic arts, dance and filming? To pursue these questions we conducted a case study of two schools of arts. The data gathering and the analysis of 114 pupils' questionnaires and 23 conducted interviews offered a typology of the outcomes. The comparative analysis of the conceptual themes revealed characteristic insights about the study's major concept: Teaching art at specialist schools
Based on responses from interviewees and pupil questionnaires in the two case studies, the study explores correlation in answers referring to claims for effects and emphases as perceived within the artforms education.

Results of analysing these data examined and explained the considerably high proportion between the schools of arts referring to a set of criteria which identified the student quality, the school culture, the effectiveness of the schools and the upgrading value of the pupil's self realisation. Similarly, the results showed high level of effectiveness translated in the school culture, student self awareness and positive impact on the school community.

Very significantly, it appeared that, to varying extents in the analyses of the data further results highlighted other perspectives such as the school credo, pupils' classification, and school curricula, styles of management, social integration and parental involvement. The data presented in the tables throughout the findings arrived through the process of a primary aim to enhance the analysis of claimed effects from the perspective of organisational structure, managerial leadership, educational-social features and professional structure.

As previously indicated the results of the analysis revealed the recognition that the artforms themselves at specialist schools of arts provide distinct means of personal and social development outcomes such as increased self-expression, self-esteem and self confidence. Drama, music, plastic-arts, cinema and dance had references to developing and building the pupil creativity, self awareness and realisation. Notably there tended to be a great emphasis on effects related to the development of pupils as individuals and their relationships with the society.
Consequently, in light of this, the case study presented indicated that the arts tended to be considered of collectively for their contribution to a specified fruitful climate and ethos in the school. The effect of the arts on school image was translated significantly as the school culture. Alongside the effects of the arts on school culture, the arts at specialist schools were also seen to be encouraging the involvement of the parents and the expanded community in the school.

Hence, one of the general thrusts to emerge from this research lends support to the need of enhancing the schools of arts to examine and evaluate some further needs:

✓ Although the analyses claim the effects of arts to have beneficial impact on a pupil's general studies, there is a need for a further research to highlight the case for examining the impact on the relationship between studying the arts and the general academic studies attainments.

✓ The only "good" results particularly with regards to association with the social integration factor, underline the value about the increasing search for enhancing the outcomes and benefits of arts experiences at school within social integration. Certainly, it would be regrettable if the immense effects of artforms to many areas ignore or underestimate the valuable influences and outcomes concerning the area of social integration. Unequivocally, it should be the government substantial, existing and evident demand.

✓ Another implication may be that a comprehensive arts education indicated a distinctive contribution to the teacher–pupil-parent relationships. The data provided a credible testimony to this need concerning the school climate. Further study can offer more direct and indirect possible positive effects.
Theses points, if confirmed, would have major implications for the examination of the 'effectiveness' of teaching in the arts.

While interpreting and implementing the bonds with external cultural and artistic institutions we come to terms with value-added measures for the schools of arts assessment and evaluation goals. It is very important to bear in mind that the schools' purposes of growth and expansion in the fields of arts, should not be viewed in isolation-the school territory only, but as a part of a whole progressing and developing contexts that picture together the school community viewpoints.

The model of a specialist school of arts as interpreted and designed in the Israeli education system views the arts for young people with 'potential' and 'giftedness' who need to develop their abilities and gain access to culture and advance with their creativity in the fields of arts. The specialist school of arts that nurture this purpose to be mostly appropriate must consider its mission to contribute to the social, academic, moral, spiritual and cultural elements of the school curriculum and presumably to the future citizenship. Promoting arts education is justified in 'the benefits it confers on young people in working life' (Noble, 2001, p.112). It is the articulation of this challenge to give encouragement to many of the policy makers working away in the isolation to pick up the challenge and continue the development of a harmonious linkage between art education and the academic disciplinarian studies. This process of linking general studies particularly with an appreciation of the arts (modern, traditional and folk culture) should be our national cultural policies that focus specifically on the development of the arts: music, drama, cinema, dance and visual art. Specialist schools as Yogev (2000) states them should on one hand, be purposely established to focus on the multicultural education and on
the other, the 'particular' multicultural education. These schools are capitalised to become the 'flagship' - the Model Schools of multicultural education, through the integration of students from differential catchments areas and by emphasising pluralism within the schools' pedagogical curriculums.
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APPENDICES
Appendix 1

Pupil's Questionnaire

Dear Pupils:

It is very important that we learn about your thoughts and feeling concerning the department in which you are studying.

For this reason, we request that you give your most serious attention and consideration when filling out this form.

The questionnaire is anonymous – there is no need to identify yourself by name.

Thank you in advance for your full cooperation.
The School of Arts

The School of Arts is comprised of six 'schools' / departments:

- Primary and junior-high school for academic subjects
- Music department
- Dance department
- Theatre department
- Plastic and Visual Arts and
- Cinema\filming department.

The school is not limited to a specific catchment area and is oriented specifically towards pupils showing a strong potential towards the study of the Arts. The teachers are university graduates skilled in various academic subjects and art disciplines. The school has an extended study day, since the pupils study 12-16 hours of art-related subjects in addition to the regular curriculum prescribed by the Ministry of Education.

Acceptance to the school is subject to tests that detect creativity and artistic potential.

The school was established in 1984 and 12 classes have completed the program of studies to date. Many of the school’s graduates continue to work in the arts, and some have already made a name for themselves in the various fields of art.
Read the following statements carefully and tick the appropriate box to indicate the extent to which you agree or disagree with each statement (ranging between ‘definitely agree’ and ‘definitely disagree’).

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<tr>
<th></th>
<th></th>
<th>Definitely Agree</th>
<th>Agree</th>
<th>Do not particularly agree</th>
<th>Definitely Disagree</th>
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<tr>
<td>1.</td>
<td>Studies are taken seriously by the teachers in my department.</td>
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<td>2.</td>
<td>Generally, teachers in my department are well acquainted with their pupils.</td>
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<td>3.</td>
<td>I am allowed to advance according to my abilities.</td>
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<td>4.</td>
<td>The department gives good pupils the opportunity to advance.</td>
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<td>5.</td>
<td>The department supports low achievers.</td>
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<td>6.</td>
<td>Most teachers in the department take notice of my needs.</td>
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<td>7.</td>
<td>The department places a heavy burden on me outside of school hours.</td>
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<td>8.</td>
<td>I feel comfortable speaking with the department coordinator.</td>
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<td>9.</td>
<td>The pupils in my department are given the opportunity to express themselves.</td>
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<td>10.</td>
<td>I do not express myself for fear of my peer’s reaction.</td>
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<td>11.</td>
<td>Most of the lessons in the department contribute towards my general academic education.</td>
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<td>12.</td>
<td>Most of the theoretical studies in the department interest me.</td>
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<td>13.</td>
<td>Most of the practical lessons in the department interest me.</td>
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<td>14.</td>
<td>The attention is given mainly to good pupils.</td>
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<td>15.</td>
<td>The department co-ordinator deals well with problems presented to him/her.</td>
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<td>16.</td>
<td>All the pupils receive the same attention.</td>
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<td>17.</td>
<td>Most of the teachers come to the lessons well prepared.</td>
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<td>18.</td>
<td>The time is spent well on learning tasks in the majority of the lessons.</td>
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<td>19.</td>
<td>Most teachers provide variety in their lessons.</td>
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<td>20.</td>
<td>Our department is competitive.</td>
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<td>21.</td>
<td>The grades awarded to me are a fair reflection of my efforts.</td>
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<td>22.</td>
<td>The teachers in my department provide encouragement.</td>
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<td>23.</td>
<td>The pupils in my department support one another.</td>
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<td>24.</td>
<td>My favourite day at school is the day concentrating on arts solely. (Friday).</td>
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<td>25.</td>
<td>Teachers' behavior in the department is impolite.</td>
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<td>26.</td>
<td>I would prefer general art studies, rather than studying in a specific department.</td>
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<td>27.</td>
<td>The heavy focus on the subject taught in the department tires me enormously.</td>
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<td>28.</td>
<td>I was happy when I was placed in the department in Class 4.</td>
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<td>29.</td>
<td>Even if they canceled the department, I would still remain in the school.</td>
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<td>30.</td>
<td>I like being a student in my department.</td>
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<td>31.</td>
<td>My studies in the department are advancing my personal artistic growth.</td>
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<td>32.</td>
<td>I would change departments if I could.</td>
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</table>
To be completed by pupils in the **Plastic Arts** Department only:

Read the following statements carefully and tick the appropriate box to indicate the extent to which you agree or disagree with each statement (ranging between ‘definitely agree’ and ‘definitely disagree’).

