ABSTRACT

MANUEL, ERIN WALTERINA. A Phenomenological Study of North Carolina Secondary Teacher Experiences with Arts Advocacy. (Under the direction of Dr. Lisa Bass Freeman).

In this qualitative study, the investigator examined the shared experiences of North Carolina secondary arts educators regarding advocacy. Utilizing a social constructivist lens, McFee’s Network (1991) for arts education, and the community of practice framework (Wegner, 1998), the investigator aimed to identify the extent to which the core tenets of advocacy -- public awareness, policy making, patronage, partnerships, and professional development -- were translated in their professional practice (NAEA, 2015). The investigator identified research targets through purposeful sampling of 3A and 4A North Carolina high schools in the southeastern part of the state that have arts education programs. For the context of this study, data collection primarily consisted of semi-structured interviews, non-participant observations of PLCs, and artifact documentation.

Keywords: advocacy, network for arts education, professional learning communities, communities of practice, secondary art teacher experiences
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A Phenomenological Study of North Carolina Secondary Teacher Experiences with Arts Advocacy

by
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DEDICATION

This dissertation is dedicated to my family, especially my mother Sandra G. Manuel who always encouraged my love of learning.
Erin earned her undergraduate degree in Art and Art History and a minor in Education from Colgate University in Hamilton, New York. Furthermore, she has also earned a Masters in Arts and Teaching (M.A.T.) with a concentration in Arts Education from the University of South Carolina and Masters of School Administration (M.S.A.) from Fayetteville State University through the NC Principal Fellows Program (cohort XIII). Her areas of Licensure include Arts Education (k-12), Principal (K-12), and Ed.S (Superintendent). Erin was a visual arts teacher in Cumberland County Schools from 1997 to 2005. She was also the teacher of the year at Westover Senior High School in Cumberland County (2004).

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Consider it pure joy, my brothers and sisters, whenever you face trials of many kinds, because you know that the testing of your faith produces perseverance. Let perseverance finish its work so that you may be mature and complete, not lacking anything. James 1:2-4

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CHAPTER 1

Introduction

Arts education has the ability to develop the essential skills and knowledge of all learners. Arts education in school focuses on four areas: Art History, Art Criticism, Art Production, and Aesthetics (National Arts Education Association [NAEA], 2018). There is substantial evidence “that high-quality education in the arts provides students with opportunities to develop a number of capacities that are not well addressed in other areas of the curriculum such as visual-spatial abilities, self-reflection, and experimentation” (NAEA, 2016, p. 15). In addition to this development, arts education is known to be important for several reasons: it promotes creativity and innovation, and it contributes to the health and vibrancy of the arts economy and culture.

On a secondary high school level, arts education is especially important because students have the option to choose these courses as an elective. Moreover, “having high school graduation requirements include study of the arts — as defined by individual states — provides the kind of direction which will enable many students to experience arts learning who otherwise might not have the opportunity to do so” (p. 16). Yet, despite the evidence showing the values of arts education, there are debates over how prioritized arts education should be. In efforts to address these gaps, advocacy plays a large role in establishing and funding arts programming in schools. One of the leading non-profit organizations for the arts, the National Endowment of the Arts (NEA), funds schools and community-based programs that help children and youth acquire knowledge and skills in the arts. NEA also supports education programs for adults and collaboration between state education agencies and partnerships between art institutions and K-12 college/university educators (Americans for the Arts, 2019).
Teachers who are arts educators play a significant role in defining and communicating the learning that takes place in their classrooms to stakeholders and the broader community. Arts educators serve as a conduit to advocacy because their role is to deepen the understanding of decision makers as to why arts education is essential. Articulating the importance of their vision plays a pivotal role in advocating for arts education and understanding their experiences is central to its efficacy. Since the focus of this study was on arts education in North Carolina, the next section provides a further insight into the current state of the arts from a local perspective.

**Background of the study**

Throughout North Carolina, school districts struggle to set the priorities for education. Even with these pressing priorities for education, Bell (2014) indicated that student access to the visual arts in North Carolina matches the national average. This survey was conducted of 888 elementary, middle, and high school principals which includes 35% of all K-12 public schools in North Carolina. Approximately 89% of responding schools offered classes in visual arts, 16% in dance, 86% in music and 24% in theater. Furthermore, in this research, the responding schools also reported access to other arts education opportunities such as field trips (53%), community arts programs (49%), visiting artists programs (38%), and arts integration (30%) and after school programs (28%) (p. 79).

Districts are not only dealing with budget shortfalls, but also the insurmountable pressures that school systems are mandated due to concurrent reforms such as *A Nation at Risk*, followed by *No Child Left Behind* (NCLB), and *Race to the Top*. Budget cuts and reform initiatives have caused school programming to be cut, especially arts education (Mali, 2012; Sabol, 2010). Parsad & Spiegelman (2012) in their nationwide survey “Arts Education
in Public and Elementary and Secondary Schools” indicated that access to arts education remains elusive to a tremendous number of students across the nation. For instance, 89% of the nation's secondary schools do not offer dance, and 55% do not offer theater (p. 21). National studies have shown that the implementation of the federal legislation of NCLB has led to less time for arts in the classroom and less support nationwide in different districts across communities (American for the Arts, 2015).

Furthermore, these declines have posed an overarching concern for the health of the nation’s arts economy since arts education is the strongest predictor of almost all types of arts participation (Triplett, 2015). In the end, it is clear that these reform efforts have yielded important ideas that enrich both our shared knowledge and the debate about our priorities regarding the value of the arts and educational programs that support the arts. Examples of advocacy included ways in which various stakeholders work at the community, state, local, and national levels to act and promote the value of arts learning for all young people (Kennedy Center, 2009). A specific example of such advocacy was the proposed legislation changes in North Carolina’s Senate Bill 874 (= H1112) which displayed how state policy efforts can support arts education on a secondary level. There have been several initiatives such as grassroots advocacy, special commissions, and taskforce to enact this bill in the NC General Assembly for the last decade (Arts NC, 2020).

In April 2012, a statewide Arts Education Commission was appointed by the General Assembly that issued a report highlighting the impact of the arts on creativity and innovation, both key drivers for economic growth and thriving communities. This commission made the recommendation, in terms of the current needs for North Carolina, that arts education be prioritized as a high school graduation requirement, beginning with the entering class of
2015. In response to this recommendation, legislation was enacted in support of this bill in the General Assembly (Legislative Bill Draft 2011-LE02) (An Act to Modify the Current Operations and Capital Improvements Appropriations Act, 2011) on April 26, 2012. On May 22, 2012, the legislation passed the first reading for this bill, and then it was referred to the Commission on Education/ Higher Education on May 23rd, 2012 (for its second reading).

In March 2017, this bill passed the NC House of Representatives with almost unprecedented bipartisan support. It then went to the Rules Committee of the NC Senate, where it awaited a vote on the floor of the Senate (Arts NC, 2020). On March 13th, 2019 this bill was passed by the House and the Senate for the North Carolina State Board of Education to require one arts education course before graduating from high school (grades 6-12). This requirement is expected to be implemented beginning with students entering the sixth grade in 2022 (Arts Education Requirement, 2019, para. 1).

Even though 20 states require at least one arts credit for high school graduation (Education Commission of the States & Arts Education Partnership, 2018), such a requirement was non-existent in the southeast prior to North Carolina’s action described above. North Carolina has led the region by passing a bill that mandated a minimum requirement of arts instruction for high school students. Many believed that this was contrary to the vision that inspired the North Carolina School of the Arts; however, this legislation was also viewed as an important first step toward giving the arts a voice in better preparing North Carolina for the future, as students are developing the essential skills for the 21st century to compete in a global economy.

According to the report by the Southeastern Region of State Affiliates of the National Art Education Association (2002), these primary advocacy efforts in North Carolina were
organized by the Arts Education Leadership Coalition (AELC). The AELC was assisted by the North Carolina Alliance for Arts Education, which prompted this advocacy effort in responding to the changes of high school graduation requirements. The AELC was able to convince the State School Board that the arts “should be listed as recommended, at least one credit and/or local requirement for high school graduation rather than ‘not required’ as was proposed” (p. 19). Also, Arts Education was included as a pathway in the adopted program for Career Preparation, where previously it had been excluded for proposal requirements.

Upon the recommendation set for the Arts Education Commission, their push for this legislation expanded further efforts to enact arts integration licensure requirements for teachers, which were passed in April 2012 (Arts Action Fund, 2012, para. 2.). As a result, the Arts Education Commission indicated that models for arts education exist in North Carolina and are thriving. This was further supported by aspects of the federal push to reinstate arts education as a part of the core of student learning. In the midst of these priorities, considerations for the arts on secondary level as a graduation requirement is a resurfacing discussion.

This notion placed in a local context was significant in terms of not only policy making in North Carolina, but also set the tone for efforts that have spearheaded legislation that carried several implications for secondary arts education course requirements and high school students access to the arts. Nevertheless, a considerable and growing body of research, such as the studies compiled by the Arts Education Partnership (2010), denoted that arts are important, yet the national policy framework that might — and many would agree ought to — mandate American children’s rightful access to experiences and learning in the arts remains a spectrum of differing practices and priorities.
In many cases, the gaps left by these decisions have been filled through the contributions of arts organizations and other nonprofits (through major national or regional initiatives). Remer (2010) reiterated this point, noting that in local settings, an emphasis has been placed on the arts to serve as enrichment to basic education. For instance, more schools have begun to include arts in their core curriculum and have emphasized advanced study of the arts on the secondary level. Overall, these initiatives continue an important dialogue about arts education programming for schools and the push and pull between advocacy efforts that support the arts. The next section discusses the purpose of this study.

**Purpose of the study**

The purpose of this phenomenological study was to examine how secondary arts education teachers in southeastern NC high schools experience advocacy within their practice. This study examined the gap that currently exists in research regarding advocacy efforts within secondary settings for art education programming in NC. It is currently unknown to what extent secondary teachers participate in advocacy and how they experience others’ advocacy, or the impact both have on their practices in the classroom.

The focus of this research was understanding not only the shared experience as a secondary arts education community, but also the multiple contexts of their advocacy efforts and how they supported their practice as teachers in NC. The aim of this inquiry was to extend and construct knowledge regarding secondary arts educators’ advocacy efforts within their professional work, since they are the key stakeholders in the efficacy of their own and others’ advocacy within their practice.
Research Questions

In a phenomenological approach, the research questions are developed within “understand[ing] several individuals’ common or shared experiences of a phenomenon” (Creswell, 2013, p. 81). This project focused on the shared experiences of secondary arts education teachers with advocacy. This study addressed this main research question:

- How do North Carolina secondary arts teachers practice advocacy for arts education?

The sub questions for this study were:

- How does this advocacy inform their practices in their classrooms?
- What do NC secondary arts education teachers do to exemplify advocacy within their practice in light of the deprivation of the arts?
- What meanings are ascribed about advocacy in their work?
- What are the contexts of these advocacy efforts amongst NC secondary arts education teachers?

Significance of the Study

These questions were important to pose in regard to the current decline of arts education opportunities for students on both the national and local level for North Carolina. The priorities for arts are constantly reconsidered for school districts across the nation (Beveridge, 2010). The question of advocacy has taken on another perspective in examining these efforts. Furthermore, understanding experiences of NC secondary arts educators was essential to sustaining arts advocacy because they are stakeholders in their own and others’ advocacy. Advocacy was pertinent to establishing the availability and quality of arts education.
Arts educators are constantly negotiating the dynamics surrounding course offerings to keep their positions intact, especially on the secondary level in North Carolina where students currently choose these courses as electives and they are not required (AEP, n.d.). This study addressed not only the problems that secondary arts teachers faced in terms of their advocacy efforts within a comprehensive high school curriculum program but also the experiences of their efforts that supported advocacy which inform and frame their practice.

This is dually significant in the arts where scarce resources have defined the priorities for these programs. According to Rabkin and Hedberg (2011), statistics suggested that fewer than half of adults reported having participated in arts lessons or classes in school, a decline from about 65% in the 1980s. This decline follows years of steady increases in reported participation between the 1930s and the 1980s. Furthermore, these declines posed an overarching concern for the health of the nation’s arts economy since arts education is the strongest predictor of almost all types of arts participation (Americans for the Arts Action Fund, 2012).

Ultimately, it is difficult to receive an accurate and current picture of arts offerings because there is not a consistent required method and data collection about what schools offer or how students are achieving in the arts (President's Committee on Arts and Humanities, 2011, p. 31). Additionally, a clear consensus has not emerged about the role that arts education ought to play in the lives of young people and its importance to curriculum development. As a result, it was critical to examine approaches that secondary arts educators take to promote arts education programs. This applied especially in North Carolina where the high school requirement has been placed on the table for legislation. The access to this
requirement as a priority and as an arts education opportunity is viewed as deficient compared to other subjects (Americans for the Arts, 2016; Art Scan, 2016).

**Overview of Research Approach**

Methods for data collection and analysis in this research were consistent with a qualitative transcendental phenomenological approach (Creswell, 2013; Moustakas, 1994). This research approach was appropriate for this study in that the shared and lived experiences of secondary arts teachers were examined within their educational setting as well as their practices with advocacy. These experiences were described in order to understand the essence of the phenomena. Furthermore, in utilizing a transcendental approach, it was necessary to bracket the researcher’s biases and judgement through epoche, … “in order to take a fresh perspective toward the phenomenon under examination” (Creswell, 2013, p. 80).

The primary form of data collected was semi-structured interviews of secondary arts education teachers in identified sample sites. Secondary documentation was collected of non-participant observations of professional learning communities and cultural arts programming of 3A and 4A high school settings. Furthermore, teacher artifacts such as PLC documentation and arts programming from each sampled site were also collected. Because the sites examined differ in size, it was important to gather adequate information to understand how the arts function in these two different settings. In relation to the research approach, possible ethical issues and researcher subjectivity were considered in planning for data analysis.

The participants selected for this study were identified using criterion sampling; this approach was appropriate because the anticipated participants met specific criteria (Creswell, 2013). The participants for the study were members of 3A and 4A high schools which were
composed of a specified population (between 1086 to 1303 students for 3A and 1400 to 2900 students for 4A), and, based on the average daily membership (ADM), these schools supported full positions for arts education programming (NCHSAA, 2017). Another criterion was that the secondary arts education teachers who participated in this study were members of a professional learning community due to expectations from district mandates and district-led professional development. This was verified with the arts education specialist within the district as to how PLC’s are enacted as a part of the identified Local Education Agencies initiative. Additionally, arts education programming was supported by the identified district and as a content area is a part of the Common Core Standards (NC DPI, n.d.).

In order to support corroborating data for this study, semi-structured interviews guided the discourse and discussions regarding advocacy and contexts of advocacy. Also, non-participant observations and a variety of teacher artifacts that supported levels of arts programming were collected. All non-participant observations and interviews were audio recorded and transcribed. In-depth interviews were primarily used for data collection in phenomenological studies, though other methods were considered (Creswell, 2013). Field notes were also taken to support the analysis of data for this research.

Coding was conducted in accordance with the theoretical framework and through the constant comparative method (Charmaz, 2006). Triangulating these various types of data sources ensured reliability for this study. Data analysis took into account the researcher’s limitations, ethical concerns, and assumptions. The researcher in this study has a background in education and experience as a former visual arts education teacher on the secondary level. Furthermore, as a former administrator, the researcher was familiar with the state and district
requirements for teachers within their practice. The researcher has also participated in professional learning communities during her career. Safeguards were imparted to diminish these ethical conflicts.

**Definition of terms**

The following list of terms were used throughout this paper and are defined below for the context of this study.

*Advocacy:* “Pleading a case, or presenting information and persuading others to support your cause” (Birch, 2000, p. 6). The National Art Education Association (2015) establishes that the core values related to advocacy include: Communicating a clear message (public awareness), visibility (policy making), and developing advocacy networks (patronage, partnerships, and professional development).

*Arts Education:* “Education that is considered to teach the areas of discipline such as art, music, dance, theater, creative writing, film, television, technological arts, and humanities” (Darby & Catterall, 1994; Deasy, 2002).

*Arts Integration:* “An approach to teaching in which students construct and demonstrate understanding through an art form. Students engage in a creative process which connects an art form and another subject area and meets evolving objectives in both” (Silverstein & Layne, 2010).

*Communities of Practice (CoP):* A process of social learning that occurs when “groups of people who share a concern or a passion for something they do and learn how to do it better as they interact regularly” (Wenger, 1998).

*Performing Arts:* “A type of non-traditional art form often with political or topical themes that typically features a live presentation to an audience or onlookers and draws on
such arts as acting, poetry, music, dance, or painting of art that is created in front of or presented to an audience by the artist” (Merriam-Webster Dictionary, n.d.). For the purposes of this study, performing arts refers to choral music, band, orchestra, theater, and dance.

*Professional Learning Community (PLC):* The term describes “a collegial group who are united in their commitment to an outcome.” In the case of education, the commitment would be to student learning, but is also accepted as an approach for staff development (NC DPI, n.d.).

*Visual Arts:* Area of the arts that include drawing, painting, printmaking, and sculpture along with associated activities like graphic art, manuscript illumination, book illustration, calligraphy, and architecture (Encyclopedia of Arts Education, 2015). For the purposes of this study visual arts, refers to drawing, painting, ceramics, printmaking, and mixed media art forms.

*3A High School:* Classification of size of a high school, based on the average daily membership, or ADM. These high schools have an average daily membership of 1086 to 1303 students (NCHSAA, 2017).

*4A High School:* Classification of a size of a high school, based on the average daily membership, or ADM. These high schools have an average daily membership of 1400 to 2900 students (NCHSAA, 2017).

**Organization of the Study**

In this chapter, the role advocacy plays in sustaining arts education programs within a comprehensive high school was prioritized for further study. The potential for advocacy efforts used to construct, maintain, or enhance secondary arts educators’ professional practice needs more attention in scholarly research and in teacher practice.
Chapter two provides a review of literature that examines multiple facets of the problem identified in this study and the lack of research to support experiences that arts educators have had with advocacy within their professional practice. Details about the theoretical framework are incorporated throughout the chapter along with connections to the literature in relation to research in the arts education field. Chapter three discusses the sources of data collection -- semi-structured interviews, non-participant observations, and artifacts. It also scrutinizes the limitations and constraints that may affect the findings and implications of this study. Chapter three also discusses a plan for the analysis of collected data. Chapter four examines the research findings, and chapter five discusses recommendations.
CHAPTER 2

Review of Literature

This study examined the connection among arts, arts education, educational practice, and experiences regarding advocacy. The initial focus of the literature review was to explore these theories: social constructivism, communities of practice (CoP), tenets of arts advocacy, and McFee’s Network of Art Education which established the conceptual framework for this study. The review of literature examined further ways in which the arts have impacted human development, especially pertaining to conceptual thinking, sensory experience, and emotional development. Within this scope, it was critical to discuss a brief historical overview of arts education in U.S. public schools. Afterwards, this review discussed arts and their educational value. This included addressing how arts education related to the development and outcomes of educational goals. This was followed by an evaluation of the role that reform efforts have had on art education.

Thereafter, the position of the arts within the curriculum was introduced along with the relationship that social action and advocacy have in building the experience of community. This led to the final discussion within this review of literature that introduced the role that social vision has in creating forms of advocacy within arts education. Specific studies that addressed experiences with advocacy in the arts were discussed. Furthermore, definitions of advocacy were introduced along with alternating views of advocacy within research. A specific example of advocacy in North Carolina that supported social vision and an advocacy network was the A+ (arts integration) program. This was an exemplary program in North Carolina that addressed the various tenets of advocacy as defined by the
NAEA (2015). This review concluded with this specific example of advocacy in North Carolina.

**Theoretical Framework and Conceptual Lens**

Since the core of this study focused on ways in which teachers incorporated advocacy within their practice, Vygotsky’s (1978) *social constructivism* served as an appropriate theoretical lens to position this study. Vygotsky’s work suggested that knowledge is first constructed in a social context and is then internalized and used by individuals. The first notion was learners construct new understandings using their current knowledge. Hence, the learners’ prior knowledge influences their new knowledge. The second notion was that learning is not passive. Instead, learning is viewed as an active process in which the learners negotiate their understanding in terms of what they experience in the new learning situation. Learning happens with the assistance of other people, thus contributing the social aspect of the theory.

Piaget’s groundbreaking work identified constructivism as a broad concept and reinforced Vygotsky’s idea that social interactions form a very important foundation for learning for study in terms of looking at teachers’ professional work in their content area, especially in examining advocacy efforts. As an interpretive framework, social constructivism seeks to uncover meaning created by interactions. Acting as a subjective framework, the meanings of experiences as they relate to history and culture are explored for their varied interpretations (Creswell, 2013). The meanings assigned to the experiences of secondary arts educators were examined further within these specific arts contexts. These ideas are addressed in the following section.
Since art education has a myriad of landscapes that exist with both formal and informal contexts, it was important to posit this study within these experiences (Lackey, 2003). Art Educator and Professor Emeritus June McFee’s (1991) landmark work in the article “The Network Called Art Education” established the need to challenge arts educators to examine the broader connections and inclusion of art experiences and activities that involve various sites (i.e. museums, galleries, community and recreation centers, and rehabilitation settings) and not only the K-12 schooling context. McFee’s network (as cited by Lackey, 2003) identified six categories that need description: “The operations we share, the common and distinct goals that characterize our work, the range of disciplines in which we draw, the methods and strategies we use, the agencies that frame our practice, and the social currents that influence operations” (p. 102).

McFee (1954) moreover argued an inclusive perspective that “Art is not a separate entity from life; Art is a part of life” (p. 79). McFee (1991) also encouraged arts educators to examine their biases and assumptions within their own experiences that are reflected in their background, culture, personality, and interpretation of their experiences (p. 73). In relation to this research, secondary arts teachers’ experiences with advocacy were examined in multiple contexts, meanings, and negotiated professional practices. The core values related to advocacy defined by the National Art Education Association (2015) are identified as: Communicating a clear message (public awareness), visibility (policy making), and developing advocacy networks (patronage, partnerships, and professional development). The relationships of secondary arts teachers in this study were incorporated to understand these experiences of advocacy. Since the teachers involved in this study were a part of an identified sampled group and teach within the same core area (arts education), the
Communities of Practice, or CoP, Framework was used to examine the context of the members in each professional learning community.

Lave and Wegner’s (1991) communities of practice framework established the context for learning and reflected situated learning within a collaborative network such as a professional learning community, or PLC. For educators, the work within professional learning communities was encouraged to bring about collaboration and critical reflection (Wood, 2007). The educational practices supported through professional learning communities within the field of arts education demonstrate a “collaborative artistic production of ideas...with temporary, strategic and ad hoc collaborations between artist(s), teacher(s), and learner(s)” (Adams, Worwood, Atkinson, Dash, Herne & Page, 2008). A community of practice is viewed as “a group of people who share a concern, a set of problems, or a passion about a topic, and who deepen their knowledge and expertise in this area by interacting on an ongoing basis” (Wegner, McDermott, & Snyder, 2002, p. 25). Wenger (1998) argued that people learn through social interactions in practice and that everyone belongs to multiple communities of practice simultaneously. Ultimately, the overarching notion was not only that learning occurred in these participations but is also situated in multiple contexts. Wegner’s (1998) model consisted of three structural elements: the domain (shared interest), community (members who engage in collaborative activities and discussion), and practice (shared repertoire of resources).

Because the application of this framework focused on advocacy efforts that impacted arts education programs, Wegner’s (1998) model identified three dimensions in which educational practices are impacted by this framework:
Internally: How to organize educational experiences that ground school learning in practice through participation in communities around subject matters? Externally: How to connect the experience of students to actual practice through peripheral forms of participation in broader communities beyond the walls of the school? Over the lifetime of students: How to serve the lifelong learning needs of students by organizing communities of practice focused on topics of continuing interest to students beyond the initial schooling period? (p. 5)

This background literature on arts education, advocacy, communities of practice framework, and a social constructivist theoretical lens intersect to examine these experiences of advocacy amongst secondary arts educators within their professional practice. These theoretical perspectives guided this study. The next section discusses the arts and their role in human development.

**Arts and their Role in Human Development**

Studies show that the arts as an area inspire what administrators and community members deem as an important subject. Chio & Piro (2009) reiterated that with the reauthorization of NCLB (2001) the “...curriculum narrowing continues to occur, and content areas like the arts face significant time cuts [for classes] across the U.S.” (p. 28). This narrowing was a common practice amongst districts in light of educational reform. Even with this direction regarding the beliefs about the arts as well as what they contribute, many scholarly works denoted the role the arts play in developing conceptual thinking, sensory experience, and emotional development. These three areas challenged these misconceptions about what contributions the arts make to human development.
Eisner (1998, 2002) indicated that the arts are connected to the domains of knowledge associated with the intellectual advancement and institutional standing, further relaying the importance of the arts in terms of developing conceptual skills and the opportunities that they present in terms of the creative process. In a report by the Partnership for 21st Century Skills (2010), the relationship between the arts and creativity was highlighted as a part of the production of information through concepts and innovation of ideas. Essentially, the arts served in this study were an avenue in which creativity experiences were explicated through a variety of methods that were used to aid students in their performance and artistic production.

Zimmeran (2010) also reiterated that the venues in which student creativity experiences unfolded -- classrooms and many other arenas -- are enhanced through the use of strategies that aid students in their problem solving, brainstorming, analogical thinking, transformational thinking, visualization, and developing habits of the mind (p. 12). Project Zero at Harvard was an example of another major study that identified eight “Studio Habits of the Mind” that reflected the disposition, inclinations, or sets of behaviors applied to tasks that extend beyond teaching about techniques that support development of serious thinking dispositions that were valued both within and beyond the arts (Hetland, Winner, Veenma & Sheridan, 2007, p. vii). This study also argued that arts education provides the skill sets and habits of the mind that are valuable in themselves.

