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Why Adolescent Students Attend Extracurricular Art Lessons

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BOSTON UNIVERSITY
COLLEGE OF FINE ARTS

Final research project

WHY ADOLESCENT STUDENTS ATTEND EXTRACURRICULAR ART LESSONS

by

TIFFANY DANIELLE LARKAN

Bachelor of Art in Fine Art, University of the Arts of London, 2006

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Abstract

What value do adolescents place on art education? What role do parents and teachers play in their decision-making process? Personal, practical, and intellectual goals are the basis to investigating and answering such questions. This study investigated the individual and cultural implications of adolescents participating in extracurricular art lessons in private art organizations in Hong Kong. Data collection included online surveys, personal interviews, and in-class observations in order to gain further understanding of the values and perceptions adolescents and their parents place on art education. The researcher used a constructivist approach to analyze the findings, which developed existing studies on the changing perspectives of art education in Hong Kong. Student responses suggested the value placed on art education is often driven by intrinsic and extrinsic motivation along with the need for (or lack of) self-expression. The decision to attend extracurricular art lessons reflects such opinions. Additionally, the researcher found that relationships between students, teachers, and parents were pivotal for cultural values placed on art; however, these values were not concrete nor one sided. The significance of the study intends to contribute to the development of future art appreciation in schools and private art organizations in Hong Kong—informing policy-making, curriculum development (in secondary and tertiary education), and alternate perspectives to action research in art education. The research highlights and evaluates the reasons why adolescents attend extracurricular art lessons with the proposition to implement a better framework of support for adolescents' decision-making processes in art.

Keywords: adolescents, private art organizations, values, intrinsic and extrinsic motivation.

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Chapter One: Introduction to Study

Since the establishment of the Hong Kong Arts Development Council in 1996, the demand for creative and artistic learning environments has increased. Hong Kong's acknowledgement and curiosity for the arts has grown in response to the introduction of international art fairs and renowned artist exhibitions, as well as the establishment of international art and design colleges and feeder schools. The future population of the local creative arts industry is the current generation of Hong Kong children and adolescents. These students are already exploring the various available art education pathways. In particular, adolescents have become more aware of the potential opportunities that art provides intrinsically and extrinsically.

As an artist-teacher to adolescent students in a private art organization, the question is why are adolescent students interested in extracurricular art lessons? What are the driving factors in deciding to undertake and attend art at high school level and beyond? Comparing student, parental, and personal perceptions were vital to fully understanding what value is currently placed on art education in Hong Kong. Such phenomena also exposed how the roles of private art organizations determine what decisions adolescent's make to participate in art both formally and informally.

With a combination of local and international schools in Hong Kong, individual and cultural values simultaneously contribute to the many decisions placed on the value of art education. Stephen Lam, editor of *A Decade of Arts Development in Hong Kong* (2006), believes "any issue and controversy related to arts cannot be separated from its context, and very often it is the historical context that constitutes one of its important dimensions" (p. 5). The development of art education cannot be separated from the context of the socio-cultural position of Hong Kong.

The researcher's professional experience of teaching art in private art studios and formal school settings grounded the background of the theoretical study. Additionally, personal experience of growing up in the Hong Kong international school system testified to the high value and priority placed on academic achievement, the tight schedules and the numerous examinations during the researcher's formative high school years. Hence, curiosity further pursued the question: why do the researcher's students continue to undertake art in- and outside of school under such rigorous academic circumstances? Answering the above questions uncovered the various individual and cultural reasons that played a role in the values and perceptions placed on art education amongst students. Therefore, the researcher is able to attain both intellectual and personal goals through action research.

Research Goals

The research goals combined intellectual and personal goals. Intellectual goals aided further understanding of the values and perceptions adolescent students and their respective parents placed on art education. In light of the bigger picture, the ultimate goal would be to perceive the future direction of art education in Hong Kong. However, the immediate personal goal as an artist-teacher was to know and understand the influences and effects of personal teaching philosophies and values on current adolescents' value of art education.

Research Questions

The central research question was: *Why do adolescent students attend extracurricular art lessons in private art organizations in Hong Kong?* To initiate the main inquiry, further questions included:

1. How do parents' and students' values and perceptions of art education compare?
2. What value is placed on art education in international and local schools in Hong Kong?
3. How do extracurricular art lessons change the value of art as a non-academic subject?

4. How do these values and expectations compare to the perspective of the researcher as an artist-teacher?

Conceptual Framework

The conceptual framework outlined the connections between personal experiences of art education in Hong Kong with the required methods to attain the related research goals.

Personal Interest

With an education background in an international Hong Kong school, the researcher's personal interest of focusing on comparative education systems expounded the idea of understanding an individual student's values and perceptions placed on art education. In addition, having taught in both formal school settings and private art organizations, the researcher was able to take multiple perspectives on education approaches. Consequently, the final research took place at *Colour My World (CMW)*, Hong Kong – a private art organization catering for extracurricular visual and performing art lessons. Such experiences contributed to objectifying the research with confidence. The knowledge gained provided an evaluation of current approaches to teaching while opening a new perspective on how and what to teach in the future.

Data Collection

The research consisted of parent and student surveys, student interviews and field notes of in-class observations of teacher-led versus student-led art problems. The surveys provided quantitative data, while student interviews, cultural content analysis, and field notes collected qualitative data. Using multiple methods of data collection aided validity concerns that Greene (cited in Maxwell, 2013, p. 102) defined as “complementarity” and “expansion” approaches. Hence, the information collected through interviews, in-class observations, and cultural content analysis complemented each other and expanded further on acquired knowledge and research goals. The parent and student surveys featured both closed-response

and open-response questions that were conducted separately. Interviews were directed toward students to gather further background information about their experiences with art at school, CMW art studio, and/or any other external art organizations students may have attended. Cultural analysis of art education in Hong Kong schools created a contextual framework to understand the responses and information gathered during the research.

Data Analysis

Triangulation of student and parent responses, field notes, and cultural analysis of current theories formed a descriptive, explanatory, and critical method of data analysis. The intention of this method of analysis was to highlight the many possibilities that were conducive to demonstrating the values and perceptions students and parents placed on art education. Hence, the intentions also aimed to uncover and inform their values regarding the decision to participate in extracurricular art lessons outside of school.

Theoretical Framework

The proposed research refined existing comparative research of art education in Hong Kong offered by Y.-M. Chan (1999). The necessity to revisit and add to previously investigated modes of art education influenced the decision to explore the current dynamics of private art organizations. The value adolescents place on art education is often driven by motivation and need for (or lack of) self-expression as discussed by Gardner (1982). Discovering the individual reasons and motivations for each student attending extracurricular art lessons further questions the complex role private art organizations play in Hong Kong's growing creative arts industry. In contrast, cultural contexts and teachers' personal perspectives also play an integral role in adolescents' decisions to attend extracurricular lessons (Cook, 2013; Song, Park & Sang, 2013), thus, demonstrating the relationship of supply and demand for informal and non-formal art education systems to community needs. Researching such phenomena uncovered variables that potentially influenced the decision-

making process of art educators, students, and parents. Hong Kong's unique position as a multicultural post-colonial territory continues to influence the values and perceptions of future citizens.

Radclyffe-Thomas (2007) looked at the different learning cultures of Western and Confucian societies in the creative arts education industry. Her study highlighted the learning differences and approaches required for effective student integration. Radclyffe-Thomas' work enabled the critical reflection required to undertake and further develop the proposed research.

Significance of the Study

The significance of the investigated research of why adolescent students attend extracurricular art lessons benefits the personal, communal, and universal perspective of non-formal art education environments. The personal approach highlighted several important facets to art education in the private sector—teacher-student relationship, individual and community values and perceptions, and teaching methods and styles. Maxwell (2013) confirmed, "your eyes and ears are the tools you use to gather information and to make sense of what is going on" (p. 88). Being an active participant in the research enabled thorough evaluation and understanding of the results from a first hand perspective.

The Benefit for Teachers and Students

Participating as both the researcher and artist was a productive approach to understanding the role as artist educator (Simpson, 2013a, para. 2). The significance of questioning why adolescents attend art lessons outside school not only benefited the researcher directly and personally, but also re-examined the teaching methods employed by fellow artist-teachers in both formal schools and private art organizations.

Addressing such issues raised awareness of different teaching styles and approaches used in teaching adolescent students, while further analyzing the effect of teacher-student

relationships. The research was not only *about* personal values but was also *based* on the personal values of the researcher and how they influenced students. Understanding the role of a meaning-maker is important and agreeing with C. K. K. Chan (2001), all art educators should play the role of meaning-maker.

Relevance to Hong Kong Art Education

The research played an important role in expanding the values and perceptions of art education to the immediate private art organization community. Additionally, the research strengthened both the Chinese and English speaking art education field due to the limited investigations in current trends and perceptions. It established the purpose of private art organizations in light of Hong Kong's current art education environment, while also emphasizing the role of private art organizations as pertinent to all societies. Maxwell (2013) posited, “the design of a qualitative study should be able to change in interaction with the context in which the study is being conducted” (p. 7). Therefore, the research hopefully provided insight into the different values and perceptions that can be explored in the private art education sector, whether in Hong Kong or elsewhere.

Limitations of the Study

Limitations of the study included student population constraints from a small sample number to reliability of attendance. In addition, research bias and subjectivity questioned the validity of the conducted research, which is further outlined and acknowledged by the researcher. Limitations also included theoretical constraints because of the majority of scholarly papers written in Chinese.

Contextual Constraints

The major contextual constraint involved the reliability of adolescent students attending art lessons at CMW. Due to the nature of extracurricular art lessons, students are not obliged to attend art lessons on a consistent basis. Other factors included tardiness,

absence, and discontinuation of art lessons at CMW. Low student enrollment was also a limitation. There are currently 15 adolescent students attending CMW,¹ which can be considered a very low target population with regards to knowing and evaluating the true values and perceptions of art education amongst Hong Kong adolescents. Furthermore, inconsistent attendance of students within the ten-week duration of the research limited the timeframe to conduct the surveys and interviews.

Research Bias

There was also concern that a subjective relationship between the researcher and students would affect the evaluation and understanding of individual responses of the conducted research. The same problem also corresponded to the students' need to be open and willing to participate in the art problems, surveys, and interviews during the research. The above issues could be minimized with a long-term approach to conducting the research project.

Theoretical Constraints

Reflecting on the scholarly theoretical frameworks, the lack of English-language based scholarly material limited the scope of in-depth comparison and analysis of current contextual trends in Hong Kong art education. Though the highlighted problems questioned the validity of the research, such awareness further informed the analysis of information and implications for future research. Furthermore, the reviewed literature did not focus centrally on art education, however, such studies proved relevant in light of comparing theory, trends and concerns of teaching and learning environments for adolescent students.

¹ Enrollment correct as of November 1st, 2013. Adolescent attendance fluctuates depending on bi-monthly enrollment.