<table>
<thead>
<tr>
<th></th>
<th>Definitely Agree</th>
<th>Agree</th>
<th>Do not particularly agree</th>
<th>Definitely Disagree</th>
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<tbody>
<tr>
<td>1.</td>
<td>The variety of subjects adds interest to my studies in the department.</td>
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<tr>
<td>2.</td>
<td>The teachers guide me towards developing my specific talents.</td>
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<td>3.</td>
<td>I manage to escape lessons without anyone noticing.</td>
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<td>4.</td>
<td>I have unlimited use of materials.</td>
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</tr>
<tr>
<td>5.</td>
<td>The teachers are strict concerning the economic use of materials.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6.</td>
<td>I often move from lesson to lesson without receiving permission.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7.</td>
<td>I would like my works to be exhibited more often.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8.</td>
<td>My studies in the department provide me with tools for becoming acquainted with the different techniques.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9.</td>
<td>Serious attention is devoted to the process involved in my work.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10.</td>
<td>The visits to exhibitions contribute towards expanding my art education.</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

To be completed by pupils in the **Drama** Department only:

Read the following statements carefully and tick the appropriate box to indicate the extent to which you agree or disagree with each statement (ranging between ‘definitely agree’ and ‘definitely disagree’).

<table>
<thead>
<tr>
<th></th>
<th>Definitely Agree</th>
<th>Agree</th>
<th>Do not particularly agree</th>
<th>Definitely Disagree</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Some of the teachers encourage the star pupils only.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2.</td>
<td>The productions have a detrimental affect on the theoretical studies.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3.</td>
<td>The productions are an important part of the study process.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4.</td>
<td>I am uncomfortable about expressing myself in public.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5.</td>
<td>I find it difficult to express myself freely in acting.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6.</td>
<td>Watching productions outside of school hours is an important part of the study process.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7.</td>
<td>I enjoy reading plays.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8.</td>
<td>I now have greater appreciation watching plays thanks to my studies in the department.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9.</td>
<td>It enjoy appearing in front of an audience.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10.</td>
<td>The variety of subjects adds interest to my studies in the department.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11.</td>
<td>Serious attention is devoted to the process involved in my work.</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
To be completed by pupils in the **Dance** Department only:

Read the following statements carefully and tick the appropriate box to indicate the extent to which you agree or disagree with each statement (ranging between ‘definitely agree’ and ‘definitely disagree’).

<table>
<thead>
<tr>
<th></th>
<th>Definitely Agree</th>
<th>Agree</th>
<th>Do not particularly agree</th>
<th>Definitely Disagree</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Some teachers give more attention to star pupils than others.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2.</td>
<td>Participation in afternoon workshops helps me to do better.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3.</td>
<td>A high level of discipline helps me to do better.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4.</td>
<td>I would like more dance productions to be held.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5.</td>
<td>The rehearsals for productions have a detrimental affect on the theoretical studies.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6.</td>
<td>Participation in afternoon workshops places too heavy a burden on me.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7.</td>
<td>I would like more subjects to be added to the department curriculum.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8.</td>
<td>Some teachers make unwelcome comments about my appearance.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9.</td>
<td>The studies in the department place too much physical stress on me.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10.</td>
<td>I get on well with my teachers.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11.</td>
<td>Too much attention is given to dress codes.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>12.</td>
<td>Intensive practice is essential in order to become successful in my studies.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>13.</td>
<td>The variety of subjects adds interest to my studies in the department.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>14.</td>
<td>Serious attention is devoted to the process involved in my work.</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

To be completed by pupils in the **Cinema\Filming** Department only:

Read the following statements carefully and tick the appropriate box to indicate the extent to which you agree or disagree with each statement (ranging between ‘definitely agree’ and ‘definitely disagree’).

<table>
<thead>
<tr>
<th></th>
<th>Definitely Agree</th>
<th>Agree</th>
<th>Do not particularly agree</th>
<th>Definitely Disagree</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>The variety of subjects adds interest to my studies in the department.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2.</td>
<td>The teachers guide me towards developing my specific creative and technological talents.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3.</td>
<td>I manage to ‘escape’ equipment responsibility</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4.</td>
<td>I have unlimited use of materials.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5.</td>
<td>Thanks to the studies in the department, I have developed other creative skills such as: scripting and acting.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6.</td>
<td>I often move from lesson to lesson without receiving permission.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7.</td>
<td>I would like my works to be exhibited more often.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8.</td>
<td>My studies in the department provide me with</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
tools for becoming acquainted with various and interesting photographing techniques.

9. Serious attention is devoted to the process involved in my work.

10. The watching and analysing films contribute towards expanding my art education in filming.

11. The teachers are strict concerning the economic use of materials.

To be completed by pupils in the **Music** Department only:

Read the following statements carefully and tick the appropriate box to indicate the extent to which you agree or disagree with each statement (ranging between ‘definitely agree’ and ‘definitely disagree’).

<table>
<thead>
<tr>
<th>Statement</th>
<th>Definitely Agree</th>
<th>Agree</th>
<th>Do not particularly agree</th>
<th>Definitely Disagree</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Playing in ensembles improves my ability to play together with others.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2. Playing in ensembles retards my progress.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3. Having to practice my music too much makes me want to give up.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4. My achievements in music are mainly thanks to departmental encouragement.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5. There are subjects taught in my department that I do not learn in other frameworks.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6. The large number of teachers causes disorder within the department.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7. The large number of teachers makes the studies more interesting.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8. I have gained important knowledge in music as a result of my studies in the department.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9. The variety of subjects adds interest to my studies in the department.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10. Serious attention is devoted to the process involved in my work.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

To be completed by pupils in the **Interdepartmental** Department only ("Gordon"):  

Read the following statements carefully and tick the appropriate box to indicate the extent to which you agree or disagree with each statement (ranging between ‘definitely agree’ and ‘definitely disagree’).

<table>
<thead>
<tr>
<th>Statement</th>
<th>Definitely Agree</th>
<th>Agree</th>
<th>Do not particularly agree</th>
<th>Definitely Disagree</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. The variety of subjects adds interest to my studies in the department.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2. The teachers guide me towards developing my specific talents.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3. Having to mainstream lessons prevent the specializing development of each separated field of arts.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4. The productions are an important part of the</td>
<td></td>
<td></td>
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<td></td>
<td></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td>---</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5.</td>
<td>Thanks to the studies in the department, I have developed various creative skills.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6.</td>
<td>I often move from lesson to lesson without receiving permission.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7.</td>
<td>Some teachers give more attention to star pupils than others.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8.</td>
<td>My studies in the department enable the creation of inter relations among the fields of arts.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9.</td>
<td>Serious attention is devoted to the process involved in my work.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10.</td>
<td>I have not gained any important knowledge as a result of my studies in this department</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11.</td>
<td>The teachers guide me towards developing my specific talents.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>12.</td>
<td>The interdepartmental studies develop awareness to the group extent</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

231
Appendix No.2

Statistics analysis

Student questionnaire sub grouped into categories

"Gordon School of Arts", "School of Arts Tel Aviv", "(Ironi Yod Daled)- Klali"

Questionnaire measurement \ Index (part 1-general questions)

Items included in the measuring

1) Student Quality
   1, 3, 12, 13, 16, 17, 18, 19, 21

2) School Culture
   2, 4, 5, 6, 8, 9, 10, 14, 15, 20, 22, 23, 31

3) Satisfaction
   7, 26, 27, 28, 29, 30, 23, 32

4) Upgrading Value or Self Realisation
   11, 24, 25, 9, 21, 3

NOTE: Before measuring the data, there is a change of value (revaluation, reformation) of the following questions:

7, 10, 14, 20, 25, 27, 30, 32
## Appendix No.3

**Arts Departments**

A table figuring the questions and measures

<table>
<thead>
<tr>
<th>Revaluation of questions before measuring</th>
<th>Efficiency</th>
<th>Satisfaction</th>
<th>Student upgrading</th>
<th>Art department</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td><strong>Self realisation</strong></td>
<td></td>
</tr>
<tr>
<td>2,3,6</td>
<td>6,7</td>
<td>3,8,9</td>
<td>1,2,4,5,10</td>
<td>Music</td>
</tr>
<tr>
<td>.3,6,7</td>
<td>3,4,6</td>
<td>1,8,9</td>
<td>2,5,8,10,11</td>
<td>Filming</td>
</tr>
<tr>
<td>1,2,4,5</td>
<td>3,7,11</td>
<td>1,2,6</td>
<td>4,5,8,9,10</td>
<td>Drama</td>
</tr>
<tr>
<td>1,6,7,9,10</td>
<td>4,5,8,12,13</td>
<td>1,3,6,7,9,10</td>
<td>2,11,12,14</td>
<td>Dancing</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Interdepartmental</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>(&quot;Gordon&quot;)</td>
</tr>
<tr>
<td>3,6,7,10</td>
<td>6,10,12</td>
<td>1,4,7</td>
<td>2,3,5,8,9,11</td>
<td>Plastic Arts</td>
</tr>
<tr>
<td>3,4,6,7</td>
<td>3,4,5,6</td>
<td>1,10</td>
<td>2,7,8,9</td>
<td></td>
</tr>
</tbody>
</table>
Appendix 4