Furthermore, one of the arguments made in relation to the arts was about arts education’s ability to promote forms of thinking and to add to the human experience through which meanings and feelings are expressed (Eisner, 2002). Contrary to the belief that these sensory experiences were not integral to the arts, Dewey (1934) commented that through the
experiences initiated through art—by doing or making—the “sensory satisfaction of eye and ear, when esthetic, is so because it does not stand by itself but is linked to the activity of which it is the consequence” (p. 50). Efland (2002) further emphasized, through a basic cognitive principle, that we learn about the natural world through our “senses” and we categorize through our thinking about commonalities in order to create meaning (pp. 138-139). Inevitably, what was critical was the role the arts played in terms of interpretation and experience. Kamhi (2003) raised this idea in noting that personal value of the arts is not only immediacy and directness but also the “sensory origins of the encounter” (p. 5). Essentially, the arts not only re-order experiences through imagination, but also give rise to the emotions of these experiences.

Eisner (2002) embarked on this perspective and reiterated that communication as a part of the cognitive process is used in the act of representation. Through the foundation of communication, the arts created “…a means of exploring our own interior landscape…In this sense, the arts help us discover the contours of our emotional selves” (p. 11). Green’s (1995) seminal book *Releasing the Imagination: Essays on education, the arts, and social change* confirmed this idea that the arts release imagination and open new perspectives as well as identify alternatives. She discussed that the “vistas that the [arts] might open and connections that might be made, are experiential phenomena; our encounters with the world become newly informed” (pp. 17-18). Obtaining this new perspective through the participatory aspect of the arts contributed to the aims of the educative experience. However, there was a negotiation that occurs with the arts as a part of this experience.

Baldacclino (2008) suggested that the arts’ relationship with education is characterized by a *paradox*, such that art within the educational system is often positioned in
the school experiences as an elective option. As a result, there was a failure to see its pedagogical strength and how it contributes to the entirety [the whole] of the aims of education. This continued to be an assumption that needs to be repositioned. Hickman (2005) in his research indicated that arts educators constantly justify arts as a form of intelligence, where art education is overwhelmed by cognitive development. In another significant study focused upon the impact that the arts have on young people within schools, Palmarinini (2000) found that 66 ethnographic studies in art disciplines illustrated the existence of arts in schools should not be justified solely for academic transfer purposes (p. 6). Moreover, the arts are a shared practice. Schools serve as an avenue in which these experiences are translated.

Eisner (2002) reiterated this idea that a part of the vision of art education is to enact creative problem solving, specifically within design. He cited the Bauhaus (early 1930’s) school of design which attracted some of the foremost artists such as Walter Kandinsky. This program developed an approach where students become creative problem solvers, which not only included design but also structural possibilities. Eisner suggested that this type of tradition is still evident in many design and engineering programs. This problem-solving was still a counterpart in secondary art programs and a focus upon the design process (pp. 30-31). This approach existed in various design programs that enact distinctive forms of thinking related to the arts which are significant to 21st century learning such as problem solving. Not only this, but several studies pointed to the properties related to the arts that integrate multiple perspectives, forms of discovery, and developing personal interpretation, especially related to creative context.
Walker’s (2004) discussion in the article “Big Idea” supported the concept of investigating contexts that express viewpoints that relate the arts to life as well as other academic disciplines. This also entailed integrating contextual information for learning through visual literacy as an expressional function of the arts (Eisner & Intrator, 2005; Green, 1995). Moreover, visual literacy encompassed the ability to interpret, use, appreciate, and create images and video in both conventional and 21st century media. This type of literacy also advances thinking and decision making (Thomas, 2007).

Trombetta’s (1992) work in arts education focused on how the arts not only foster creativity in children but also have the potential to aid in the mental, emotional, and creative development of young people in schools. Eisner (1998) echoed this idea, stating that the arts make discovery possible and emerge “in the appreciation of qualities examined and pursued” (pp. 84-85). These two areas were connected with visual literacy in that they contributed to developing expressionistic skills and defining a context within the creative processes. It was clear that the arts were significant through the experience they created and their role in human development; however, what does the research say about art and its educational value? One of the main areas identified included improving clarity regarding arts knowledge and art skills.

**Arts and Academic Transfer**

Bruning, Schraw, Norby, and Ronning (2006) noted that transfer does not take place between subjects unless educators identify the skill for transference. Budget pressures and the demanding expectations related to accountability surrounding arts-based programs have enacted conditions where empirical studies are necessary to keep the public as well as educators informed about the importance and placement of the arts in schools (Mims &
Lankford, 1995). The Arts Education Partnership (2010) conducted a study in which scores were improved on both the Arkansas Augmented Benchmark exams and Stanford Achievement Test; 60% of Arkansas public school students at all grade levels scored at grade level or higher on benchmark exams. Within some grades, more than 80% scored at grade level or higher on these standardized tests. A reform was enacted in this state which made arts education mandatory for grades K-12. Also, one-half credit in the arts was required for high school graduation, and assessments in the arts were voluntary. The data reflected in this reform made an impact on education for students in that there were academic gains made by students within the achievement gap.

In a recent study through the National Endowment of the Arts, Catterall, Dumais, and Hampden-Thompson (2012) researched the effect that arts education programs (within or outside the school curriculum) have on at-risk youth participation in academic and civic behaviors. The principal findings of their research indicated that involvement in the arts had a positive outcome in a variety of areas including better academic and civic engagement. The researchers noted that even with the limitations of the study due to the control for a larger range of variables (i.e. disparate home influences, psycho-social factors), it was evident that at-risk students engaged in arts education programming had higher science and writing test scores, higher GPAs, and higher aspirations to attend college than did students who were not involved in arts education programming. There were indicators in this study that sought to prove and dispel the belief that the arts can add to non-art learning.

Rabideau (2010) suggested that the arts can serve as a change agent within education such that, ...“if the arts are going to thrive within twenty-first-century public education, they must both reshape their message to articulate the essential value inherent in educating a more
creative society and refocus their teaching to foster creativity” (p.54). Essentially with these contrasting views, the arts were considered to have a fundamental place in education. Even with this position, arts education programs supported the interdisciplinary ties between the arts and academics. Generally discussed in research was a balanced approach asserting that the arts are a vital part of the interrelated art education for all students and not just an instrument used to raise test scores (Efland, 2002; Clark & Zimmeran, 2004; Costantino, 2002; Gibson & Larson, 2007). The next section provides an historical overview of arts education.

**Arts Education**

In a historical context, arts education’s place within public education has been deemed as long and complicated, especially in the United States (Heilig, Cole, & Aguilar, 2010). Even with the progress that the arts have made in public schools, the area within the curriculum continues to be overlooked as a priority. Furthermore, the demands and pressures of school reform continue to create a dynamic in which certain content areas are excluded and critical fiscal allocations are limited for arts education (Sabol, 2013; Jones & Thomas, 2006). Even though this current state of arts education and its vision for the 21st century have reflected the twists and turns through cycles of changes within the history of schools in public education, the historical origins of arts education can be traced back over centuries. The next section provides a brief history of arts education.

**A Brief History of Arts Education in U. S. Schools**

Arts education during the first two hundred years of American history consisted of mostly educating girls in ornamental arts and boys in drawing and architecture (Davis, 2005). Prior to the 1820’s, apprenticeships and utilitarian trade were the focus of arts education
(Whitford, 1923). A shift towards formalized arts training for artists occurred during the early 19th century when arts academies were created, such as the Pennsylvania Academy of the Fine Arts that was established in 1805 by Charles Wilson Peale and William Rush (Efland, 1990).

Structured teaching and drawing were introduced into public education during the 1870s with the development of the Common School Movement (Wygant, 1983). This movement, founded by Horace Mann in the late 1800s, encouraged free education to all students irrespective of their background. The central tenet for this movement was that “... public schools promoted a self-governing society of self-governing individuals” (Raber, 2017). During this movement, Mann advocated for the inclusion of drawing in schools, as well as the incorporation of skills that improved student hand-eye coordination and preparation for industrial work (Hamblen, 1985). During the latter end of the 19th century, the influx of the industrial changes further impacted by the Civil war created shifts in the social structure of the United States (Davis, 2005). This made education more accessible to the public, and curriculum goals became the focus for the arts (Smith, 1996). One significant movement, the Picture Study Movement, brought art appreciation into public schools in 1892 where children collected, viewed, and discussed works of art (Stankiewicz, 1984).

The goals of the curriculum for the arts were furthered by Arthur W. Dow at the initial part of the 20th century. His work, *A Series of Exercises in Art Structure for the Use of Students and Teachers*, was a major influence in arts education (Efland, 1990). Art appreciation and art making were the focus of his published work, and his approach became the impetus for current teaching methods. Dow introduced the elements and principles of design that are still used by arts educators today (Frattino, 2012). At the turn of the 19th
century, schools were modeled for efficiency as a result of the Great Depression which forced school closings and teacher pay cuts (Tyack, 1976). To lower costs, many districts cut their art programs, and as a result the arts were not viewed as a priority; however, arts education played a major role in the Progressive Education Movement during the 1930s (Efland, 1983).

The Progressive Education Movement led by John Dewey experimented with new methods of instruction that impacted teaching and learning. The integration of empirical research in education also impacted arts education. Dewey’s seminal work, *Art and Experience* (1934), imparted the idea that art is the vehicle for creative experiences. As the opportunities for empirical research continued to promote educational reform within the Progressive Era, many leaders within the arts education field continued to champion for the developmental and cognitive effects of the arts in the 1940s. Viktor Lowenfield’s work on children’s natural stages in the development of art impacted teaching methods within the classroom and made major contributions to arts education research (Davis, 2005).

In the 1950s, the improved economy benefited arts education; school boards began to increase funding for arts programming, and arts specialists were hired in many schools (Heilig, Cole, & Aguilar, 2010). Furthermore, arts education was greatly impacted by more global events such as the launch of Sputnik in 1957 (Davis, 2005). This event led to the Woods Hole Conference where the focus of math and science was placed at the forefront of the curriculum; this impacted the practice of content teaching within arts education (Frattino, 2012).

During this era, it was perceived that arts education was positioned outside of the curriculum (Smith, 1996). In light of this position, many advocates lobbied in support of
policy efforts to enact arts education within the curriculum. Jerome Bruner and Manuel Barkan’s work on discipline-oriented art education was the precursor for *Discipline Based Art Education* in the 1980’s. This approach to arts education focused on a structured curriculum based on current issues within the profession (Davis, 2005).

In the end of the 1960’s, the federal government’s involvement in local decisions influenced the development of arts education. This also included support from various agencies such as the United State Office of Education; U.S. Department of Health, Education, and Welfare; and the National Endowment for the Arts (Heilig, Cole, & Aguilar, 2010). Moreover, the Accountability Movement beginning in the mid-1970s increased public pressure to hold the nation’s education system accountable for declining test scores. The focus for education shifted from curriculum content to assessment and competency-based teacher education (Efland, 1990). The growing concern for improving the quality of education was also translated in the field of art education (Sabol, 2004). The J. Paul Getty trust program through the Getty Center for Education recommended that school districts strengthen art education through the Discipline Based Arts Education Method or DBAE (Dobbs, 2004). Heid (2016) added that this method was “…initiated in the 1980s, [and] it was led by several art educators in higher education who supported a more substantive and demanding visual art curriculum for teaching in K–12 schools” (p. 75). As a conceptual framework, though the DBAE approach has “… gained acceptance during the past decade, educators debated the merits of the approach. Music, theatre, and dance educators have joined the debate, exploring, researching, and applying the concept to the performing arts” (Patchen, 1996, p. 19). The increased federal presence in education was also fueled by the
political direction for arts education in the eighties and nineties (Heilig, Cole, & Aguilar, 2010).

A renewed interest in quality education was further prompted by increasing competition in world economic matters. The *Nation at Risk* (1983) by the National Commission on Excellence in Education supported the push towards national school reform to “…identify the essential knowledge that should be included in each discipline’s curricular content” (Sabol, 2013, p. 40). In 1994, the National Voluntary K-12 Standards for the Arts were developed by the National Art Education Association (NAEA) which provided guidelines for visual arts programs, instruction, and teacher training for the arts (Davis, 2005). This unique partnership with the Department of Education, the NAEA, and the National Endowment for the Humanities supported the national professional arts teachers in a policy project of national scope (Heilig, Cole, & Aguilar, 2010).

The lobbying and support of the arts along with federal involvement in education continued to increase. This also included the enactment of Goals 2000, for which all students were expected to demonstrate arts competency (Goals 2000: Educate America Act, 1994). This legislation was the first time that the arts were identified as a part of the core curriculum in federal policy (Heilig, Cole, & Aguilar, 2010). In 2001, the No Child Left Behind Act (NCLB) was signed into law by President George Bush. This legislation had various implications for arts education (Shuler, 2014). Some of these implications include narrowing the curriculum, supporting scheduling needs, and identifying funding priorities for arts education (Beveridge, 2010). Even though the original intent of NCLB was not to eliminate the arts, the combination of accountability measures and budget concerns have led the arts in that direction (Chapman, 2007).
Cavanagh (2006) indicated that high stakes testing has legitimized a culture that sacrifices resources and time for arts education in the name of standards. NCLB marks an era within the 21st century when the arts struggle to keep their position within the curriculum (Holcomb, 2007). The arts, even though identified as a core area, are not incorporated into school accountability measures (AYP, School Report Cards, or EVAAS-Student Growth) (Chapman, 2007). Presently, there continue to be varying perspectives as to ways to balance content and self-expression within arts education. Davis (2005) further added that “through national school reform and arts infusion, art education K-12 will evolve into a comprehensive pedagogy that reaches across disciplines to help educate the whole child” (p.13). In relation to this idea, it was pertinent to examine not only the essential skills that are expected to be achieved through each discipline area but also the impact that reform efforts have had on content standards. This has significant implications for arts education.

**Arts Education and School Reform**

There have been many efforts to improve schools and their performance within educational reform within the last 60 years. This pressure to turn the educational system around has created a dynamic to use the arts to promote academic performance. Within this perspective, the aim was to use art as a way to achieve a goal often seen as more important -- higher test scores in math and science. Ironically, in the 2001 NCLB revision of the Elementary and Secondary Education Act (1965), the arts were symbolically used to represent the core ideals of education. Milbrant (2014) explained this in noting that “historically, every subject included in the public school curriculum must demonstrate instrumental or ‘real world’ value to the lives of students, the mission of the school, and society” (p. 5). The reauthorization of the Every Student Succeeds Act (ESSA) of 2015 has
allowed states the flexibility to measure student achievement beyond the traditional core areas and to ensure that all students have access to a well-rounded education that includes the arts, sciences, and the humanities.

Under ESSA, states can submit a plan to the U.S. Department of Education that, “among other items, includes a description of the state’s assessment, accountability and reporting systems, as well as how the state will provide support for a well-rounded education” (Education Commission of the States & AEP, 2019, p. 1). ESSA’s flexibility allowed many opportunities for incorporating the arts into these plans; however, the arts remain peripheral to other content areas in the general curriculum since they are not assessed by standardized testing (Americans for the Arts, n.d; Arts Link; 2016).

Yet, educational reform continued to reestablish the priorities of the arts as a core area. In June 2008, the US Secretary of Education, Arne Duncan, reminded legislators and education decision makers about the importance of the arts as a core academic subject and that the arts should be a part of competitive education for all students (College Board, 2009). A pressing example demonstrating how the role of the arts has been unchanged was discussed in a report by the US Government Accountability Office (GAO, 2009). In this study, there were inequities in access (of the arts) in schools needing improvement as well as those schools with a higher percentage of minority students. A reduction in time spent on the arts was found -- an average decrease of 49 minutes per week for a high percentage of low-income students. This study also found that teachers reported increases in arts instructional time for students from a moderate-high income area. It was critical to consider how these types of reforms have an effect on educational outcomes and what types of demand this has placed upon the arts.
Eisner’s (1998) seminal work identified three areas in which the arts can have measurable outcomes. These categories are *Arts Based Outcomes, Arts Related Outcomes,* and *Ancillary Outcomes.* He discussed these three approaches as ways of thinking about what the arts can teach and their educational value (p. 95). Arts based outcomes directly relate to subject matter that the arts educational curriculum was designed to teach. Arts related outcomes tie to the perception and comprehension of aesthetic features in the general environment. The difference between these two types of outcomes is that the formative revolves around the arts themselves and what students learn. The latter pertains to the aesthetic aspects of arts and how they are incorporated within the environment (pp. 96-98). The last level, ancillary outcomes, affects student performance in reading, math, or other academic subjects.

Even though the arts do not necessarily fall under the same accountability pressures as other core areas do, there is a constant struggle to show the potential importance of this discipline within schools (Davis, 1993). Nevertheless, there were studies that point to successful practices being used to assess student learning in the arts. Herpin, Washington, and Li (2012) in their study examined potential areas in which arts assessment could be improved. Art as a core area was not perceived as substantive on its own, but rather in relation to its contribution to learning outcomes for students. In order to justify the area, it was framed by other subject areas which diminishes its importance. Nevertheless, the importance of the arts is continually situated in its contribution to more important subjects. The marginalization of the arts especially in education is believed to be attributed to the pressures of high-stakes testing that has evolved from reform movements and fiscal cuts.
(Choi & Piro, 2009). The next section addressed standardization and the role educational reform has in defining the context and implications for arts education.

**Standards and Implications for Arts Education**

Current efforts that guide reforms in schools reflect standards in education. These high-stakes criteria utilize tests, narrow the curriculum, and undermine the intrinsic forms of student learning. In fact, the new authorization by ESSA that state accountability plans incorporated a variety of measurements of school quality has also encapsulated the area of arts education (Mullen & Wolff, 2018). Ultimately, the promotion and use of standards in evaluation became a method to improve or upgrade the quality of schooling. This implied an association with standards and the need for measurement. Standards were considered to be the linchpin of the reform movements such that they have been formulated to describe not only the expectations for student performance but also expectations for teacher performance and for the context of the curriculum. Eisner (2005) defined standards in education as “units of measure that make it possible to quantify the performance of students, teachers, and schools” (p. 164). Within this context, standards were upheld to improve achievement by clearly defining what is to be taught and what kind of performance is expected.

This idea of standards-focused education has been solely embraced by the various reform movements within education. The belief was that establishing clear standards is the first important step in school improvement and therefore accountability. Using a uniform array of standards is believed to make teachers fully accountable for their students’ performance. This traditional notion of *efficiency* -- focused on standards, assessment, and accountability -- has numerous implications for curriculum as well as for teaching and learning. The tasks of formulating standards and establishing national goals continue to
subject schools to a core curriculum. The hope was to achieve a professional consensus about a unified education and view as to what students were expected to learn.

Sabol (2013) added that the focus on the adaptation of the Common Core Standards within arts education programs and the impact the inclusion of these standards have on arts education programming and instruction in the visual arts is unclear (p. 41). Nevertheless, the focus on National Standards for the Arts has been more influential and has helped shape curricula across the United States. The Consortium of National Arts Education Associations developed and released the National Standards for Arts Education in 1994 (NCCAS, 2016). Charleroy, Gentry, Greco, Rubino, Schatz (2011) indicated that this was “the first document to outline in detail what K-12 student should know, understand, and be able to do in dance, music, theatre, and visual arts classes” (p. 5). This document serves as a guide for planning and assessment within the classroom and has become a powerful point of advocacy in the field of arts education (NCCAS, 2016).

The national arts standards addressed the need for a comprehensive education in the arts (Sabol, 2013). These new national standards “...reposition the way in which the field interacts with standards and assessments” (NCCAS, 2016, p. 7). The focus of these new national arts standards were derived from Grant Wiggins and Jay McTighe’s (2005) seminal work Understanding by Design. Unlike the National Arts Standards developed in 1994, these new national standards identified concepts that students should understand deeply and ascertain significant ideas central to each art subject (Stewart, 2014). The next section discusses the arts and their place within the curriculum.
Arts Education Role within the Curriculum

Curriculum is central to any educational school program. It is designed to promote the development of a broad conception of cognition (Eisner, 2002, p. 148). Ultimately, the curriculum defines forms of thinking that are promoted in the school. As mentioned previously, the interest in standards, assessments, and reform movements have created a national curriculum. As a result, these areas have an aim to create a common curriculum. Green (1995) stated that the [idea] of curriculum is responsive to cultural and economic pressures: “The content of the curriculum can no longer remain fixed, adoptions need to be made” (p. 91). In many respects the introduction of reform movements has narrowed the curriculum. As a result, equal access to the arts within the school curriculum comes into question, especially within the secondary setting (Gulla, 2009; Davis, 2008).

For instance, the National Arts Education Association advocated for a curriculum that includes constant assessment of instruction quality across the district. This included raising the expectations to improve the level of learning for students and revising the curriculum to meet those expectations. Teachers were also expected to mediate the conversations within this process (Gubbard & Laws, 2004). On the other hand, there was a need to constantly legitimize the arts within the curriculum. Eisner (2002) indicated that there was push and pull between the explicit (formative) and implicit (school norms, method of assessment) forms of the school curriculum. As a result, the arts were perceived to be a frill to the school curriculum. Eisner (2002) further added

I do not believe that there is one sacrosanct version of arts education. Different programs are suitable or appropriate for different populations and the values that the community embraces. There is not ‘one size fits all’ curriculum for a nation as
diverse and as large as ours. Intelligent curriculum planning takes into account such differences and uses them to inform its own policymaking and construction processes. (p. 157)

Another recommendation proposed by the National Arts Education Association (2019) was to promote equity in visual arts instruction, especially within the high school setting where students take and pass prerequisite courses prior to moving onto the next level. Furthermore, electives were available to students every year in the middle and high school experience so that a clear pathway can be sequenced. Even when the goals of the arts curriculum are pursued with the best intentions, they usually fall short by helping students to become fully conversational with a broad range of art forms and genres. Moreover, arts integration has been effective as a practice that supports both an academic, holistic, and balanced approach to establish a disciplinary link to the arts curriculum (Clark & Zimmerman, 2004; April, 2001).

The goal of arts integration was to integrate the area of the arts into non-arts curricula. Smilan and Miragha (2009) added that a successful integrated arts education program contains work that engages students in real, tangible work that involves critical thinking and arts-based problem solving methods that are developed in collaborative efforts amongst students using an arts perspective or experience. From this approach, teachers must have the knowledge, skills, and confidence with integration principles and priorities. Lufig (2000) identified four curricular focusing points in which integrated arts are organized which include 1). Understanding a particular historical / period culture.

2). Understanding connections amongst the arts (mutually reinforcing).

3). Identifying major themes or ideas to be experienced (through arts and other fields).

In another study related to arts integration, Krug and Cohen-Everon (2000) conducted research using discourse analysis in which they studied arts teachers, their practices, and possible connection to philosophies to education. Arts teachers in this study transitioned from their core content (from isolation) to participate in the integration process. At the conclusion of this study, these researchers found that arts integration might have an effect on student learning. Arts integration was one approach to meaningful learning in the arts; nevertheless, the most prominent approach with teaching the arts was the discipline based art education, or DBAE, method.

One of the most important visions and comprehensive approaches to arts education was disciplined-based art education or DBAE. The Sacramento Office of Education (2008) noted that, “although DBAE is identified with visual art education, the approach has solid parallels in the performing arts. The goal Bruner offers is ‘to tie the knowledge’ into a structure that makes it both worth knowing and usable in areas beyond the learning situation” (p. 33). This approach was a response to the 1980s’ curriculum reform, especially NCLB legislation and Lowenfield’s (child-centered) approach to creative development (Zimmeran, 2010). The DBAE method examined the four domains tied to the arts: visual arts production, art history (historical/ cultural context), arts criticism and aesthetics. This approach broadened the scope of arts education by addressing art beyond simply appreciation and creation, looking into it more deeply as a discipline. The work of Jerome Bruner and Manuel Barkah elevated the arts as a subject, arguing that students learn best when they experience a discipline. With this approach, new expectations in the arts are set, ones that are rigorous and substantive within the curriculum (Eisner, 1998). Furthermore, the current iteration of
the federal NCLB Act (2001) listed the arts amongst the common core academic subjects, requiring schools to enable all students to achieve in the arts and to reap the full benefits of a comprehensive arts education program. In spite of this federal direction, equitable access to arts education in schools eroded (Sabol, 2010; Beveridge, 2010; Chapman, 2007).

In December 2015, Congress passed the Every Student Succeeds Act (ESSA). This ushered a new era of education policy in America that impacted a variety of core areas (NAEA, 2015). This primary federal legislation provided state and district leaders with increased flexibility to best meet the needs of all students in K-12 education. The increased flexibility expressed in this bill encouraged leaders to “...look beyond the traditional methods of approaching student achievement and find innovative solutions for ensuring that all students have the opportunity to experience a well-rounded education — one that pushes beyond the subjects of reading, writing and mathematics, and includes the arts, sciences and humanities as essential components” (Education Commission of the States & AEP, 2019, p. 1). This legislation had implications for arts education in that it enacted the states’ obligation to support the arts in public schools.

Since the 1990s, the DBAE method has been more of a dominant model for curriculum development in the arts. Patchen (1996) further denoted that, “the discipline-based approach is a conceptual framework for learning and teaching the arts. The approach expands teaching and learning in the arts beyond production (in the visual arts) and performance (in the performing arts) to include aesthetics, history, and criticism” (p. 19). For example, in music education the DBAE approach supports the study of works of music from the four perspectives of production (composition, improvisation, and performance), history, aesthetics, and criticism (p. 20). Within this discussion of current teaching methods for arts
education, the following section focused on the introduction of new forms of thinking related to arts education. This discussion emphasized an interdisciplinary strategy, more specially defining possible alternative structures where arts serve as an approach to social change. Greene (1995) articulated this social vision as one that “...involves the creation of new interpretive orders as human beings come together not only to ‘name’ but to change or to transform their intersubjective worlds” (p. 61). This type of critique required an authentic self, reflectiveness, and thoughtfulness that inform knowing in many contexts of everyday life. This social change was also an important aspect of developing a new perspective to this social vision and alternative structures.