Definition of Terms

Confucius Heritage Culture

The influence of Confucius heritage and principles on education should not be ignored nor should a generalized description be implemented on the cultural context of the research. Hong Kong's traditional culture is deeply rooted in the values and expectations of Confucius; therefore an explanation of the term Confucius Heritage Culture (CHC) is required. According to Lee (1996), countries with CHC include China, Taiwan, Hong Kong, Singapore, Korea and Japan (p. 26). Lee confirms that CHCs place great emphasis on education as an important means of “personal improvement” and “societal development” (p. 26). Hong Kong’s competitive education system and high values placed on personal and societal attributions contribute to the description as a CHC.

Extracurricular Lessons

Extracurricular refers to optional activities and/or lessons that exist outside of the formal school timetable. However, in some situations schools organize such external activities within their venue. Such arrangements remain optional and are taken in addition to the required subjects taught at school. Therefore, the student and/or parent, or caregiver, individually and personally decides which extracurricular activities to undertake.

Private Art Organizations

The term private art organization encompasses a variety of approaches to, and funding of, academic and non-academic creative art activities. However, within the context of the research, private art organizations follow Y.-M. Chan’s (1999) use of nonformal art education. Under Y.-M. Chan’s definition of nonformal art education, private art organizations are categorized as research as “organized education activities” which are designed with the purpose to serve the specific needs and learning objectives outside the

formal system (1999, p. 7). In addition, private art organizations refer to for-profit and non-profit organizations run by individuals as well as groups.

Conclusion

Uncovering why adolescents attend extracurricular art lessons outside of school highlighted current values and perceptions placed on art education in Hong Kong. It also enabled further investigation into the reasons why adolescents undertake art at higher education levels, reflecting teacher-student relationships and personal decision-making processes. The role of private art organizations is integral to nurturing the specific needs of the individual students and the community as a whole, which cannot be ignored if art education is to progress. The following chapter refers to alternate perspectives found in literature relevant to past and current research in the art education field in South East Asia.

Chapter Two: Literature Review

The historical and cultural context of Hong Kong's art education developments lent perspective to the various reasons why adolescents currently attend extracurricular art lessons in private art organizations. To examine and highlight the relationship between culture, students, and teachers in art education, reviews of both local and international studies were required. Hong Kong is a multicultural, world-class city; hence the research context was as important as the topic of why adolescents from local and international schools take art lessons in private art studios in and around Hong Kong. The variety of cultural backgrounds and international perspectives interchanging in the different schools in Hong Kong makes it a unique environment to investigate the many reasons why and how art education is in demand. The values and expectations of adolescent students often reflect their school environment, culture, and parental upbringing. Reflecting on the conceptual framework and related studies strengthened the researcher's current knowledge, while nonetheless questioning the overall research approach.

The limited English-language based research on the topic of art education in Hong Kong amplified the need to expand current understanding and development of such topics. The lack of public engagement and government interest in the art education system is often debated in scholarly journals, government reports, and individual studies.




Inherently, researching why adolescent students attend extracurricular art lessons outside of school not only uncovered the individual reasons for such a phenomena, but also created a critical reflection of the researcher's teaching methods and significance of the teaching environment. Creating meaning and finding methods to engage adolescent students in extracurricular art were implicitly part of the research. Delaney (1998) stated it is the art educator's responsibility "to be aware of what interests are and what kinds of experiences—both individual and cultural— [students] bring to the classroom" (p. 130).

Conceptual Framework

As a resident of Hong Kong who attended an international school, the researcher has had first-hand experience of the high values placed on academic achievement amongst students in Hong Kong. Personal experience connected the researcher's knowledge to current student's academic requirements, values and expectations. Personal interest in comparative education systems expounded the idea of understanding individual student values and perceptions placed on art education. The opinions and beliefs gathered through surveys, interviews, and in-class observations in the private art studio of CMW, where the researcher currently works, were pertinent to the constructivist approach of the study. Furthermore, teaching experience in both formal school settings and private art organizations propagated multiple perspectives on teaching approaches in art education. The knowledge gained through past and current research provided an evaluation of recent approaches to teaching, while opening a new perspective on how and what to teach adolescents in the future.

Gathering first-hand information from students and parents through surveys and interviews was an invaluable opportunity to gain insight into the individual and cultural values placed on art education. The interviews primarily connected the student's experience with both the researcher's personal knowledge and that of existing paradigms. Both the individual and cultural reasoning why adolescents attend extracurricular art lessons acted as a significant interest to the researcher because any unobserved data was real and critically tested the research investigated (Maxwell, 2013, p. 89). As shown in Table 1, the researcher's experience connected the methods used to attain the research goals.

Table 1***Conceptual Map***

Why do adolescent students attend extracurricular art lessons in private art organizations in Hong Kong?		
 Experiences	 Goals	 Methods
Personal education experience in an international Hong Kong school.	Gain understanding of value & perception of art education.	Survey of students (two stages) and parents. Consisting of closed-response and open-response questions.
Personal academic subject transition to artistic subjects in high school.	Compare student & parental values placed on art education.	Student interviews (open-response).
Hong Kong education system emphasizes high academic achievements and expectations of students.	Investigate awareness and understanding of extracurricular art lessons amongst adolescents.	Cultural analysis of values of art education in Hong Kong.
My own values and perceptions of art education demonstrated through my teaching philosophy.	Highlight the importance of art education as a non-academic subject.	In-class participant observation of teacher- and student-led art problems.
Teaching experience in both a formal school setting and private art organizations.		Triangulation of findings and responses.

Review of Literature

The review of literature led to designating four concepts that outlined the positive and negative impact on adolescent students' decisions to take extracurricular art lessons in private art organizations. The four significant factors that related to the research included the teacher's role and values placed on art education; parental expectations and Hong Kong's academic culture; the role of private art organizations; and the limited documentation of students' opinions and expectations of art education. Each factor played an important role in the individual and cultural make up of student decisions. The theories discussed in the literature contributed to the development of the conducted research—directly and indirectly. It must be noted that the majority of studies reviewed here reflected the phenomena of private tutoring in academic subjects such as Math, Science and/or Languages. However, the respective authors' approaches were relevant to the academic and cultural environment of Hong Kong.

The Teacher's Role and Values

Ho's (2004) study of self-regulated learning amongst adolescents pointed out that successful learning strategies are affected by how the learning context, such as the classroom and teacher-student interaction is implemented. Ho found that a balance between child-centered classrooms and teacher-directed classrooms nurtured high-achieving students with positive learning attitudes (p. 90). Achieving a similar balance in the art room enhances students' values and perceptions of success on art projects as well as of art as a subject. Ho further highlighted that teachers who created intrinsically motivated learning contexts also enabled self-regulated learning in students (p. 91). The art room promotes such approaches to teaching and learning due to the already intrinsic nature of art. Open-ended tasks, creative problem solving and self-initiated art problems are all conducive to self-regulated learning. Developing sketchbooks, art concepts, art history research, and artist investigations promote

and provide plentiful opportunities for adolescent students to make their own choices, set goals and gain self-efficacy. The importance of Ho's study reiterated the need to know and understand the intrinsic and extrinsic motivation of adolescent students in their decision making process—such awareness contributed to the reasons why adolescents attend extracurricular art lessons in private art studios.

Other than bridging self-learning approaches and intrinsic motivation, the role of the teacher is to bridge cultural divides as well (Radclyffe-Thomas, 2007, p.57). The art teacher acts as a cultural mediator for students to comprehend and critically assess their socio-cultural awareness. However, Radclyffe-Thomas stressed the dangers of making “lazy cultural generalizations” and that behaviors are context-bound or individually based rather than defined by nationality (p. 52). Therefore, it is essential that the researcher (artist-teacher) remained constantly aware of such bias throughout the research as well as in class, while also stressing the importance of student individuality.

Parental Expectations and Hong Kong's Academic Culture

The purpose of combining parental expectations with the overall academic culture of Hong Kong's education system emphasized the relationship between both paradigms. Hong Kong's CHC plays a key role in parental expectations (Lee, 1996; Ng, 2001; Watkins & Biggs, 1996) which consequently constructs the academic culture of schools and students alike. Existing research primarily focused on the perspective of parents and the academic environment in general, but as discussed later, rarely were individual student opinions acknowledged and critically assessed as evidence of the effects of educational environments.

Due to the importance parents place on social mobility and economic resources, children of Hong Kong have greater access and opportunities to formal and non-formal education environments. Hau and Salili (as cited in Chiu & Ho, 2006) stated, “economic incentives support Hong Kong parents' high valuation of education” (p. 24). Therefore, it is

only natural that students of all ages attend extracurricular activities outside the formal school environment to expand and enhance their academic as well as leisurely achievements. Hau and Salili further expand that,

Hong Kong parents have high academic expectations for their children. Viewing effort as more important than innate ability for success, Hong Kong parents invest much of their savings in their children's education, including tuition classes after school. (As cited in Chiu & Ho, 2006, p. 25)

It is not only the socio-economic position of families that contributes to the demand for private tutoring and extracurricular attendance, but also the significance placed on the future success of their child(ren). The final years of high school bring great pressure to adolescent students, which, considering the demand for extracurricular art lessons, potentially reflects the need for more time for self-expression and downtime. In contrast, academic competitiveness may have also extended into creative subjects.

An interesting study by Cook (2013) investigated and highlighted how fierce competition in education led to the use of supplementary education as a form of acculturation amongst expatriate parents in Japan (p. 403). From the perspective of the researcher, this was a significant factor that highlighted the scope of who attends such extracurricular art lessons because of the multicultural environment of Hong Kong and CMW. The researcher herself originated from South Africa and Ireland, which provided first hand experience of acculturation in Hong Kong during her adolescent life. To what degree does this influence individual decisions? Cook found that the reasons parents encouraged their children to attend extracurricular activities included, keeping up with their classmates, regular school not being sufficient, or as an alternative form of babysitting (p. 404). The current research uncovered the culturally and individually relevant reasons why Hong Kong adolescents attend extracurricular art lessons.

With regards to Hong Kong's international setting, cross-cultural comparison and analysis was important to understand the role of parental expectations in theories on adolescent students. Song, Park, and Sang (2013) stated the difference between Asian and American parents lay in their expectations of academic achievement in their children's education (p. 26). Considering CMW's mix of international and local students, there were inevitably different parental perspectives on the expectation of their children's goals in art. Hence, Ho (2004) confirmed, "cultural factors should be taken into account when considering the importance of motivational factors in predicting academic achievement" (p. 92).

The Role of Private Art Organizations

Defined as non-formal art education systems, private art organizations (including studios) have the "largest" and "most diversified" role in relation to other art education sectors in Hong Kong (Chan, Y.-M., 1999, p. 12). In agreeing with Y.-M. Chan, non-formal art education developed existing opportunities and provided a wider variety of opportunities in art. The role of private art organizations in the current art education environment of Hong Kong reflected the demand of the general populace and the trend for creative problem-solving approaches in teaching styles amongst educators. Therefore, the context in which the research took place questions the current role of such organizations in adolescents' art education experiences.

Limited Documentation of Student Expectations

Chiu and Ho (2006) stated in their study (based on adolescent achievements) that "comparable research in non-western countries is rare" (p. 21) in terms of documenting the family effects on student achievement in Hong Kong. The researcher agreed there was limited research and developments in the field of art education in Hong Kong – especially with regards to the opinions and values of the community (specifically students of art and design). To the contrary, the studies that included student perspectives and values originated

from both Korean and Hong Kong researchers (Chan, Y.-M., 1999; Ho, 2004; Song, Park, & Sang, 2013).