Table 1 - Means and standard deviations for each question by class

<table>
<thead>
<tr>
<th>GROUP</th>
<th>N</th>
<th>Mean</th>
<th>Std. Deviation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Q1 2.00 arts</td>
<td>38</td>
<td>3.1579</td>
<td>.67888</td>
</tr>
<tr>
<td>3.00 gordon2</td>
<td>38</td>
<td>3.1842</td>
<td>.69185</td>
</tr>
<tr>
<td>Q2 2.00 arts</td>
<td>38</td>
<td>3.3421</td>
<td>.66886</td>
</tr>
<tr>
<td>3.00 gordon2</td>
<td>38</td>
<td>3.4211</td>
<td>.85840</td>
</tr>
<tr>
<td>Q3 2.00 arts</td>
<td>38</td>
<td>2.9474</td>
<td>.80362</td>
</tr>
<tr>
<td>3.00 gordon2</td>
<td>38</td>
<td>3.1842</td>
<td>.86541</td>
</tr>
<tr>
<td>Q4 2.00 arts</td>
<td>38</td>
<td>2.8684</td>
<td>.90557</td>
</tr>
<tr>
<td>3.00 gordon2</td>
<td>38</td>
<td>2.6316</td>
<td>1.10089</td>
</tr>
<tr>
<td>Q5 2.00 arts</td>
<td>38</td>
<td>3.0789</td>
<td>.74911</td>
</tr>
<tr>
<td>3.00 gordon2</td>
<td>37</td>
<td>3.1081</td>
<td>.80911</td>
</tr>
<tr>
<td>Q6 2.00 arts</td>
<td>38</td>
<td>3.1316</td>
<td>.70408</td>
</tr>
<tr>
<td>3.00 gordon2</td>
<td>38</td>
<td>3.2105</td>
<td>.84335</td>
</tr>
<tr>
<td>QQ7 2.00 arts</td>
<td>38</td>
<td>3.2105</td>
<td>.62202</td>
</tr>
<tr>
<td>3.00 gordon2</td>
<td>37</td>
<td>3.1622</td>
<td>.98639</td>
</tr>
<tr>
<td>Q8 2.00 arts</td>
<td>38</td>
<td>3.0526</td>
<td>.83658</td>
</tr>
<tr>
<td>3.00 gordon2</td>
<td>38</td>
<td>2.9737</td>
<td>1.15048</td>
</tr>
<tr>
<td>Q9 2.00 arts</td>
<td>38</td>
<td>3.2105</td>
<td>.84335</td>
</tr>
<tr>
<td>3.00 gordon2</td>
<td>38</td>
<td>3.2632</td>
<td>.82803</td>
</tr>
<tr>
<td>QQ10 2.00 arts</td>
<td>38</td>
<td>3.1053</td>
<td>1.00779</td>
</tr>
<tr>
<td>3.00 gordon2</td>
<td>38</td>
<td>2.9211</td>
<td>1.02355</td>
</tr>
<tr>
<td>Q11 2.00 arts</td>
<td>38</td>
<td>2.9737</td>
<td>.67731</td>
</tr>
<tr>
<td>3.00 gordon2</td>
<td>38</td>
<td>2.7895</td>
<td>.96304</td>
</tr>
<tr>
<td>Q12 2.00 arts</td>
<td>37</td>
<td>2.7838</td>
<td>.78652</td>
</tr>
<tr>
<td>3.00 gordon2</td>
<td>37</td>
<td>2.7027</td>
<td>.81189</td>
</tr>
<tr>
<td>Q13 2.00 arts</td>
<td>38</td>
<td>3.5526</td>
<td>.60168</td>
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<tr>
<td>3.00 gordon2</td>
<td>38</td>
<td>3.2895</td>
<td>.80229</td>
</tr>
<tr>
<td>QQ14 2.00 arts</td>
<td>38</td>
<td>2.7368</td>
<td>1.00497</td>
</tr>
<tr>
<td>3.00 gordon2</td>
<td>37</td>
<td>2.8108</td>
<td>1.10146</td>
</tr>
<tr>
<td>Q15 2.00 arts</td>
<td>38</td>
<td>3.0263</td>
<td>.67731</td>
</tr>
<tr>
<td>3.00 gordon2</td>
<td>37</td>
<td>3.1622</td>
<td>.92837</td>
</tr>
<tr>
<td>Q</td>
<td>2.00 arts</td>
<td>3.00 gordon2</td>
<td>2.00 arts</td>
</tr>
<tr>
<td>-----</td>
<td>-------------</td>
<td>----------------</td>
<td>-------------</td>
</tr>
<tr>
<td>Q16</td>
<td>2.5789</td>
<td>3.1842</td>
<td>.55173</td>
</tr>
<tr>
<td>Q17</td>
<td>2.4211</td>
<td>2.8947</td>
<td>3.2895</td>
</tr>
<tr>
<td>Q24</td>
<td>3.0000</td>
<td>3.0000</td>
<td>3.0000</td>
</tr>
</tbody>
</table>
Table 2: Presents T Tests for comparing the means of two classes.

<table>
<thead>
<tr>
<th></th>
<th>t</th>
<th>df</th>
<th>Sig. (2-tailed)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Q1</td>
<td>-1.167</td>
<td>74</td>
<td>.868</td>
</tr>
<tr>
<td>Q2</td>
<td>-1.447</td>
<td>74</td>
<td>.656</td>
</tr>
<tr>
<td>Q3</td>
<td>1.236</td>
<td>74</td>
<td>.220</td>
</tr>
<tr>
<td>Q4</td>
<td>1.024</td>
<td>74</td>
<td>.309</td>
</tr>
<tr>
<td>Q5</td>
<td>-1.162</td>
<td>73</td>
<td>.872</td>
</tr>
<tr>
<td>Q6</td>
<td>-1.443</td>
<td>74</td>
<td>.659</td>
</tr>
<tr>
<td>Q7</td>
<td>.253</td>
<td>60.457</td>
<td>.801</td>
</tr>
<tr>
<td>Q8</td>
<td>.342</td>
<td>67.578</td>
<td>.733</td>
</tr>
<tr>
<td>Q9</td>
<td>.275</td>
<td>74</td>
<td>.784</td>
</tr>
<tr>
<td>QQ10</td>
<td>.791</td>
<td>74</td>
<td>.432</td>
</tr>
<tr>
<td>Q11</td>
<td>.964</td>
<td>66.408</td>
<td>.338</td>
</tr>
<tr>
<td>Q12</td>
<td>.436</td>
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### Appendix 5

Table 3: The means and standard deviations for the three schools

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<th>2.00 arts Std. Deviation</th>
<th>3.00 gordon2 Mean</th>
<th>3.00 gordon2 Std. Deviation</th>
<th>4.00 klali Mean</th>
<th>4.00 klali Std. Deviation</th>
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<td>.89610</td>
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Table 4: The variance analysis, which we used to compare the three schools.

Levene's Test of Equality of Error Variances(a)
Dependent Variable: Q1

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<th>Sig.</th>
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Tests the null hypothesis that the error variance of the dependent variable is equal across groups.

Tests of Between-Subjects Effects
Dependent Variable: Q1

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<th>F</th>
<th>Sig.</th>
<th>Partial Eta Squared</th>
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<td>.000</td>
<td>.959</td>
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\[ \text{a R Squared} = .134 \text{ (Adjusted R Squared} = .118) \]

Levene's Test of Equality of Error Variances(a)
Dependent Variable: Q2

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Tests the null hypothesis that the error variance of the dependent variable is equal across groups.

Tests of Between-Subjects Effects
Dependent Variable: Q2

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\[ \text{a R Squared} = .101 \text{ (Adjusted R Squared} = .084) \]
Levene's Test of Equality of Error Variances (a)
Dependent Variable: Q3

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Tests the null hypothesis that the error variance of the dependent variable is equal across groups.

a Design: Intercept+GROUP

Tests of Between-Subjects Effects
Dependent Variable: Q3

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a R Squared = .097 (Adjusted R Squared = .081)

Levene's Test of Equality of Error Variances (a)
Dependent Variable: Q4

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Tests the null hypothesis that the error variance of the dependent variable is equal across groups.

a Design: Intercept+GROUP

Tests of Between-Subjects Effects
Dependent Variable: Q4

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a R Squared = .022 (Adjusted R Squared = .005)
Levene's Test of Equality of Error Variances

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Tests the null hypothesis that the error variance of the dependent variable is equal across groups.

Tests of Between-Subjects Effects

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a R Squared = .129 (Adjusted R Squared = .113)

Levene's Test of Equality of Error Variances

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Tests the null hypothesis that the error variance of the dependent variable is equal across groups.

Tests of Between-Subjects Effects

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a R Squared = .111 (Adjusted R Squared = .095)
Levene's Test of Equality of Error Variances(a)
Dependent Variable: QQ7

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Tests the null hypothesis that the error variance of the dependent variable is equal across groups.

Tests of Between-Subjects Effects
Dependent Variable: QQ7

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a R Squared = .068 (Adjusted R Squared = .051)

Levene's Test of Equality of Error Variances(a)
Dependent Variable: Q8

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Tests the null hypothesis that the error variance of the dependent variable is equal across groups.

Tests of Between-Subjects Effects
Dependent Variable: Q8

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a R Squared = .018 (Adjusted R Squared = .001)
Levene's Test of Equality of Error Variances (a)

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Tests the null hypothesis that the error variance of the dependent variable is equal across groups.