The Arts and Social Vision

Greene (1995) in her essay “Imagination, Breakthroughs and the Unexpected” discussed that the traditional notion of efficiency within schools needs to be reexamined and restructured. She noted that “to learn and to teach, one must have an awareness of leaving something behind while reaching towards something new, and this kind of awareness must be linked to the imagination” (p. 20). In approaching art, Dewey (1934) indicated that “…appreciation will be a mixture of scraps of learning with conformity to the norms of conventional admiration and with a confused, even if genuine, emotional excitation” (p. 56). From this point of view, learning must be approached from not only the learners’ lived situation but also be enacted to transform their political and social relativities. Dewey believed that art had the potential to elevate this type of consciousness. This consciousness contributed to not only social progress but also shapes democratic society.

Giroux (1998) stated that “schools are an important indicator of the well-being of a democratic society...they remind us of civic values that must be passed on to young people”
Schools also present a context in which social norms, models for behavior, and opportunity to convey and share one’s work with others converge to create a learning environment. Vygotsky (1965) defined this idea as situated learning. This type of learning occurs when a child is situated in a social and material context. This context was viewed as a culture. Dewey (as cited by Eisner, 2002) also wrote about the importance of context in his article “The Educational Situation” in which he discussed how learning and culture were inseparable through the constructed character of experience. One of the positive aspects of situated learning was that it increases the probability that students will be able to apply to what they have learned. His emphasis on creating a community of learners so that children could learn from each other was one of the hallmarks of good progressive education processes (Eisner, 2002, p. 94).

Maxine Green (1995) in her essay “Social Vision and Dance of Life” also discussed this idea. She reiterated Dewey's belief that democracy, like community [itself] has to be “always in the making… the good is realized in such a way and shared by so many people desire to maintain it” (p. 66). Gude (2009) also questioned how an engaged person participated in a democratic society. She argued that one’s creative power lies at the root of any democratic society. Essentially, within this framework educators were charged in creating the conditions in which students experience the responsibilities of a democratic life. Gude goes on to say that the arts are a vehicle to produce this type of disciplinary skill. Both individual and collective dialogues enacted one to explore possibilities related to pursuing a democratic society.
Arts and the Contributions to Alternative Structures

Greene (1995) in her essay “Social Vision and the Dance of Life” identified that a social critique and vision of education should be developed within and not outside what we conceive to be of our learning community. Greene believed that when engaged in this perspective, the outcome would be more than just community. This takes place in the context of solidarity, human stories, and within a changing community (pp. 60-62). This idea of community was also related to Dewey’s (1929) discussion about democracy. He argued that democracy in an ideal sense, like community, is always in the making. For Dewey, the essence of community involved both the collaborative activity and the good by individuals who participate in it. The good was realized in a way and shared by so many that people desire to maintain it. This enacted a community and the idea of democracy (1954, p. 148). Goldfab and Gringberg (2002) further argued that social justice was generated through popular participation in a democratic process. The purpose of this democratic process was to serve the needs and expectations of the community as defined by its members. Within the literature, it was evident that the arts not only promoted democratic practices but also promoted a sense of community through collaboration.

Davis’s (2010) research on the educational effectiveness of community arts centers conducted by Project Co-arts at Harvard’s Project Zero revealed how arts education opportunities presented through community arts centers implicitly demonstrated examples of civic responsibility. In studying arts community sites such as the Harlem School for the Arts, New York’s Studio in a School, and Chicago’s Urban Gateway, she found that authentic engagement was promoted within the community and ultimately connected arts learning beyond the school setting as well as accomplished career opportunities (p. 86). Heatland,
Winner, Veenma, and Sheridan (2007) also observed in their mixed method research that the arts can build habits that are practical and useful beyond students’ art classrooms. The essential thinking skills that occurred within a successful art experience became often internalized. As a result, students engaged in the world around them, and they participated in experiences that not only provided the confidence needed in academic endeavors but also to function in a civil and democratic society. The participatory aspect, responsibility, and critical thinking elements needed for social action were central to advocacy efforts. These efforts were specifically collective in action such that arts educators worked and advocated for improving the status of the arts educationally for the arts beyond the classroom.

Furthermore, Parsons (2004) noted that when individual artists and arts educators partnered to involve students in addressing school, environment, or community problems, students are engaged in real-world activities. They understood the need to work with others to initiate the change for the overall good of the group. In light of this, a further examination of advocacy within the arts needed to be studied in various contexts.

**Advocacy and Arts Education**

*Advocacy* is defined as “pleading a case, or presenting information and persuading others to support your cause” (NASAA, 2000, p. 6). An important aspect of the advocacy process for arts education was empowering citizens to change an elected official’s perception of the arts to see them as essential. Many studies have found arts education advocacy necessary for the arts to thrive. Ultimately, advocacy was viewed as a core responsibility of arts supporters (Arts NC, 2012, para.1). The National Art Education Association (2015) established that the core values related to advocacy include communicating a clear message
Definitions of Advocacy in Research

According to Freedman (2011), part of sustaining advocacy efforts was promoting leadership that cultivated ideas and practices that sustained social action. Integral to this was establishing networking groups that share the same vision to support the arts. The National Assembly of State Arts Agencies (2000) also added that advocacy enacts a personal perspective, through influence on public policy decisions as well as talking about the arts with people who have the power to support its cause. Logsdon (2013) denoted that an “alternative approach to advocacy focuses instead on lifelong learning in the arts and the continually expanding array of possibilities associated with engagement in music, visual art, dance, theatre, and media arts” (p. 51). In light of these definitions there was a consistent debate as to the message of advocacy within the K-University art education arena. There were arguments that pointed to “profound differences exist between the ways in which arts educators and artists personally value the arts and the rationales offered via arts advocacy campaigns for public arts support.” (Gee, 2007, p. 3).

Elpus (2007) added that “teachers should make advocates and advocacy groups understand the intrinsic value of the music program, framed in its own terms” (p. 5). He further argued that within music education there was a need for advocacy practices that supported the understanding of the area as a discipline by public policy makers. Miksza’s (2013) study, however, investigated advocacy influences that impacted school art programs using data from elementary and secondary school settings from 2009-2010 National Center for Education Statistics. From this research, it was found that parent community support
which included the presence of art specialists in school leadership roles (such as arts curriculum specialists and program coordinator) had pronounced effects on securing adequacy of resources for arts education programming.

Katz (2011) identified relationships (building constituents), relevancy (the exchange of what is important that supports policy, issues, and concerns that connect to the arts), and a return on investment (information and means to justify support) as effective categories to organize approaches to advocacy. A study conducted by Sabol (2013) examined this type of definition of advocacy in light of policy issues and contemporary developments in education and the implications these had on the landscape of arts education. Sabol stated, “...Arts educators often find themselves grappling with ongoing advocacy challenges to demonstrate how arts education relates to the development and support of broad and changing educational goals and outcomes” (p. 34). The A+ Schools programs in North Carolina were another comprehensive example of promoting the outcomes of arts education that are compatible with supporting other disciplines within the curriculum. These programs reflected a type of advocacy network.

**Advocacy Networks**

A key principle within advocacy was establishing *advocacy networks* which addressed both federal and state issues in the arts (NASAA, 2000, p. 6). Advocacy networks were groups of organizations and individuals working together to achieve changes in policy, law, and programs for a particular issue (Policy Project, n.d., p. I-5). The approaches to advocacy for arts education in North Carolina displayed a spectrum of sustained efforts that has led to various policy recommendations at the state level. This included not only advocacy in the arts but also reflected the push for arts integration to serve as a catalyst for
the arts to be supported across the curriculum. In 2008, a recommendation by the North Carolina Arts Education Committee for the A+ Schools program (arts integration program) funding to be continued was a landmark decision. In examining the current research pertaining to advocacy in the arts, discussions about the role that advocacy groups play in the arts education community, especially as it pertained to policy making, was a common theme. Furthermore, it was evident that within these studies a majority of these discussions revolved around the need for advocacy organizations to conduct research on current art policies (state and district) and implications for these policies on arts education.

**Advocacy in Educational Reform**

In an exploration of defining processes that were used to identify effective arts education programs, Remer (2010) noted the importance of delineating the conditions that established a high quality arts education for every student. Furthermore, it was evident in this analysis that future recommendations for policy development on the local level included “a mature arts education policy as a deliberate plan of action based on principles, educational theory, and empirical values agreed on by a mixed group of stakeholders and community experts” (p. 94). This idea was further supported by the College Board’s (2009) recommendation in advancing the state of Arts Education in the 21st Century. Their proposals focused on advocating “…to help shape reauthorization of ESEA as it pertained to intended learning outcomes affected by curricula, assessment, funding and teacher professional development in arts education” (p.26). The goals of their recommendations were not only to seek ways to promote art excellence, but also demonstrated how the arts can be used to address federal and state education requirements. This was further reiterated by their focus on the National Task Force on Arts Education charge to emphasize that the
“federal government’s role was intended to bring about a sea of change in the ways students were exposed to the arts in the nation’s schools” (p. 3). It is clear that in terms of this advocacy, policy guidance was needed to create more explicit examples of the place of the arts in initiatives that were designed to increase the rigor of curriculum, strengthen teacher quality, and improve low-performing schools.

Rolling (2008) added that redefining the arts education paradigm on a national level (example cited as National Art Education) was critical in terms of the timeliness for promoting the advocacy and relevancy in the arts. He further suggested that “once the arts are thus redefined, policies re-conceptualizing the relevance of the arts begin to reveal themselves” (p. 13). This national shift of revisiting definitions of arts education and advocacy was reiterated by President Obama’s Committee on the Arts and the Humanities called *Reinvesting in Arts Education: Winning America’s future Through Creative Schools* (2011) report that examined the powerful role that arts education strategies can play in closing the achievement gap, improving student engagement, building creativity, and nurturing innovative thinking skills. This report denoted the “unfortunate truth that many schools today are falling far short of providing students with a full experience of the arts that helps them engage and succeed in other academic areas and build skills that would serve them well in the innovation economy” (p. 3). This notion was reiterated by the Center for Arts Education (2009) policy recommendation that provided students with a variety of course offerings in the arts by increasing the minimum requirements can serve as an advantage for schools with low graduation rates. In fact, the New York State Board of Regents and the State Education Department were encouraged to expand upon these recommendations in 2007 (para. 1).
Rademaker’s (2007) study focused on ways in which community support for the arts politically, monetarily, and participatorily can affect public policy, especially K-12 policy for arts education. In terms of this research, the author presented implications where arts educators and administrators (K-12) must take advantage of the resources and connections that community organizations have so that they can enact advocacy for arts education policy. One aspect of this action was driven by the state’s agenda to promote the importance of arts education throughout the curriculum. This concept was fully supported by the Arts Education Commission Task Force (2012) that recognized the national “researched based A+ Schools Program served as a model for whole school reform with arts instruction central to students learning and integrated throughout the curriculum, and that A+ teachers should be used as resources and consultants within schools and across LEA districts” (p. 6). From 2003-2009, this whole school reform approach was housed at the University of North Carolina at Greensboro, and it is now housed at the NC Arts Council (NCDCR & NCDPI, 2014). This form of advocacy resulted in the board of governors recommending this legislation, which will ultimately further teacher training in arts integration as well. It is clear that the nature of these integrative efforts served as a catalyst for educational reform and created an agenda for advocacy. The Arts Education Search (2012) forum also noted that policy implications for highly effective teachers included that policymakers should be concerned with closing the achievement gap and consider the role arts integration plays in building instructional strategies to help teachers reach all students effectively.

Alternate findings from the Arts Education Partnership (2010) suggested that policymakers need to explore the role that arts integration can play in initiatives and programs that target teacher retention. Furthermore, policymakers and education leaders
have called for new curriculum standards that required more creativity, deeper levels of
cognitive engagement, and more robust connections to real-world context; arts integration
promotes these standards. Policymakers should incorporate the arts in new standards and
assessments, as well as teacher preparation programs that accompany new curricula, to meet
the needs of 21st century learners (National Task Force on Arts Education, 2009, para. 1-5).

Summary of Review of Literature

This review of literature discussed the arts and the relationship they have to human
development, educational outcomes, and contribution(s) to the aims of education.
Thereafter, an overview of the historical origins of arts education in schools was discussed.
This included an evaluation of the role that reform efforts have had on art education and its
curriculum. Furthermore, within this position in the curriculum, the arts aligned with the
creation of alternative structures which enact a social vision. It was evident that the arts have
the ability to engage students in many different types of learning experiences. The research
was abundant in the areas of arts education and the possible links to student academic
learning and achievement, including ways in which these educational outcomes have
prompted a justification for the arts.

In reflecting upon the research, there were gaps that existed within the literature that
examined the relationship that the arts have in promoting social change. Even though the
concept is not new, it has not adequately been acknowledged or accepted within the
mainstream of arts education (Darts, 2006). This not only included research about social
change and the arts but also contemporary issues and the arts. Bobick & Dicindio (2012)
reiterated this need, noting that due to budget shortfalls with arts organizations it was critical
to build an alliance of supporters. Additionally, more research is needed on the relationship
between advocacy and its role for K-12 art programs, especially how this relationship related to the work arts educators do in their educational practice. The following methods chapter address the research design that was used in examining the research questions for this study and a plan for data collection and analysis.
CHAPTER 3

Methodology

The purpose of this study was to examine how secondary arts education teachers in southeastern NC high schools experienced advocacy within their practice. Qualitative methods were used in order to explore these shared experiences amongst secondary arts education teachers in North Carolina. This chapter describes the methods used to examine the research questions in this study. This chapter is organized into the following sections: research design and rationale of this study, theoretical framework, research questions, site and sample selection, research questions, data collection, data analysis, credibility, trustworthiness, subjectivity statement, delimitations, and limitations.

Patton (2002) explains qualitative research as “an effort to understand situations in their uniqueness as part of a particular context and their interactions there” (p. 1). Merriam (2009) reiterates that finding and making meaning from lived experiences as a characteristic of qualitative research. Creswell (2013), further adds that “[T]he procedures of qualitative research, or its methodology, are characterized as inductive, emerging, and shaped by the researcher’s experience in collecting and analyzing the data” (p. 22). The transcendental phenomenological inquiry approach was used in the research study. This method was employed to conduct a study to examine the shared experiences that secondary arts education teachers have had with advocacy. Furthermore, this approach explored these shared experiences of a phenomenon (p. 81). In the case of this specific research study, the multiple contexts of advocacy efforts amongst secondary arts educators were examined.

The secondary arts educators who were participants in this study served as a part of a broader community within their professional practice. This context was essential to their
shared experiences with advocacy. Within the phenomenological approach, the research
design focused not only on the specific context of shared experiences but also the
understanding of these experiences through, as Creswell (2013) defined, “...systematic steps
in the data analysis procedure and guidelines for assembling the textual and structural
descriptions” (p. 80). The data collection process and other methods are discussed in further
detail throughout this section.

**Research Design and Rationale**

The research design in this study reflected a transcendental phenomenological
approach. Merriam (2002) adds that “phenomenology is both a twenty century school of
philosophy associated with Husserl (1970) and a type of qualitative research” (p. 93).
Transcendental phenomenology serves as the philosophical basis of all other forms of
phenomenology (Schwandt, 2002). As an area of study, Husserl (1931) believed that the
structure of human consciousness and describing those structures are the bases of human
knowledge. In using the transcendental reduction process, Husserl argued that “one could
delve deeply into consciousness and uncover structures of a phenomenon” (p. 14).
Moustakas (1994) identified features of phenomenology which include: emphasis on a
phenomenon, exploration of this phenomenon with a group of individuals who share these
experiences of the phenomenon, and the researcher’s consideration of the broad
philosophical assumptions of phenomenology. This approach was appropriate for this study
in that the phenomena of interest were reflective of the experiences that secondary arts
education teachers have had with advocacy. Furthermore, in light of these experiences, the
phenomenological inquiry supported the need to develop a deep understanding of the
individual experiences of secondary arts educators, their advocacy efforts, and opportunities that were tied to their work within their educational practice.

Since this study used a transcendental phenomenological approach in the research design, the methods for data collection primarily consisted of semi-structured interviews with secondary arts educators who have knowledge of practices that supported advocacy within their content area. Furthermore, the data collection processes included non-participant observations of specific arts education programming and professional learning community meetings. Teacher artifacts, researcher field notes, and minutes from PLC meetings were also collected to examine the phenomenon of advocacy in various formal and informal contexts. Figure 3.1 below demonstrates a visual for this design.
The data analysis for a phenomenological study reflected systematic procedures that were used to summarize what these experiences for these individuals were and how they have participated within these experiences (Creswell, 2013, p. 79). For this study, the data analysis methods involved building codes and themes from the central research question and sub questions as well as using horizontalization. Moustakas (1994) defined this process as
“going through the data and highlighting significant statements, sentences, or quotes that provided an understanding of how the participants experienced the phenomenon” (p. 96). These significant themes in turn were then used to compose *textural descriptions*. Then the principal investigator’s findings were translated into specific meanings, and clusters of meanings were then identified.

*Epocche* was another technique used in this study. This entailed bracketing the investigator’s experiences in order to examine the new perspectives that emerge from the study (Creswell, 2013, p. 80). The final data analysis step within a phenomenological study was to compose a description that presents the essence of the phenomenon (p. 82). This also included validating these findings amongst the data collected.

**Theoretical framework/ theoretical perspective**

The specific theoretical framework applied in this research design was *Social Constructivism* or an *Interpretive Perspective*. According to Creswell (2013), this perspective allowed… “individuals [to] seek understanding of the world in which they live and work” (p. 24). Furthermore, in examining the various meanings, the researcher looked for not only complexity within these views but also considered the participants’ view of these experiences (p. 25). This study encompassed three main components: the content area of arts education, the multiple contexts of arts advocacy by secondary arts teachers, and experiences of these teachers within an arts education community. In terms of these concepts, a full description of the participants’ experiences within these identified areas was gathered and analyzed. These descriptions provided an understanding of the common experiences of the participants in this study.
The Social Constructivist framework also supported developing a research design and a set of research questions that were general so that meanings can be constructed by the participants in a study. The research process under this framework created opportunities to understand the specific context of the participants in this study as well as interpret the meanings of these experiences (p. 25). Moustakas (1994) reiterated that phenomenological studies are predominant within this type of framework.

**Research Questions**

In a phenomenological approach, the research questions are developed through “...understand[ing] several individuals’ common or shared experiences of a phenomenon” (Creswell, 2013, p. 81). This study focused on the shared experience of secondary arts educators with advocacy within their practice in promoting education within the arts. This study addressed this main research question:

- What are the experiences of advocacy amongst North Carolina secondary arts education teachers within their practice?

The sub questions for this study were:

- How does this advocacy inform their practices in their classrooms?
- What do NC secondary arts education teachers do to exemplify advocacy within their practice in light of the state of deprivation for the arts?
- What meanings are ascribed about advocacy in arts educators’ work?
- What are the contexts of these advocacy efforts amongst NC secondary arts education teachers?
Site Selection District

According to Creswell (2013), in a phenomenological study the participants do not need to be located at a single site; however, “they must be individuals who have all experienced the phenomenon being studied” (p. 150). Initially, the researcher had to re-propose and seek approval at another district site due to the lack of secondary arts teachers electing to participate from September 2016-December 2016. With the repurposed approved school district (August 2017-December 2018), the participants were located in the same district in the southeastern part of North Carolina. The schools identified in this district were purposefully selected by a criterion sample. The participating high schools selected met the following criteria: categorized as a 4A and 3A high school, contained arts education programming in visual and performing arts, and teachers within these schools actively participated in the same content area professional learning community. The description below was a portrait of the district and individual sites in which the participants were sampled for this research study. This description also included the priorities for arts education programs within the selected district. The sites referenced in this study were two high schools within a rural district in the southeastern part of North Carolina.

This district had 23 traditional schools (9-12) and one alternative placement. The district’s arts education opportunities supported a variety of courses for K-12 students. According to the district website (Local Education Agency, 2020) there were at the elementary level visual arts and general music programs accessible for students. At the middle and high school levels, students could select for study courses in Band, Choral Music, General Music, Visual Arts, and Theatre Arts. Beginning at the fifth grade level, the String Orchestra program was offered to all interested fifth and sixth grade students as part of a
sequential instructional program (grades 5-12) to develop fine motor skills, aural development, and background for success in instrumental music. There were split positions for arts educators for elementary schools. A split position occurs when certified personnel are assigned to travel, at a minimum, to one other school site within their daily/weekly class schedule. Middle and high schools within this district had individual allotments for band, chorus, orchestra, drama, and the visual arts.

The curriculum facilitator for the district indicated that there was a strong support for the arts as a part of the strategic plan and within the community. This support included overarching initiatives that encouraged students to participate in traditions which have consistently promoted numerous awards opportunities, recognition, scholarships, and advance placements in various local district and state competitions, festivals, and performing arenas (Local Education Agency, 2020). Furthermore, as cited by NCDPI, district arts education programs were expected to support “the National Standards for Arts Education along with the standard courses of study in dance, music, theatre arts, dance and visual arts so that a comprehensive understanding of one or more of the arts could be accomplished by each student throughout the K-12 program. Arts education benefits both students and society” (NCDPI, n.d.). The next section describes the two selected high schools where data was collected in this study. For the purposes of this study, identifiers HS-1 and HS-2 were used.

**Site Selection High Schools**

*HS-1*: This high school was located in the southern part of the identified district and had 2,050 students and 180 staff members, including 120 certified teachers. This high school
had an arts education program comprised of two visual arts teachers, one band teacher, one theater teacher, one orchestra teacher and one chorus teacher.

*HS-2: This high school was located in the northern part of the identified district and had 1393 students and 110 staff members, including 74 certified teachers. This high school had an arts education program comprised of one visual arts teacher, one band teacher, one theater teacher, one orchestra teacher, and a position allotted for a chorus teacher. During the scope of the conducted research in this study, a chorus teacher had not been hired at HS-2.*

**Sample**

Creswell (2013) noted that within phenomenological study, participants must…”be individuals who have experienced the phenomenon being explored and can articulate their lived experiences” (p.150). The researcher identified the selection criteria for participants in this study. As mentioned previously, site selection was re-proposed and approved due to a lack of participant at an identified school district. Since the focus of this study was public school secondary arts educators, the participants in this research were located within a single district in North Carolina in the southeastern part of the state. The two high schools chosen for this study had access to visual and performing arts programs at each site (i.e. theatre, chorus, dance, band, and orchestra). From these certified members, a total of ten arts educators in the sampled site were purposefully selected to participate in this study. Seven secondary arts teachers participated in the semi-structured interviews from HS1 and HS2. Three additional teachers participated in the non-participant observations from HS1 and HS2. The arts education teachers were members of the same content area department (cultural arts) in both school sites.
Based on the expectations of the district, the researcher determined the schedule for participation in professional learning communities on a weekly or monthly basis for each specific content area, performing or visual arts. Furthermore, the format of site PLCs was determined prior to gaining access to each school site. Creswell (2013) asserts “[T]he strategy of purposeful sampling can be used in qualitative research. This entails that the inquirer selects individuals and sites for study because they can purposefully inform an understanding of the research problem and central phenomenon in the study (p. 156). The purposeful strategy approach criterion sampling was appropriate for this study because the researcher was allowed to select teachers who participated in arts education programming within the school and the community. This role was indicative of their shared experiences as a part of their educational practice and professional learning communities.

Participants in this study were informed of the selection criteria during the informed consent process. The participant sample consisted of ten arts education teachers from two different North Carolina high schools in the southeastern part of the state. These participants were chosen due to their prior buildable knowledge regarding arts education curriculum, educational practices, and programming that supports the arts. The participants within this study represented a range of teaching experience and are active participants in their professional learning communities, an expectation of the identified LEA initiative. This information was collected as a part of the semi-structured interviews. As cited by Creswell (2014), Dukes (1983) and Riemen (1986) recommended that the sample size for phenomenological studies range from three to ten participants (p. 157).

Permission was granted by the selected district superintendents and building-level principals at each high school prior to beginning the semi-structured interviews and non-
participant observations for this study. The idea of access was a critical aspect of qualitative research in that “...it involves the study of a research site(s) and gaining permission to study the site in a way that will enable the easy collection of data " (p. 151). Furthermore, the IRB (Institutional Review Board) proposal was developed by the researcher for this study to gain access and to review potential harm or risks associated with this research. As indicated previously, the researcher re-proposed and sought approval through the IRB process at another site district due to a lack of participants at the initial proposed site in August 2016. In August 2017, at another site district a proposal was resubmitted to the review committee a month prior to conducting research. Participants were individually contacted through e-mail at least a week in advance of the study upon requesting their participation in this study with informed consent developed by the researcher. Consent information was also provided to participants via email prior to beginning each series of interviews and non-participant observations. An email was sent to participants after the interview thanking them for their participation in the study and requesting any artifacts that they may want to share with the researcher regarding advocacy.

Data Collection

Semi-structured interviews were the primary source of data collected in this study. An interview protocol was used to examine the experiences with advocacy amongst the secondary arts educators in both high school sites. The researcher conducted a total of seven interviews with secondary arts educators at the selected sites (see Appendix C) that supported the central phenomenon being studied. At HS1 four interviews were conducted, and at HS2 three interviews were conducted. The time for each interview was 25-30 minutes.