Song, Park, and Sang (2013) found that Hong Kong students undertook private lessons due to personal educational aspirations. Despite the focus on Math, Science and/or English, their study highlighted specific perspectives on student's decisions and values placed on education. It also demonstrated the importance of including student responses directly into the research, which is progress in light of the lack of analysis of student opinions.

Furthermore, Ho's (2004) study on self-regulated learners heavily reflected student opinions, which she believed demonstrated successful learners because they directed their own efforts in learning. Understanding how students learn meant Ho needed feedback directly from students themselves to know how they personally approached learning inside and outside of school. Hence, the researcher also stressed the need for interviewing adolescent students directly to open the discussions as to why each student attends art lessons at private art organizations without the proximity of parental judgment.

Teacher and student values and attitudes are the product of the final process of such policies and reforms. Y.-M. Chan cited Ballantine (1999) that "teachers, students and support staff were always considered as parts of the internal organization, they brought in 'environmental influence' to the system with each of their unique backgrounds and personalities" (p. 21). The feedback and responses gathered from practicing teachers and attending students are the direct result of implemented educational policies and curriculum reforms in art education. It must be stressed that the individual feedback from both teachers and students need to be considered in order to develop relevant education systems.

Conclusion

As seen from the reviewed literature, the majority of past research focused more on academic subjects rather than on the study of art education itself. Hence, there is a particular need for continued research in the art education field. The researcher's concern was that art education should become the primary focus of Hong Kong's education reform in order for theories and current understandings to progress. Conclusively, the literature showed a number of causes and effects that influenced the reason why adolescents chose to take art as an extracurricular activity in private art organizations. Again, Y.-M. Chan (1999) emphasized and encouraged more academic research to be conducted in light of the different art education systems (p. 3). Yet, 14 years later, the current researcher's initiation to conduct similar research demonstrated the continued need to revisit the situation, in hope to further add to Y.-M. Chan's discussions.

Chapter Three: Methodology

Based on the constructivist approach of the research question, the methodology collected information on student and parent beliefs, perceptions, and values placed on art education in Hong Kong. The approach allowed the researcher to investigate and explain the intrinsic and extrinsic reasons why adolescent students attend extracurricular art lessons at private art organizations such as CMW. Due to the theoretical direction of the research, a cultural content analysis was employed as a comparative framework for the surveys, interviews, and field notes collected during the research. Surveys provided quantitative data, while student interviews, field notes, and cultural content analysis gathered qualitative data, which enabled an in-depth understanding of the responses derived from the surveys. The researcher used Greene's "complementarity" and "expansion" (as cited in Maxwell, 2013, p. 102) approaches in collecting multiple methods of data to address validity concerns.

The surveys consisted of both closed-response and open-response questions that both students and respective parents participated. Students were required to respond to a survey and a researcher-student interview in order to compare former and latter opinions on the reasons of attending extracurricular art lessons at CMW. Interviews were conducted to follow up on background information about related art experiences at school, CMW, and/or other external art organization. Cultural content analysis on art education in Hong Kong and South East Asia formed a contextual framework through comparative literature reviews. A cultural content analysis was necessary to understand the socio-cultural roles and expectations of student responses and information gathered during the research. Furthermore, field notes collected during in-class observations of teacher-led versus student-led art problems provided comparative data about the pre- and post-conceptions of the value placed on art education during the student's time attending CMW.

Research Methods

As shown in Table 2, the purpose of the specific data collected and the methods of analysis employed reflect the research questions and goals. The outlined research questions and goals in Table 2 also assisted the researcher in compiling appropriate questions for the surveys and interviews.

Table 2

Method Matrix

Research Questions	Selection Decisions	Data Collection Methods	Analysis
<i>Why do adolescent students attend extracurricular art lessons at private art organizations in Hong Kong?</i>	Researcher's personal interests in the various reasons adolescents attend art lessons outside of school.	1.Parent Survey 2.Student Survey 3.Student Interview	Triangulation of surveys and interview responses.
<i>How does extracurricular art lessons change the value of art as a non-academic subject?</i>	Past experience demonstrates some students and even parents' perceptions of art change during the course of attending art lessons at CMW.	4.Student Survey 5.Student Interview	Comparative data analysis of student responses.
<i>How do parents and students values and perceptions of art education compare?</i>	High academic values and expectations are placed on students in Hong Kong. Knowledge of correlation between parents and students enables further understanding of value placed on art education.	6.Student Survey 7.Parent Survey	Cultural content analysis.

<i>What value is placed on art education in international and local high schools in Hong Kong?</i>	Other than parental expectations and influences, peers and schoolteachers influence student decisions and values.	8.Literature Review 9.Informal Discussions (with students).	Cultural content analysis.
<i>How do the values and perceptions of the researchers students and students' parents compare to the personal perspective as an artist-teacher?</i>	The researcher's artistic values and expectations are the backbone to decision making processes and teaching philosophy. The researcher's relationship with students (and parents) is built on such values.	10.Field Notes 11.In-class Observation 12.Informal Discussions (with students).	Analytic Induction.

Parent Surveys

Parents of the adolescent students participated in one survey that focused on the individual decisions to send their son or daughter to extracurricular art lessons at private art organizations, as well as what overall expectations they placed on art education. The purpose of the parents participating in the surveys aided the understanding of their values placed on art education in comparison to the researcher and student's values combined. Additionally, the inclusion of such data elaborated the role of parents' expectations and perceptions on students' personal decisions to attend extracurricular art lessons. Hence, the collected student and parent responses compare various factors that influence the decision-making processes of attending extracurricular art lessons. The survey for parents was conducted via email using SurveyMonkey® (see Appendix A1, p. 61). Due to limited time, either one, or both parents responded to the survey, which consisted of mostly closed-response questions compared to the more combined structure of the student surveys.

Student Surveys

Adolescent students who attend CMW participated in a survey that consisted of both closed-response and open-response questions. The initial purpose of a two-stage survey was to provide a constructivist approach to evaluating the opinions of student values and perceptions of attending extracurricular art lessons at CMW throughout the duration of the research. However, a two-stage survey was deemed unnecessary after the first survey and interviews. Closed-response questions gathered pre-determined answers which enabled quantitative data of the reasons why students attend extracurricular art and what value they placed on this decision. Student surveys were conducted using SurveyMonkey® on CMW in-house computers for convenience and reliability (see Appendix A2, p. 64).

Student Interviews

Student interviews were a key method of collecting qualitative data to further investigate the personal values and perceptions of extracurricular art lessons. The interview questions were based on the use of episodic memory (Maxwell, 2013, p.103). Asking students about their specific art experiences at school or at home, and/or in other creative contexts, enabled a more personal perspective that the researcher-teacher may not have known previously. In addition, the researcher's use of semi-structured questions during the interview and informal discussions (in class) focused more on the meanings and feelings of student art experiences. As discussed in the Research Goals subsection and Literature Review, the researcher believes it is important to know and understand how students' perceptions inform their actions and decision-making process in the art studio (and vice versa). The stated approach yielded an interesting perspective of how students constructed their answers as a method to portray such perceptions and values (Maxwell, 2013, p. 81). Students were individually interviewed during the art lessons for approximately 12 to 15

minutes. The interviews were recorded using voice memo on the researcher's iPhone™ with brief notes taken during the interview (see Appendix A3, p. 67).

Field Notes

The significance of the collected field notes of in-class observations and informal discussions evaluated the relationship between the students and the researcher as artist-teacher. It is fundamental to understand the role of teacher as researcher because of the different values placed on teaching and learning approaches during the research. The goal of collecting data through action research was to combine observation, analysis, and reflection (Wong, 1995, p. 22). Field notes compiled during the research period demonstrated the possible variation in approaches to teaching and learning amongst the individual students through the researcher's personal reflection. Field notes also allowed for what Maxwell (2013) called "incidental observations" (p. 88), which were necessary for contextual comparisons. Additionally, the observations recorded in class best described and explained student behavior, context settings, and specific events, all of which were conducive to answering the research question of why adolescents attend extracurricular art lessons.

Relevant Literature

The reviewed literature gave insight into the different perspectives, understandings and cultural analysis required to further analyze and construct meaning of the student and parent responses. It was important to know the history of art education through Y.-M. Chan's (1999) investigation of the different formal, non-formal, and informal art education systems to position the responses of the current research. Y.-M. Chan's comparisons provided a broad description of the relationship between the three different systems and how each is necessary to offer the Hong Kong community a varied approach to art education. In comparison to the current research, Y.-M. Chan's conclusions formed a foundation for an interactive perspective on the researcher's findings.

With regards to the personal and cultural reasons of attending extracurricular art lessons, Cook's (2013) study on the acculturation of Western students in Japan highlighted the role of individual reasons for participating in extracurricular activities. Cook's study also demonstrated the difference in values and perceptions placed on education between cultures, showing the significance of socio-economic, cultural, and environmental influences on students.

Data Collection

Private Art Organization Environment

Considering the relevance of the research context, a brief description of CMW private art studio is required. The studio runs weekly extracurricular art programs, holiday workshops, and drop-in visual and performing art lessons. Specialist facilitators head the Visual Arts and Performing Arts departments separately. The Visual Art department forms 89% of the overall student attendance at CMW. Approximately 8.8% of the total visual art program enrolment is adolescent students. The geographical location of CMW allows a combined student population from reputable international and local schools.

Attending Adolescent Students

The researcher (as artist-teacher) has worked at CMW for the past five years, organizing curricula, managing regular and specialist programs, and mentoring adolescent students in a weekly program called Mentor Studio. The adolescent students that attend CMW originate from middle to higher socio-economic circumstances. Fifteen adolescent students currently attend CMW's weekly art programs, of whom three are male and twelve are female.² The students are between the age of 13 and 18 years old. A maximum of six students are permitted per a class, with periodic overlapping of student numbers and/or classes due to flexible scheduling.

² Statistic correct as of November 3rd, 2013.

Data Collection Methods

The Data Collection Chart (Table 3) outlines the different methods of data collected from the respective sources. The data collected also included the review and comparison of relevant literature of past research to ground the knowledge gained in the current research.

Table 3

Data Collection Chart

Data Method	Source	Date & Place
Surveys (open & closed-response)	1.Parents 2.Students	SurveyMonkey ® Colour My World Studio <i>October 29 – November 4, 2013</i>
Interviews (semi-structured)	1.Students	Colour My World Studio <i>October 29 – November 2, 2013</i>
Field Notes	1.Continuous in-class observation. 2.Photo documentation of student work.	Colour My World Studio <i>September 10 – November 30, 2013</i>
Literature & Relevant Research	1.BU Online Library 2.Hong Kong Public Library	Internet Hong Kong Public Libraries (various locations) Home Office <i>September 10 – December 5, 2013</i>

Data Analysis

The three key forms of data analysis were triangulation, analytic induction, and cultural content analysis. Triangulation and cultural content analysis generated relevant conclusions through comparative interpretations. Triangulation assisted in comparing the role of parental values and perceptions with students' decision-making processes. The researcher used analytic induction to compare past knowledge with newly gained information and understanding, while the use of cultural content analysis assisted the researcher to understand the relevant cultural context in comparison to student responses.