(a) Design: Intercept+GROUP

Tests of Between-Subjects Effects

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<tr>
<td>Corrected Total</td>
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a R Squared = .136 (Adjusted R Squared = .120)

Levene's Test of Equality of Error Variances (a)

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Tests the null hypothesis that the error variance of the dependent variable is equal across groups.

(a) Design: Intercept+GROUP

Tests of Between-Subjects Effects

<table>
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a R Squared = .006 (Adjusted R Squared = .012)

243
Levene's Test of Equality of Error Variances(a)
Dependent Variable: Q11

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Tests the null hypothesis that the error variance of the dependent variable is equal across groups.

Tests of Between-Subjects Effects
Dependent Variable: Q11

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<tbody>
<tr>
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<td>GROUP</td>
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<td>2</td>
<td>2.420</td>
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<td>.067</td>
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a R Squared = .067 (Adjusted R Squared = .049)

Levene's Test of Equality of Error Variances(a)
Dependent Variable: Q12

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Tests the null hypothesis that the error variance of the dependent variable is equal across groups.

Tests of Between-Subjects Effects
Dependent Variable: Q12

<table>
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<tbody>
<tr>
<td>Corrected Model</td>
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a R Squared = .047 (Adjusted R Squared = .030)
Levene's Test of Equality of Error Variances (a)
Dependent Variable: Q13

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Tests the null hypothesis that the error variance of the dependent variable is equal across groups.

Tests of Between-Subjects Effects

<table>
<thead>
<tr>
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<tr>
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R Squared = .294 (Adjusted R Squared = .281)

Levene's Test of Equality of Error Variances (a)
Dependent Variable: QQ14

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Tests the null hypothesis that the error variance of the dependent variable is equal across groups.

Tests of Between-Subjects Effects

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R Squared = .052 (Adjusted R Squared = .035)
### Levene's Test of Equality of Error Variances (a)
**Dependent Variable: Q15**

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Tests the null hypothesis that the error variance of the dependent variable is equal across groups.

*a Design: Intercept+GROUP*

### Tests of Between-Subjects Effects
**Dependent Variable: Q15**

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</table>

*a R Squared = .036 (Adjusted R Squared = .018)*

### Levene's Test of Equality of Error Variances (a)
**Dependent Variable: Q16**

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Tests the null hypothesis that the error variance of the dependent variable is equal across groups.

*a Design: Intercept+GROUP*

### Tests of Between-Subjects Effects
**Dependent Variable: Q16**

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<th>Partial Eta Squared</th>
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</thead>
<tbody>
<tr>
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<td>.091</td>
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<td>.868</td>
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<tr>
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</tr>
<tr>
<td>Corrected Total</td>
<td>106.070</td>
<td>113</td>
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</tbody>
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*a R Squared = .091 (Adjusted R Squared = .075)*

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Levene's Test of Equality of Error Variances
Dependent Variable: Q17

<table>
<thead>
<tr>
<th>F</th>
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<td>.018</td>
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Tests the null hypothesis that the error variance of the dependent variable is equal across groups.

a Design: Intercept+GROUP

Tests of Between-Subjects Effects
Dependent Variable: Q17

<table>
<thead>
<tr>
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<th>Sig.</th>
<th>Partial Eta Squared</th>
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</thead>
<tbody>
<tr>
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<tr>
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<td>2.009</td>
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<td>.054</td>
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a R Squared = .054 (Adjusted R Squared = .037)

Levene's Test of Equality of Error Variances
Dependent Variable: Q18

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<td>.833</td>
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Tests the null hypothesis that the error variance of the dependent variable is equal across groups.

a Design: Intercept+GROUP

Tests of Between-Subjects Effects
Dependent Variable: Q18

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<th>Partial Eta Squared</th>
</tr>
</thead>
<tbody>
<tr>
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<td>.119</td>
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<tr>
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<td>.000</td>
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<td>7.475</td>
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a R Squared = .119 (Adjusted R Squared = .103)
Levene's Test of Equality of Error Variances
Dependent Variable: Q19

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Tests the null hypothesis that the error variance of the dependent variable is equal across groups.

a Design: Intercept+GROUP

Tests of Between-Subjects Effects
Dependent Variable: Q19

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<th>F</th>
<th>Sig.</th>
<th>Partial Eta Squared</th>
</tr>
</thead>
<tbody>
<tr>
<td>Corrected Model</td>
<td>3.187(a)</td>
<td>2</td>
<td>1.594</td>
<td>1.840</td>
<td>.164</td>
<td>.032</td>
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<tr>
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<td>916.126</td>
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<td>.906</td>
</tr>
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<td>GROUP</td>
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<td>2</td>
<td>1.594</td>
<td>1.840</td>
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<td>.032</td>
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<td>Error</td>
<td>95.255</td>
<td>110</td>
<td>.866</td>
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<td>113</td>
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</tbody>
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a R Squared = .032 (Adjusted R Squared = .015)

Levene's Test of Equality of Error Variances
Dependent Variable: QQ20

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<th>F</th>
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<td>1.650</td>
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Tests the null hypothesis that the error variance of the dependent variable is equal across groups.

a Design: Intercept+GROUP

Tests of Between-Subjects Effects
Dependent Variable: QQ20

<table>
<thead>
<tr>
<th>Source</th>
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<th>F</th>
<th>Sig.</th>
<th>Partial Eta Squared</th>
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</thead>
<tbody>
<tr>
<td>Corrected Model</td>
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<td>4.367</td>
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<td>.082</td>
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a R Squared = .082 (Adjusted R Squared = .065)
Levene's Test of Equality of Error Variances(a)
Dependent Variable: Q21

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Tests the null hypothesis that the error variance of the dependent variable is equal across groups.

a Design: Intercept+GROUP

Tests of Between-Subjects Effects
Dependent Variable: Q21

<table>
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<tr>
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<th>Sig.</th>
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</tr>
</thead>
<tbody>
<tr>
<td>Corrected Model</td>
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<td>6.430</td>
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<td>.128</td>
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<tr>
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a R Squared = .128 (Adjusted R Squared = .112)

Levene's Test of Equality of Error Variances(a)
Dependent Variable: Q22

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<th>F</th>
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</table>

Tests the null hypothesis that the error variance of the dependent variable is equal across groups.

a Design: Intercept+GROUP

Tests of Between-Subjects Effects
Dependent Variable: Q22

<table>
<thead>
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<th>F</th>
<th>Sig.</th>
<th>Partial Eta Squared</th>
</tr>
</thead>
<tbody>
<tr>
<td>Corrected Model</td>
<td>11.372(a)</td>
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a R Squared = .143 (Adjusted R Squared = .127)
Levene's Test of Equality of Error Variances(a)
Dependent Variable: Q23

<table>
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<th>F</th>
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</tbody>
</table>

Tests the null hypothesis that the error variance of the dependent variable is equal across groups.

* a Design: Intercept+GROUP

Tests of Between-Subjects Effects
Dependent Variable: Q23

<table>
<thead>
<tr>
<th>Source</th>
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<th>Mean Square</th>
<th>F</th>
<th>Sig.</th>
<th>Partial Eta Squared</th>
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</thead>
<tbody>
<tr>
<td>Corrected Model</td>
<td>2.839(a)</td>
<td>2</td>
<td>1.419</td>
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*a R Squared = .029 (Adjusted R Squared = .011)*

Levene's Test of Equality of Error Variances(a)
Dependent Variable: Q24

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</table>

Tests the null hypothesis that the error variance of the dependent variable is equal across groups.

* a Design: Intercept+GROUP

Tests of Between-Subjects Effects
Dependent Variable: Q24

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<th>Partial Eta Squared</th>
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</thead>
<tbody>
<tr>
<td>Corrected Model</td>
<td>3.310(a)</td>
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<td>1.655</td>
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<td>GROUP</td>
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<td>1.679</td>
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<td>.038</td>
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<tr>
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*a R Squared = .038 (Adjusted R Squared = .015)*

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Levene's Test of Equality of Error Variances

**Dependent Variable: QQ25**

<table>
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<th>F</th>
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<tr>
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<td>.326</td>
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</table>

Tests the null hypothesis that the error variance of the dependent variable is equal across groups.

a Design: Intercept+GROUP

Tests of Between-Subjects Effects

**Dependent Variable: QQ25**

<table>
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<th>F</th>
<th>Sig.</th>
<th>Partial Eta Squared</th>
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</thead>
<tbody>
<tr>
<td>Corrected Model</td>
<td>7.053(a)</td>
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<td>3.526</td>
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<tr>
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</table>

a R Squared = .086 (Adjusted R Squared = .070)

Levene's Test of Equality of Error Variances

**Dependent Variable: Q26**

<table>
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<th>F</th>
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Tests the null hypothesis that the error variance of the dependent variable is equal across groups.

a Design: Intercept+GROUP

Tests of Between-Subjects Effects

**Dependent Variable: Q26**

<table>
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<th>df</th>
<th>Mean Square</th>
<th>F</th>
<th>Sig.</th>
<th>Partial Eta Squared</th>
</tr>
</thead>
<tbody>
<tr>
<td>Corrected Model</td>
<td>18.227(a)</td>
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<td>9.113</td>
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<td>.000</td>
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<td>11.255</td>
<td>.000</td>
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<tr>
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</table>

a R Squared = .172 (Adjusted R Squared = .157)
### Levene's Test of Equality of Error Variances

**Dependent Variable:** Q29

<table>
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Tests the null hypothesis that the error variance of the dependent variable is equal across groups.