Secondary data sources in this study were a series of non-participant observations of PLC meetings at each site. At HS1, a total of six teachers participated in the non-participant
observations. At HS2, a total of four teachers participated in the non-participant observations. Professional Learning Communities, or PLCs, in schools are a “group of educators that meet regularly, share expertise, and work collaboratively to improve teaching skills and the academic performance of students” (Glossary of Educational Reform, 2014). Furthermore, teacher artifacts were collected from participants that supported curricular programming. Non-participant observations were conducted during scheduled PLC meetings with arts education teachers at the selected sites over one quarter period. The researcher conducted two PLC observations at each high school site, for a total of four. These non-participant observations were conducted with both visual and performing arts teacher PLCs. Non-participant observations were used to establish an understanding of the format and structure of selected sites and their PLCs. In conducting these non-participant observations, the researcher gained insight into the structures, norms/values, content area focus, programming priorities for their PLC’s and practices that reflected tenets of advocacy. Non-participant observations were conducted at each site according to their designated PLC schedule and were 30-35 minutes in length. DuFour and Burnette (2002) noted that establishing a time to collaborate amongst teachers through a schedule supports efforts to develop a learning community and enhance professional practice.

Another secondary data source for this study was PLC documentation from meetings during the same quarter period in which non-participant observations occurred. This also corroborated participant meanings within the research design (Creswell, 2014). Doing so also ensured the accuracy of these experiences of advocacy’s interpretations amongst arts educators (Silverman & Marvasti, 2008). Professional learning community (PLC) documentation was a school wide expectation at both high school sites. Agendas and notes
at both high school sites were developed and shared with department members through CANVAS which is a learning management system. A copy of PLC notes was provided to the researcher of the non-participant observations and were examined to not only corroborate the experiences of advocacy, but also to develop a further understanding of secondary arts teacher’s practices within their PLC’s.

The investigator used a structured observation protocol (see Appendix D). Creswell (as cited in Angrosino, 2007) added that the observation protocol should include notes that were descriptive and reflective. This also included an incorporation of personal reflections, insights, and initial interpretations (p. 167). The researcher observed participants at the selected site during their PLC meetings and utilized the structured observation protocols. Prior to the non-participant observations and semi-structured interviews being conducted, an email (see Appendix A) was sent at least a week in advance to provide an overview of the goals of this study and to provide informed consent (see Appendix B). During the observations, criteria were used to describe events associated with PLC routines and reflected specific contexts of advocacy, dimensions of communities of practice, and criteria for advocacy in arts education.

The data collection processes for the semi-structured interviews occurred between August-December 2018. The researcher conducted semi-structured interviews for secondary arts educators at each selected site. An interview protocol (see Appendix C) was also used. Creswell (2013) indicated that in using an interview protocol, researchers were able to organize their thoughts as well as establish procedures that guide and direct the interview. The interview questions developed for this part of the data collection were semi-structured, in that the central questions that were asked focused on the main phenomenon being studied.
The researcher asked follow-up questions as needed to allow for elaboration tied to these main concepts: arts advocacy, educational practice, and formal/informal contexts of arts advocacy efforts.

The same interview protocol was used for each PLC member involved in this study. The length of each interview was from 25 to 30 minutes. A secure location for each interview was determined at each designated site. In this study, at least two main questions focused on the participants’ experiences with arts advocacy. Three of these interview questions related to background information about the participants (see Appendix C). Pilot testing was used as a method to refine or assess the relevance of these questions as Yin suggests in Creswell (2013). The interview protocol was vetted before data collection for the study to ensure soundness of the interview protocol. Prior to data collection scripted probing was used by the researcher with an art teacher who met all of the participation criteria to determine if any questions needed to be modified or added. Willis (1999) added that scripted probing was an appropriate technique to use in testing a question. Questions were reviewed and revised before interviews began for this study.

The researcher recorded interviews with a Vandlion 8GB 1600mAh digital voice recorder. Another recorder was also available as a backup if needed during these interviews. Extra measures were taken to ensure that the recording was stored in a locked cabinet file to: a) adhere to the IRB consent information provided, and b) so that identifiers could be removed before uploading to an application used to assist with transcription. During the interviews, field notes were taken to gain further insight into participant experiences. Field notes, and reflective journaling were used in order to suspend bias during the collection of data (Wall, Glenn, Mitchinson, & Poole, 2004). The field notes were used by the researcher
to reflect on thoughts and feelings during and after the interview. Additional notes were made in reference to areas of emphasis (i.e. advocacy tenets, support, practice) shared by participants in this study. Reflective journaling was also used by the researcher in this study. The journaling was further incorporated into the data analysis phase through ATLAS.ti to note the researcher’s opinions, thoughts, feelings, biases, and assumptions. Both measures were utilized as an additional tool to inform research decisions and add transparency to the research study (Mauthner & Doucet, 2003).

The researcher also followed up semi-structured interviews with non-participant observations using a structured protocol. The structured protocol (see Appendix D) focused on the design of each site’s PLCs and phenomena surrounding advocacy in various contexts (McFee’s Network of Art Education, 1991), and it was aligned with the communities of practice framework (CoP). Furthermore, the guidelines referenced in the structured protocol reflected the norms and values of PLC work identified by DuFour (2004b). These include descriptions of activities conducted in PLCs, such as interactions, agenda setting, and format/structure. A goal of the non-participant observations was to also determine the format and structure of sampled site PLC’s as well as to support the dimensions of the context of advocacy efforts amongst secondary arts educators at these sites.

Moreover, the specific values tied to PLC work that were examined include collaboration, student learning and results (DuFour, R. & DuFour, B., 2010). The final guidelines of the structured protocol focused on specific work related to the context of the arts program, such as defining prioritized areas for the arts (Patton, 1990). This also grounded the work within the educational and learning experiences (Wegner, 1998). Furthermore, the core values related to advocacy defined by the National Art
Education Association (2015) were identified as: Communicating a clear message (public awareness), visibility (policy making), and developing advocacy networks (patronage, partnerships, and professional development).

A separate column was created within the observation protocol for reflective notes. Angrosino (2007) indicated that this process allows for objective descriptions and subjective reflections immediately after the observation process. Reflective notes were written by the researcher after each observation to elaborate on nuances and inferences while the material was still fresh. Non-participant observations for this study ranged from 30 minutes to 35 minutes. A total of four non-participant observations were conducted, two at each sample site. Non-participant observations were conducted according to the designated PLC meeting schedule at each high school. Observational notes in the protocol were time-stamped during the non-participant observations.

Pilot testing of the observation protocol was used by the researcher at least one PLC session prior to the study in order to adapt research procedures (Creswell, 2013). The PLCs observed in this study were audio taped using two Vandlion 8GB 1600mAh digital voice recorders. Two recording devices were used for data collection, and a Quickvoice app on an iPad 2 was on hand as a backup but did not have to be used. Digital recorders were placed in accordance with the convenience of the participants’ setup for their PLC meetings. The researcher sat in an unobstructed view and within reasonable distance of the PLC meeting in conducting the non-participant observations. The series of non-participant observations took place according to their scheduled PLC times for the selected sites and within the scope of a quarter period. The location for the non-participant observations at each selected site was predetermined through the established routines (dates and times) of PLC meetings in each
high school. This was also included in the preliminary email sent to participants regarding the non-participant observations.

Another form of data collected in this study included site documentation. The researcher collected PLC minutes from each meeting conducted during the selected quarter period in which the non-participant observations occurred for this study. This included collecting documentation that supported each high school site’s approach to professional learning communities and work towards advocacy efforts. After each semi-structured interview, participants were asked if they had any other artifacts that supported their work towards advocacy in their arts programs. This type of data collection method was indicative of the phenomenological approach in that these studies used various sources of data such as documents, visuals, and observations (Creswell, 2013).

**Data Analysis Methods**

The purpose of this phenomenological study was to describe the experiences that secondary arts educators have had at two North Carolina (4A and 3A) high schools with advocacy within their educational practice. The shared experiences of secondary arts education teachers with advocacy was also examined through the multiple contexts at each site using the community of practice framework (CoP); professional learning communities are a state expectation for teachers and their educational practice in North Carolina (NCDPI, 2016).

The nature of qualitative research requires that the data analysis and research go on simultaneously (Creswell, 2013). A variety of tools were used to assist with the audio transcription including Rev. com®, Papercut MF®, and Google Drive. Once the audio tapes of interviews and PLC meetings were transcribed, data was uploaded into ATLAS.ti (1989)
software. Identifiers were removed from PLC minutes, participant interviews, field notes, teacher artifacts, and transcribed audio prior to uploading into the data analysis program. In this research study, the *transcendental phenomenological data analysis procedure* was used (Moustakas, 1994).

**Semi-structured Interviews & Non-participant Observations**

The preliminary data collected was reviewed to describe teachers’ overall personal experiences within the phenomenon, which complements disclosing a full description of personal experiences with the phenomenon. As indicated by Creswell (2013) this necessitated setting aside the researcher’s biases so that the focus can be placed upon the participants of this study. The transcribed audio tapes of semi-structured interviews were the primary source of documentation. Meeting notes from the professional learning community, field notes, provided artifacts, and follow-up non-participant observations with PLC members were treated as secondary sources. The unit of analysis was the interviews conducted in this study. Table 3.1 below described how the applied data method was used to answer the research questions.
**Table 3.1 Relationship of Methods used to Research Questions.**

<table>
<thead>
<tr>
<th>Research Question(s)</th>
<th>Data Collection Methods</th>
<th>Semi Structured-Interviews</th>
<th>Non-Participant Observations</th>
<th>Artifacts</th>
</tr>
</thead>
<tbody>
<tr>
<td>How do North Carolina secondary arts teachers practice advocacy for arts education?</td>
<td>RQ.1</td>
<td>x (Scripted probing in pilot)</td>
<td></td>
<td>x</td>
</tr>
<tr>
<td>How does this advocacy inform their practices in their classrooms?</td>
<td>RQ.2</td>
<td>x</td>
<td>x (Pilot Testing-PLC)</td>
<td>x</td>
</tr>
<tr>
<td>What do NC secondary arts education teachers do to exemplify advocacy within their practice in light of the state of deprivation for the arts?</td>
<td>RQ.3</td>
<td>x</td>
<td></td>
<td>x</td>
</tr>
<tr>
<td>What meanings are ascribed about advocacy in their work?</td>
<td>RQ.4</td>
<td>x</td>
<td></td>
<td></td>
</tr>
<tr>
<td>What are the contexts of these advocacy efforts amongst NC secondary arts education teachers?</td>
<td>RQ.5</td>
<td>x</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The coding approach used was both deductive and inductive. Saldana (2013) added that a “provisional list of codes should be determined beforehand (deductive) to harmonize with your study’s conceptual work, paradigm, or research goals. But emergent data driven (inductive) coding choices are legitimate” (p. 65). *A priori* codes were initially used. These codes were framed by Wegner’s (1998) Communities of Practice Framework, McFee’s Art Education Network (1991), and core values related to advocacy as defined by the National Art Education Association (2015). Furthermore, *initial codes* were used as a part of the first stages of coding as a “starting point to provide the researcher with analytic reads for further exploration…” (Saldana, 2013, p.101).
During the second phase of analysis, focused coding was used in order to collapse initial codes and examine co-occurrences regarding the three dimensions in which educational practices are impacted by the CoP framework and the core values of advocacy. Charmaz (as cited in Saldana, 2013) added that this level of coding “searches for the most frequent or significant codes to develop ‘the most salient categories’ in the data corpus and “requires decisions about which initial codes make the most analytic sense” (p. 213). Furthermore, a data collection matrix was used once these codes were developed and integrated into the ATLAS.ti program (See Appendix I). Creswell (2013) further added that a data collection matrix is suited for creating a “visual means of locating and identifying information for a study” (p. 175).

**Coding Framework**

Creswell (2013) stated that the “process of coding involves aggregating the text or visual data into small categories of information, seeking evidence for the code from different databases being used in a study, and then assigning a label to the code” (p. 184). For this study, the phenomenological approach was used in order to examine the specific experiences that secondary arts educators have had with advocacy within their practice. Since the theoretical framework for this study reflected the social constructivist approach, the interpretations developed with the analysis focused on these social experiences within a secondary arts education community, multiple contexts of advocacy, and the community practice framework as well as the “…participant’s views of the situation” (p. 25).

Furthermore, considering this theoretical framework, the context of these experiences within these collaborative networks was important as well. Further considerations were needed in analyzing the data in relationship to these frameworks so that the themes that were
extracted from the data did not require extensive interpretation. The coding framework of this study involved the intersection of McFee’s Art Education Network (1991), the communities of practice framework, and the core tenets of advocacy. In order to transcend or suspend past knowledge and experience in regards to these phenomena, *bracketing or epoche* was used by the researcher in this project. Creswell (2013) indicated that approaching understanding of these experiences requires setting aside the researcher’s biases so that the focus can be placed upon the participants of this study.

**Bracketing/ Epoche**

Van Manen (as cited in Creswell, 2013) indicated that analyzing data within the phenomenological framework as difficult “because interpretations of the data always incorporate assumptions that the researcher brings to the topic” (p. 82). In light of this, *epoche* was used as a preliminary approach to examine this data. This aspect of data analysis included bracketing out the researcher’s views or preconceived experiences before the study in order to understand the experiences of others associated with their study (Creswell, 2013). Furthermore, field notes and reflective journaling were used in order to suspend bias during the collection of data (Wall, Glenn, Mitchinson, & Poole, 2004). Memoing was also incorporated throughout the data analysis in ATLAS.ti. Below was the investigator’s attempt to bracket these experiences before analyzing the collected data.

The investigator in this study has had professional experiences in the educational field. Furthermore, the researcher has had knowledge and familiarity of current visual arts priorities related to education. Furthermore, the researcher has had a background in leadership as an administrator. The researcher was also familiar with the various backgrounds of the teachers in this study because of professional development with arts
educators in the district and internship work. Due to the professional experiences and background of the investigator involved in this research, safeguards were also mentioned in the informed consent developed.

**Coding For Transcripts**

A data collection matrix was used to create a “visual means of locating and identifying information for a/ [this] study” (Creswell, 2013, p. 175). Assigned color codes were used to identify a priori and initial codes (see Appendix I). Comments were added to examine initial codes through ATLAS.ti. Significant statements were extracted from the transcribed audio of interviews and non-participant observations of PLCs, PLC minutes, teacher artifacts, and field notes. These significant statements were also identified by and referred to the initial research questions in this study. Furthermore, these statements were supported by categories discovered through the review of background literature.

These lists of significant statements were corroborated through horizontalization and grouped into larger units called themes (see Table 5). Textural and structural descriptions (formulated meanings) were developed from these defined themes. The formulated meanings chronicled the textural descriptions of what these participants experienced and the structural descriptions of how these participants experienced the phenomenon within context and setting (Creswell, 2013). Figure 3.2 demonstrated the analysis scheme for the phenomenology approach.

![Figure 3.2 Analysis Scheme for Phenomenological Study.](image-url)
Direct quotes were used from the audio transcriptions of semi-structured interviews and non-participant observations as well as PLC notes to support both of these formulated meanings. These findings were also corroborated with non-participant observations, teacher artifacts, and field notes. As cited by Creswell (2013), Richardson added that short indented quotes can be used to represent the voices of participants in a study and further suggests that “These quotes are easy to read, take up little space, and stand out from the narrator’s text and are intended to signify differing perspectives” (p. 219). Both the textural and structural descriptions were incorporated into a composite description of the phenomenon. In turn, these formulated meanings consisted of emergent themes that were extracted within this study. This final description or essence of the experience was presented in the data as a narrative in this study. The phenomenological approach supported the need to develop a deep understanding of the experiences of advocacy amongst secondary arts educators and the practices that enact these opportunities in multiple contexts.

**Research Validity**

To ensure research validity in this study, prolonged and persistent observation in the field and triangulation were the primary methods applied. As reiterated by Creswell (2013), “when qualitative researchers locate evidence to document a code or theme in different sources of data, they are triangulating information and providing validity to their findings” (p. 251). Multiple pilot interviews and observations were used by the researcher prior to the conducted study in order to build trust and an understanding of the workplace culture of each high school site. Angrosino (2007) asserted that observers must build a rapport with those that they observe as soon as they begin and during the duration of their research; doing so enriches the study (p. 88).
Triangulation was another method employed in this study. The investigator compared semi-structured interview responses and non-participant observation transcripts with PLC and teacher artifact documentation. Significant statements were identified initially through the co-occurrences of the principles of advocacy and the communities of practice framework. This information was examined within each transcript as well as the meaning units. These participant experiences were then compared against peer-reviewed literature as well.

**Research Reliability**

Creswell (2013) noted that “Reliability can be enhanced if the researcher obtains detailed field notes by employing a good-quality tape for recording and by transcribing the tape…In qualitative research, reliability often refers to the stability of responses to multiple coders of data sets” (p. 252). In this study, member checking was used as a method to support reliability. Participants in the study were afforded the opportunity to review field notes from observations from their PLCs. Also, rich, thick description was used during the data analysis in order to support both textural and structural meanings in this study. As cited by Creswell (2013), Merriam (1988) indicates that this approach “allows readers to make decisions regarding transferability…” (p. 252).

**Safeguards against research bias (subjectivity statements)**

In relation to phenomenological research, specific criteria were used to identify the quality of study. According to Creswell (2013), some of the challenges presented within this method of inquiry are that the researcher “needs to decide how and in what way his or her personal understandings will be introduced in their study” (p. 83). This also included philosophical assumptions that are tied to their study. In this research, it was essential that
safeguards were provided in light of the investigator’s biases that are tied to the purpose of this study.

The investigator in this study has had professional experiences in the educational field. Furthermore, the researcher also has scope knowledge and familiarity of professional learning communities and arts education practices. For instance, the investigator was a former arts education teacher in a nearby district. Also, the researcher in this study as a former administrator was familiar with the requirements and expectations for professional learning communities and professional development. Due to the professional experience and background of the investigator involved in this research, the following safeguards were used to prevent researcher’s bias.

Rapport was established by the investigator at the sites that were studied in this research. This included learning about the teachers in this study through piloting professional learning community (visual arts and performing arts) meetings at the selected site through non-participant observations. These shared experiences allowed the investigator to make adjustments to approach(es) in the non-participant observations as well as foster a common understanding about the studied phenomenon. As cited by Creswell, van Manen (1990) adds that analyzing data within the phenomenological framework is difficult “because interpretations of the data always incorporate assumptions that the researcher brings to the topic” (p. 82). In light of this complication, bracketing/epoche were a preliminary approach to examine this data. This aspect of data analysis included bracketing out the researcher’s views or preconceived experiences before the study in order to understand the experiences of others associated with the study (p. 284).
Ethical Considerations

According to Creswell (2013), researchers must… “consider what ethical issues might surface during the study and to plan how these issues need to be addressed” (p. 56). There were multiple ethical considerations in this study. A specific ethical concern related to this research was the hierarchical relationship established by the principal investigator who was a former arts teacher and a former administrator. This potentially can create a dynamic in which teachers may feel obligated to participate. In order to minimize this risk, informed consent was explicitly stated to participants. Furthermore, through an established interview protocol, the investigator reiterated and presented an option to not participate or withdraw from the study at any time. This principal investigator also established a positive rapport with all potential participants prior to this investigation.

It was noted in the IRB for this research that the investigator felt confident that the relationship would not interfere in pursuing the research process. Through the North Carolina State University IRB process, consent was provided in order to begin the research at the identified site. After consent was granted through the IRB process, consent was also provided by the district and building level principals at each high school prior to conducting interviews at the sites. In light of gaining access to each high school, permission was also sought out to build trust amongst participants of this study. This trust-building included sending a blind-copied email to selected participants about the purpose of this study. The semi-structured interviews were planned around each teacher’s planning period so that minimal disruption would occur. Also, the interviews were conducted in a secured setting.

In relation to establishing reciprocity, a follow-up email was sent by the investigator to each building level-principal and participant once interviews were finalized. The audio
tapes and PLC documentation used in this study were stored and secured by the investigator. Digital recordings were immediately transferred from the recording device to a personal, password-protected computer. Recordings were destroyed or deleted no later than six months after the study was completed.

Another ethical concern was confidentiality. It was critical to respect the privacy of the participants and the research site involved in this study. All identifiers were removed, and aliases were assigned in reporting the findings, participant portraits, and the site for this study as shown in Table 3.2.

Table 3.2 Redactions for Research Study.

<table>
<thead>
<tr>
<th>Redaction Codes</th>
<th>Identifiers</th>
<th>Interview Dates</th>
<th>Non Participant Observation Dates</th>
</tr>
</thead>
<tbody>
<tr>
<td>HS1</td>
<td>P.S-4A</td>
<td>October 2017/ December 2017</td>
<td></td>
</tr>
<tr>
<td>HS2</td>
<td>U.S-3A</td>
<td>December 2017/ March 2018</td>
<td></td>
</tr>
<tr>
<td>HS3</td>
<td>N.S-2A</td>
<td>Not Applicable</td>
<td></td>
</tr>
<tr>
<td>LEA</td>
<td>District/County in study</td>
<td></td>
<td></td>
</tr>
<tr>
<td>HS1-B1</td>
<td>Band-4A</td>
<td>Not Applicable</td>
<td></td>
</tr>
<tr>
<td>HS1-Principal</td>
<td>Principal-P.S-4A</td>
<td></td>
<td></td>
</tr>
<tr>
<td>HS1-C</td>
<td>Chorus-4A</td>
<td>August 2017</td>
<td></td>
</tr>
<tr>
<td>HS1-O</td>
<td>Orchestra-4A</td>
<td>Not Applicable</td>
<td></td>
</tr>
<tr>
<td>HS1-VA1</td>
<td>Visual Arts-4A</td>
<td>August 2017</td>
<td></td>
</tr>
<tr>
<td>HS1-VA2</td>
<td>Visual Arts-4A (Teacher 2)</td>
<td>August 2018</td>
<td></td>
</tr>
<tr>
<td>HS1-TH</td>
<td>Theatre Arts-4A</td>
<td>August 2017</td>
<td></td>
</tr>
<tr>
<td>HS2-Principal</td>
<td>Principal-U.S-3A</td>
<td></td>
<td></td>
</tr>
<tr>
<td>HS2-B</td>
<td>Band-3A</td>
<td>November 2017</td>
<td></td>
</tr>
<tr>
<td>HS2-O</td>
<td>Orchestra-3A</td>
<td>November 2017</td>
<td></td>
</tr>
<tr>
<td>HS2-VA</td>
<td>Visual Arts-3A</td>
<td>Not Applicable</td>
<td></td>
</tr>
<tr>
<td>HS2-TH</td>
<td>Theatre Arts-3A</td>
<td>February 2018</td>
<td></td>
</tr>
<tr>
<td>HS2-C</td>
<td>Chorus-3A</td>
<td>Not Applicable</td>
<td></td>
</tr>
<tr>
<td>MS</td>
<td>Middle Schools (General)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>MS-2</td>
<td>NC</td>
<td></td>
<td></td>
</tr>
<tr>
<td>MS-1</td>
<td>CC</td>
<td></td>
<td></td>
</tr>
<tr>
<td>BM</td>
<td>LEA Board Member (1, 2, 3)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>LEA C.College</td>
<td>SCSC</td>
<td></td>
<td></td>
</tr>
<tr>
<td>C[AH]</td>
<td>Local community art show</td>
<td></td>
<td></td>
</tr>
<tr>
<td>[D] Arts Center</td>
<td>Local community center in district</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

In terms of reporting the findings for this research, pseudonyms for each high school site (HS1 and HS2) along with aliases for each teacher at each school site (i.e. Visual arts-VA/Performing arts-PA: Theater arts-TH, Orchestra-O, Chorus-C, teacher 1, teacher 2) were used within the direct quotes in order to support the phenomenological approach. Creswell
(2013) reiterated that ethical issues are ingrained within the entirety of the research process. The above noted ethical considerations were supported by the research design of this study.

**Delimitations and Limitations of study**

There are delimitations and limitations to any research study that must be explored, identified, and discussed as a background for analysis of findings and their meanings. There were several delimitations that were implemented in this study. The researcher implemented these delimitations to support this study. This research included secondary arts education teachers that were located at a 3A or 4A high school setting within a selected district who were identified as a part of a professional learning community. There were ten teachers who participated in this study. The participants were identified as a members of the cultural arts departments at each high school and were knowledgeable of the core curriculum and programming practices associated with visual and performing arts. This supported the researcher to identify teachers who had experiences with the phenomenon in this study (Creswell, 2013; Moustakas, 1994).

A significant limitation of this study was the data collection approach for the non-research-participant observations. In regards to this limitation, Creswell (2014) indicated that in using observations as an approach to data collection, a limitation is that the researcher may be viewed as intrusive. In order to minimize feelings of intrusion, the researcher established reflexivity with the site by conducting pilots of non-participant observations. This also assisted in establishing rapport with participants and members of the selected site.

Another limitation in this study in light of interviewing was that the researcher’s presence may have biased responses. Furthermore, another potential bias surrounding this study was the investigator’s previous background in the area of arts education. The
researcher’s familiarity with this content area could impact interpretations of participants’ responses. Careful consideration was needed to report results without making judgments based on personal experiences. It was also necessary to keep in mind the goals of the study to reveal the extent of advocacy practices discussed and developed in their professional learning communities. Because the participants in the study were expected to regularly engage in professional learning communities, the researcher assumed that meetings take place and teachers would be able to offer a general description of how they have participated or plan to participate in advocacy efforts in their arts programming. The use of multiple forms of data minimized the potential biases of the researcher as a limitation. As the investigator was a novice researcher, the dissertation committee served as a level of support and direction to meet the requirements of the dissertation process in regards to the proposed design. In order to offset this limitation, the researcher worked closely with committee members throughout this process.