Triangulation

Triangulation of the collected data “reduces the risk of chance associations and of systematic biases due to a specific method” (Maxwell, 2013, p.128). A comparison between student responses and parental responses enhanced understanding of specific information, such as why students attend extracurricular art lessons, the role parental expectations play on students’ decision-making processes, and the importance of art and self-expression to Hong Kong adolescents. Hence, a comparison between student and parent responses was necessary to uncover such phenomena.

Analytic Induction

Analytic induction was conducive to the approach of the research and methodology. The use of such analyses utilized the researcher’s previous knowledge based on personal experiences and understandings of teaching and learning art in Hong Kong. The importance of analytic induction is to “work systematically [...] to ensure that the analyst's theoretical conclusions cover the entire range of the available data” (Bloor & Wood, 2006, para. 1). Hence, it was imperative to delineate the contrasting data to conclude the research in respect of the individual and cultural context of Hong Kong.

Cultural Content Analysis

Cultural content analysis of the data contextualized the researcher’s understanding of why adolescents take extracurricular art. Furthermore, field notes collected during in-class observations of teacher-led versus student-led art problems contributed to comparative data about the pre- and post-conceptions of the value placed on art education during the students’ participation at CMW. Knowledge of the role and implications of individual perceptions compared to alternative teaching and learning methods in art was contextualized in the cultural position of Hong Kong art education.

In addition, Hong Kong's multicultural environment contrived the need to compare the differences and similarities in cross cultural art education approaches to understand the current position of art education in Hong Kong. The studies by Y.-M. Chan (1999), Cook (2013), and Radclyffe-Thomas (2007) aided the researcher in analyzing what value is placed on art education in international and local high schools in Hong Kong. The respective past studies also stressed the various socio-cultural experiences individual students brought to extracurricular art lessons.

Conclusion

The methodology of the theoretical research outlined the use of quantitative and qualitative data analyzed for comparative values and perceptions of art education amongst adolescent students of Hong Kong. Chapter four focuses on the concern of bias and validity related to the data collected during the research. Chapter four also addresses the significance of the findings as well as an analysis of the data and concluded results.

Chapter Four: Results of Study

Chapters two and three focused on the cultural perspective of the relevant literature and the constructivist approach to methodology respectively; chapter four highlights the reasons for adolescent students attending extracurricular art lessons. The results of the study were gathered through parent and student surveys, as well as student interviews, and field notes of in-class observations. It was necessary to collect both quantitative and qualitative data to compare the cultural and personal reasons why adolescents attend extracurricular art lessons outside of formal school lessons. Chapter four discusses the significance of the study, analysis of the data, and the results of the findings with both visual and narrative descriptions.

Significance of the Study

The evidence of the findings is coherent with the research goals, which deepened the researchers understanding. Specific results were consistent with the reviewed studies by Chiu and Ho (2006), Ho (2004) and Radclyffe-Thomas (2007). The comparison between parent and student survey responses along with the researcher-student interviews provided coherent evidence of why adolescents attend extracurricular art lessons in a private art organization. Parental expectations were consistent with that of the respective attending students expectations, which solidified the collected data and the suggested findings discussed in the Results section. The interview responses elaborated the students' initial closed-responses from the surveys and provided a broader understanding of the personal reasons and decisions for participating in art in and out of school.

The study highlighted the significance, and the role of, individual values placed on art education and the personal decision-making processes adolescents adopt when participating in extracurricular art lessons. The suggested findings will aid future research in light of how art teachers' methods can develop a curriculum to benefit adolescents' approaches to learning and understanding art. The findings also highlighted the impact parents and teachers have

with regards to students participating in art at higher level. It was found that the relationships between students, teachers, and parents were pivotal for cultural values placed on art; however, these values were not concrete nor one sided. Therefore, inclusive discussions between the three groups may assist in a deeper understanding of when and to what extent an adolescent's value of art changes in accordance with their educational environments.

The findings of this study are consistent with Ho's (2004) study of adolescents' approach to self-regulated learning, which aid effective learning through a proactive role in acquiring and participating in extracurricular art lessons. The cultural analysis of how family affects student achievement in Hong Kong is emphasized in the different values and perceptions parents and students place on art education (Chiu & Ho, 2006). The findings point out the art teacher's role to bridge self-learning approaches and intrinsic motivation within art. In addition, the findings also suggest how cultural divides between students affect decision-making processes (Radclyffe-Thomas, 2007, p.57).

The significance of the study contributes to the development of future art appreciation in schools and private art organizations in Hong Kong. It informs policy-making, curriculum development (at secondary and tertiary level education), as well as new perspectives in action research in the art education field. The intended purpose of the research was to highlight and evaluate the reasons why adolescents attend extracurricular art lessons. However, the findings suggest a further proposition of implementing a better framework of support for adolescents' decision-making processes in art, and their value placed on art education. In order to fully understand the individual reasons uncovered during the study, parents and art teachers need to take initiative to address the intrinsic motivation behind students' participation in art (inside and outside of school). Knowing art students' decision-making processes in art underpins the nurturing of future artists and the community's cultural development – whether locally or nationally.

Bias and Validity

Bias

The constructivist approach to the research posed several potential bias threats regarding student and researcher-teacher relationships, researcher-teacher expectations, and personal cultural knowledge. As the primary researcher to the study, potential bias is a concern. Maxwell (2013) points out that the “influence of the researcher is impossible”; therefore, the aim is “not to eliminate this influence, but to understand it and to use it productively” (p. 125). Therefore, it was important for the researcher to maintain continued awareness of such biases and seek alternate peer perspectives on any uncertainties throughout the conducted research.

In retrospect, the researcher’s initial assumptions were that parents of attending adolescents might place a lower value on art compared to the teacher and students. Furthermore, the researcher did not expect most students to open up during the interview sessions because of the already established teacher-student relationship. However, as seen in the Data Analysis and Results sections, such biases were absent. Respondents’ physical and verbal responses during the interviews were also noted and subsequently included in the discussion of the results. Certain students hesitated to respond to specific questions, which suggested implications of the relationship between the researcher-teacher and student. However, being aware of such influences sustains validity. In relation to the cultural context of Hong Kong, it is important to actively seek information from journals, books, and other forms of documentation written by other scholars, peers, or artist-teachers relating to the values and perceptions of art education in Hong Kong and other countries.

Validity

Prior to conducting the data collection, the researcher sought to conduct a two-stage student survey. Chapter three stated the reasons for investigating student opinion through a two-stage online survey to gather comparative information. However, the researcher found that the first survey and student interview yielded adequate responses to answer the research goals. Furthermore, the inconsistent attendance of students and the discontinuity of two students required the researcher to reassess the reliability and validity of the collected quantitative data.

The formulated surveys also had limitations because the researcher relied on the honesty and accuracy of the participants' responses. Therefore, the challenge was to remain objective to the students' answers, opinions, values, and perceptions concerned with art. Seeking alternate opinions and discussions with peers and colleagues enabled the researcher to gain an objective perspective on the analysis of the findings. It was crucial to share research developments with colleagues to ground existing perspectives and/or to offer alternate approaches to certain subjects. Maxwell cites Irwin (2013) that "methods are only a way of getting evidence that can help you rule out these threats" (p. 121). Hence, it was necessary to discuss the evidence further to rule out any potential bias or validity threats relating to the responses gathered from parents and students.

Analysis of the Data

The researcher collected the quantitative data through the use of two separate online surveys for parents and students. Each survey consisted of ten questions. It was important for both parents and students to participate in the online surveys to provide initial feedback for immediate comparison. Such data analysis assisted the researcher to compose thirteen relevant interview questions for the attending students to respond to and elaborate on their reasons and values for attending extracurricular art lessons in a private art organization.

Therefore, the interview responses provided detailed qualitative data, which was triangulated with the quantitative data and researcher's in-class observations.

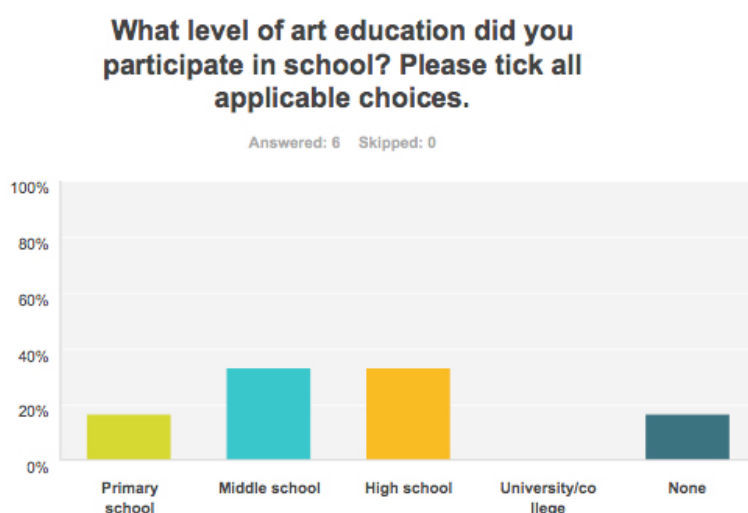
Bar charts were used to visually present the quantitative data of the surveys for comparative purposes and are presented in the Results section. In addition, student interview responses were corroborated with the researcher's notes and survey results. The researcher continually implemented cultural content analysis to better understand the potential cultural influences of the findings.

Results

Parent Surveys

With respect to the parents' perspective on art education, a total of six parents of the 13 participating students completed the online survey using SurveyMonkey™. Three emails were sent to a total of 14 parents containing (a) a request for research and participation consent, (b) further information regarding the first survey, and (c) a survey participation reminder. One respondent skipped question four of the parent survey for an unknown reason.

Figure 1 *Question 1*



Question one was answered by all parent participants, which showed no respondents, took art past high school. The purpose of asking what level of art education parents pursued at school was to find and understand whether personal educational experience may play a

role in parental values and the expectations placed on their child(ren)’s art education. However, as a singular question this did not reveal any in-depth information, nor did it require further investigation for this current research.