*a Design: Intercept+GROUP*

### Tests of Between-Subjects Effects

**Dependent Variable:** Q29

<table>
<thead>
<tr>
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<th>F</th>
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*a R Squared = .033 (Adjusted R Squared = .015)*

### Levene's Test of Equality of Error Variances

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Tests the null hypothesis that the error variance of the dependent variable is equal across groups.

*a Design: Intercept+GROUP*

### Tests of Between-Subjects Effects

**Dependent Variable:** QQ30

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*a R Squared = .171 (Adjusted R Squared = .155)*
Levene's Test of Equality of Error Variances

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Tests the null hypothesis that the error variance of the dependent variable is equal across groups.

Tests of Between-Subjects Effects

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R Squared = .169 (Adjusted R Squared = .154)

The F Tests we conducted indicated that in an overall comparison, there are differences between the three schools in most of the questions. The questions in which similarity was found are 4, 8, 10, 12, 14, 15, 19, 23, 24 and 29.
## Appendix 6

### Post Hoc Tests

#### GROUP

**Homogeneous Subsets**

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b Alpha = .05.
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Appendix 7

Specialised Interview for use with Principals of Specialist Schools of Arts

Career path

1. Since when have you retired?
2. For how long have you been head teacher of 'Gordon-School of Arts'?
3. Were you previously a head teacher, if so, where and for how long?
4. What was your specialist subject area?
5. How did you become the principal of 'Gordon-School of Arts'?
6. In profession, were you related to arts?
7. Did you have any philosophy concerning the arts education before being entitled as the principal of 'Gordon school of arts'?
8. Did you have a mentor or role model who encouraged or inspired you?

Style of management

1. As a principal of a very unique specialist school of arts, can you describe your ideal style of management?
2. What differences are there in the management structure of a specialist school status?
3. What changes in managing or leadership did you have to experience before becoming a principal of a specialist school of arts?
4. What were the values that you were trying to promote?
5. In what professional area in management did you feel that you possessed skills to be implemented in a specialist school of arts?

6. How would you define your style of management?

7. Dealing with the people you managed, how would you characterise your qualities to associate with them?

8. How did you face difficulties: human and professional conflicts and interpersonal relationships?

9. What was the basic management structure of your school concerning the project of arts?

10. Did you put much emphasis on teams work in the management of the school?

11. Did you have an ‘open door policy'? How easy/difficult was it for the staff to talk to you?

12. Did you foster a spirit of uniqueness of vision and mission in your daily work?

   If so, how?

13. Did you encourage a spirit of competition in the school? Refer to teachers’ competition, students or parents’ competition.

   **Curriculum strategy**

1. In what ways did the specialist school curriculum in the field of arts, have a significant impact on the learning experiences of students in your school?

2. In what ways did the programme of ‘Gordon school of arts' have a significant impact on teachers concerning their teaching styles, motivation, pressure, accomplishments and access to resources?
3. When leading the interdisciplinary team— the professional arts teachers and the formal subjects material teachers, what was the greatest obstacle/difficulty that you contended?

4. What expectations did you have of the specialist project in art education?

5. How closely did the outcomes of the specialist programme match your expectation?

**Aims and expectations of participants**

1. What is your belief in maintaining parental involvement? To what extent did you consider this issue to be implemented?

2. How did you manage to fulfill the expectations of the governors and sponsors of the municipality?

3. Were these participants working with a shared aim towards a common goal or did they bring different expectations to the school?

**General questions**

1. Why do you think you were successful in such a controversial field?

2. What proportion of your time did you spend in the school and out of the office?

3. What `sacrifices` did you make to bring your school to this success?

5. How do you expect the specialist schools of arts to develop and to change both within your own school and throughout the state policy system?

**References**


Appendix 8

Interview

School of Arts Head Teacher / Coordinator

Name: __________

Art Department: __________

Personal Expectations

1) What were your main reasons for seeking the status of a co-ordinator at the specialist school of arts.

2) In what ways did you see the specialist school structure as distinctive, if at all?

3) To what extent have your expectations of the post been matched by your experience in the specialist school?

Shared Aims

1) To what extent do your objectives as an art co-ordinator match the objectives of the school?

2) To what extent do you consider that your staff share your aims and objectives for the department?

3) Is the staff bringing a range of aims and expectations suitable to the school credo or do they give it a different ‘translation’ than yours?
Impact on students and teachers

1) From your perspective, in what ways does the specialist school of arts have a significant impact on the learning and social experiences of the students?

2) To what extent do the teachers in your staff initiate a unique teaching style?

4) To what extent the special arts teaching methods and programs influence the teachers' motivation and consequently the pupils’?

5) To what extent do you feel free to benefit the access to resources (such as: materials for the plastic arts; for decorations; costumes; music instruments, etc...) in order to achieve better results?

6) In what ways do you think that 'high quality' and variety in learning environments help to promote motivation?

(It is important that the respondent explains and defines this term)

7) Do the programme requirements put enormous pressure on the students\ teachers in order to achieve good results?

8) Do you consider students’ competency in learning and developing in this area will help students upgrade and enhance their achievements?
Innovative management structures and staff involvement

(I assume that a co-ordinator of a specialist school of arts, acknowledges and recognises these terms to be 'linked' to the core of this distinctive school even when asked by the principal of the school...)

1) What distinctive management structures do you anticipate from a specialist school in general and from a specialist school of arts, in particular?

2) What kinds of opportunities does a specialist school offer to enhance the student's potential?

3) How do these opportunities reflect on you and your teachers' involvement in choosing the right decisions to ensure beneficial and valuable programmes in the arts curriculum?

4) How are the school outcomes resulted from the unique structure of distinctive features?

5) To what extent does the style of leadership affect the school outcomes?
Appendix 9

Interview

ZEEV DAR- Music Coordinator

"Gordon" school of arts

Zeev: My name is zeev Dar. I am the coordinator of the music dep. At the Gordon school of art in Herzelia.

Gila: Good afternoon Zeev. I would like to check with you and to ask you some questions about your school. I understand from you the status of being a coordinator was offered to you and that there were many changes in the department. You see that your project is interesting and successful. Can you tell me something from your own belief, what were your main reasons for seeking the status of a coordinator at the specialist school of arts?

Zeev: It wasn’t so much a question of being a coordinator. It was more a question of trying and realize certain projects which I believed in. Maybe it’s not so much a question of projects but it’s a question not putting all the music activities in one part. For instance, before me there was a coordinator who emphasized the importance of the quire. It is very important but actually, this is not the music dep. Because otherwise it drives out many kids who are not suitable for that and what else can they do in the music dep. if the main focus is on the vocal work.

Gila: In what ways did you see the specialist school structure as distinctive, if at all? Can you focus on the criteria that really brought you to accept for?

Zeev: I think there is one of the questions where I am answering and I would say, what you expected to achieve when you first recognized the credo. I think this is where to try and my idea was to try and to involve as many students as possible in the music dep. Again, my idea was because Gordon school is an integrative school where you get students whose first promise was not choosing an art school because they live in the neighborhood and that’s their local school. Nevertheless, I thought that this was one of my duties to introduce them into the music and to try to involve them in the music. Stage 2 was to try and to find those who are very talented in music even when they themselves didn’t know or didn’t realize and even when their parents didn’t realize it.
Gila: What is the importance of seeking these kids?  
Zeev: Because it applies to the other arts as well as to the music. If you find somebody who is talented and can be competent with things as specific arts in my case, in the music it might help him to try to fine his way in the school it self. We had for instant some of the most talented kids who had enormous learning problems. They had reading problems, writing problems, their self image, self-esteem. I mean I had one of the most talented students I have never had and his self esteem was very low because he couldn’t achieve, his academic achievements in the first classes, he was bad and then, when his music competence came out he became involved in the music dep. activities. His self esteem became higher and it had affected his general academics studies. I wouldn’t say that he had become the best student but let’s say from a ‘poor’ student he became c or b- student and for him it was a great achievement and I have heard that after he was in the junior hi-school where he moved, this tendency has been going on. So, here I felt that some how I managed to and this was some of my ideas not to try to work only with the most competent and those who are actually the musicians of the classes. I was trying to find out those who have problems and maybe through music, I am sure that in the other arts this principle is working as well, through the art he or she are becoming more and more active. Their self- esteem is improving and there is an impact on other sides: Their contact, motivation, social status.  
Gila: Now you are bringing me to the second question in what ways the special school of arts have a significant impact on the learning and the social experiences? Zeev: Actually I think that this is the ....  
Gila: As you see the music dep.  
Zeev: As I said. Those students, the way I evaluate and I appreciate the students in the music dep. It is not so much the question of their achievements whether they are greater pianists or they’re the greatest violinists etc. I see how they, I mean I appreciate them according to how much they are involved in the projects because actually we are not working so much on the soloist. We are working more on an ensemble work, a group work and when I see that they are involved and their credibility is very high and they are taking responsibility. These are the things which are appreciated mostly. And when this appreciation is being expressed and its being expressed strongly it has an affect on these kids and then afterwards we say. O.k maybe you can try and you can profit from your success within the music subject.
maybe you can profit and try to make efforts in other subjects as well. And sometimes it works and I am doing it with my good little care which is the music.