Subjectivity Statement

Discovering and articulating personal abilities and goals is a humbling process that reveals the unique experiences that define who we are and what we were created for. In many ways, this process is a “gift” that challenges us to “unwrap” ourselves to get to the core of who we are. The result of this process is delight and excitement. Ultimately, this “gift” of self-reflection allows us to reconnect to our purpose and reminds us of the type of legacy we want to leave. My journey toward self-reflection, as I began this study, truly made me consider elements which brought into perspective the importance of the role of education, as well as the importance of advocacy for its continuation. As an artist, I appreciated the role of the formal education I had received in the arts toward my own development.
As I began to untie my “gift,” I reflected on the various experiences that have shaped
my ideas behind this study. At the forefront, twelve years ago, as a former arts educator in a
high school setting, there were several experiences which made it difficult to assess the needs
of my program without proper support. Essentially, the focus in my arts program was the
curriculum work from my content area that enhanced the discipline for me. During my time
as a visual arts teacher, it was evident that the lack of attention I paid to identifying avenues
of support impacted my visual arts program and my professional work as an arts educator.

Once I became an administrator, I supervised the cultural arts department at my
placement. I began to see another perspective on advocacy efforts that teachers implemented
in their programming. I began to see the immediate impact that support had on the arts. As a
supervisor of the cultural arts department, I witnessed how conversations within their
professional work focused on programming, fiscal needs, and avenues of support for their
content. It was evident that there were not only internal factors that centered their
professional and educational experiences within the subject matter they taught; there were
also external factors that enacted participation within their subject area that extended to the
broader school community.

In retrospect, I saw these multiple contexts function within both a professional and
interdisciplinary community which established an identity for these teachers within their
practice. This element of community encouraged a “social fabric” for learning for its
members to engage in joint activities and discussions on an ongoing basis with helping each
other and sharing information (Wegner, 2006). Furthermore, the collaborative nature of the
arts reflected both the formal and non-formal settings in which advocacy played a role
(Lackey, 2003). I then began to see that there was not only a connection between the desire
to advocate for a content area beyond its initial intent of teaching and learning within the context of schooling, but also to identify a place within a broader space for the arts to exist as an area and to encourage its progression.

**Chapter Summary**

The explanation of methods in this chapter detailed the data collection strategies and plans for analysis within the requirements of the dissertation proposal. Portraits of participants and the study site offered contextual information that aided the researcher in identifying and addressing the researcher’s biases. The researcher has also shared limitations and assumptions to highlight any potential issues with ethics, reliability, or validity. The individual data findings for this study are presented in the following chapter.
CHAPTER 4

Data Findings

The purpose of this phenomenological study was to examine how secondary arts education teachers in southeastern NC high schools experience and negotiate advocacy within their practice. The focus of this study was to understand the shared experiences of secondary arts educators in multiple contexts which include their professional learning communities, advocacy efforts, and professional practice. Chapter four presents the description of the participant’s experiences and the essence of the phenomena for this study. These findings encompassed the semi-structured interviews, non-participant observations of PLC meetings, and collected artifacts at each school site.

In analyzing the primary and secondary sources of data, deductive and inductive coding approaches were used to identify emergent themes. The research questions for this study were:

- How do North Carolina secondary arts teachers practice advocacy for arts education?
- How does this advocacy inform their practices in their classrooms?
- What do NC secondary arts education teachers do to exemplify advocacy within their practice in light of the deprivation of the arts?
- What meanings are ascribed about advocacy in their work?
- What are the contexts of these advocacy efforts amongst NC secondary arts education teachers?

In this chapter, these research questions were answered within the context of the emergent themes and guided through the data analysis approach as outlined in chapter three. Once data was analyzed, the essence of the collective shared experiences of secondary arts education
teachers with advocacy as the phenomena was described. Chapter four addresses the profile of the participants, the results within the analysis scheme for this phenomenological study, and the summary of these findings.

**Participants**

There were a total of 10 participants who shared their experiences with arts advocacy in this study. Six of the arts education teachers in this research were from the 4A high school, and four were from the 3A high school in the identified school district for this study. Within the 4A high school setting, four of the participants were performing arts teachers and the other two were visual arts teachers. At the 3A high school site, three of the participants were performing arts teachers and one was a visual arts teacher. During the data collection for this study, the choral teacher at the 3A high school site was not hired yet. All of the teachers in this study were full time, K-12 certified instructors in the field of arts education.

The demographic information for each participant is shown in Table 4.1

*Table 4.1 Demographics of Participants.*

<table>
<thead>
<tr>
<th>Participant name</th>
<th>Years of experience</th>
<th>Classes Taught</th>
<th>Interview</th>
<th>Non-participant observation</th>
</tr>
</thead>
<tbody>
<tr>
<td>HS1-H1</td>
<td>20 years</td>
<td>Marching Band, Concert Band, Jazz Band, Beginning, Intermediate, Advanced Chorus, Chamber Ensemble, Sotto Voce Women's Choir</td>
<td>No</td>
<td>Yes</td>
</tr>
<tr>
<td>HS1-C</td>
<td>10 years</td>
<td>Sinfonetta Orchestra, Concert Orchestra, Symphony Orchestra</td>
<td>Yes</td>
<td>Yes</td>
</tr>
<tr>
<td>HS1-O</td>
<td>4 years</td>
<td>Art I, Digital Photography, AP 2D Art and 3D Art, AP Drawing</td>
<td>No</td>
<td>Yes</td>
</tr>
<tr>
<td>HS1-VA-1</td>
<td>11 years</td>
<td>Art I-IV, IB Art, AP 2D Art, Tech Theatre, Beginning Theatre, Intermediate Theatre</td>
<td>Yes</td>
<td>Yes</td>
</tr>
<tr>
<td>HS1-VA-2</td>
<td>40 years</td>
<td>Concert Orchestra</td>
<td>Yes</td>
<td>Yes</td>
</tr>
<tr>
<td>HS1-TH</td>
<td>15 years</td>
<td>Marching Band, Jazz Band, Wind Ensemble, Concert Band, Piano, Choral Band</td>
<td>Yes</td>
<td>Yes</td>
</tr>
<tr>
<td>HS2-B</td>
<td>17 years</td>
<td>Beginning Orchestra, Chamber Ensemble, Concert Orchestra</td>
<td>Yes</td>
<td>Yes</td>
</tr>
<tr>
<td>HS2-O</td>
<td>21 years</td>
<td>Art I-IV, AP 2D Art, Painting and Drawing</td>
<td>Yes</td>
<td>Yes</td>
</tr>
<tr>
<td>HS2-VA</td>
<td>15 years</td>
<td>Theatre one-four, Beginning, Advanced Beginning, Intermediate, Advanced Chorus, Chamber Ensemble</td>
<td>No</td>
<td>Yes</td>
</tr>
<tr>
<td>HS2-TH</td>
<td>30 years</td>
<td>Chamber Ensemble</td>
<td>Yes</td>
<td>Yes</td>
</tr>
<tr>
<td>HS2-C</td>
<td>3 years</td>
<td>Chamber Ensemble</td>
<td>Not Hired</td>
<td>Not Hired</td>
</tr>
</tbody>
</table>
Professional learning communities (PLCs) were implemented at each school site, since it is a local (LEA) expectation. The teachers who participated in this study were members of their department and content area professional learning community (PLC). Pseudonyms were used to identify the participants in this study for each high school site. Permission was granted by the LEA district and informed consent was provided to the researcher before conducting interviews and non-participant observations of PLC’s.

**Results**

In this research study, the *transcendental phenomenological data analysis procedure* was used (Moustakas, 1994). In utilizing this data analysis approach, the preliminary data collected were reviewed to describe secondary arts teachers’ overall personal experiences with the phenomenon. As indicated by Creswell (2013) this type of analysis approach necessitates setting aside the researcher’s biases so that the focus can be placed upon the participants of this study. Bracketing or epoche was used as a preliminary means to examine this data during the initial level of the analysis in order to view the phenomena. Initially, the researcher bracketed out assumptions or personal biases in order to understand the experiences of others associated with the study. This was done by describing my background and personal experiences with the arts and education. Furthermore, field notes, and reflective journaling was used in order to suspend bias during the collection of data (Wall, Glenn, Mitchinson, & Poole, 2004). Memoing was also incorporated throughout the data analysis in ATLAS.ti. Chan, Fung, and Chien (2013) indicate that journaling through reflexivity… “helps qualitative researchers to identify areas of potential bias and minimize their influence by bracketing” (p. 3).
The nature of qualitative research requires that the data analysis and research go on simultaneously (Creswell, 2013). A variety of tools were used to assist with the audio transcription including Rev. com®, Papercut MF®, and Google Drive. Semi-structured interviews, non-participant observations of PLC meetings, field notes, and site-based artifacts were uploaded into the ATLAS.ti software program. Identifiers were removed from primary and secondary data sources before uploading into the ATLAS.ti software program. Once data was entered into ATLAS.ti, documents were separated into groups and identified and organized as shown in Table 4.2.

Table 4.2 Atlas. Ti. Document Groups

<table>
<thead>
<tr>
<th>3A: High School Group</th>
<th>4A: High School Group</th>
<th>Denotation in ATLAS.Ti</th>
</tr>
</thead>
<tbody>
<tr>
<td>Visual Arts Interviews</td>
<td>Visual Arts Interviews</td>
<td>Primary 3A/4A_VA</td>
</tr>
<tr>
<td>Performing Arts Interviews</td>
<td>Performing Arts Interviews</td>
<td>Primary 3A/4A_PA</td>
</tr>
<tr>
<td>Visual Arts Artifacts</td>
<td>Visual Arts Artifacts</td>
<td>Secondary 3A/4A_VA</td>
</tr>
<tr>
<td>Performing Arts Artifacts</td>
<td>Performing Arts Artifacts</td>
<td>Secondary 3A/4A_PA</td>
</tr>
<tr>
<td>Non Participant Observations PLC’s</td>
<td>Non-Participant Observations PLC’s</td>
<td>Secondary PLC_NPO_3A</td>
</tr>
<tr>
<td>2 Total</td>
<td>2 Total</td>
<td>Secondary PLC_NPO_4A</td>
</tr>
</tbody>
</table>

A deductive and inductive approach to coding was used in the initial stages of data analysis. Saldana (2013) adds that a “provisional list of codes should be determined beforehand (deductive) to harmonize with your study’s conceptual work, paradigm, or research goals. But emergent data driven (inductive) coding choices are legitimate” (p. 65). *A priori* codes were used and identified by: Advocacy core values (NAEA, 2015), Wegner’s (1998) Communities of Practice Framework and McFee’s Art Education Network (1991). Furthermore, *initial codes* will be used as a part of the first stages of coding as a “starting point to provide [the] researcher with analytic reads for further exploration” … (Saldana, 2013, p.101).
During the second phase of analysis, focused coding was used in order to collapse initial codes into subcategories and categories. Charmaz (as cited in Saldana, 2013) adds that “this level of coding engages the ‘most salient categories’ and requires decisions about which initial codes to make the most analytic sense (p. 213).” Within ATLAS.ti, the categories were examined and organized into code groups. Friese (2019) adds that code groups are used as filters in developing a coding scheme. A data collection matrix was used once codes were developed and integrated into the ATLAS.ti program (see Appendix I). Creswell (2013) further adds that a data collection matrix is suited for creating a “visual means of locating and identifying information for a study” (p. 175). In the data collection matrix, color codes were assigned for a priori and initial codes. Comments, memos, and the research questions were written in ATLAS.ti to further support the data analysis process.

From the data sources analyzed in this study, 225 significant statements were extracted from the semi-structured interviews, non-participant observations of PLC meetings, site artifacts, and field notes. The frequencies for code groups for HS1 and HS2 are indicated in Appendices G and H. These statements were further supported by categories discovered through the review of background literature. Within ATLAS.ti, a global filter was applied to the significant statements to corroborate horizontalization to identify themes. In this study, there were nine themes that emerged. Table 4.3 shows the themes that were found in research. Textural and structural descriptions/ (formulated meanings) were developed from these themes. The synthesis of formulated meanings described what participants experienced with arts advocacy and how they experienced the phenomenon within context and setting (Creswell, 2013).
Table 4.3 Revealed Themes in Research.

<table>
<thead>
<tr>
<th>Theme</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Theme 1</td>
<td>Perception(s) of advocacy for the arts</td>
</tr>
<tr>
<td>Theme 2</td>
<td>Professional learning as advocacy</td>
</tr>
<tr>
<td>Theme 3</td>
<td>Relationship building</td>
</tr>
<tr>
<td>Theme 4</td>
<td>Broadening community</td>
</tr>
<tr>
<td>Theme 5</td>
<td>Educational value of the arts</td>
</tr>
<tr>
<td>Theme 6</td>
<td>Funding priorities</td>
</tr>
<tr>
<td>Theme 7</td>
<td>21st century skills</td>
</tr>
<tr>
<td>Theme 8</td>
<td>Experience of the arts</td>
</tr>
<tr>
<td>Theme 9</td>
<td>Technology integration</td>
</tr>
</tbody>
</table>

Research Question One

*How do North Carolina secondary arts teachers practice advocacy for arts education?*  This question was designed to understand the essence of the participants’ experience with the phenomena of advocacy within their area, arts education. Based on the analysis of the data collected from semi-structured interviews and artifacts, there were three major themes that were identified. First, secondary arts teachers’ practice of advocacy for their area was reflective of their perceptions of advocacy. Secondly, relationship building is critical in establishing an understanding of advocacy which leads to the support of arts education opportunities and programming. The last theme that emerged was that broadening community increased partnerships and promoted awareness about the importance of arts education. Promoting visibility was a shared experience for 4A and 3A participants at HS1 and HS2 sites.

**Perceptions of Advocacy.** The participants in this study shared how they viewed advocacy to be in relationship to their practice. At both sites, the arts education teachers identified advocacy as a means to gain support and understanding. HS2-TH discussed this during her interview:
Years ago when I thought about advocacy, when I wondered what it was or thought about being an advocate. I thought that meant that you sort of had to stand on a soapbox on a corner and shout your truth to the rest of the world, and get them to follow you. I have learned that good advocacy takes a long time, that it is about building relationships, and that it takes a long time sometimes to educate someone to see the value in something that you have value for but they don’t. It takes quite a while (HS2-TH, personal communication, February 2018).

The perception of advocacy was also shared with the HS1 theater teacher who framed the importance of identifying previous support of stakeholders as a foundation to practice and to gain support for the arts. HS1-TH noted that:

> Usually, I try to make sure that the first thing that any of the legislatures or our school board members hear from the students is a thank you for the support they already have. Because I’ve always been taught that advocacy starts with the olive branch. It’s true. If they hear thank you first, they are much more likely to be open later (personal communication, August 2017).

The perception of advocacy was also defined by the context and support of the arts within the placement. The choral teacher at HS1 mentioned how she shifted her approach to advocating once she transitioned to her current placement at HS1. HS1-C stated:

> In my first five years of teaching, I didn’t have to do a lot of advocacy because I was teaching at an art school, it was focused on the arts. Students had the audition to get in. So really my first, uh… time thinking about being an advocate and advocacy was when I started teaching in North Carolina. I have not done a lot with advocacy, but I do feel like what I do on a daily basis is a part of advocacy
This was reiterated by the band teacher at HS2 who discussed the pressure to advocate due to threats of budget cuts within the LEA district for this study. HS2-B mentioned that, “It was all about advocacy for a year. We brought students in there [board meetings] and talked about how important the arts were. This was [arts positions] being threatened because the district would have to relocate teachers to other discipline areas. This was a huge possibility” (personal communication, November 2017). The practice(s) that secondary arts educators used to advocate for the arts were informed by their perceptions of it, furthermore relationship building was a strategy that teachers used to sustain advocacy efforts.

**Relationship building.** Secondary arts education teachers at the 3A high school consistently discussed their experiences in creating relationships with administration and the local school board in order to showcase advocacy efforts. The orchestra teacher at HS-2 indicated appreciation towards the local LEA in encouraging relationships with policymakers, “…building relationships with school board members and with county administration is one thing that we are very fortunate in our [LEA] district is, that we do have administration and board members that do understand what we do matters” (HS2-O, personal communication, November 2017). Within this context it was noted that communication was an important element in establishing a clear message about the importance of the arts which is common practice to advocate. HS1-TH reiterated this theme in his work with local representatives to support the school’s theatre program, “I’ve been building relationships with my local representative for a long time. And he gets it [understanding of theatre program] and he is totally on board with supporting arts education. He’s a businessman and
he doesn’t really have a history with it [theatre] “(HS1-TH, personal communication, August 2017).

Additionally, it was evident that performing arts programming at both school sites involved school board members, department members, and community co-sponsors through acknowledgements in their programs and/or integrating them into performances. In doing so, this practice incorporated not only relationship building but also enhanced these types of efforts amongst other secondary arts education teachers. For instance, during the spring musical for HS1-TH program, Cinderella the choral teacher HS1-C and the orchestra teacher HS1-O co-led the music direction for the stage performance. At HS2, HS2-O also mentioned this as an effort in his interview, “...but we do some joint projects, like the art teacher does an art show twice a year and that's correlated with some of my performances. The band teacher and myself, we pulled together a performance together for graduation every year” (HS2-O, personal communication, November 2017).

It was also pertinent that the relationships amongst department members be developed between cultural arts and the larger school community. HS1-VA2 discussed the importance of “sharing” as an extension to relationship building so that it supports a foundation to understanding the arts:

I think that it is very important that we have the opportunity to share with other department members as to how they work with their students, fundraise, and make their programs visible. And what I mean by visible, I am talking about the way that our (cultural arts programs) share the wonderful things that come with the arts. I mean, it may be going to our marching bandfest, or helping do a banner or t-shirt for homecoming. (HS1-VA1, personal communication, August 2018).
This was also echoed where advocacy is also framed within the classroom. HS2-TH in her interview noted that in advocating, “And that when we say arts advocate, you have to advocate within your own building and then within your own classroom, you have to train your students to speak about your class, not in terms of how much fun they have, but in terms of what they learned” (HS2-TH, personal communication, August 2017). Another theme that emerged was how secondary arts educators in sampled sites developed partnerships to broaden community and to increase awareness and visibility of the arts.

**Broadening Community.** Developing partnerships was a common strategy that secondary arts educators used to promote awareness and visibility of the arts. It was evident that in broadening the community through partnerships, the understanding, connections, and access to the arts were enhanced. HS2 consistently reflected this theme that partnerships were developed through school and district leadership. This practice of advocacy was discussed by HS2-O in relation to inviting local board members to one of their orchestra concerts:

I mean, there's always someone, and I feel comfortable just sending an email to my school board saying 'Hey, we've got these concerts coming up. I hope you can make it', and they actually come, and I go to the state level and talk to other orchestra teachers, and they think I'm joking (HS2-O, personal communication, November 2017).

On the other hand, at HS1, building partnerships was community-focused. For instance, visual arts teachers at HS1 also expressed ways in which they used visibility within their exhibitions which also encouraged student awareness of the arts and showcasing their work at this high school.
Yes, I tried to find ways to make the work of students in our arts program very visible. I think that in doing so, this has definitely encouraged staff and even students to be proud and to showcase the...uhh...I want to say...not only their work, but also channel their understanding of the arts (HS1-VA2, personal communication, August 2018).

It was also clear that this practice of advocacy involved not only visibility but also imparting an understanding of the arts to a broader community. Even with this being an approach for visual art(s) teachers, it was not viewed similarly for performing arts. It was noted that there was a difference to the level of visibility for performing arts teachers. HS1-VA1 stated that, “I know that when they had a school board meeting they had those meetings they would actually have students playing instruments as people were walking into where the meeting” (personal communication, August 2017).

In terms of these two themes, secondary teachers at the 3A and 4A sites practiced advocacy within their area through relationship building and establishing partnerships which broaden community. The overarching goal indicated by participants in this study was to communicate awareness and access to arts programs on the secondary level.

**Research Question Two**

_How does this advocacy inform their practices in their classrooms?_ The purpose of this question was to examine the experiences that secondary arts education teachers have with advocacy and how it impacts their practices within their classrooms. There were two themes that emerged from the semi-structured interviews and collected artifacts. Within these descriptions participants justified the educational value of the arts. This was explored with their practice of curriculum integration, programming for learning, and adjudication of their
content area. Additionally, a consistent focus was the development of student perseverance, leadership, and collaboration, incorporated within the core content area as a part of 21st century learning.

**Educational Value of the Arts.** During the semi-structured interviews HS1 and HS2 arts teachers expressed their desire to justify the value of their core area in terms of curriculum integration of the arts. Within this theme, HS2 mostly aligned the educational value of the arts within the scope of classroom activities and student learning. For instance, HS2-TH discussed how memorization skills and learning in her theater classe(s) were tied to World History and English:

We talk about the fact that the history that we learn ties in with our world history classes, and that our work in Shakespeare and understanding dialogue works with our English classes. And that if they've learned to analyze a character and to play a character, then they can analyze any character in any piece of literature because they have the skill set to do that (HS2-TH, personal communication, February 2018).

It was further evident that in relation to this instructional practice in theater class, the perception of what students were learning was important that it was an expectation that they be able to communicate this.

I do explain to them that if the only thing that they [students] can tell people about taking a theater class is how much fun it is, then grownups are going to say, "Well that's not going to get you anywhere. That's not helpful." So you have to be able to articulate what it is that you've learned (HS2-TH, personal communication, February 2018).

Yet, at HS1 the educational value was expressed as a connection within the scope of the curriculum. HS1-VA1 discussed the difficulties in sustaining this practice within the
curriculum. “For me I think sometimes it's tough to advocate because there are a lot of people that feel like there needs to be a reason for art that connects to other curriculum” (personal communication, August 2017). The experience of focusing on means to justify the arts and its educational value had a draw-back as well. This was echoed in the interview of the orchestra teacher at HS2 as he spoke of the time organizing efforts to advocate for his program, “I mean that's a topic that we have had in our PLC’s, you know, we can spend time teaching our kids instead of being too busy justifying the importance of what we do” (HS2-O, personal communication, November 2017). Another practice that supported advocacy within this theme was programming for learning.

HS1-C identified the specific opportunities that were tied to programming that created visibility and educational value:

One of the biggest things that I try to do in my program is to get my kids out into the community. So that people are aware of what we're doing and people are aware of the quality of what we're doing. Um, so that if things come down the line where we're [the arts] suddenly targeted or possibly being cut. Um, I have people in the community that are supportive of what we do (HS1-C, personal communication, August 2017).

Another performing arts teacher at HS-2 indicated that in preparing his students for the graduation that he:

Tell[s] my[his] kids year after year that this is an event where a lot of, you know, you have school board members there, you have county level administration there, you have people from all around, you know, they see you down there. They see those bows moving. They say; “OH wow, cool!”; as an orchestra program. And even if that
is the only thing we achieve with that, you know, that is an accomplishment because that is advocating for the program (HS2-O, personal communication, November 17th 2017).

From this opportunity, it was gleamed that the orchestra teacher in this activity felt that students were not only promoting visibility for the arts, but also signifying a successful outcome in accomplishing this goal for the program. Within this description, it was clear that these performance activities were beyond the scope of the classroom and reflected an extracurricular opportunity, however still held educational value for the arts. This was also reflected in the collected artifacts for HS1, the theater teacher and students host a summer program that teaches the fundamentals of musical theater and creative drama for 5th-9th grade students. Figure 4.1 was a provided artifact which described the learning objectives of each program, registration and contact information (Summer Theatre Camp, 2019).

**SUMMER THEATRE CAMP**

AT

Camp available to rising 5th through rising 9th graders
Fee: $150.00 per camper for each camp

Creative Drama Summer Camp
Campers will learn fundamentals of drama as they work collaboratively on performance projects, story theatre, and puppetry.
July 8th-11th 1:00-4:00 p.m.

Musical Theatre Summer Camp
Campers will learn musical theatre fundamentals as they work on solos, duets and group numbers, and choreography.
July 29th-August 1st 1:00-4:00 p.m.

Figure 4.1 Example of Artifact from HS1 Summer Theatre Program.
Adjudication was another common practice for performing arts teachers that was incorporated in arts opportunities beyond the classroom. HS1 and HS2 band, orchestra, and choral teachers participated in programming that involved receiving feedback and ratings from content area and experts in their fields regarding these performances. One specific type of adjudication that the choral teacher from HS1 participated in was the regional Musical Performance Adjudication (MPA) sponsored by the North Carolina Music Educator Association. The choral teacher at HS-1 included the link to her class website as an artifact.

Upon examining her class website, it was noted that she incorporated MPA performances on her media tab on her class web-page. This artifact showcased these MPA performances as an avenue to promote awareness and sharing educational value through this access. The goals of MPA are to “provide each performing group with an opportunity to improve and to evaluate its performance by comparison with a set standard of excellence and to provide students and teachers with an opportunity to hear other choral groups from their region” (North Carolina Music Educators Association, 2019).

21st Century Learning. Another theme discovered within the data analysis was centered on student perseverance, leadership, and collaboration which is indicative of the framework for 21st century learning. It was clear that secondary arts education teachers reflected upon these skills as it pertains to their practice within the classroom. For instance, HS2-O spoke to advantages of these developing these skills for students:

Well, we have all seen the research, you know, of how fine arts helps with math skills and how, you know, it helps test scores and all that. But I feel like also there is another piece of it that often is not seen. Kids who come to my program, I have so many who just need motivation to come to school and if it is
not for fine arts, then it is to play sports as well. And so these kids, they would drop out (HS2-O, personal communication, November, 2017).

HS2-TH also shared her feelings as to the advantages that students experienced in participating in a character development activity that helped them collaborate and build life skills:

We talk about how we know how to work with a group, how we know how to problem solve on our feet, how we can meet a deadline. Because those deadlines are pretty hard. Performance day is performance day. So we talked about those 21st century skills, those real life work skills, academic skills. And we try to hit all of them. What are the things that you are learning here that you can take and do in other places (HS2-TH, personal communication, November 2017).