Figure 2 Question 2

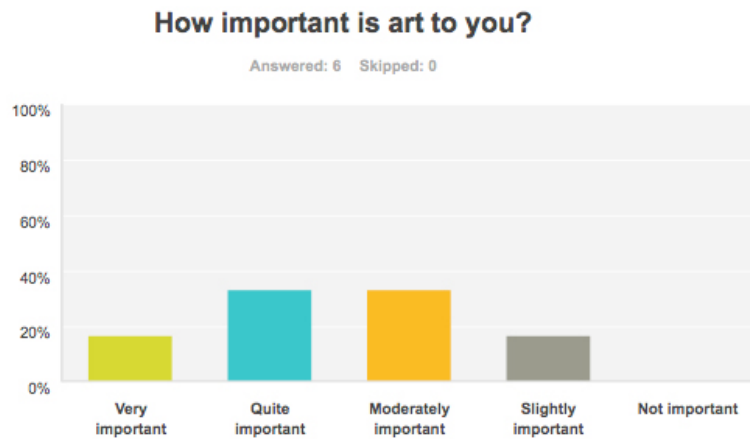
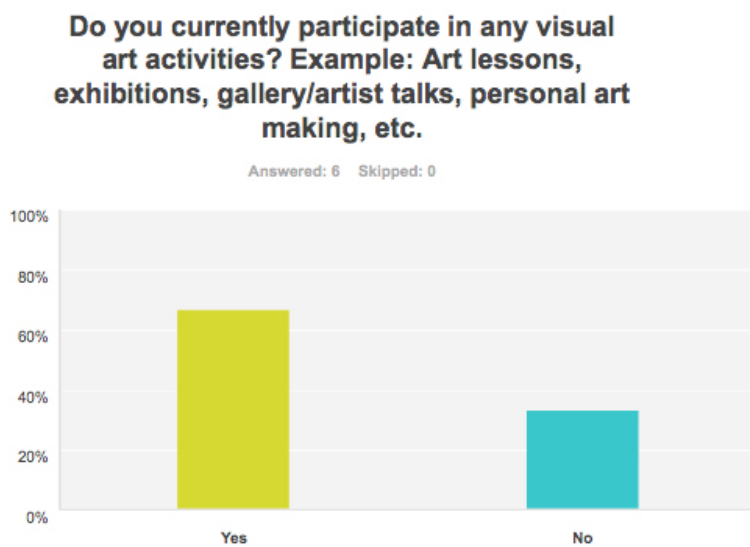


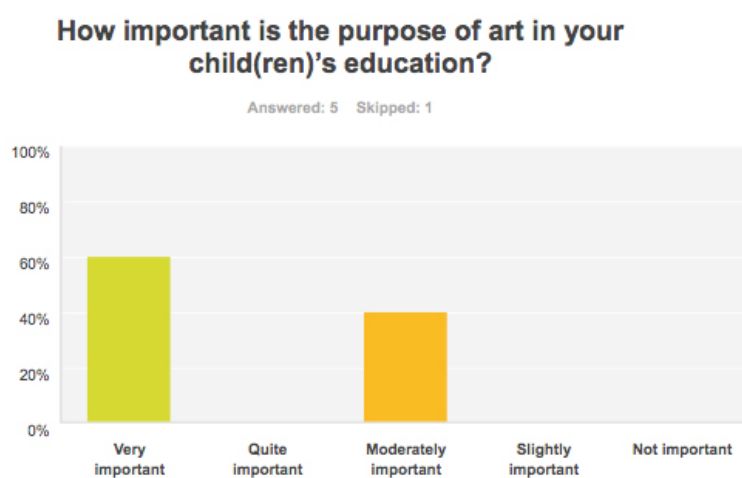
Figure 2 demonstrates parents placed a “moderate” to “quite important” emphasis on art. The question reflects the importance of art to parents rather than their child(ren). The purpose of question two was to expand on knowing whether the respective attending students were influenced by their parent’s values of art or whether their opinion of art reflected the perspectives of their parent(s).

Figure 3 Question 3



Question three investigated parents' backgrounds further to establish whether they currently participate in the arts. Sixty-seven percent responded that they participate in visual art activities, which include attending art lessons, exhibitions, and gallery/artist talks etc. Parents' active participation in the arts may influence their respective child(ren) to participate in the arts as well. The researcher found it interesting to know that a substantial percentage of parents actively participated in the arts—which exceeds the researcher's initial expectations.

Figure 4 *Question 4*



Question four directly asked the importance parents place on the purpose of art in their child(ren)'s education. Sixty percent of the respondents thought art was “very important” to their child(ren)'s education, while 40% felt it was “moderately” important. The number of parents who stated that art was very important was higher than the researcher expected. However, it must also be noted that one respondent skipped question four for an unknown reason.

Figure 5 Question 5



With regards to parents’ perspective on what value their child(ren)’s school places on art education, only half of the parents believed the school placed “moderate value” on art education. Only one parent chose “very high value” in response to question five. Question five responses suggest one of two phenomena, a) parents independently place a higher value on art education compared to schools or, b) schools simply do not place a high value on art education in general. The question would require further independent questioning to determine the purpose and value placed on art education in schools.

Figure 6 Question 6

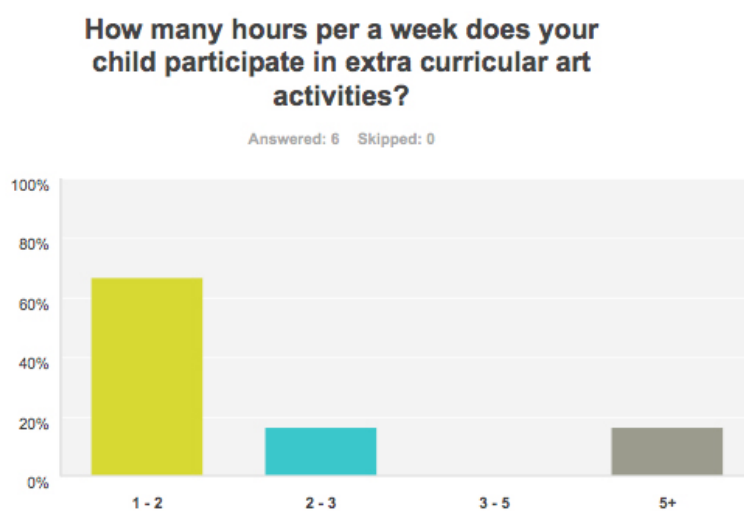
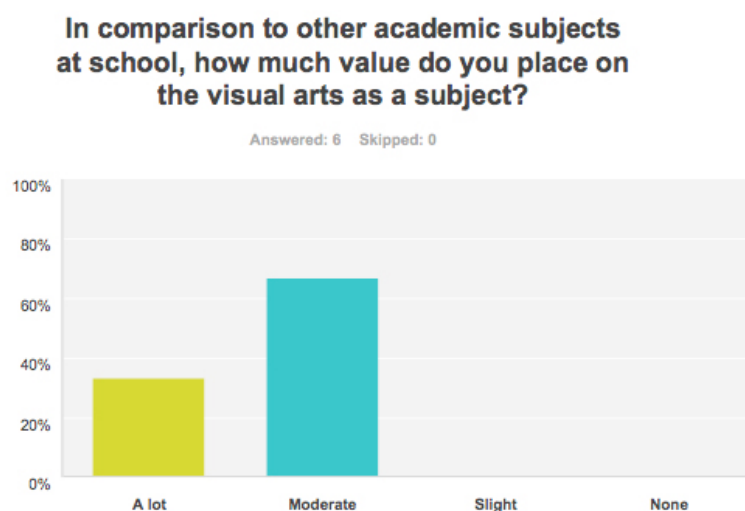


Figure 6 shows the estimated amount of hours parents believe their child(ren) participate(s) in extracurricular art lessons, which further reflects the importance placed on art. The majority of the parents (67%) answered “1–2 hours”, while one parent chose “5+ hours”. Most adolescents who attend CMW spend an average of 1–2 hours on art lessons per week. Therefore, the answers to the question suggest that adolescent students attending CMW *only* participate in extracurricular art lessons that are 1 hour and 30 minutes in duration.

Figure 7 Question 7



In comparison to other academic subjects at school, 67% of the parents placed “moderate” value on the visual arts as a subject. Therefore, the visual arts are not considered as important when compared to other academic subjects in school, such as Math, English, or Chinese. However, to the contrary opinion held by the majority of the parents, with regards to the importance of visual arts, two respondents placed “a lot” of value on the visual arts. The significance of this finding may be reflective of the same parent who chose “5+ hours” in question five (importance for visual arts as a course of study); the resulting inference being those placing higher value on a subject will invest more hours on that area of study. It is also noteworthy to reflect on the 67% placed on “moderate” value (art versus other academic

subjects) compared to 60% respondents placing “very important” on the purpose of art in education in question four.

Question eight was an open-response question that required parents to state the reasoning for their child(ren) attending extracurricular art lessons. An open-response question was necessary to promote a wider scope of applicable answers. All six parents responded differently with reasons such as:

- To assist with the International Baccalaureate (IB) higher level art program.
- He likes art.
- There is not enough offered by the school, and she is very interested in [art].
- She enjoys [art].
- To learn to appreciate art more.
- Increase knowledge, enhance exposure, and improve skills.

Question nine expanded on the parents’ perspective on what they expected their child(ren) to gain in extracurricular art lessons at CMW. Skills and abilities were the most commonly stated response that parents expected their child(ren) to gain from extracurricular art lessons. Nevertheless, each response was different and included:

- Enjoyment and understanding of art as an aside to academic subjects.
- Expect that he will find it stress relieving.
- Fulfill passion, exposure, and knowledge of visual art.
- Develop their artistic skills and ability to appreciate art.
- To be able to express herself in different forms of art and to improve her technical skills.
- Knowledge, skills, and experience.

Conclusively, when asked in question ten if art was important to their child(ren)'s overall education experience, all six respondents answered "yes". Even though parents feel art is not as important in comparison to other academic subjects, as evidenced in question seven, parents still considered the arts an important dimension and component to their child(ren)'s overall educational needs. Such findings enlightened the researcher's initial awareness of values parents placed on art education.

Student Surveys

A total of 13 of the initial 15 students participated in the survey and interview. The remaining two students discontinued art lessons at CMW before the surveys and interviews took place. Initials were used in place of student names to maintain anonymity. Two students skipped questions four, five, and six, while one student skipped question seven – reasons are discussed further in corresponding student interview responses.

To begin, students were required to state their current age in question one of the online survey. The adolescents who participated in the student survey were between 12 and 17 years of age. Though the youngest participant was 12 years old, the student was already participating in the adolescent art program *Mentor Studio* at CMW. Her birth date was toward the end of the research duration, thus allowing her to be considered as a participant both for her competency and age proximity.

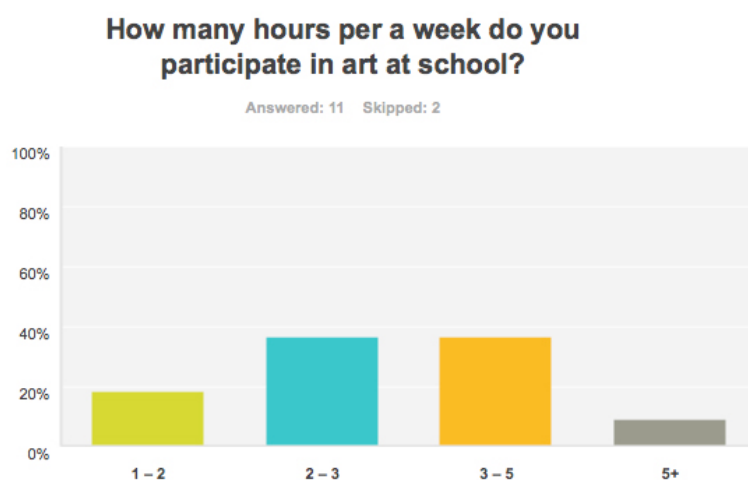
Question two asked if students currently participated in art lessons at school. Out of the total 13 respondents, 70% of the students were currently taking art at school. The remaining 30% who did not participate explained their reasons for not participating in art at school in question three. The researcher also further enquired the specific reasons for not taking art lessons through informal class discussions amongst the students. This particular statistic was not surprising as the researcher had prior knowledge of students who did not undertake art as a subject at school. The significance of question two reflects the researcher's

curiosity to uncover why adolescents participate in art and whether the lack of art in formal school systems reiterates the demand of adolescents attending extracurricular art lessons.