**Gila:** To what extent do you consider that your staff shares your aims and objectives for the department?

In order to achieve some goals as a coordinator. In what way do you think that your teachers are putting a special value on their teaching because I consider that this special work needs as a matter of fact it needs another way of teaching, something which is specialist.

**Zeev:** I will tell you, Gila. I call the teachers in the dep. I call them “wisers” because they are trying to take.. they start from the impossible and they make the impossible possible. They have to be very flexible. Flexible, in the positive sense. They have to adapt themselves to the circumstances which they are working and because I would say many of them aren’t teachers by profession, they are artists, in this case, musicians who are concerned about children and children’s education. So they find their way and they try to make all sorts of experiments… they have to try to use techniques, they have to make some things and parts to try to involve the kids. They are aware of it but there is one rule to be kept strictly. I would say almost ultra orthodox. No compromise on quality / you can maximize or minimize your demands but once you have decided that this is going to be the frame work of any project you want to achieve, no compromises as far as qualities concerned. Some times this quality can be achieved not so much by the kids but the extra facilities which the teachers is providing them with. If we have to make a certain show, the sound system would be perfect. Staging would be perfect, the lighting condition will be perfect and I have to manage to condition the general studies teachers and the principal that is a law which can’t be broken.

**Gila:** In what ways do you think that high quality and variety in learning environments help to promote motivation?

**Zeev:** Well, you see, I will start with the teachers’ motivation. Once they know that to a certain extend, the sky is the limit. Because if we don’t have an auditorium or if we don’t have certain physical facilities, they can wish for it but definitely these are the boundaries within they are working. But, once they know that as far as a rehearsal time is concerned, trying to take extra from them while they are working on the project, they know that they rely on me and on the school and they know that what ever is needed in this case it’s being done. For instance the quire we can’t have an
accompanist for every rehearsal but once we are preparing the quire for the evening – of a quires’ meeting for the last month and a half before, every rehearsal is being led by the conductor and by the rehearsal pianist who is being paid extra and there is no way. I mean, the principal and the other members of the management, they know that there is no compromise and that is how it’s working. So once they know that such things are being done, the motivation is increasing. On the other hand, the students who are involved in this project, they see how and what sort of facilities we are providing them with and they understand that it is us only to improve their quality. Of course it has an impact on them, on their motivation.

**Gila:** Do the programme’s requirements put enormous pressure on the students/teachers in order to achieve good results?

I want to check another direction. When you talk about no excuses concerning quality and when you deal with motivation of the teachers and the students. Do you think, in order to achieve motivation, in order to achieve high prestige, do you think that there is a lot of pressure on the students on one hand and on the teachers on the other hand?

**Zeev:** There is a pressure on the teachers. It’s not a permanent pressure because projects are not being done permanently, other wise you couldn’t teach you just have to work.

**Gila:** …only to achieve very good results because you are talking about quality and…

**Zeev:** You see, these are the pressures that the teachers are taking willingly on themselves. Because and this is the reason why I am saying that many of them come, they are artists who come from the performing art themselves and they are doing it or they are directing or coaching. For somebody who is involved or was involved in the performing art, this is not a question of pressure it’s a question of a premise. The moment that quality and trying to get the best is something you are not going to compromise from your own, because it is a part of your own professional creedo so they don’t consider it pressure. With the students it might be interpreted sometime as a pressure but once we explain to them and we are leading among them the attitude, ‘look you are good but we want you to be very good or even the best’, it works. Because they are being encouraged not only by the department teachers but by others too. I mean their teachers and the principal to see the rehearsals while they are practicing and all of them say, ‘look, you are wonderful’, of course there is a room for improvement but so far it is something unbelievable what you are doing and this
encouragement a part of the procedure is helping us. We are not relating to the
pressure but the kids some how get certain compensation and they don’t consider it as
a pressure. Because pressure to a certain extent is a very relative thing. Something
which I would consider as pressure. It surprises me because the kids like it. If they
have to perform day after day for 3 or 4 consecutive days or evenings, at the end I
would feel exhausted. But they would say this was marvelous, let’s go on with it... so
it depends. Sometimes you can avoid the pressure by saying: ‘Look what you are
doing’!!!

Gila: The outcome benefits them... What distinctive management
structures do you anticipate from a specialist school in general and from a
specialist school of arts, in particular? What is the difference between the very
familiar structure of the school in comparison to a specialist school, how does the
structure in general as a school, particularly a school of arts, influence the
specialist framework and the whole atmosphere at school.

Zeev: To start with the management and I would say that even the parents
themselves it is a part of their expectation when they enroll their kids to school
especially among the kids by choice and not because it’s a neighbourhood school,
they believe and they know that we consider the same, we attach the same important
the same value to the lessons, the art lessons compared to general studies. Music in
the music dep. is important as math or Bible or Hebrew or what ever. Working in the
music ensemble is as important as doing your personal topic which you are going to
present.

Gila: Do they see it as a professional subject in school not as enrichment?
Zeev: No, not as enrichment at all. And whenever there is a problem, a behavior
problem or even it can be all sort of problem, it’s being treated with the same serious
attitude as they would treat problems in one of the general studies. There are some
teachers, especially those who distinguish Gordon school as was inherited previously,
before it was transformed to art school, some of them may act not as one we have
expected but I can say that its been done very rarely and as far as I am concerned, I
have no time for this sort of nonsense. I cut it very short and this generation is, I
believe is gradually live school. Some of them couldn’t survive in the new form of the school.

Gila: This is very important when we lead our teachers from the general studies to the artistic parts. A specialist school has special things to offer when it deals with the opportunities to enhance the students' potential because this is the belief of the school. In your point of view, what kinds of opportunities does a specialist school offer to enhance the student's potential? So to what extent do you feel that your school is doing it?

Zeev: Well, I would say that it hasn’t reached the level I would have expected. It is not so much the question of attaching low value to the art lessons but sometime they misinterpret and they are even the young generation, they are missing the role of the arts within the school. For instance, they believe that the school quire should be involved in every small fact able activity of the school. They do not realize that working on a song is something which sometimes takes weeks because it’s not just putting 3,4,5,10 kids singing together and this is going to be what they call a quire because it is not. And sometimes I have this thought of response such as why, it is not a problem’ you can put a song into 2 sessions, 3 sessions or we don’t understand, we have a quire here so why can’t the quire sing on the “Mother’s Day” or “Father’s Day” or in certain occasions especially within a very short notice. And then I say, look’ the art department is not the school decoration committee. The dance and theater dep. are not the sort of ceremony and the music dep. is not something you provide all sort of facilities and services on a very short notice.

Gila: But I would like to focus on the potential.

Zeev: Gradually it’s getting more and more. I think that some of the problems were that they were not aware what the art teachers are doing.

Gila: But when the arts teachers decide anything that concerns the right decision to ensure benefit and valuable programmes in the arts curriculum, do the music teachers think about the potential of their students? How does it reflect their decision making in order to improve the potential of the kids?

Zeev: What we are trying to do is not to, of course there is a certain standard which has been established by the teachers but again, it is very flexible because the moment you decide supposedly you want to reach a certain level and there is no way that you can reach this level because lets face it. There are certain years when you get better students or students with higher potential, or with less potential.
**Gila:** I would like you please, to focus on the curriculum. **How do these opportunities reflect on you and your teachers' involvement in choosing the right decisions to ensure beneficial and valuable programmes in the arts curriculum?**

**Zeey:** It’s goes to that. It is not so much the question of curriculum as such. I would say that when we speak about curriculum there is a certain freedom degree in which the teachers are working. We can cover certain projects that no way we could have done it a year or 2 years before and there is no way that you can do it in the future. Last year when we came with the musical of “Noach”, if we had decided that that year we were coming with such musical, there had been no way we could have done it. Because it happened to be that last year we had in the music dep. Kids who could cope with such a project and do it perfectly so we were adjusting certain parts of the dep. according to the students’ potential we have at that time in the dep. But again, we want when it comes to the outcomes: school concert or certain performances, it’s obligatory that they will be presented as they are the best. The best can be that something that 2 years ago we could not have achieved or on the other hand, it could have been something we expect this year to be the best. This sort of flexibility is according to the level. Let’s face it. You don’t have the same level every year and especially in Gordon’s case where it is a predominantly a neighborhood school so you are taking it with all the problems, including those who say’ o.k., we could not care less about an art school but o.k., if we have it let’s have it. But the parents don’t get out of the way at the standard and in condense would be the best. They, many of them consider our efforts as something that is to much for what they have expected. Sometimes they even make sort of compares to other school where they have enrichment program and they say, ‘Look, there they are making sort of things, they are making also crafts every week and with the music, look, why can’t you’. I mean, some of the parents look at our school or another way, they do not see the, they don’t realize or understand why we are trying to get out of our way to make it very professional.