This was further reiterated with the visual arts teacher at HS1 in speaking on her student display efforts in her digital photography classes. HS1-VA1 stated that, “I think that they understand that if the students are willing to invest the time in that [their artwork], that they are also willing to invest the time in something else and that is a life skill. But I think that is probably the most successful part” (personal communication, August 2017). Developing student leadership within the performing arts was also showcased at HS1 and HS2 bandfest. A program artifact was provided to the researcher. The bandfest occurred as a yearly tradition at both school sites and bands across the region are invited to participate. Figure 4.2, below showed that a focus of this program included student leadership where drum majors led performances and field experts rate them (HS2-B Bandfest Program, 2019).
Research Question Three

What do NC secondary arts education teachers do to exemplify advocacy within their practice in light of the deprivation of the arts? The purpose of this question was to reveal the experiences in which secondary arts teachers in this study developed practices that supported the resources, needs, and barriers in their arts programs. Funding priorities was the theme that was consistently discussed within the semi-structured interviews and non-participant observations. It was noted that within this theme, participants expressed their feelings about identifying the priorities for specific art areas, job security in arts positions, and budget cuts.
**Funding Priorities.** It was expressed during the interviews that participants focused on identifying the priorities for their content areas, a consistent approach within this theme for HS2. The HS2-B teacher discussed the means in which to approach these priorities for the band program. In this context of the interview, the teacher collaborated with other band directors in obtaining the needs for their band program with a district administrator to advocate for the needs of the area. HS2-B stated

...We have been in discussion now, with the associate superintendents and you know, he is very understanding of our situation and he said that it [band needs] makes sense to me. And so the next plan of attack is in the motion right now, you know. He suggested putting a proposal together so we can bring this to the school board and you know, at least make an awareness of it and maybe something can be done. (HS2-B, personal communication, November 2017).

The specific needs of the content area were also discussed by the visual arts teachers at high school one but were expressed as a school-level request to gain support. According to HS1-VA2, priorities were developed by PLC’s and supported by requests to the school leadership “when we needed to get some of our art supplies replaced, there were times where we had to ask the administration or conduct fundraisers. Mostly these are discussions that we have in our district PLC’s” (personal communication, August 2018).

Furthermore, HS1-VA1 mentioned in her interview that there were some barriers that existed between visual and performing arts that impact how visible and vocal their approach to advocacy, “I think recently it [advocacy] has been just because of the threat of losing the arts. It is easier for performing arts because they are able to be more out in the community
and do performances” (personal communication, August 2017). Essentially, this participant elaborated on her experience(s) with being viewed as “...more of the silent art” and the approach to advocacy by performing arts teachers was pronounced in the community. It was clear that within this theme, HS1 identified with the surrounding school and local community for support. Sustaining support for arts positions was another area explored within their practice. This was denoted during the non-participant observations in this study.

During the non-participant observations at HS2, arts members met in their cultural arts PLC’s to discuss an upcoming agenda item in the legislation regarding the HB-90 Bill that was a resurfacing concern in 2017 regarding the K-3 class sizes which were not to exceed over 19 students. This bill would have potential impact on the positions for arts teachers within the elementary setting since districts did not have the additional money to support the needed positions or classrooms for this bill. HS2-TH indicated that, “Securing funding for K-3 enhancement [bill] would impact the future for the arts since there wasn’t discretionary funding that principals have for this [positions] as well” (PLC Meeting, December 2017). In 2020-2021 this bill was ratified in January 2018, where K-3 class sizes will not exceed more than 21 students (Hui, 2019). HS1-C reiterated the need to bring awareness to this bill as well and its impact on arts positions on the elementary level:

We were trying to make our voices heard so that the County Commissioners would basically pay for our positions and not cut our [arts] jobs for this school year. Um, it is definitely not over. It is definitely something we are going to have to address again in the future. When the class size mandates come down, we are going to have to deal with that [K-3 mandate] again (personal communication, August 2017).
Even with the arts being supported by the local community there are consistent partnerships and patronage that are needed to advocate for this area. This was expressed by HS1-TH in his interview:

A lot of people in the community like this where the arts are so supported, I think there’s just a given. People just assume that it’s going to be supported and the positions are always going to be there. And just to let them know that, that it’s not always the case. That push has to come from the community, has to come from the parents, not just the teachers (personal communication, August 2017).

Budget cuts in this study, presented itself at the center of these concerns about securing positions for the arts within this theme. Nevertheless, it was clear that additional avenues of resources to support budgets for specific arts areas were tied to funding priorities. For instance, the band teacher at HS2 in their interview discussed the importance of a booster(s).

…If the budget was coming in, you know from the district, you know that it is just a win, win, win. You get less work from the boosters. They can actually provide booster support. And at the same time, it is cheaper per student [ to pay into their fare share for marching band] because there is something established there as far as budget for the arts (HS2-B, personal communication, November 2017).

Incorporating the booster(s) as an additional means of fiscal support was a consistent practice for the performing arts teachers at HS1 and HS 2. This included the theater, choral, and band programs. The visual arts programs did not have booster support; however, fundraising was an approach to secure resources for their arts classes. HS1-VA2 discussed working with the art club to raise money.
I work with the administrative team at our high school to get approval for our yearly fundraisers through our HS1 art club. We work together to come up with ideas about possible ways to raise extra money and uhh, it's pretty important to set some of the goals for the year to help with our art program at HS1. I think our students have done really well with this (HS1-VA2, personal communication, August 2018).

In describing the experiences that secondary arts teachers had with securing resources for their art programs as well as identifying the priorities for their area, it was evident that this enacted advocacy within their practice.

**Research Question Four**

*What meanings are ascribed about advocacy in their work?* Secondary arts education teachers in this study saw the benefit of working within their professional learning communities and being a part of professional organizations that are tied to the arts. Ultimately, the experiences revealed by participants in this study were associated with their regard for working with colleagues who shared a similar vision about advocating for the arts. The theme which emerged in this study in analyzing interviews, was that professional learning opportunities not only created meaning(s) for advocacy, but also was a form of advocacy.

**Professional Learning as Advocacy.** Both high school sites in this study participated in professional learning communities. The schedule of the PLC’s varied at each site and meetings occurred in terms of specialization of area (performing arts or visual arts) and with consideration to the department as a whole. At HS1 the formalized structures of PLCs were discussed as an expectation within their school’s routines. For example, HS1-TH discussed this schedule for PLCs:
Well we do have our school PLCs with the arts department. We meet every other week. If we go by regular schedule, the first Friday of the month we meet in split PLC’s; meaning the performing arts speak together and the visual arts meet together. And the third meeting of the month is a combined arts meeting, and I guess a business meeting. I will pull any information from the department chair meeting to share. Our school improvement team representative will pull information from that and just make sure that everyone is comfortable with anything that is going on (personal communication, August 2017).

At HS2, it was also noted that there was a schedule(s) for their PLCs required by the administration at the high school. The orchestra teacher mentioned this during his interview, “Yeah, it’s just like I said, we all teach different things, and a lot of what we discuss, you know, we are required to meet a certain number of times, which is twice a month, which we do” (HS2-O, personal communication, November 2017). It was also expressed during interviews that a main focus for department PLC’s were centered around the K-3 legislation mandate and how it could potentially impact art positions in the district. PLCs. HS2-B indicated that their PLC’s organized approaches to present concerns to the board and county commissioners:

...there was a lot of talk about how we can help, like- how are we going to go to the school board, how are we going to organize [support] in advance? Maybe we can get these kids to play at the County commissioners meeting when they are coming into the meeting. So all of our PLCs last year because of all the, you know, what was going on in the legislature, that was a primary focus of the PLC’s (personal communication, November 2017).
The benefit found in participating in content area PLC’s was also reiterated by HS1-VA2. This arts teacher discussed how they promoted each other’s programming and shared ideas on ways to help their students:

I believe that in our (school) professional learning communities we discuss advocacy. At times we talk about common ways that we promote and encourage others to participate in our cultural arts programming. If it is something that we feel (or I feel) is important for our arts program and it helps students be a part of the arts we discuss it (HS1-VA2, personal communication, August 2018).

With the core content focus on PLC’s in both sites, it was further noted that secondary arts education teachers extended this practice in supporting vertical and horizontal alignment with their specialized areas. This was communicated as a need in regards to a shared concern about a disconnect with other cultural arts members beyond their specialized area. HS1-TH mentioned this in his interview, “So while we do have things in common and we have performance things that we all do. We really don’t have common lessons or planning. There is not much that we can do together” (HS1-TH, personal communication, August 2017).

Another shared experience amongst participants that was associated with creating meaning for advocacy within their professional learning was connecting with arts educators in the district who taught the same area. It was noted that HS2 focused on integrating their content pedagogy as a priority within their PLCs. HS2-O expressed how implementing this practice was beneficial to his professional knowledge:

I feel like the most beneficial PLC that we participate in is with our specific area since it involves other people who teach the same content that I do.
Something that I feel that we can spend more time doing is vertical planning. So [this includes] me, the high school teacher, and the two orchestra teachers who feed my program, it is just planning vertically. You know, what do they need to know when they leave middle school and they get that [skills] when they come to me as a freshman. What basic skills must they know? (HS2-O, personal communication, November 2017)

This was reiterated by the visual arts teacher at HS1 who not only discussed vertical planning/alignment but also seeking out professional learning with continuing education opportunities tied to arts education.

We have county meetings where we were able to do vertical alignment planning. I have also done workshops across the state with other art teachers at the same level. I have done some AP continuing education training and have done some workshops at the museum in Raleigh and also attended the North Carolina Arts Education meeting that they have once a year (HS1-VA1, personal communication, August 2017).

Secondary arts teachers during interviews also discussed their experiences with memberships of arts related organizations that impacted their professional learning and enhanced their work with advocacy. For example, HS2-TH shared her leadership experiences as a board member with Arts North Carolina:

As a board member for Arts North Carolina, which is an advocacy group; that is where I learned it [leadership and advocacy]. I learned from K.W. Art Director-1, who was the longtime director of Arts North Carolina. I would go to Arts Day once a year at the legislature and advocate, specifically for arts education because that was
my interest, but also for the [arts] agenda that we were proposing that year. (personal communication, February 2018).

The band teacher at HS2 also mentioned his membership in organizations on a district and state level and how this added to his professional knowledge about the band program. HS2-B stated, “I am a member of the North Carolina Band Association (NCBA) which is under NCMEA, the North Carolina Music Educators Association. At those meetings you know, sometimes we ask questions [to each other-band directors] like what is your budget like and do you get money for transportation” (personal communication, November 2017)?

**Research Question Five**

*What are the contexts of these advocacy efforts amongst NC secondary arts education teachers?* This question was designed to examine how participants in this study created advocacy efforts within a myriad of context(s) associated with the experience of the arts. It was noted that participants developed common opportunities where the context(s) of these experiences were extended beyond the classroom and were coordinated within the scope of the community expectations of the arts. Furthermore, the context of these advocacy efforts were broadened through the integration of technology such as social media and web based platforms (i.e. website, google, Canvas-LMS).

**Experience of the Arts.** Within this study, the shared opportunities that both high schools created focused consistently on identifying context(s) to substantiate an awareness of the arts beyond the classroom. In doing so, this was viewed as an advocacy effort by secondary arts teachers. HS1-TH discussed how he uses the platform of the school musical to support communicating the awareness and importance of this event:
I always try to use the platform of the musical every year to talk, especially with the directors of the program. A lot of times I will talk about what the arts teach, how we need to make sure that they are supported, how they are supported, and thanking the people that do support them. [I] try to spread the word about that (HS1-TH, personal communication, August 2017).

Another performing arts teacher at HS1 emphasized the importance of presence within the community as an effort to advocate. HS1-C stated, “the biggest thing I do is a holiday madrigals group. It is a small group that does over a dozen performances for women’s groups, church groups, nursing homes, and political groups. We travel and sing for as many people as possible” (personal communication, August 2017). At HS2, HS2-O shared “During the Christmas season, we get invitations to play at various places and probably 9 times out of 10, I will accept an invitation to play somewhere. It is just good exposure to people and the arts are alive here in [LEA] county” (personal communication, November 2017).

Visual arts members who were interviewed in this study also communicated their approach(es) as to how they extended the awareness of the arts beyond their classroom(s) and learning opportunities outside their classroom. HS1-VA1 described her experiences for her students:

I have advocated by being visible, having displays throughout the school, being part of the [C-AH] art show that they do, the competition there. Encouraging my students to go out and take other courses. I have students that actually are doing a project design study at different galleries around town (personal communication, August 2017).
In some instances, secondary arts teachers involved arts agencies to advocate. Within this context, policy and legislation for the arts was a priority. This push to set a policy agenda was evident at HS2. For example, HS2-TH shared her work with Arts Day:

I would go to Arts Day once a year at the legislature and advocate, specifically for arts education because that was my interest, but also for the [arts] agenda that we were proposing that year. Usually [this was] about arts funding, quite often though [there would be discussions on] grassroots funding, through the North Carolina Arts Council. So... I have been going to the legislature for a long time, I would say 10 plus years (personal communication, February 2018).

HS2-B used a similar approach in encouraging students to perform at county commissioner and local board meetings in order to advocate for the K-3 mandate:

We [band directors in the district] had to go to a lot of board meetings and commissioner’s meetings. We [band directors in the district] invited our students to play and speak on our behalf about how important it is [the arts]. My thought process with this was, ‘let’s mandate this’ [funding for K-3 mandate] (HS2-B, personal communication, November 2017).

In terms of these advocacy efforts within these contexts, secondary arts teachers in this study also examined ways to meet the expectations within the community in its support for the arts.

Community expectations for the arts were expressed as a consistent standard within how teachers in this study coordinated their programming to gain further support for their areas. HS1 expressed this theme strongly. The theater teacher at HS1 indicated that educating the community about the arts also sustains its awareness about their importance.

HS1-TH stated “I try to be very visible with the community, definitely visible with the school
board, with our administration here. Try to invite them to come see the shows and brag on
them when we can and on occasion putting them on stage when it arises” (personal
communication, August 2017). HS1-VA2 shared a reflection about a mural project in the
local community center:

Yes, there is so much that we can learn from the arts. It is all around us.
When I first started teaching, I worked with my art students to put a display/mural at the [D] community arts center. It is a community center in S.P. where they (the community) holds a lot of its community/civic organizations meetings at. I went back there recently, since I live only a little from there and did you know that the artwork - mural was still up after all of this time? This just tells us (you) how important (art is) you know. (personal communication, August 2018)

It was noted that in re-visiting this artwork done by students, it discussed the connection with how important the arts are to the community as well as to the teacher who facilitated this project with students. Integrating technology was another theme that emerged in this study that extended the context in how teachers advocated for the arts.

Integration of Technology. In this research it was revealed that technology was used by secondary arts teachers within the context of their programs to further support visibility about their art programs. This theme was analyzed by examining semi-structured interview responses, in addition to reviewing teacher artifacts. In request(s) for artifacts after the interviews conducted at each school site, there were participants who provided their teacher/class-page website link(s), Facebook page links, and Twitter account information to the researcher. In examining provided school web-site links, a common pattern was
established that at HS1, all teachers in the cultural arts department had developed web-pages for their classes that described their background, classes they taught, and the vision/mission of their program. The HS1 band teacher website noted the mission of the school band program was:

It is the mission of the [HS-1 band program] to support, promote, and foster the marching band, symphonic/concert band, jazz band, color guard, pep band and any other music venture the student(s) or director’s vision carries them. No student shall ever be turned away from the program due to financial in-ability to pay fees so by volunteering personal time, physical, moral, and financial support the organization assists the Band Director in providing our students with musicianship, showmanship, pride of accomplishment, tradition, spirit, loyalty, and especially citizenship (HS1-B, website for band program, 2019).

In terms of this description of ways in which the goals of the band program focuses on promoting skills for students and access to a rigorous educational experience. Utilizing technology deepens the understanding and context of the arts within the setting, as well as promote access to these experiences of the arts. In some cases, boosters, alumni boards, concert performances, and visual exhibitions were highlighted in the main header of the teacher web-pages at this high school. Social media was also used as a tool to showcase student and program experiences for the arts within this study. Social media as a tool was more predominant at HS2. For example, the orchestra teacher at HS2 discussed ways that he and his students are using various types of social media to share experiences about the orchestra program. HS2-O stated that, “I also have a Facebook for the orchestra program and we just started an Instagram account to reach the younger crew. So that social media is really
big. But that to me it is just about being visible” (personal communication, November 2017). An example of Twitter use by the orchestra program where a tweet was shared about students mentoring elementary orchestra students. The HS2 -O tweet, “Getting our hands on some strings! Prepping for our future in music with @HS2-Orchestra” (HS2 Orchestra Program, 2017). The band teacher at HS2 also used Twitter to promote events for marching band programming. From the provided twitter handle for the HS2 band program by the band director, one of the tweets that were collected as an artifact was a specific tweet about a freshman parent band meeting for the upcoming school year (see Figure 4.3). The HS2 Twitter page handle shared an event: “Don’t forget tonight at 6pm in the Band Room at [HS2] High School. If you are a parent of an 8th grade student at [LEA MS1] or [LEA MS2] and want to know more about band life at [HS2] you don’t want to miss this”! (HS2 Band Program, 2018).

![Tweet](image)

**Figure 4.3** Example of HS2 Band artifact of Freshman Parent Band Meeting.
Some of these experiences on Twitter were shared by the leadership within the school to showcase their participation and experience of the arts at their sites. The principal at HS1 tweeted about the bandfest being hosted by the band program at HS1. HS1 Principal tweeted, “HS1 Bandfest TODAY! Colors presented by @HS1-B teachers at 2:00pm. First band takes the field at 2:15pm. Thank you to our volunteers! We have the best band family!” (HS1 Principal, 2019). In communicating about this event being hosted at their high school, it reveals that school leadership supported the arts programming and models the expectation for the community for this support.

Chapter Summary

In this chapter the findings were presented from this phenomenology study about the experiences of North Carolina secondary arts teachers with advocacy. Semi structured interviews, non-participant observations of PLC meetings, and teacher artifacts were collected at a 3A and 4A high school. The primary data obtained in this study was the semi-structured interviews. There were seven interviews conducted with performing and visual arts teachers at both sites. The secondary data points included two non-participant observations of PLC meetings and artifacts that were collected at each high school site. There were a total of nine performing and visual arts teachers that participated in the PLC observations. The transcendental phenomenological data analysis procedure (Moustakas, 1994) was used in reviewing the semi-structured interviews, non-participant observations of PLC meetings, and artifacts to answer these research questions in this study:

- How do North Carolina secondary arts teachers practice advocacy for arts education?
- How does this advocacy inform their practices in their classrooms?
- What do NC secondary arts education teachers do to exemplify advocacy within their
practice in light of the state of deprivation of the arts?

- What meanings are ascribed about advocacy in their work?
- What are the contexts of these advocacy efforts amongst NC secondary arts teachers?

There were nine themes that emerged from the collected data and research questions to describe the experiences of the phenomena. The themes that were revealed in this study were: a). perceptions of advocacy, b). educational value of the arts, c). funding priorities, d). experience of the arts, e). technology integration, f). relationship building, g). 21st century skills, h). broadening community, and i). professional learning as advocacy. Data was triangulated in order to support findings to establish trustworthiness.

For the main research question, there were three themes that emerged that described how secondary arts teachers practiced advocacy for the arts. It was shown that perception of advocacy established how participants framed their understanding for support for their areas. It also substantiated the means to gain support for their programs. The second theme revealed was relationship building. Participants forged relationships with school and district leadership, department members, and the larger community in order to showcase and communicate awareness of their arts programs. It was necessary for secondary arts teachers in this study to broaden community by developing partnerships to promote access and understanding of the arts. This was done through creating visibility in their programming. There was a noted difference that was raised as to how performing arts teachers encouraged visibility in their programming compared to visual arts teachers. HS1 promoted their visibility through school and local community involvement while HS2 identified partnerships with school, district, and state leadership.

In research question two, educational value of the arts, and 21st century skills were
the two themes that revealed how advocacy informed the practices in secondary arts teacher’s classrooms. Within the described experiences, participants felt the need to justify their content area through curriculum integration, programming for learning, and adjudication within programming opportunities. Furthermore, teachers in this study focused on ways to emphasize 21st century skills which include building leadership, collaboration, and responsibility within their arts experiences for students. In doing so, this practice encouraged visibility and an understanding of the educational and learning outcomes that are tied to the arts.

Funding priorities was the theme that emerged within question three. In this research question teachers spoke to experiences that exemplified advocacy within their practice that identified resources, needs, and barriers that were commonly found in their areas. A large focus of this theme also spoke to the resurfacing concern about budget cuts and job security for teaching positions for the arts. This was caused by the HB 90 bill that was introduced in the North Carolina Legislation that supported the K-3 class size reductions (Hui, 2017). It was clear that teachers in this study collaborated with their colleagues in order to identify common priorities for programs and developed partnerships to support the arts.

Research question four was supported by one theme, professional learning for advocacy. Professional learning communities (PLC’s) and securing memberships in professional organizations that supported the arts were fundamental practices that secondary arts teachers relied on to ascribe meanings about advocacy in their work. During PLC’s participants were able to collaborate about their content areas and create a shared vision in terms of the arts. However, teachers found more benefit in working with teachers who had the same content area expertise (i.e. performing or visual arts). This was a common shared
experience at HS2. This also encouraged participants to align curriculum and prepare for their feeder programs. All of the teachers in this study were members of a professional organization that was tied to the arts. Participants found that being a member of an art organization enhanced their professional knowledge and encouraged advocacy efforts.

The last research question about the context(s) of advocacy efforts amongst secondary arts teachers was supported by two themes, experience of the arts and integration of technology. Participants in this study developed experience(s) in the arts that extended beyond the classroom setting and met the rigor of the expectation for the arts within the community. Teachers in this study focused on promoting visibility, and awareness about their programs. In some cases, legislation and agencies were used to expose students and community members about policies that support the arts. Technology was also used as a tool to share the experiences of the arts at both high schools. This exposed the area of the arts in a more accessible platform and supported the communication of the goals of specific programs in the arts. Social media tools such as Twitter, Instagram, and Facebook were used by participants to help showcase arts events. HS2 used social media tools as a means to communicate about arts education program experiences. HS1 deferred to website use predominately in this study within this theme. Website(s) were used by teachers in HS1 to communicate the goals of their programs and arts class(es) on their campuses.

This chapter described an exhaustive composite of secondary arts education teachers experiences with advocacy. An overview of the findings will be presented in the next chapter along with a discussion of the themes and how it connects with the theoretical framework of this study and the review of literature. Furthermore, the implications for research, policy, practice, and future research will be discussed.
CHAPTER 5

Discussion, Implications, and Conclusions

This chapter offers a summary of this phenomenological study, implications for practice and research, as well as an overall conclusion and reflection about the researcher’s experiences in pursuing this study. This chapter not only reviews the purpose, research questions, methodology, and results but also summarizes the findings of Chapter 4 and discuss the themes and how they relate to the review of literature and the tenets of advocacy defined by the National Arts Education Association (2015). The implications are presented for secondary art educators’ advocacy efforts, teacher practices, and policy development for the area of art education. Recommendations are presented with potential research directions and opportunities for advocacy efforts amongst secondary arts educators in their field and practice. The chapter concludes with implications for research in the field of art education.

Review of Purpose and Research Questions

The purpose of this phenomenological study was to examine how secondary arts education teachers in southeastern NC high schools experience and negotiate advocacy within their practice. The focus of this study was to understand the shared experiences of secondary arts educators in multiple contexts which include their professional learning communities, advocacy efforts, and professional practice. The primary research question for this study was:

How do North Carolina secondary arts teachers practice advocacy for arts education? The sub-questions for this study were:

- How does this advocacy inform their practices in their classrooms?
What do NC secondary arts education teachers do to exemplify advocacy within their practice in light of the deprivation of the arts?

What meanings are ascribed about advocacy in their work?

What are the contexts of these advocacy efforts amongst NC secondary arts education teachers?

The secondary arts education teachers sampled in this research have shared experiences within their professional practice and content-specific programming. A social constructivist lens was used to examine these experiences in multiple contexts and reflected McFee’s (1991) network of art education and Lave and Wegner’s (1991) communities of practice framework.

The transcendental phenomenological approach was used in this qualitative study. Semi-structured interviews were the primary method used to gather data at a 4A high school and a 3A high school. Non-participant observations of professional learning communities (PLCs) and teacher artifacts were collected as secondary sources. The secondary arts education teachers sampled in this study were members of the cultural arts department at their respective high schools. The purposeful sample included ten cultural arts members from both sites. At High School One (HS1), there were four performing arts teachers and two visual arts teachers who participated in the interviews and non-participant observations. At High School Two (HS2), there were three performing arts teachers and one visual arts teacher that participated in interviews and non-participant observations. This type of sample is indicative of a phenomenological approach, in that the teachers share similar experiences with a phenomenon (Creswell, 2013, p. 81).
The primary goal in this study was to describe secondary arts educators’ experiences with advocacy efforts in their professional work in North Carolina. A phenomenological approach was used in this study to analyze the data. Moustakas (1994) indicates that this process initially begins with bracketing the personal experiences that researcher has with the phenomena (epoche). Once this strategy was established, codes and themes were identified and based on the central research questions and sub questions.

Significant statements were then found and listed through horizontalization. These significant statements were grouped into larger meaning-units/themes. Both textural descriptions and structural descriptions were then developed from each meaning unit. These descriptions reflected the what and the how of these experiences with arts advocacy in three contextual areas: secondary arts educators’ practice, their content area, and the arts education community. A composite description of the textural and structural descriptions was the final step in this analysis. This was represented in a narrative that describes the “essence of experience” (Creswell, 2013, p. 194). The next section discusses a summary of these findings.