The purpose of question three was to expand on question two, namely as to why particular students were not currently participating in art lessons at school. The four students who were not taking art at school offered several varied reasons for not participating:

- They will be taking it next semester.
- They are more interested in other subjects.
- They chose not to because they enjoy art as a hobby, not as a future career and also that it's time consuming.
- Their school doesn't offer art classes anymore [as] they did last year.

Figure 8 Question 4



The number of hours students participated in art at school was divided between “1–2 hours” (18%), “2–3 hours” (36%), “3– 5 hours” (36%), and “5+ hours” (9%). Again, two respondents skipped question four because the question was not applicable. Overall, 72% of the attending students participate in art at school on average between 2–5 hours a week. Considering the importance of exams and other academic subjects, 2–5 hours per a week

dedicated to art lessons is quite substantial for adolescent students. The percentage was higher than the researcher had anticipated.

When asked if students liked taking art at school in question five, 90% agreed. Only one student responded “no”, and two students skipped this question altogether. The two students who skipped the question may have done so because the question did not apply to them (as seen in question three). Question five relates to one of the research questions; what value is placed on art education in international and local high schools in Hong Kong? The correlation shows how school may influence student decisions and values of art.

Figure 9 Question 6

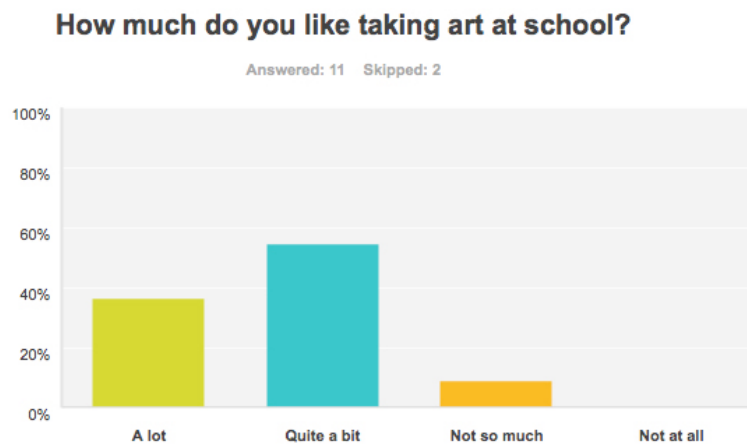
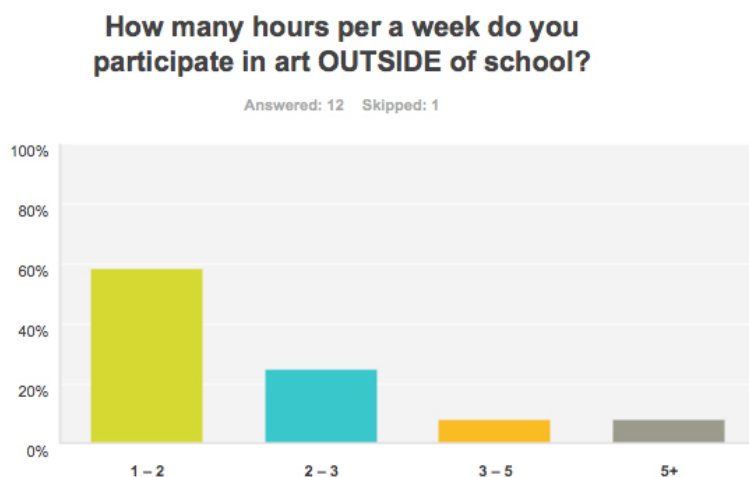


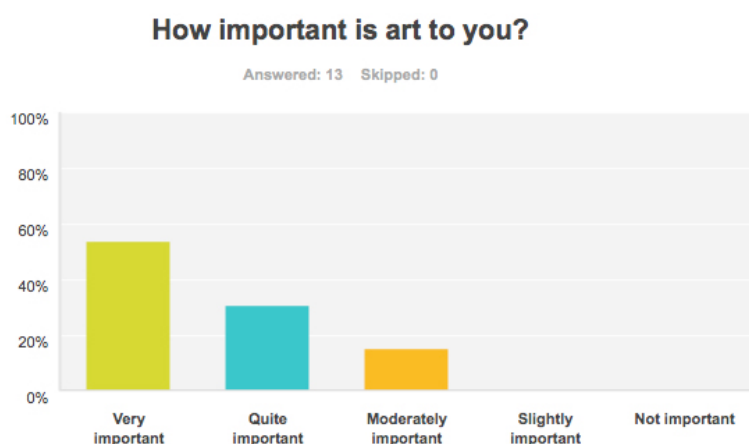
Figure 9 shows how much adolescents like taking art at school. Again two students skipped question six because it was not applicable. More than half (55%) of the students liked taking art “quite a bit” at school compared to 36% who liked taking art at school “a lot”. Though 90% of students liked taking art at school, the findings in question six suggest only a third of the students were satisfied and/or happy with their art lessons at school. Such an evaluation suggests further reason for adolescent participation in art outside of school.

Figure 10 Question 7



Most students (58%) spent an average of 1–2 hours per a week on art outside of school. The result of question seven matched the same question presented in the parent survey. One student responded to participating in “5+ hours” of art outside of school, which directly corresponded with the parent response to question seven of the parent survey. Again, one student skipped question seven, for an unknown reason. One to two hours of participation in art is approximately half of the total hours students participate overall in art throughout the week.

Figure 11 Question 8

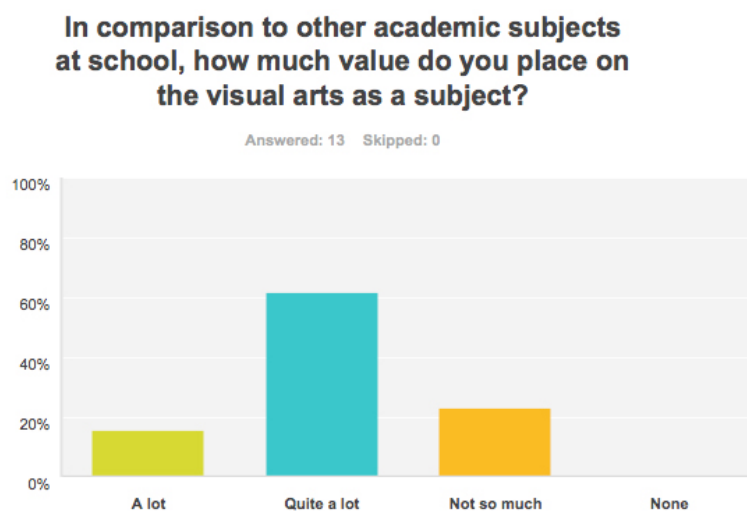


Fifty-four percent of the thirteen students said art was “very important”. Further description and explanation of the question can be found in the student interview analysis. Again, 54% is a higher than anticipated percentage placed on the importance of art.

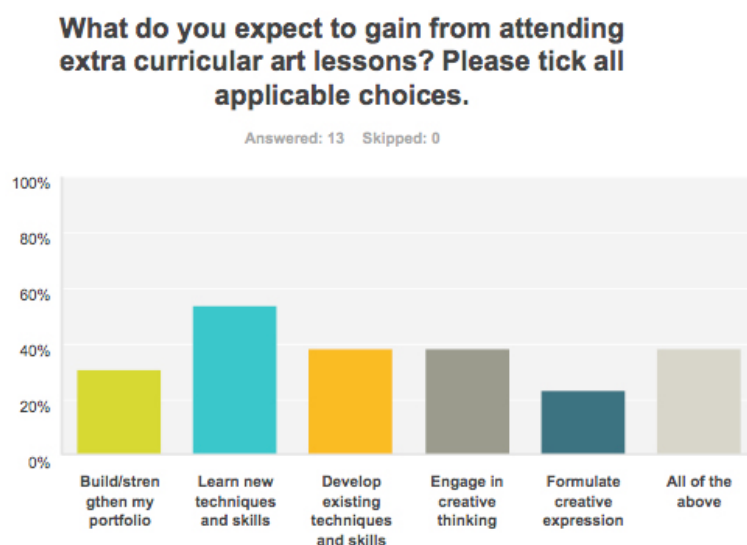
Unexpectedly, two prominent, long-term attending students at CMW responded to art being “moderately important”. Student N discontinued art as a higher academic subject, while Student K is continuing art in her final year at school but will not apply for art at university level. Perhaps it is the lack of academic pressure and rigidity in the arts that allow them to enjoy extracurricular art lessons following the ability to excel in a technical and creative manner.

The student interviews opened a clearer dialogue about the importance of art and what students specifically found important about art. In-depth descriptions and analysis of such questions cannot be deduced from a simple online survey; therefore, the student interview responses play an important role in expanding such information.

Figure 12 *Question 9*



Out of the thirteen student respondents, 62% placed “quite a lot” of value on art compared to other academic subjects. Though parents’ responses reflected a higher percentage (67%), there were fewer parental respondents and less variation in the answers chosen. The average number of hours, along with the suggested general satisfaction adolescents feel about art, confirms the higher percentage of “quite a lot” of value placed on art compared to other academic subjects.

Figure 13 Question 10

Learning new techniques and skills were the common expectations students had for attending extracurricular art lessons (54%). The high proportion of students expecting to gain such skills can be deduced from the 6:1 student-teacher ratio at CMW that permits more focus on individual needs of students. Additionally, 38% of the students also felt that all five of the listed choices were applicable, which demonstrated the importance of a well-rounded art education experience that fulfills the student expectation of skills gained while attending extracurricular art lessons. Moreover, students reiterated similar expectations in the interviews.

Student Interview Responses

The student interviews took place over three different days during the participating students' art lessons. The average duration of the interview was 12 minutes. It was important to keep the interview time between 10 to 15 minutes because the researcher was also acting as their teacher during the allotted interview times. Two students participated together in one interview in order to assist one of the student's comprehension of the questions posed, as English was her second language (ESL). The combined interview allowed the ESL student to

receive necessary assistance with unfamiliar words and understanding of specific questions. Hence, some questions required re-wording for clarity.

Student response comparison. The student interview responses demonstrated commonalities in reasons for attending extracurricular art lessons as well as strongly opposing opinions regarding values and perceptions placed on art and art education. Table 4 compares and outlines the commonalities and differences in the student responses to the thirteen questions asked by the researcher (see Appendix B1, p. 68). The list of student responses in Table 4 has no hierarchical order. Further discussion of the interview questions and responses featured in the table can be found in the interview response analysis.