**Gila:** Those parents are„?

**Zeey:** Most of them from the neighbourhood but even when I speak about it there is a difference between those parents who moved to the neighborhood because of school and the fact that they are living close to school that means that the kids don’t have to pass examinations before being excepted to school.

**Gila:** What is the rate of the pupils?
Zeev: 70% neighborhood from Herzalia.

Gila: But the 70% there are people who move especially because of this school?

Zeev: Yes.

Gila: What is the percentage of these people?

Zeev: I believe at least 50%.

Gila: You mean the neighbourhood that existed earlier?

Zeev: Gordon had a very bad reputation. They use to say that Gordon when it was a regular school, before it turned into art school, used to provide the reserve for the Abu-Kabir prison. It had such a bad reputation. The moment it became an art school, at the beginning it was 50%, 50%. The moment the school became very attractive there were many young couples who decided, instead of paying high prices for flats in Herzelia city, they decided to move to this area Neve-Amal, to buy and to build a house and to have the best school in Herzelia. And because of it and I am speaking from what I have checked with the real estate people, the prices of houses in Neve-Amal have raised enormously because of the school.

Gila: So now you can tell me that 50% of those 70% that are coming from the neighborhood are doing it in order to skip the evaluation. How are the school outcomes resulted from the unique structure of distinctive features?

Zeev: Many of them. It's more than that. Some of them even try and to save the exams and registration. They even rent apartments and they re-rent it later. That was to register at the municipality as residents of Neve-Amal so they can register their kids to Gordon.

Gila: So actually the very local percentage of the traditional neighborhood is very low right now. You claim that 30% are those who are really stated from the start, from the beginning of the traditional, the very regular school and they are still there.

Zeev: Not many of them. Because Neve-Amal before these changes in the school system, it used to be an old residence and those people sold their houses and built new ones. On the other hand, there are what I call second generation Neve-Amal, those whose parents refused to send them to Gordon school because of that bad reputation, now they are sending their kids to this school because they think that Gordon is a very good school.

Gila: Now I can assume that the good reputation of the school is really a result of the arts and on the other hand, the arts as a motion of the school, the force side of the
school has brought some outcomes the results of which are from the leadership. To what extent the leadership and the management of the school today differ from the regular school? We are talking about the specialist school.

Zeev: Yes, definitely and here I have to pay tribute for the first(former) principal of the school, Edna Einav because she was the first one and she managed to change the school from its previous stage to the other way because there had been an inter media as well before it became totally a specialist school- school of arts. This attitude I am trying to present here, was hers. The school credo is basically Edna’s education.

Gila: Meaning?

Zeev: She always said that this school was based on the very old Chinese legend “if I have two cents, one cent I will buy a peace of bread and with the second one I will by a flower”. This is something she tried all the time to match and it worked. There were changes but predominately this is the credo and many of it.

Gila: O.k. now in general, if I ask you now about being a musician first of all, being a coordinator at the specialist school of arts. I would like you to give me your... whatever concerns you as a person dealing with special kids... What does it do to education in general, secondly, what does it do to the culture in general? Can you try finding the differences between regular school and a specialist school from your point of view?

Zeev: I will tell you the truth, since teaching is my second career. I was lucky not to work in regular schools and even when I worked in regular schools, I used to work on projects which were irregular so I find it difficult to refer to a regular school because I have never been a part of such a school. As you know, I am in Gordon school and the Tel-Aviv arts school and even when I worked at Gavriely School. It wasn’t a regular school, it was put as a general school but what I was doing there wasn’t regular, it was very irregular. I can tell you what I see as far as my work is concerned, my educational work. In a period, in an era where culture is being neglected, not culture, humanistic subjects and values are being put aside, where being cultural is or the word “culture” tends in many cases be a fall letter word, I see my self and I believe that my fellow teachers share this attitude with me, I see my self as a cultural person and when I say this, these values of trying and encouraging kids to deal with the arts, trying to expose every student potential and when it has to be encouraged more or supported and sometime even supported financially, we are not paying but we try to get scholar ships and we try to get all sort of other professional involvements and to
try and to encourage kids in the way that since you are doing so well in arts, do it in other areas of school work, the general studies. This is something, a part of my self, we do it with music but in this aspect I don’t believe that we, the music dep. is different from the other arts dep. In our school maybe certain matters are different between Gordon and “The School of Art in Tel-Aviv, even due to financial resources. Herzelia can’t be compared to Tel-Aviv and more than that, when the art school in Tel-Aviv was founded, the mayor in Tel-Aviv looked at art school as something very close to his heart and he encouraged it. While in Herzelia it was a sort of a deport choice because otherwise this school, Gordon could by closed. But the mayor was more interested in sports and in encouraging competitive and if it were a sport oriented school definitely we would have all the facilities. It has a lot to do with the municipality around school.

_Gila:_ In your point of view, dealing with arts, what would you emphasize and demand?

_Zeev:_ No, we are getting. At the moment now the new mayor, she helps because we are now in the process of constructing the arts building, the music rooms, the dance and theatre studios, a small auditorium.

_Gila:_ So it’s a new view.

_Zeev:_ It’s a new view of the municipality.

_Gila:_ And the importance of this in Herzalia.

_Zeev:_ Yes. And you see, some how they realize that this school can be an asset to the community even contributing to the art life in Herzalia and gradually, Gordon school is becoming more and more involved. It will take time as a matter of fact we are not pushing it too hard because I don’t believe that 10, 11 years old kids should act as stars. Modesty hasn’t hurt anybody but on the other hand, very cautiously and very gradually we are giving to out kids the stage and the areas where they can expose them selves, when they can be presented and in this respect the municipality helps and we get the response, the appreciation, we get a prestige which the kids deserve, I am not talking about school prestige and definitely not the teachers’ prestige but the kids prestige and I hope that it will become better in the future.

_Gila:_ Thank you Zeev
Appendix 10

Interview

The School of Arts - PARENT

Name: ___________ School ___________

Address ___________ A parent of a former/ present student ___________

Parental Choice

1) How and why did you choose a specialist school of arts for your child?

2) To what extent are you aware that a feature of this school has a distinctive relationships between teachers and parents?

3) Do you consider these relationships different and special? Please explain the serious domains you would like to refer to.

4) Would you define the School of Arts as a school in which the involvement of parents is especially welcomed?

5) Were parents’ needs, thoughts, readiness and assistance acknowledged and considered thoroughly?

6) Were you personally closely involved with the school activities?

7) What is your point of view in reference to parental pedagogic involvement? Initiative decision-making or behavior problems?
   (Referring to your comment, this issue has been dealt thoroughly and every parent acknowledges its meaning)

8) Concerning your personal involvement at the School of Arts which areas/ activities interested you mostly?
Parents Expectation from the School of Arts

1) What were your expectations concerning the following objectives: Artistic fields of subjects, general studies, social life and school climate?

2) To what extent did the school succeed in fulfilling your expectations?

3) To what extent has the school succeeded in its mission to expand your child’s creativity and develop his/ her potential?

4) To what extent did the school manage to contribute to the width of the general and cultural knowledge?

5) To what extent did the school contribute to the students` image as mature citizens?

6) Do you think the school of arts encourages and fosters the `stars` solely?

7) Does it maintain equal opportunities to all students?

8) How do the students who are highly talented and discernible contribute to the group?

9) To what extent do you consider the school of arts to be very demanding, rigid and inflexible?

10) Will your child continue the arts studies in the future (high school or arts cademy)?

11) Does he intend to develop an artistic career?

12) To what extent has studying at the school of arts opened new fields of culture and deepened his thirst of interest in arts?

School Social Life and Climate

1) How would you define the school social life?

2) Being a school whose students come from different catchments areas, what impact does it have on the school community?

3) To what extent do you feel `being part of something different and special? Are you a part of something that arouses your `pride of belonging”? Explain.

3) Will you always consider yourself a part of the school `Image”? Explain Why.

4) Would you choose again the school of arts as the preferred beneficial school for your other kids? Would you recommend the school for other people?
Appendix 11

Graduate Interview

Name:__________
Age:__________
Address:__________
School:__________

The Impact of arts studies

1) In your view, what is learning in the arts for at the School of Arts? (Please refer to the following objectives, make your own choices).

a) Self expression
b) Artistic education
c) General education enhancement
d) Confidence
e) Creativity
f) Career or Job
g) Social life

2) What have been the effects on your personal life and personal perspectives while doing visual arts/dance/drama/music/filming?

3) To what extent did the School of Arts fulfill your professional expectations?

4) Do you think the arts studies contributed to your achievements in the general studies? Explain.

5) In what ways have the artistic programmes at your school, had a significant impact on your learning experiences?
The School of Arts: Social life / Climate
1) How would you describe the children’s social life at the School of Arts? Did you make a lot of friends?

2) To what extent were you aware of (did you feel) the social integration at the School of Arts? Can you specify and give examples?
(This question is relevant especially at the ‘School of the Arts’. The pupils know the meaning of ‘social integration’ because they arrive from different catchment areas).

3) To what extent did pupils from different socio-economic background mix? What were the relationships among the children who came from different socio economic catchments areas (‘Northern’ and ‘Southern’)?