Summary of Findings

Secondary arts educators from two high schools (4A and 3A) in the southeastern part of North Carolina were purposefully sampled in this study. A total of ten secondary arts teachers participated in this study. Out of the ten who participated in the non-participant observations, seven participated in semi-structured interviews. Visual arts and performing secondary arts teachers were represented in the sample population of this study. As discussed in Chapter 4, it is apparent that the teachers who participated in this study shared their experiences with arts advocacy within multiple contexts.
In triangulating the semi-structured interviews, non-participant observations of PLCs, and artifacts data in this study, 225 significant statements were extracted and nine themes emerged during the analysis stage. The data garnered from these findings answered the guiding research questions in this study. The phenomenological data analysis process was used to examine the textural and structural descriptions as to the experiences of secondary arts education teachers with advocacy; the themes below were identified.

A social constructivist lens, McFee’s Network (1991) for arts education, and the community of practice framework (Wegner, 1998) were used to examine the experiences teachers had with the core tenets of advocacy -- public awareness, policy making, patronage, partnerships, and professional development within their professional practice (NAEA, 2015). The themes identified in this study were a) perceptions of advocacy, b) educational value of the arts, c) funding priorities, d) experience of the arts, e) technology integration, f) relationship building, g) 21st century skills, h) broadening community, and i) professional learning as advocacy. The next sections will discuss how these themes are supported with the review of literature and the conceptual and theoretical framework in this study.

**Connecting Themes to Literature Review**

The review of literature was examined in relation to the themes that emerged during the data analysis of this study. These themes were revealed through analyzing the semi-structured interviews, non-participant observations of PLCs, and collected artifacts. The section below discusses how these themes were supported in the review of literature in the research.
Research Question One

How do North Carolina secondary arts teachers practice advocacy for arts education?

Perceptions of advocacy, relationship building, and broadening community were the three themes revealed in this study. Secondary arts educators’ perception(s) of advocacy impacted how they implemented practices that supported advocacy. In this theme, it was noted that teachers’ deference to advocacy was a means to gain support through understanding. Within the review of literature, it was found that a significant step in designing practices that support advocacy is being able to identify the importance of the area (Bowman, 2005; Branscome, 2012; Elpus, 2007; Hope, 2010; Jones, 2009; Kos, 2010; Miksza, 2013; Peterson, 2011; Remer, 2010; Risner, 2010; West, 2012). Nevertheless, within the literature it was clear that in some cases the message of advocacy does not align with what a specialized arts area as a whole; West and Clauhs (2015) add that

If we consider that philosophy (as used in this context) is a set of beliefs that guides behavior, and advocacy is the act or process of supporting a cause, then it stands that our efforts to support music education should be driven by our beliefs about its value. However, what we believe is valuable and what we say is valuable are sometimes different; that is, our advocacy arguments are not always aligned with our philosophical beliefs. (p.57)

This lack of alignment was also evident in how teachers in this study expressed how they viewed advocacy and defined it as a fine arts department. It was revealed in this study that messaging and identifying a common voice about advocacy were areas for further deliberation amongst secondary arts teachers at both high school sites. This discussion was
framed by McFee’s Arts Network in how some of these experiences that participants revealed did not share common and distinct goals in their work in light of practicing advocacy. Remer (2010) denotes collaborating to formulate a common message for advocacy is critical to developing the public’s understanding and importance of the arts.

Furthermore, it was clear that the added pressure of budget cuts was a constant reminder to arts educators and the community as to the importance of the arts in this study. Existing literature indicated that there is a consistent focus on equity of resources in order to promote access to comprehensive K-12 arts programs (Yee, 2014; Miska, 2013; Walker, 2012; Beveridge, 2010). The shared experiences of secondary arts teachers expressed the need to identify the means to acquire appropriate resources for their specialized areas. Nevertheless, the budget cuts for arts positions were a significant focus for advocacy in this study and an advocacy priority within the context of the community.

As discovered within this study, the community’s expectations for the arts were also an important element of shaping the perceptions of advocacy for secondary arts teachers, clearly seen at HS1. This issue entailed how these settings identified networks of support for their arts education program. Being able to navigate the political underpinnings of policy members in terms of gaining support for the arts was another theme that emerged in this study. This was a shared experience more predominant at HS2. The review of literature showed that identifying approaches to relationship building with local representatives, board members, community members, and other department members was key in sustaining support for arts (Longley, 1999; Libman, 2004; Rademaker, 2007). This connection was also pertinent in maintaining the arts on the policy agenda (Sabol, 2013; Remer, 2010). Furthermore, secondary arts education teachers established partnerships to broaden the
community and to enhance the awareness and visibility of the arts. In order to attract, build and sustain community support, teachers, parents, students and school administrators should actively promote the arts programs in their community (Baxley, Burgess, Melnick, & Nesbit, 2014; Waldorf & Atwill, 2011).

**Research Question Two**

*How does this advocacy inform their practices in their classrooms?*

Educational value of the arts and 21st century learning were two themes revealed in this study. It was indicated that secondary arts teachers experienced the need to validate their area of study by integrating into other curriculum areas and facilitating programming that supports its educational value. This need was substantiated within the literature, which showed how standardization has impacted the area of the arts especially its place within the curriculum and in terms of how it is assessed (NCCAS, 2016; Stewart, 2014; Sabol, 2013; Charleroy et al., 2011).

For instance, in this study, HS1 and HS2 theatre teachers revealed in their interviews that they participated in the development of North Carolina’s *Comprehensive Arts Education (CAE) Plan* as members of the organization Arts North Carolina. Their work supported the practice of examining the implementation of this plan and its impact on the curriculum. The secondary arts teachers in this research viewed their participation as a part of the committee that supported the development of the CAE Plan for North Carolina as an effort to not only bring public awareness to this plan, but also focus on their core curriculum and policy within their practice of advocacy. The North Carolina CAE Plan was proposed in December 2010 by the State Board of Education under the direction of Senate Bill 66. Members of this task force included various stakeholders who were in education, legislators, parents, districts,
community colleges, universities, arts leaders, and members of the business community (Americans for the Arts, 2020). The North Carolina Comprehensive Arts Education Plan “is a multi-faceted approach to arts education as an integral part of a sound basic education that is the right of every child in North Carolina. Its approach helps students develop these skills as well as effectively engage, retain, and prepare them for graduation and success in tomorrow’s global economy” (Arts North Carolina, 2020). The three components of the Comprehensive Arts Education policy are arts integration, art education, and arts exposure.

The idea of how the arts are situated within the curriculum was also discussed in this study as it pertained to integration with other core areas. The visual arts teacher at HS-1 and the orchestra teacher at HS2 noted the need to justify their content area within the context of integration of other curriculum areas and programming for learning. The need to establish the integrity of quality arts education programs was a resurfacing concern and argument made within literature (Sabol, 2013; Eisner, 2002,1998). Furthermore, the focus of incorporating a technical and performance outcome(s) for students within the scope of student learning tied to the core area was shared as a common experience for performing arts education teachers. As framed by McFee’s (1991) Network, for secondary arts teachers adjudication was a common method and strategy that is used to receive professional and collegial feedback about student work. Lackey (2003) further adds that within McFee’s work, these strategies, ... “draws attention not only to the particularities that characterize the multiple sites of art education, but also to the broad structures and ideologies that establish rules of play for the field as a whole” (p.103). Adjudicating performances through various arts associations across the state was another means for secondary arts teachers in this study to develop partnerships and identify a means in which they are engaging students in performance-based
assessments and evaluations. Shuler (2014) adds that “music educators and other advocates of quality arts education must not only adapt their curricula and instructional practices to reach students in a twenty-first century context, but they must also develop effective communication systems and organize coalitions powerful enough to influence policymakers and thereby shape policies supportive of quality music/arts education” (p. 7).

The arts’ ability to transfer skills was another focus for the educational value of the area. Arguments about how the arts enhance motivation, skill development, and academic core areas were evident in the literature (Trombetta, 1992; Catterall, Dumais, and Hampden-Thompson, 2012; Hetland et al., 2007; Ruppert, 2006). Secondary arts teachers in this study discussed how their arts programs supported developing leadership skills, student perseverance, and collaboration, which are all indicative of 21st century skills. The Partnership for 21st Century Skills (P21) Framework (2011) “...emphasizes life and career skills, learning and innovation skills, information, media and technology skills as well as core subjects and 21st century themes” (p. 2).

Within this theme, it was evident that participants in this study described experiences where students benefited from being involved in arts programming that occurred not only within the classroom but also through arts activities beyond the walls of the school. For example, an artifact was provided to the researcher, the yearly bandfest competition hosted by HS1 and HS 2 which incorporates student leadership and collaboration amongst various bands across the state. This competition also included adjudication by marching band experts and professional band organizations. According to the band website for HS 1, this event was a major fundraiser for the marching band program (patronage), and a major goal of this event was to develop partnerships with other band programs and build public awareness
for the marching program. It was noted that within the development of the Common Core Standards, 21st century skills are a guiding framework as to how to improve learning in all areas of discipline. Dean, Lynch Ebert, McGreevy-Nicolas, Quinn, Sabol, Schmid, Shauck, & Shuler (2010) developed a twenty-first century skills map that examined ways in which these skills appear in the visual and performing arts for the fourth, eighth, and twelfth grade levels. This “Skills Map illustrates how the arts promote work habits that cultivate curiosity, imagination, creativity, and evaluation skills. Students who possess these skills are better able to tolerate ambiguity, explore new realms of possibility, express their own thoughts and feelings and understand the perspectives of others” (p. 2). Logsdon (2013) further examined how the emphasis on 21st century skills made by arts advocates may hinder the full implementation of the core arts standards and reduce learning the arts to only having an economic benefit.

Research Question Three

What do NC secondary arts education teachers do to exemplify advocacy within their practice in light of the deprivation of the arts?

Funding priorities emerged as a theme from this question. Within the research of literature, establishing funding for the arts was a consistent priority for advocates (Dunstan, 2016; Beveridge, 2010; Sabol, 2010). Miksz (2013) adds, “At a basic level, advocates for school arts instruction must be concerned with acquiring resources such as funding, enhanced staffing (in terms of numbers or specialization/credentials), and instructional time with children, because without such resources, comprehensive arts instruction is not likely to occur” (p. 25). Currently under ESSA (2015), the arts are not only defined as a part of a well-rounded education in respects to this federal law, but the arts have access to equal fiscal
support as other disciplines such as reading, math, and science. Americans for the Arts (2020) indicates that, “This designation is an acknowledgement of the relevance of the arts in a complete education and means that the arts may be an eligible expenditure of funds for federal education programs (such as Title I, teacher training, and school improvement)” (para. 6). Identifying the barriers to accessing funding was also pertinent in the research as well as ways to overcome them (Rabkin & Hedberg, 2011; GAO, 2009). Previously, surveys of state art officials by the Government Accountability Office (2009) have reflected that even with the state requirements for arts education remaining the same under No Child Left Behind, funding for arts education in some states increased and decreased in others. Findings showed that funding changes were due to state budgets rather than factors tied to NCLB. Furthermore, school principals in this study shared that in dealing with budget cuts, they sought funding with “…collaborative arrangement in the arts community” (p. 2).

This finding was supported in this study, where secondary arts teachers identified alternate means to fund their programming. Seeking additional support from district leadership (HS2) and school leadership (HS1) was one approach to addressing funding shortfalls. However, another common practice of working with boosters, conducting fundraisers, seeking sponsorship for programs, and band student fair-shares were denoted in interviews, non-participant observations, and artifacts in this study. This reflected a dimension of the CoP Framework (Wegner, 2002; 1998) and McFee’s Network (1991) in that the social context of budget shortfalls within this district created meaning and structure as to how teachers advocated for these fundraising efforts. In many respects, the participants in this study utilized a key component to gain patronage, which was building advocacy networks. Kennedy Center Alliance for Arts Education Network, or KCAAEN, (2009)
identifies advocacy networks as allies who share a common interest and possess a “range of skills (such as the ability to conduct research, draft policy, navigate the policy-making process, and assess budgets) to advocate for more complex, systemic issues” (p. 17). It was noted that at both high schools, secondary arts teachers invested parents, students, and business leaders within a network in order to be vocal about communicating on arts opportunities in their school community and to the broader community. The band boosters for both high school sites in this study were an example of an advocacy network. The booster(s) according to the HS1 band website, “... is funded by student family contributions (fees) and donations from the HS1 Band Boosters. Each year, the boosters will need to raise over $65,000 to fund the purchase of music as well as new instruments, instructors, scholarships, transportation, uniforms, competition fees… and other band related expenses” (HS1 Band, 2020). Furthermore, the orchestra at HS2 utilized social media such as Twitter and Instagram as a means to communicate feeder programming experiences with a neighboring middle school (HS2-O Twitter Post, 2017). Figure 5.1 below displays this experience on this social media post.
As shown, in this post students’ first-hand knowledge about what was happening in their schools and communities made them excellent advocates. KCAAEN (2009) further discusses that students play an integral part in extending advocacy networks in that, “They know how the arts positively impact the school environment. They know what resources and program improvements are needed” (p. 17).

Since there was clear evidence that the arts are the first area to be cut in consideration for state and local budgets, the findings of this study complemented previous research, showing that this was a resurfacing concern for secondary arts teachers in this study (Woods, 2012; Beveridge, 2010; Sabol, 2010). Within the context of this research, the introduction of the K-3 mandate in North Carolina had challenged the elementary arts positions within the district which would ultimately have an impact on student access to the arts on the secondary levels. As a result, secondary arts teachers at both school sites shared their experiences with the added pressures of ensuring that public awareness about this issue was reflected through their school programming. Secondary arts teachers shared that even though the impacts of
the HB 90 Bill would not directly impede their current high school students in their programs, the loss of elementary positions meant limiting access for potential arts students in the future (Sabol, 2013; Sabol, 2010). Overall, this potentially would impact participation rates in the arts for future high school students in this district. The question regarding access and participation rates in the arts was investigated by the National Assessment of Educational Progress. Their arts assessment in 2016 examined the participation rates of eighth-grade students and focused on the limited participation in music and visual arts across secondary grades. The study found no significant differences in percentages of eighth graders in the United States who took music and visual arts classes; however, a lower percentage of students reported participating in visual and music arts activities outside of class between 2008 and 2016 (National Center for Education Statistics, 2017). Kisida, Morrison, and Tuttle (2017) indicate that the introduction of state longitudinal data systems (SLDS) that manage a variety of educational data for all core content areas, which through the Elementary and Secondary Education Act includes the arts, also supports identifying participation rates in this area. These data systems “...already gather relevant arts education participation and staffing information from which to draw data elements for inclusion in ESSA accountability and school reports cards” (para. 12).

Collaboration amongst secondary arts teachers in this study was critical with identifying specialized needs for their areas and in determining the funding resources for these areas. Baxley et. al (2014) suggest that, “Programs may benefit when multiple stakeholders act as leaders and cultivate support from school staff and administrators as well as the broader public” (p. 4). In this research, the performing arts teachers at HS1 and HS2 discussed ways in which they relied on patronage and policy support to identify the
prioritized needs of their programs. This action entailed taking on the leadership within their content area(s) so that they were able to establish these priorities with county commissioners and district leadership, and through their collaboration within their practice they were also able to gain insights into innovative ideas that they felt improved to their practice in light of deprivation in the arts. It was evident that a part of the teachers’ practice within their PLCs was to establish what their priorities were in their areas.

**Research Question Four**

*What meanings are ascribed about advocacy in their work?*

Professional learning as advocacy emerged as a theme in this study. Secondary arts teachers at HS1 and HS2 found that sharing their professional knowledge supported their instructional practices and enacted a common vision in advocating for their areas. Even with some of the teachers being considered as ‘singletons’ in their specialization of their areas, they were able to collaborate and generate ideas that supported their programs at their sites. In some cases, it was discovered that technically-based arts areas were the determining factor as to how teachers met and created agenda items for their PLC meetings. This was significant at HS2. Some teachers in this study especially at HS1 experienced frustration since some routines established in their school sites for their PLCs did not tie in some of the common aspects of examining data and instructional practices. Stokes-Casey and Elliot (2019) reassert that, “teaching art is unlike teaching in other subjects and often includes pedagogical practices that reflect the ‘ill-structured’ domain of art. As a result, to teach art, art teachers often need to operate outside of some norms within their communities of practice” (p. 34).

As a concept, professional learning communities (PLCs) have roots placed not only within the idea of community but also connected to notions of inquiry and self-reflection
Dufor & Eaker (1998) identify a professional learning community as “educators [creating] an environment that fosters mutual cooperation, emotional support, and personal growth as they work together to achieve what they cannot accomplish alone” (p. xii). A range of literature posited that the development of PLCs has been viewed as an avenue to sustain school improvement, build collegiality among teachers, and improve teaching practices that support student learning (Hord, 2004; Dufour & Eaker, 1998; Fullan, 2004). Professional learning communities continue to be studied for their impact on student achievement and support for teacher learning; the literature points to some of the shared characteristics of PLCs, such as focus on student learning, reflective practices, collective responsibility & collaboration, and group and individual learning (Bolam et. al, 2005; Louis et. al, 1995; Stoll et al., 2006). Anderson (2013) noted that the collaboration between like content area teachers (i.e. music) can positively impact student learning, teacher practices and teacher morale. However, there was also literature that indicated that it is important for arts teachers to identify gaps within their instruction and means to evaluate student outcomes in balanced assessments (Mastrorilli & Zhu, 2014).

All of the secondary arts teachers who were interviewed in this study were members of professional organizations for the arts. Educators in North Carolina are encouraged to join both local and national organizations that support their knowledge and growth in their areas. The National Arts Education Association (2019) indicates that … “meaningful, rigorous professional development, targeted toward the visual arts and visual arts education is essential to the lifelong learning of visual art educators.” Furthermore, it was evident in this study that being a part of a professional network enhanced the various contexts in which
learning took place. Lackey (2003) denotes in examining the application of communities of practice and arts education that the..“rules, guidelines, and standards intended to clarify and universalize practice are always negotiated, interpreted, and modified in ways that are specific to that setting. Each community defines what will count as knowledge, what will count as competence and skill, what must be attended to, what is valued, and what can be ignored or discounted” (p. 109). Experiences were shared in this research by secondary arts teachers that involved learning opportunities held at local universities or art agencies, such as in-services and workshops. Partnering with an organization enriched the experiences that secondary arts teachers had with their professional learning and advocacy for their programs.

**Research Question Five**

What are the contexts of these advocacy efforts amongst NC secondary arts education teachers?

Participating and showcasing arts experiences within the community was a prominent theme in this study. Engaging families and communities into the artistic experience establishes “the formation of art-based school-community partnerships [which] has become a popular strategy for addressing declines in arts resources and opportunities for K-12 students” (Bowen & Kisida, 2017). The participants at HS1 in this study expressed the need to meet the demands of the community expectations for the arts. Furthermore, at HS2 there were efforts to partner with arts agencies in order to promote an awareness of legislation that impacts the arts (K-3 mandate/ HB-90 bill). Reinforcing the idea of engaging the community into artistic experiences is solidified in Dewey’s (1934) *Art as Experience*, where learning is more meaningful when it involves the community and takes into account student interest, personal experiences, and is relevant beyond school. The arts serve as a conduit to do this.
The social participation of the arts lends itself to... “enhance[ing] understanding and capacity for action, contribut[ing] to formation and retention of identity, modify[ing] values and preferences for collective choice, build[ing] social cohesion, contribut[ing] to community development, and foster[ing] civic participation” (Rabkin & Irvine, 2019). The experience of the arts in this study was reinforced by creating opportunities that extended beyond the classroom and ultimately enacted civic engagement and participation by community members and various constituencies involved in the school. For example, at both school sites, administrative members, board members, and community members were invited to participate in the development of school productions. High School Theatre Teacher 2 denoted this in her interview by stating:

I advocate on a local level by making sure that I advise [and] to stay in contact with the board of education. I invite them to our performances. [I] have been doing that for years. When I need to, and I feel like I'm not getting the administration buy-in to what we are doing; I will cast a principal in a show (personal communication, February 2018).

Furthermore, Lawton (2019) notes a focus on designing curriculum practices that enact art making and that “tenets of social practice art and community based arts education can better prepare arts educators to reconceptualize curriculum in response to community and social engagement concerns” (p. 203). To this end, the practice of advocacy by secondary arts teachers was addressed within the context of identifying partnerships within the community and other arts agencies in hopes of raising awareness of the needs of their arts programs and in response to the expectations within the community for the arts. Technology was also used by secondary arts teachers in this study to bring about public awareness about their art
programs and to identify patronage to support their specialized areas. The use of social media at HS2 and other web-based platforms at HS1 was an unexpected aspect of this theme that broadened the communication of their arts programs.

Technology use for educators is ever changing. The National Coalition for Core Art Standards (2016) indicate that, “The arts provide means for individuals to collaborate and connect with others in an inclusive environment as they create, prepare, and share artwork that brings communities together. Additionally, an artistically literate person must have the capacity to transfer arts knowledge and understandings into a variety of settings, both in and outside of school” (p.18). Social media can be used as a tool for teachers to communicate about their arts program with the broader community. In this study, Twitter and Facebook were predominantly used by all of the performing arts teachers at HS2. In some instances, school leadership at HS1 used social media to communicate arts programming events. Kirby (2016) adds that the main reason that social media is used by arts educators is that it “…allows a real-life platform for students and teachers to share, validate and collaborate their artwork and learning and can promote programs, through community understanding and involvement” (p. 32).

It was clear that in utilizing this communication platform, teachers were able to connect to broader communities and were able to advocate for their arts programs. This finding supported that “Social messaging has rapidly evolved to include Twitter and Snapchat for brevity in both message and length of time the message is kept. Participation with and through social media is not limited to building social relationships; it can also be driven by specific interests of users” (Castro, 2012, p.152). Establishing on-line connections and social media presence through the use of Twitter hashtags (school site- twitter handle),
school and district leadership demonstrated that they understood the importance of public awareness about the arts. Moreover, by developing a social media presence, the secondary arts teachers were not only adding benefit to their programs, but also inspired resources, ideas, and professional knowledge for their colleagues. These practices provided a direct connection to Vygotsky’s work on social constructivism, for if learning is “embedded in a cultural setting,” and learning from others’ perspectives and experiences can “open up completely new and exciting opportunities for a student,” the same could also be true for teachers learning from each other’s experiences through online interactions in social media settings (Kalina and Powell, 2009, p. 244). As secondary arts teachers encountered their colleagues with more knowledge and experience, they were challenged to move beyond their current state of understanding to new heights. Patton and Buffington (2016) reiterate this idea that “Art teachers who make significant efforts to present student work online also provide additional resources for other art teachers” (p. 6).

**Implications of the Research**

Several findings in this study have implications for arts education research. This study described the experiences that secondary arts education teachers have had with arts advocacy in their practice, their arts education community, and their content area. This research study holds implications for arts education practice, policy, and for future research in the area.

**Implications for Practice**

**Leadership**

As mentioned previously, leadership is the key to strengthening the access to quality art education opportunities for schools. Developing partnerships with not only school administration but also district personnel and local boards of education is an essential
practice to advocating for arts education opportunities (Freedman & Stuhr, 2011). The implications for encouraging partnerships amongst these constituencies as an avenue for arts educators and their programming is insurmountable. A resurfacing theme mentioned by participants in the data collection was the consistency of support by local arts education supervisors, district leadership, and school administrators.

In terms of this research, arts supervisors were viewed as the “bridge” between school administration and district support. Secondary arts teachers in this study discussed district support for their area, especially as it pertained to identifying the specific needs of high school arts programming (i.e. funding for band program), communicating the importance of securing elementary arts education positions due to the K-3 budget proposals, and supporting district wide PLCs with high school arts teachers. The National Arts Education Association (2015) reiterates that as a practice the arts education administrators in local district “ensure exemplary visual arts programs that meet the needs of all students. The role of the supervisor is to implement Pre-K-12 programs through rigorous curriculum aligned to state and/or national arts standards; engaging instruction; authentic assessment; quality equipment, facilities and resources; community advocacy; and professional development for highly qualified certified/licensed educators” (p. 1). It was noted during this study that many participants expressed that leadership was a common denominator in developing new ideas that enhance practices related not only to arts education as an area but also to advocacy for the field. Freeman (2011) reiterates this idea that “by forming and working in leadership groups, art educators promote essential alliances that can nurture a shared vision for the growth of art education among teachers, administrators, parents, and other community members” (p. 1).
The participant responses in this study about their experiences related to developing communication practices that assist aligning leadership to support the arts is an area for further consideration. As shown in the findings, secondary arts teachers designed opportunities within their programming to include leadership in their performances and to acknowledge them in an arts program at their high schools. This was also a practice that supported engaging leadership and building partnerships so that awareness about the area would be deepened. Another implication is fostering approaches for arts educators to enact platforms that promote the case for art programs. An essential practice is to incorporate data collection methods for teachers to use. It is important that teachers understand how these types of resources can impact their instructional practices and enhance dialogue within professional learning communities (Cho, Ro, & Littenberg-Tobias, 2013.; Li, Li, & Sun, 2012).

**Professional development**

Moreover, in order to support these essential components of advocacy within arts education, leadership must shift their priorities from a policy standpoint in order to adjust to the demands that both arts teachers and students will need for 21st century skills. This includes examining curriculum, professional development, resources, and infrastructure that are related to supporting arts education practices. In the end, the underlying implication is that reconsiderations must be given towards broadening the context of learning for arts education teachers. McFee (as cited in Lackey, 2003, p.102) acknowledges that in “exploring the ways that art education takes place in different contexts and social situations, we can see how each setting creates unique environments with which learners and teachers interact. Detailing these environments can help us reconsider taken-for-granted assumptions
and practices within familiar workplaces, and facilitate understanding as we attempt collaboration across settings”.