Interview response analysis. *Tell me about your past/current experience of art at school.* Students' overall description about their art room experience at school was generally positive. However, two students were not happy for different reasons: Student N's school simply did not offer art anymore, and Student E did not enjoy or agree with the art projects initiated by the art teacher at school. Both reasons led these particular students, with the support of their parents, to attend extracurricular art lessons at CMW. In general, how students interact with their social and learning environment affects their decision-making process along with what Ho (2004) defines as self-regulated learning. The open, creative, student-led art environment of CMW is conducive to social interactions with peers and professional artists, open-ended instructional activities, and high self-efficacy. In addition, the student's responses demonstrated clear extrinsic reasons for participating in extracurricular art lessons in a private art organization.

Explain the purpose of art in your current academic schedule. The current purpose of art in students' academic schedules varied. Students mostly answered question two from the perspective of 'why' they currently undertake art. The researcher discovered that art was frequently viewed as a hobby for the students and described as a method to "relieve stress"

from other academic pressures. The researcher found this interesting because as an artist herself, personally believes art can act as a stress relieving, therapeutic task. However, art and the very act of making it, is more of a critical enquiry and method of communication within the researchers artistic endeavors. Such opinion is true since the early participation in art during her adolescent years.

Can you explain why you decide to attend extracurricular art lessons at CMW? As outlined in the *Differences* section of Table 4 (see Appendix B1, p. 68), each student responded differently to why they decided to attend extracurricular art lessons at CMW. The extensive response to question three clearly demonstrates the importance and effect of individual opinions in art education research goals. The primary goal of the conducted research was to question why adolescents attend extracurricular art lessons, thus the intention of question three uncovered the individual students' opinions and values placed on art education. The different reasons ranged from technical and conceptual to personal and practical, which further highlights the broad spectrum of needs of the students.

What do you expect to gain by attending extracurricular art lessons at CMW? Responses to question ten of the student survey were further investigated. The interview question expanded on the importance of the students' underlying thought processes and emotional and/or physical reactions to the corresponding survey question, therefore, elaborating the overall verbal knowledge and understanding of the question. Furthermore, this aided the researcher's analysis of the responses in comparison to both the parent and student online surveys.

How would you describe your art experience at CMW? The majority of the students said their art experience at CMW was "fun". Specifically, students who responded "fun" expressed their answer in a clear, succinct manner (as noted by observation). As researcher and teacher, it was surprising to hear students, with often deep meaningful opinions on the

value of art, associate their art experience as simply being fun. Not only was this response unexpected, but it also questioned the seriousness placed on extracurricular art lessons. However, one student specifically commented that their art experience was “educational” and “comprehensive”. As teacher to the student, the researcher believed that student purposely swayed this particular answer to please the teacher (as noted from previous in-class observation).

What aspect of art is most important to you? Again, this particular question led to diverse answers, with the most notable aspect being expression. Student H commented that “all aspects [of art] are important”, while Student J felt “you can’t exactly separate it”.

What is the highest motivating factor about doing art? Question seven looked at the role of motivation as the researcher personally wanted to know what intrinsic and/or extrinsic value students placed on art. Are students personally, conceptually, or socially motivated to participate in extracurricular art? Notably, the highest motivating factor for most students was “communication” and “expression” (see Table 4). The responses assisted the researchers understanding of the individual intrinsic and extrinsic motivational approaches of adolescents. As stated by Ho (2005), students are more likely to learn if they play a more proactive role in the learning process (p. 87).

How important is self-expression to you? The importance of self-expression ranged from “important” to “quite important,” and “not that important”. During the interviews it was noted that students often took time to answer this question. Though expression comes naturally hand-in-hand with art, student reaction reflected the need to consciously think about the definition and use of self-expression. Therefore, it is not unusual that a few students may have answered too hastily without considering what is meant by self-expression in art.

Tell me what you value most about art. Questioning what students’ value most about art deepens understanding about motivational factors and the importance of art in relation to

their decision-making process. Similarly, students' response regarding their values about art also reflected their responses in question seven of the interview. The top three common responses included, independence and process, ability to share/express/communicate, and opportunity to learn different techniques. The researcher hoped question nine uncovered any unknown facts about the individual students that were not yet revealed during informal discussions prior to the interview.

Can you describe the role of your parent's values and perceptions of art compared to yours? Student J strongly disagreed with his parent's perceptions of art, and the decision of making and personally participating in art. However, as his art teacher, the researcher had previously spoken directly to student's mother to state how talented he is, and how much he appreciates, thrives and enjoys art. In response to the enthusiasm and motivation Student J shows when attending extracurricular art lessons, his parents have shown support by allowing him to continue art despite his strict academic schedule. The researcher discovered that student and parent values need not be agreeable for students to continue attending and benefitting from extracurricular art lessons.

Additionally, Student K's values were also the opposite of her parents. Student K's parents placed a higher value on art education and perceived art as important for K because she is talented. Furthermore, her parents would like her to continue art studies at a university; however, she is unsure of this decision. It was very interesting to learn that Student K was supported by her parents to apply for art and design courses at university level, but her own unease about undertaking this path was the reason for her hesitation.

Considering the two student's responses to their parent values and perceptions of art, Hong Kong parents are renowned to investing large amounts of time and money in their child(ren)'s education. Chiu & Ho's (2006) research on *Family Effects on Student Achievement in Hong Kong* confirmed, "students want to do well to please both their family

and themselves” (p. 25). The current study clearly demonstrates the effects and struggles of specific students values compared to their parents and their decision to participate in art.

In comparison, do you feel your art teacher’s values and perceptions play an important role in your decision-making process? How? What way? In addition to the possible influences of parental views and expectations, students’ perceptions of their art teachers may also influence and impact their decision in participating and making art. However, it was deduced from question eleven that teachers’ values were not seen as an important role in students’ decision-making processes in art. Students generally felt the teachers had little influence on students’ artwork. However, two students claimed that their teachers’ decisions for grading did consciously influence their decision-making process and final outcomes in art. In contrast, two different students commented on specific art teachers who really pushed the boundaries and values of art of the respective students. However, interview notes to question eleven suggest that adolescents may not yet have achieved a mature metacognitive process that allows them to consciously know and understand the impact of others on their decision-making process.

Do you feel attending extracurricular art lessons has changed your value of art? Why? How so? To fully understand the research question and goals, it was important to know if students’ perceptions and values of art changed while they attended extracurricular art lessons. If such changes occurred, this might reflect the potential influences the respective art teacher had on the students, along with the change of art environment and surrounding peers. Interestingly, most students did not feel their value of art had changed but had only expanded. Some students felt they appreciated art more since attending extracurricular art lessons. In particular, Student K strongly felt that extracurricular art lessons changed her value placed on art—if she didn’t attend she would “probably be hating [art]” (see Table 4 in Appendix B1 for further reasons). However, the researcher conclusively found that Student K’s values of

art were ultimately much lower than other attending students as evidenced by her response to question ten.

Do you think art is important to your overall education? Tell me why/why not? In comparison to the parent's importance placed on art and the student survey responses, the interview question confirmed art was important to the students overall education. Only two students commented that it was "moderately" important but "not so much in school" – more so in their own time.

Conclusion

The significance of the study was concluded from the overall research findings while a comparative analysis of the results gathered from the surveys and interviews described and answered the main research goal. As described in chapter four, there are numerous circumstantial reasons why adolescents attend extracurricular art lessons in private art organizations. Such reasons include the following:

1. The overall expectations and values placed on art and art education.
2. Individual perceptions and values of art play a significant role in the decision-making process, both in school and when attending extracurricular art lessons.
3. How much cultural values influence students' social and educational environment.
4. The values of parents and teachers do not present such a significant role as initially thought.

In conclusion to the initial research and findings, it can be said that art is important to both parents and attending students at CMW. However, it is the individual reasons as to why adolescents attend extracurricular art lessons that define the importance and value placed on art education in general.

Chapter five further develops the findings to aid potential future research in the area of adolescent art education and the role of private art organizations within the art education

field. The purpose of chapter five is to outline and evaluate the steps taken to conduct the current research, while also further discussing the possible methods of development in future research regarding adolescent reasons for attending extracurricular art lessons.

Chapter Five: Suggested Approaches to Adolescent Art Education

The results and suggested findings of the study demonstrated the individual reasons why adolescents attend extracurricular art lessons in private art organizations. The final chapter discusses and connects the developments and approaches to implementing future research on why adolescents undertake art at a higher level. In chapter five, the researcher concludes how the study impacted current personal teaching methods that can be applied in formal, non-formal and informal art education environments. Additionally, implications for further research and developments are suggested in order to benefit both teachers and academics in the field of art education.

Discussion

Personal Impact of the Study

The study impacted the researcher-teacher in two significant ways: the individual values and perceptions each student brings to the art room that affect personal reasons in participating in extracurricular art lessons; and the personal approach to further knowing and understanding adolescent students to formulate a teaching and learning environment conducive to their individual needs.

Individual values and perception. As evident from the student responses, the researcher confirms extracurricular art lessons do not necessarily change student values and perceptions of art education, but rather expand on the already gained knowledge and understanding that they bring to the environment. Overall, student responses from the surveys and interviews suggested external influences rarely impacted students' decision-making processes in art. As a result, student values and opinions varied independently depending on their social and educational upbringing. Therefore, the study assisted the researcher in gaining in-depth knowledge and understanding of the individual values and perceptions of the specific attending students.

The process of the study highlighted that, no matter the strength or depth of the relationship a teacher may or may not have with their students, there are many underlying causes and effects to the decisions and motivations of participating in the art making process. The high importance placed on art, the motivation to participate in art at school and private art organizations, the positive attitude concerning art environments, and the students' intrinsic and extrinsic motivation to participate in art are conducive to the independent values demonstrated by self-regulated learners as verified by Ho (2004).

New meaning in teaching adolescents. The study has influenced the researcher-teacher's approach to devising more balanced lessons conducive to the needs and wants of adolescent students attending CMW. Evidence demonstrated that students attended such lessons for a variety of personal and practical reasons; in order to wholly benefit the art experience it is wise for the researcher-teacher to implement purposeful art projects.

In agreeing with Simpson (2013b), "...we have to allow that interpreting our own practice is a way we seek and find meaning" (para. 2). A change in teaching, personally and theoretically, can only happen when the teacher takes the role of an action researcher to actively find and reinterpret the reasons and meanings behind students' decisions. Just as art imparts knowledge so does theory, and in doing so, reformulates current teaching methods with an alternate perspective.

Philosophically, the relationship formed between teacher and students is imperative to the development and decision-making process of students. Though students stated that teacher values did not play a significant role in changing their viewpoint of art, the overall environment and the connections between teacher and students is important to determining a positive impact on decisions made.

Impact on Practice

Continuing the above discussion, finding new meaning to teaching further impacts on practice. Though informal discussions between the researcher-teacher and students took place prior to the current study—to discover student likes and/or dislikes about art in school and out of school on a regular basis—it was the process of the study that enabled the researcher to uncover similar answers but with a new, investigative purpose. The overall research process had an impacted on the artistic and teaching practices of the researcher. The researcher was able to proactively seek individual and cultural reasons as to why adolescents attend extracurricular art lessons. Using the derived conceptual framework and constructivist approach to address some of the original teacher-student discussions, the researcher was able to critically evaluate the different student responses.