4) Did you feel as if you were ‘a part of something special’? ‘the pride of belonging’ to something different?
(I hope this question could be answered objectively, ignoring the fact of ‘an authority position’. It is rather important to explain it to the interviewee).

5) Did you enjoy participating in the school’s shows, concerts, exhibitions, performances and other artistic activities? Explain.

6) How would you describe the relationships between the teachers and the students?

7) How would you describe the relationship between the management and the students?

8) In what ways was the school aware of the students’ needs, rights and students’ enterprise?

9) Do you still feel a deep bond between you and the school? Please explain.

10) Post factum, would you again choose to study at the School of Arts?

11) Would you recommend others to study at this school?

Future Career Path

1) After graduating the School of Arts (elementary / junior high) did you carry on with your artistic studies?

2) What were your dilemmas of choices while making your decision?

3) Did you continue your studies in the same art subject /field you had started?

4) To what extent did the decision to continue with your artistic studies in high school, contribute to your creativity / professional expertise/ social involvement / self-expression / career and future enhancement?
5) Do you consider your School of Arts to be the basis for the expansion and depth in your general-cultural knowledge?

6) Do you consider your School of Arts to have an impact on your personality as a mature citizen?

7) What is your field of interest today?

8) Have you chosen an artistic career?

References


Appendix 12

Graduate Interview

Name: Tali Pinhasi Age: 26
Address: 14/4 Bergson st. Tel Aviv / 17/7 Weisel st. Tel Aviv
School: Arts School

The Impact of arts studies

Gila: Hello Tali, I would like to ask you some questions about your scholastic year at the School of the Arts in Tel Aviv.

In your view, what is learning in the arts for at the School of Arts?( Please refer to the following objectives, make your own choices).

a) Self expression
b) Artistic education
c) General education enhancement
d) Confidence
e) Creativity
f) Career or Job
g) Social life

Tali: I could hardly ignore each objective but I would put the emphasis on the 'self expression' and 'creativity'.

Gila: What have been the effects on your personal life and personal perspectives while doing visual arts/ dance / drama/ music/ filming?

Tali: Being in the art school, I discovered a true talent, which resulted in self-confidence that I carry with me ever since my studies. I believe that doing Visual Arts not only improved my technical knowledge but also broadened my horizons regarding all other forms of arts and indeed given me an artistic education. Most
importantly, my ability to use my hands allows me to express my inner thoughts that can result in my ability to leave something of myself for the world. Without this expression of creativity, there wouldn't be a "me."

Gila: To what extent did the School of Arts fulfill your professional expectations?

Tali: Since I enrolled the art school over 13 years ago (!!...), I hardly recall my expectations. Joining in was not my idea but a teacher's, and at that point my tendencies were not towards the arts but towards the natural world (I wanted to go to another school – "Beit-Hasefer LeTeva"). Having that said, the exams for the art school already exceeded any expectations I might have had.

My drawing turned out to be more creative, bigger and more colorful than anything I've done before. It only occurred to me how different it was when my father picked me up that day and was practically tearing at the sight of my work, which was (is) HIGHLY unusual...I guess this expression of surprise was my drive to learn more and become better at expressing myself through visual arts. This purpose has been fulfilled to a reasonable extant by the age of 15.

Gila: Do you think the arts studies contributed to your achievements in the general studies? Explain.

Tali: Not really. As a student in the art school I LOVED art classes and succeeded in them. As for the rest of the classes, I was a good student before joining in, and kept doing my regular studies according to habits I got accustomed to at home.

I put great efforts into the subjects I liked and less into the ones I disliked. This did not, in my view, have anything to do with the art studies.

Gila: How would you rate the level of the general studies in comparison to the artistic studies?

Tali: Just as good as I mentioned, I put great efforts into the subjects I liked and less into the ones I disliked regardless of what that subject was.
Gila: In what ways have the artistic programmes at your school, had a significant impact on your learning experiences?

Tali: The artistic programs at my school, allowed me more freedom in expressing creativity in other fields. Boring school work could turn interesting by making in artistic (for example, learning about the Italian Renaissance through artistic expressions.

Gila: How would you define the children’s social life at the School of Arts? Did you make a lot of friends?

Tali: I would define the children’s social life at the School of Arts as wonderful. I made lots of friends, some of which are my closest friends today – 10 years later. The atmosphere is friendly and well balanced between demand and support.

Gila: To what extent were you aware of (did you feel) the social integration at the School of Arts? Can you specify and give examples?

Tali: The school of the arts was my first chance to meet people outside of my neighborhood. They all had different pasts, habits, social life, and financial status. Specifically, we had an Arab boy from Jaffa in my grade (Tufik), who became a good friend and several people from extremely different social and economic backgrounds than mine.

Gila: To what extent did pupils from different socio-economic background mix? What were the relationships among the children who came from different socio economic catchments areas (‘Northern’ and ‘Southern’)?

Tali: Excellent. It didn’t make any difference.

Gila: Did you feel the as if you are ‘a part of something special’? ‘the pride of belonging’ to something different and unique?

Tali: Yes, I suppose so. My other friends, from the scouts for instance, kept telling me how different my experience is from theirs, and frankly, I felt it by myself.
Gila: Did you enjoy participating in the school’s shows, concerts, exhibitions, performances and other artistic activities? Explain.

Tali: Most times I did. I felt I was good at what I did and being given the opportunity to “show off” and not being perceived as cocky was a privilege. I enjoyed the teamwork with my visual-arts classmates, and usually was proud of the final product of our joined efforts.

Gila: How would you describe the relationships between the teachers and the students?

How would you describe the relationship between the management and the students?

Tali: This is a general question. Some of the teachers were attentive and interesting, others were too assertive for us to overcome fear, and others were just not assertive enough to be taken seriously...Most of them, however were always ready to take seriously any personal issues that did not regard direct school work and “were there” to listen.

When I was a student, I did not feel the same about the management. I felt it was distant, harsh, and unwilling to accept us students as individuals, as I thought it should have done (after all it is an art school that drove us to be individuals as a basic principle...)

Gila: In what ways was the school aware of the students’ needs, rights and students’ enterprise?

Tali: The school was aware of the students’ needs only to a certain degree. I believe most of us had friends so close, that it was enough to get by. Also I believe things have changed in that matter.

Gila: Do you still feel a deep bond between you and the school? Please explain.

Tali: Absolutely. I now see things from a different perspective and believe this school cleared out the path and provided a direction for my life decisions in many ways. I feel close to what it stands for, and believe that more children should have the opportunity to realize when they grow up how much they didn’t realize when they were younger...
Gila: Post factum, would you again choose to study at the School of Arts? Would you recommend others to study at this school?

Tali: Sure, without any hesitations. It meant a whole lot in the way I saw the world as a child and helped me see the world around me in a clear light.

That way of looking at things was not so functional, or even true (I realize that as an adult). It was idealized, and that is exactly what a child needs in order to develop as a thinking human being:

Enough stimulations to get the mind going in all directions, not confined or gathered by rational thinking at all times. Being encouraged to imagine a perfect world, as you believe it should be, and not realizing it is impossible to achieve your goal.

Gila: After graduating the School of Arts (elementary / junior high) did you carry on with your artistic studies?

What were your dilemmas of choices in your decision making?

Tali: No. I studied in the American school of Zurich in Switzerland. I did enroll to the Advanced Placement program in three different art-related subjects in order to keep doing art, but it was not an art school. I did not have any dilemmas since living abroad was my first choice. I suppose if I didn’t have that opportunity, Talma-Yalin would have been my choice.

Gila: Did you continue your studies in the same art subject / field you had started?

Tali: Pretty much. I started with two-dimensional drawing and gradually moved into more 3D arts, but I still enjoy drawing extremely.

Gila: To what extent did the decision to continue with your artistic studies in high school, contribute to your creativity / professional expertise/ social involvement / self-expression / career and future enhancement?

Tali: My decision to continue with my artistic studies in high school was not the trigger, only a continuance to the previous decisions I made when I was at the art
school. I did not go to an art-related high-school, and did everything I could in order to keep this hobby/urge to creativity going.

Gila: Do you consider your School of Arts to be the basis for the expansion and depth in your general-cultural knowledge and your personality as a mature citizen?

Tali: Since I went to an international school, the credit for my general-cultural knowledge cannot be given to the art school. However, my personality as a mature citizen was affected by the art school as did many other experiences. I see the art school as the focal point in the sense that it is the place where I started grasping myself as an adult. It opened up my eyes to arts around me and I give it credit for making me a critical adult much sooner than I would have become without it.

Gila: What is your field of interest today?

Tali: To a certain degree I never gave up on the art-related professions although I am now a web-programmer. I studied industrial design in Bezalel – Jerusalem. I wanted to do something creative that could also become a functional profession. I now study jewelry design and making to be able to express my creativity into a physical form.

Gila: Have you chosen an artistic career?

Tali: I still haven’t decided what I will be when I grow up. but as long as it is interesting, I don’t really care. In any case, I don’t think leaving the arts completely is an option.

Gila: Thank you Tali I really appreciate your willing to share with me this interview.

Tali: Thank you