Though the individual reasons outweigh the various cultural reasons as to why adolescents attend extracurricular art lessons, such research is highly important and reflective for any artist-teacher wanting to know and understand their students' needs in a specific art-learning environment. Kerlavage (1998) succinctly stated “as a teacher, it should be your goal to define what each of your students knows and is able to do and then help them progress...” (p. 66–67). With this in mind, the study has impacted the researcher-teacher on a personal and professional level—with the intention to bestow the knowledge gained onto fellow teaching peers as well.

Recommendations

Implications for Further Research

Reflecting on the current research, there are several questions and implications that determine and influence continued research on adolescents' values and decisions about participating in extracurricular art lessons. To garner more in-depth knowledge and cross

analysis of art education organizations in Hong Kong, the researcher acknowledges the importance to broaden the scope of participants as well as develop a longitudinal study.

Interviewing the parents of the students is imperative to deepening the connection of values, perceptions and expectations between parent and child. In light of this, it could prove useful to corroborate the expectations parents and students place on future goals and directions in art (and art education). With foresight, such a study could assist in the understanding and development of careers in the creative art and design industry—specifically in Hong Kong, where the arts are not seen as a popular career choice amongst schools leavers and university undergraduates. The participating students of the current study predominantly attended international schools located close to the studio. To validate a larger study, a broader target population of students attending various schools across Hong Kong would be beneficial.

Furthermore, implications of the current study were reflected in the brief time period to collect data. A longitudinal study of how and why student values and perceptions of art change potentially allows both cognitive and practical evidence to be collected to demonstrate this, thus expanding the methodological approach to include other private art organizations. Such research implications provoke questions that are further discussed below.

Further questioning. Implementing the above recommendations provoke questions the researcher and others need to consider when conducting further research. Such questions include:

1. Would a larger and more diversified student population enhance or change current findings?
2. Can the researcher-teacher influence or change student values over a period of time? If so, how is this measurable?

The researcher regards the above questions important to strengthen the current findings. Considering such questions provides contextually relevant results for future studies on the reasons why adolescents attend extracurricular art lessons.

The use of current research. Other teachers may use the methodology and suggested findings to personally investigate similar concepts within their art class, studio and/or educational institute. The suggested findings may help teachers gain a new or alternate understanding of the relationships formed between them and their students. Additionally, the teacher's consideration of cultural and individual values of students assist the development of understanding the diverse knowledge brought into a learning environment. The teacher can use such knowledge to strengthen their lesson planning, teaching methods, and approaches to creating meaning in art.

Conclusion to the Research

Advice to the Field of Art Education

Art education has different meanings and values to people and students of different levels, which are shaped by different social environments and conditions. Contents and ways of teaching and learning may vary according to the level of learners, but all can be facilitated by sound education and cultural policies of the government and the enthusiasm of people involved. (Chan, Y.-M., 1999, p. 10)

Though the research initially encompassed the cultural context in which it took place, the researcher emphasizes Y.-M. Chan's notion that a sound approach to art education research relies not only on context but the people who define, participate, and implement it. Advice to the field of art education research is to use the findings to actively implement and redefine past and future methods of teaching and learning art in formal, non-formal and informal environments. Research cannot deny context, as it is the individuals who define the context—such awareness is more relevant to understanding the use and development of art

education. Y.-M. Chan further contended that more applied research in the field of art education is required (specifically non-formal and informal systems in Hong Kong), and the researcher anticipates that the current study will enlighten such contention and develop the discussion regarding art education in the context of Hong Kong.

Advice to Art Teachers

Art teachers need to personally and methodically explore what are the highest motivating factors and positive connections that encourage students to participate in art. They need to know and understand the individual and personal reasons to such questions on a regular basis. Acting as a researcher transforms the title of teacher to learner. To fully understand students' decision-making processes in art, the artist-teacher needs to question their own decision-making processes. In light of Simpson's (1998) view of researchers as continual learners along with the concluded research, to be a good teacher you must be a good researcher and in doing so, be a continual learner (p. 334). The researcher-teacher confides the joy of taking on the role of active researcher expanded the relationship between herself and her students, allowing more open discussions to take place, thus learning new perspectives and creating a fresh dynamic to teaching the students.

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Appendix A: Practical Use of the Results

A1: Online Parent Survey – Surveymonkey.com

1. What level of art education did you participate in school?

Please tick all applicable choices.

- Primary school
- Middle school
- High school
- University/college
- None

2. How important is art to you?

- Very important
- Quite important
- Moderately important
- Slightly important
- Not important

3. Do you currently participate in any visual art activities?

Example: Art lessons, exhibitions, gallery/artist talks, personal art making, etc.

- Yes
- No

4. How important is the purpose of art in your child(ren)'s education?

- Very important
- Quite important

Moderately important

Slightly important

Not important

5. What value does your child(ren)'s school place on art education?

Very high value

Quite high value

Moderate value

Slight value

None

6. In comparison to other academic subjects at school, how much value do you place on the visual arts as a subject?

A lot

Moderate

Slight

None

7. How many hours per a week does your child participate in extra curricular art activities?

1 - 2

2 - 3

3 - 5

5+

8. Please state why your child(ren) attends extra curricular art lessons at a private art organization.

9. Please state what you expect your child(ren) to gain from attending extra curricular art lessons.

10. Do you think art is an important component to your child(ren)'s overall educational experience?

Yes

No

A2: Online Student Survey – Surveymonkey.com

1. What is your age?

2. Do you currently take art at school?

Yes

No

3. If no, please state why you do not take art at school.

4. How many hours per a week do you participate in art at school?

1 – 2

2 – 3

3 – 5

5+

5. Do you like taking art in school?

Yes

No

6. How much do you like taking art at school?

A lot

Quite a bit

Not so much

Not at all

7. How many hours per a week do you participate in art OUTSIDE of school?

- 1 – 2
- 2 – 3
- 3 – 5
- 5+

8. How important is art to you?

- Very important
- Quite important
- Moderately important
- Slightly important
- Not important

9. In comparison to other academic subjects at school, how much value do you place on the visual arts as a subject?

- A lot
- Quite a lot
- Not so much
- None

10. What do you expect to gain from attending extra curricular art lessons?

Please tick all applicable choices.

- Build/strengthen my portfolio
- Learn new techniques and skills
- Develop existing techniques and skills

- Engage in creative thinking
- Formulate creative expression
- All of the above

A3: Student Interview Questions

1. Tell me about your past/current experience of art at school.
2. Explain the purpose of art in your current academic schedule.
3. Can you explain why you decide to attend extra curricular art lessons at CMW?
4. What do you expect to gain by attending extra curricular art lessons at CMW?
5. How would you describe your art experience at CMW?
6. What aspect of art is most important to you?
7. What is the highest motivating factor about doing art?
8. How important is self-expression to you?
9. Tell me what you value most about art.
10. Can you describe the role of your parent's values and perceptions of art compared to yours?
11. In comparison, do you feel your art teacher's values and perceptions play an important role in your decision making process? How? In what way?
12. Do you feel attending extra curricular art lessons has changed your value of art? Why? How so?
13. Do you think art is important to your overall education? Tell me why/why not?

Appendix B: Visual Supplements

B1: Table 4 – Comparison of Student Interview Responses

Question	Commonalities	Differences
<i>1. Tell me about your past/current experience of art at school.</i>	Art environments were conducive to students' creative output and providing inspiration. Art projects were mostly teacher-led until Year 10 (10 th Grade). ³	
<i>2. Explain the purpose of art in your current academic schedule.</i>	<ul style="list-style-type: none"> - Art is a hobby (taken outside school). - Assist in building a portfolio (from school). - Art relieves stress. 	
<i>3. Can you explain why you decide to attend extra curricular art lessons at CMW</i>		<ul style="list-style-type: none"> - Dedicate a specific time to art. - Develop/improve skills. - Improve drawing skills. - Build portfolio. - Freedom & independence - Relaxation (different to academic subjects). - Try something new/different. - For fun. - No opportunity to do it at school.
<i>4. What do you expect to gain by attending extra curricular art lessons at CMW?</i>	<ul style="list-style-type: none"> - Learn different skills, methods & techniques (compared to school). - Finish portfolio. - Continue to work on school based art projects. - Improve skills & techniques. - Gain a different perspective in art. - Gain a good grade in art. - Be motivated. 	Two students skipped question four.

³ Art is an optional subject taken at GCSE or IB level. More than half the schools enrolled by participating students followed the UK GCSE and/or International Baccalaureate examination system.

5. <i>How would you describe your art experience at CMW?</i>	It's fun.	Student J commented the art experience was "educational" and "comprehensive". Two students skipped question four.
6. <i>What aspect of art is most important to you?</i>	<ul style="list-style-type: none"> - Expression. - Feel relaxed. - Oil painting. - Colour theory. 	Student J commented, "all aspects [of art] are important". Student H felt you "can't exactly separate it". Two students skipped question four.
7. <i>What is the highest motivating factor about doing art?</i>	<ul style="list-style-type: none"> - Ability to communicate with others. - Self-expression. - De-stresses. 	<ul style="list-style-type: none"> - Self-satisfaction. - Fun. - Pursue architecture.
8. <i>How important is self-expression to you?</i>		Student responses varied from "important" to "quite important" and "not that important".
9. <i>Tell me what you value most about art.</i>	<ul style="list-style-type: none"> - Independence & process. - Sharing/expression/communication. - Learning different techniques. 	<ul style="list-style-type: none"> - Colours. - Produce a final product. - Its not logical – you can do what you want.
10. <i>Can you describe the role of your parent's values and perceptions of art compared to yours?</i>	Overall students commented that their parents were seen as supportive. It was either one, or the other parent that played a significant role in arts education. However, individual perceptions varied with two student's opinions and perceptions differing from that of their parents (see Differences section).	Student J strongly disagreed with his parent's perceptions of art and the decision of making/creating/participating in art. Student K's parents placed stronger value and perception on art education than K. Her parents would like to see K do art at university. K is unsure yet of this decision.
11. <i>In comparison, do you feel your art teacher's values and perceptions play an important role in your decision making process? How? In what way?</i>	Teachers' values were not seen as playing an important role in students' decision-making process in art. Some students highlighted the concern of "right" and "wrong", "good" and "bad" art with regards to their teacher's opinions. Students' generally felt that the teachers played little influence in their artwork.	Two students claimed that their teachers' decisions for grading played a role in their decision making process in art. Two other students also commented on specific art teachers, who significantly pushed the students' boundaries and values of art in a positive and influential manner.

<p><i>12. Do you feel attending extra curricular art lessons has changed your value of art? Why? How so?</i></p>	<p>Most students did not feel their value of art changed but rather expanded. Some students felt they appreciate art more since attending extra curricular art lessons. In particular, Student K strongly felt that extra-curricular art has changed the value placed on art – if she didn't attend extra curricular art she would "probably be hating [art]".</p>	<p>Student J felt that no matter what academic environment art took place in there was a certain boundary/barrier that impinges on the true emotional creation related to making real art.</p>
<p><i>13. Do you think art is important to your overall education? Tell me why/why not?</i></p>	<p>Combining the student survey responses and interview responses demonstrate that 72% of the students think art is important to their overall education.</p>	