Doing so will also prompt advocacy in regards to examining ways in which arts educators can inform instructional and professional practice amongst various constituencies. The National Arts Accord Summit (2014) reiterates the necessity of “encourag[ing] certified arts educators, community arts providers and certified non-arts educators to provide quality arts education for their students by collaborating together in support of improved instructional and classroom practices” (p 1). The ability for teachers to professionally collaborate in various contexts was reflected as one of the emergent themes in this study. One of the main context(s) of professional learning supported in this study that secondary arts teachers experienced was working within their department PLC’s; even though it was evident that participants in this study found more meaning in district PLC’s that were specialized towards the pedagogy, curriculum, and performance/technique based skills. This also includes building the capacity through leadership to support efforts for arts educators to present successful advocacy experiences at state and national art conventions and leadership conferences (i.e. National Association of Elementary School Principals) so that they can encourage others to become involved in arts advocacy (Bobick & Dicindio, 2012, p. 22).

In relation to professional development opportunities, it is also critical to examine further policies that foster digital literacy and social media platforms for arts education professionals. Porterfield and Carnes (2012) add that school districts can safely learn to build their social media capabilities by “crafting straightforward social media policies that are easy to understand and use, and then putting them in place” (p. 84). Leadership is an essential aspect of designing such policies. In adopting a new technology tool, teachers and
students must be ensured to have adequate training (Dixon, 2012). Furthermore, the 21st
century framework requires that professional development reflect these types of collaborative
forums. In redesigning these practices, consideration must be given to how these types of
new social technologies fit within these modes of delivery for professional learning
communities. Collins and Halverson (2009) reiterate this idea that the “recent explosion of
social networking points to how technologies can replicate the support and guidance
functions of schools” (p. 130).

Securing resources that supported professional development opportunities for
secondary arts education teachers was another prevalent theme. The findings supported that
secondary arts teachers who participated in this study were all members of a professional
organization that were tied to the arts. This additional layer of professional learning exposed
teachers to specific tenets of advocacy such as policy development and partnerships. These
opportunities also led to professional development for participants in this study, which
occurred in a variety of settings (i.e. universities, workshops, legislative). It is pertinent
within the scope of professional development that resources and embedded time are
considered. This includes providing leave time and equitable professional and leadership
development opportunities for arts teachers (Gubbard & Laws, 2004). It was noted in the
review of literature that even with the current economic standing of the arts in public schools
there are restrictions that have been placed on consistent support for professional
development for all educators (Sabol, 2013). The ability to maintain ongoing professional
development for all educators is a policy priority.
Curriculum development

The creation of the new national art curriculum standards has caused numerous demands upon the state and location curriculum standards for arts education (NAEA, 2015). These types of revisions have had a significant impact on teachers and their practice. Sabol (2013) further posits that during these shifts within the curriculum, “Policy makers and decision-makers must ensure that the core of learning in the arts classrooms continues to be development in the arts and that this aim not be diluted by the demands of other curricular concerns from outside the field of arts education” (p. 43). It was shown in this research study that participants at HS1 and HS2 experienced the need to justify the educational value of their area. The findings reflected that secondary arts teachers used programming for learning, focus on transfer of skills, and performance based evaluations within their areas (i.e. adjudications) to substantiate their core area. Performing arts teachers at HS1 and HS2 in this study were instrumental in participating in the development of North Carolina’s Comprehensive Arts Education (CAE) Plan which is focused on a “multi-faceted approach to arts education as an integral part of a sound basic education that is the right of every child in North Carolina” (Arts North Carolina, 2020).

Another implication for practice for arts educators is not only the review and restructure of the new curriculum, but also the assessment of quality instruction that also improves student learning and expectation in the arts (Sabol, 2013; Gabbard & Laws, 2012). It was evident in this research that feedback, consistent collaboration, and re-visioning this curriculum work amongst secondary arts teachers with various constituencies is key. As discussed by secondary arts teachers in this study, they valued participating in their professional learning communities within their specialized areas with other district members.
This supported pedagogical practices and alignment within their curriculum. Participants believed that in working amongst their professional learning communities, they were able to develop a common vision for their programs, which is a form of advocacy.

The new national arts standards have introduced multiple contexts in which arts education learning takes place. As cited by Zimmerman (2012), these contexts “Include school-based, formal education in academic settings with certified teachers; non-formal education where students choose to attend and curricula are based on their interests, but teachers are not required to be certified; and informal education in which learning evolves in school and workplace environments through experiences in daily living” (Lackey, Chou, & Hsu, 2010, p.1). Sandell (2012) argues that balancing an interdisciplinary approach to visual arts that enacts visual literacy supports building 21st century skills for students. Secondary arts teachers at HS1 and HS2 in this research expressed how their arts classes enacted twenty first century skills for their students; however, with the integration of media technology and digital literacies, teachers in arts education must become more familiar with these types of technologies (Patton & Buffington, 2016; Castro, 2012; Bobick, & Dicindio, 2012). This includes fostering opportunities within the curriculum that embed technology with artistic skills and knowledge.

**Implications for Policy**

**Teacher Effectiveness**

With the increasing pressures of school reform, there are important policy implications not only for arts educators, but also educators in general. Along with these pressures and high stakes testing, Hanushek (2011) indicates that school reform and teacher accountability have become major issues for teachers; there has been a major focus on
assessment of teacher effectiveness. This policy implication centered around the experiences of secondary arts teachers in this research that were in search of a balance between their professional goals and becoming more effective within their profession as an arts educator.

This was critical in advocating for appropriate means to evaluate teacher effectiveness for arts educators. Shaw (2016) adds that “…as revamped teacher evaluation systems have turned the accountability micro-scope from schools to teachers, arts teachers have been moved inward from the margins for the first time. The inclusion of arts teachers—and other teachers without easily calculable VAM scores—in accountability measures has been uncomfortable” (p. 5).

The implications for arts educators are concerning that there have been arguments made to devise specific methods to evaluate arts education teachers that are only indicative of traditional observational approaches such as classroom observations and value-added assessments (Goe & Holdeide, 2011). Milbrandt (2012) denotes that, “60% of art teacher evaluations will be based on classroom observations and 40% on input from student and parent surveys” (p. 7). Wakamatsun (2016) found in her research on dance teacher evaluations, that exposing principals to the arts through arts integration may support establishing “…connections to other subjects [that] may help administrators understand dance content, benefits, and pedagogy in deeper ways. This may in turn have positive implications for in-class observations as part of teacher evaluation” (p. 203). The lack of consistency in observation measures has led to questions as to what would be an appropriate and valid tool to use to evaluate arts educators. Furthermore, there are proponents who suggest that differentiation in evaluation measures may serve to marginalize arts education in public schools (Sarrio, 2011). Evaluation approaches on non-tested subjects such as the arts needs
to progress toward policies that focus on what arts teachers do in their art rooms to promote learning. This is a recommendation for future research, especially as it pertains to ingraining support for the arts curriculum and establishing indicators for advocating for the content area of the arts. Doniger (2013) adds that in examining these types of assessment tools for arts educators that there are other contextual factors that contribute to teaching the arts such as advocating for arts education (p. 176).

**Arts Education Preparation Programs**

Higher education programs which guide students for their career in public education play a significant role in preparing the next generation of art educators. Participants in this study shared experiences about exposing students to programming opportunities within the arts. The incorporation of twenty-first century learning by secondary arts teachers in this study was viewed as essential to the development of students' creativity, critical thinking, collaboration, and communication skills. The P21 Common Core (2011) framework focuses on the career and college outcomes for students. Within this scope, secondary arts teachers in this study felt obligated to expose their students to the opportunities that the arts offer. This exposure also included opportunities beyond their high school career such as higher education and career options. These programs must not only teach the skills needed to become professional and effective art educators but also focus on ways to promote alternative certifications for fine arts majors to become arts teachers. Sabol (2013) reiterates that this is a prioritized need for these preservice programs to implement the necessary policy changes responsive to the decrease of arts educators in the field due to retirement.

Policy makers also recommend maintaining programs that continually recruit and develop faculty members who conduct pre K-12 arts education research. This also includes
offering professional development opportunities for faculty members of these higher institutions so that they are continued to be informed in their practice. Beudert (2012) adds that “[arts education] faculty in higher education are cognizant of and [be] able to model the professional knowledge, versatility, and dispositions delineated as standards for preparing today’s visual arts teachers” (p. 13). Higher education institutions in the field of arts education are not only expected to prepare students to join professional arts organizations but also to become arts education advocates (Sandell, 2004).

**Implications for Future Research**

**Community Alliances**

This study has several implications for future research upon community support for secondary arts education programming. Participants in this research pushed for broadening the community access to the arts so that awareness and alliances could be made that support the arts. Even with participants expressing the need to meet expectations and demands of the community for the arts in this study at HS1, it was important to establish how these types of alliances effected building and securing resources for secondary arts education. This is a pivotal area for future research since this can influence not only teacher practices but also impact advocacy efforts, especially for secondary settings since there are booster organizations that are essential to these placements. Furthermore, it would be useful to gain insight as to what these alliances look like (i.e. business, community, private, or higher educational partnerships) and how they are defined.

**Increased Literature**

There is much more to be examined in the literature as it pertains to the role of advocacy and its impact on teacher practices. Since this study focused on primarily
secondary arts education teachers and their shared experiences with advocacy, it is important to delve into the actual practices that support art education teachers at various grade-level placements in their advocacy efforts as well. This is another area for increased literature. A myriad of literature focused on specific content area(s) or grade levels, and much can be gained in studying the context and factors of vertical alignment among arts programs. Examining these varied practices at grade level placements may lead to further understanding advocacy in a broader continuum and the establishment of feeder programs in the cultural arts. Also, this enacts an opportunity to use research to inform leadership about educational decisions that benefit the arts as a core area of the curriculum.

**Attrition and Retention of Arts Education Teachers**

Even though the sample population of this study focused on secondary arts educators, the influences of advocacy in terms of teacher support can be further examined in detail. The role that advocacy can play in attrition and retention of arts education teachers is another area for further research. With the impact of budget cuts on obtaining equal access to arts education opportunities, it is critical to substantiate the avenues of support and collective practices that engage arts education teachers to stay or leave their placements. Milbrandt (2012) indicates that art educators must call on federal, state, and local educational partners to recognize that the arts offer an untapped reservoir of educational resources that should not be pushed to the periphery of K-12 education in terms of either accessibility or funding.

**Conclusions**

Even with the access of arts education opportunities presented at the sampled sites for this study, there is a need to examine the role that advocacy plays in supporting teacher practices and sustaining arts programs. The following section provides an overview of
conclusions based on the review of literature on arts education, arts advocacy, and the data collected from this study. Tutt (2014) adds:

Teachers, artists, legislators, and the general public continue to debate what students should know and be able to do in the arts. If the members of the arts community believe that we can and must reverse the decline in support for arts education and funding, we must examine how we currently teach the arts, what we require of high school and college graduates, and how those two factors fit into a model of arts involvement for future citizens. (p. 93)

Based on the participants in this study, the researcher concluded the following about secondary arts education teachers and their practice of advocacy.

1. Secondary arts teachers at both high school sites understood the importance of gaining support and building understanding of their content area as essential to their practice of advocacy. In utilizing the advocacy tenets of public awareness, and developing partnerships, their practice was enhanced by the context of support within their community and designed around the unique needs surrounding the budget within this district.

2. Secondary arts teachers used practices within their classrooms that supported their ability to substantiate the educational value of their content area. Transferring of skills and 21st century skills are integral to their core content area, but more research is needed in evaluating the arts as an area. Secondary arts teachers’ experiences reiterated the need to justify the area of the arts within the curriculum and identify ways to incorporate a vision for comprehensive arts education that would enact further arts education policy.
This included programming for learning outside of the walls of their classrooms to broaden the public awareness, patronage, and partnerships.

3. Funding for the arts was an expressed priority for the participants in this study. Primarily, budget cuts were readily discussed as a concern, since elementary positions were potentially going to be compromised in this district. Even with the shifts and reauthorization of ESSA and NCLB as to how the arts are funded, more research is needed to identify how the reauthorization of ESSA has impacted funding for the arts. Secondary arts teachers demonstrated that through collaboration amongst their peers they identified the needs of their specialized areas and identified advocacy networks in order to advocate for alternative funding for their programs.

4. Professional learning was expressed as advocacy, and identifying a common vision enacted their practice of advocacy. This included participating in professional networks as a part of professional organizations in various settings that exposed them to new knowledge practices that enhanced their practice. Secondary arts teachers collaborated with cultural arts members and specialized areas in their PLCs to share professional knowledge and practices. The literature pointed to a need for art teachers within the scope of their pedagogy to operate outside the norms of communities of practice, even though the goals of identifying gaps within their instruction and balancing out assessments are common with PLCs. This was a shared concern amongst HS2 secondary arts teachers.
5. The context of arts advocacy efforts was predominantly showcased through community experiences by secondary arts teachers in this study. There was an expectation within the community for the arts experiences developed by the high schools that participated in this research. This was more prevalent at HS1. Participants also created partnerships with arts agencies to advocate about potential budget cuts in the district. By creating a public awareness about the pressures of the K-3 mandate (HB-90 Bill) and the impact on arts education, secondary arts teachers encouraged community members to engage in civic participation and which reinforce democratic ideas and practices within the arts.

6. Social media and web-based technologies were utilized by secondary arts teachers in this study as an additional communication platform to support public awareness, professional development, and a means to identify patronage. The social media and web-based technology approach varied at both sites. The use of Twitter, Instagram, Canvas-LMS, Google, and websites by participants inspired new knowledge and practices amongst their peers to support the arts. This is an area for further research.

Chapter Summary

This study addressed the shared experiences that secondary arts education teachers have had with the core tenets of advocacy -- public awareness, policy making, patronage, partnerships, and professional development -- and how these tenets are translated in their professional practice (NAEA, 2015). In using the theoretical framework of social constructivism and the conceptual lens of McFee’s Arts Network and Communities of
Practice, the meanings that were ascribed in this study reflected the shared experiences that secondary arts teachers had with advocacy in multiple contexts. Overall, the experiences that participants shared offered a unique perspective into the specific needs and challenges that secondary arts teachers within North Carolina face. Nevertheless, in facing these challenges participants showed that they were resilient in their leadership and organized in their approaches to navigate the advocacy landscape. Secondary arts teachers in this study defined a voice for their arts programs through building public awareness and developing partnerships in hopes of gaining further support for the area. The approaches to these partnerships were unique at both high school sites. However, they acknowledged the importance of substantiating the educational value of their areas through programming for learning that engaged the community and informed them of the value of the arts. This type of participation and experience of the arts created not only awareness but also a level of civic participation by the community which highlighted policies that hindered the arts in this district. Social media and Web 2.0 platforms were also used by secondary arts teachers in this study to communicate the experiences of their arts programs and further enhance the educational value of the area. Social media was more prevalent at HS2, while web-based technologies were integral at HS1.

Despite the fiscal deprivation of the arts that the schools faced with the K-3 budget, secondary arts teachers found the courage to bring attention to the impact that this bill would have on their elementary art colleagues and the future access of their arts programs. Even with these barriers, teachers focused on innovative ways to build advocacy networks and identify specialized needs with the support of their professional learning communities, professional organizations, local community, and arts students. For the secondary arts
teachers in this research, professional learning as advocacy was central to the development of a common vision for their programs as a cultural arts area. Their PLCs served as a means to support reflecting on their practices and student needs, but PLC meetings were also a time to frame their individualized needs within their programs and discuss opportunities to collaborate for additional support for their content areas. There were some variations at HS1 and HS2 as to ways in which they saw their PLC’s routines and expectations.

In examining these experiences of secondary arts teachers with their practice of advocacy, the findings showed that there is much work to be done in light of these levels of support for public schools and their art programs. If something is perceived to not have or be of value, then there exists the need to advocate. Unfortunately, this continues to be the case for the arts. Arts advocacy tenets identified through this research substantiated the need to incorporate these concepts within the broader aspects of secondary arts teachers’ practices. However, these tenets can translate beyond the arts setting and are essential to build awareness and support for district and school leadership as well as build community engagement in the arts. In this age of education, arts teachers can no longer put off advocating for their areas. This includes examining the multiple contexts in which secondary arts teachers have designed their experiences of the arts within their programming so they can continue to advocate for their programs.
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HS2 Band. [@ username redacted]. (2019, February 07). Don't forget! Tonight at 6pm in the Band Room at [redacted]! If you are the parent of an 8th Grade Band Student at [redacted] Middle or [redacted] Middle School and want to know more about Band Life at [redacted], you don't want to…[Tweet].
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Jossey Bass.


495-what-we-believe-naea-goals-for-quality-art-education


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Appendix A

Recruitment Letter for Participants

Date:

Erin W. Manuel  
NC State University,  
Educational Leadership Department  
Raleigh, NC 27695

Hello,

The purpose of this letter is to request your participation in my dissertation research for the Educational Leadership Department at North Carolina State University. I would like to ask you about your experiences with advocacy as a secondary arts educator and its impact upon your professional practice.

Should you consent to participating in this assignment, I will need to schedule an interview with you. The interview will be conducted by me and will take approximately 20 to 25 minutes. It will be audio recorded and notes will be taken. Your responses will remain anonymous and the recording and notes will be destroyed or deleted at the end of this research study in December-2019. Your interview will be analyzed along with other interviews to gain a better understanding of the experiences that secondary art educators have garnered with advocacy in their professional learning communities. Attached is a copy of an informed consent statement for your review, which will be collected face to face at the beginning of the interview if you decide to participate.

I am eager to meet with you and our dates/times of availability are:

1. [Enter Date and Time]
2. [Enter Date and Time]

Please respond to the email addresses below with the best day and time-frame for your schedule. Your thoughts and perspectives will allow me to better understand current arts advocacy practices that are implemented by secondary arts educators in light of their PLC work. I will confirm your interview appointment. If you have any questions, please feel free to contact me through email [Erin W. Manuel at ewmanuel@ncsu.edu]

Should you have any concerns or questions about this interview, please contact my dissertation chair for my study Dr. Lisa Bass lbass@ncsu.edu. I thank you in advance for your time and assistance in my research.

Sincerely,

NC State University  
Department of Educational Leadership
Principal Investigator

Erin W. Manuel
Appendix B

North Carolina State University Informed Consent for Research

INFORMED CONSENT STATEMENT
You are being asked to participate in an interview for a research study/dissertation for a doctoral student enrolled in the Educational Leadership Program at North Carolina State University. The information from this interview will be used to study the experiences that secondary arts educators have with advocacy.

If you agree to participate in this study, you will be asked several questions about your background, current practices in advocacy, and thoughts on how you have incorporated advocacy within your art program, and how this has impacted your professional practice. There are no foreseeable risks associated with your participation. Your participation will allow the principal investigators for this study to gain a better understanding of the experiences that secondary arts educators have garnered through advocacy work in their arts program. There is no compensation for your participation in this study.

The interview will be audio-recorded and last approximately 20 to 25 minutes. The recording will be transcribed and information that would identify you will be excluded from the final write up of my study. Information collected for this study will be destroyed or deleted at the end of the semester- December 2019. The results of your interview will be submitted as a final dissertation written by principal investigator of this research project.

Again, this interview is for a research dissertation. The information from this interview will not be shared with individuals or organizations outside of the context of this study. Additionally, your identity will be kept confidential in all written reports.

If you have questions at any time about the study or the procedures, you may contact me [Erin W. Manuel at ewmanuel@ncsu.edu] or my dissertation chair Dr. Lisa Bass at the College of Education, Department of Educational Leadership, Poe Hall, 2310 Stinson Drive, Office 608 J, Raleigh, North Carolina, 27695-7801; or lbass@ncsu.edu

Consent to Participate:
I have read and understand the above information. I have received a copy of this form. I agree to participate in this study with the understanding that I may choose not to participate or to stop participating at any time without penalty or loss of benefits to which I am otherwise entitled.

Participant signature __________________________ Date __________________

Principal Investigator signature __________________________ Date __________________
Appendix C

Semi-Structured Interview Questions

RESEARCHER: Hello, _______, thank you for taking the time to meet with me. I have a few things I need to go over before we begin. My name is ______________ and I am conducting this interview for my dissertation research at NC State University with the Educational Leadership Department. Please remember that you can stop me at any time during the interview to tell me you no longer wish to participate. If I ask you something you do not feel comfortable answering, please let me know. Do you have any questions before we begin?

QUESTIONS:
1. How long have you been teaching?
2. What classes do you teach?
3. What professional organizations are you a member of?
   a). If member of a professional organization, describe how your school and district supports professional development for your content area?
4. What experiences do you have with professional learning communities for your content area?
5. What are your experiences with advocacy? (Only provide definition and examples upon request).
6. Have you advocated in your arts program?
   a). If yes, why? when? with who? and how?
      What type of approach did you use?
      In using this approach what were you trying to achieve?
   b). If no, why not?
7. Has arts advocacy been an area of discussion in your professional learning communities amongst your colleagues?
   a). If yes, describe how?
   b). If no, why not?
8. Is there anything else you would like to add about your experiences with arts advocacy?

DEFINITIONS AND EXAMPLES FOR REFERENCE- UPON REQUEST

Advocacy- Pleading a case, or presenting information and persuading others to support your cause” (NASAA, 2000, p. 6).

Simple Terms: Do you use approaches to your arts program that communicates a clear message or promotes public awareness about it? Have you shared aspects of your arts program that increases its visibility in the community (both school and local bodies of governance)? Are there times during your arts programming where you have sought out other partnerships that support the arts?
Appendix D

Non-Participant Observation Protocol

<table>
<thead>
<tr>
<th>Event/Activity of observation</th>
<th>Site/Address</th>
<th>Observation # / Page #</th>
</tr>
</thead>
<tbody>
<tr>
<td>Observer</td>
<td>Role of observer</td>
<td>Date of observation</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Guideline</th>
<th>Purpose of Guideline</th>
<th>Time</th>
<th>Observation Notes</th>
<th>Researcher Reflective Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Description of activities conducted during PLC</td>
<td>This relates to the norms related to PLC Work (DuFour, 2004).</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>A. Interactions</td>
<td>B. Agenda Setting</td>
<td>C. Format of PLC</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2. Focused area(s) for discussion in PLC work</td>
<td>The purpose of this guideline is to reiterate the values embedded within PLC work (DuFour, 2010).</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>A. Collaboration</td>
<td>B. Student Learning</td>
<td>C. Results</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3. Areas of priority for (arts) content area and programming</td>
<td>The goal of this guideline is to examine specified work related to pedagogical and context of the arts program (Patton, 1990).</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>A. Any unanticipated events within PLC.</td>
<td>This also grounds work within the educational and learning experience (Wegner, 2002).</td>
<td></td>
<td></td>
<td></td>
</tr>
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<td></td>
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Appendix E

North Carolina State University
Institutional Review Board Approval

NORTH CAROLINA STATE UNIVERSITY
INSTITUTIONAL REVIEW BOARD FOR THE USE OF HUMAN SUBJECTS IN RESEARCH
SUBMISSION FOR NEW STUDIES

Protocol Number 9134

Project Title A Phenomenological Study of North Carolina Secondary Teacher Experiences with Arts Education.

IRB File Number:

Original Approval Date: 10/06/2016
Approval Period 10/13/2017 - 10/13/2018

Source of funding (provide name of funder not account number):

NCSU Faculty point of contact for this protocol: NB: only this person has authority to submit the protocol Bass, Lisa R: Educational Leadership, Policy, and Human Development (ELPHD)

Does any investigator associated with this project have a significant financial interest in, or other conflict of interest involving, the sponsor of this project? (Answer No if this project is not sponsored) No

Is this conflict managed with a written management plan, and is the management plan being properly followed? No

Preliminary Review

Determination

Category: Expedited 7

In lay language, briefly describe the purpose of the proposed research and why it is important. Provide a brief synopsis of the study including who is targeted to participate and
the data collection methods employed (limit text to 1500 characters) In this study, the investigator will examine the experiences that North Carolina secondary arts educators have regarding advocacy. Advocacy is defined as "pleading a case, or presenting information and persuading others to support your cause" (Birch, 2000, p.6). The investigator will aim to identify the extent in which the core tenets of advocacy: public awareness, policy making, patronage, partnerships, and professional development are exemplified in their professional practice (National Art Education Association, 2015).

Research will be conducted at two 4A & two 3A North Carolina High Schools in the Southeastern part of the state. These schools will purposefully selected in terms of having an average population of 1400 to 2900 students (4A high school) and 3A high schools (1300 to 1050) that have performing and visual arts programs.

The primary form of data will be collected through semi-structured interviews of 10 to 15 arts education teachers from these schools. Secondary sources will be collected including non-participant observations of professional learning community meetings with arts education teachers, and arts programming at each school site.

*If any investigator on the project (or the spouse, domestic partner or any members of the investigator's immediate family who reside in the same household) has a financial or other type of conflict of interest that could potentially affect the design, conduct, or reporting of this research project, please describe the conflict of interest here or indicate that it has been fully disclosed in the investigator's most recent COI disclosure filed with NC State. If your team doesn't have any conflicts of interest,*

*Please respond with N/A. If you are uncertain how to respond or have questions, please contact coi-noi-compliance@ncsu.edu.* The purpose of this study is to examine how secondary arts education teachers in southeastern North Carolina high schools experience and negotiate advocacy within their practice. The focus of this research will be upon understanding not only the experiences with advocacy as a secondary arts education community, but also the multiple contexts of their advocacy efforts and how it supports their practice as teachers in North Carolina. The aim of this study is to examine these advocacy efforts within their professional work. This research is important especially as it pertains to the current decline of arts education opportunities for students on both the national and local level for North Carolina. Furthermore, the deterioration of these arts education opportunities have comprised: positions for arts educators, resources for arts programming, and challenged scheduling options for schools, especially on the high school level.

*My research qualifies for Exemption. Exempt research is minimal risk and must fit into the categories d.1 - d.8 found here: http://www.hhs.gov/ohrp/humansubjects/guidance/45cfr46.html* 0Is this research being conducted by a student? *Yes*
Is this research for a thesis/dissertation/capstone? No
Is this research for a dissertation? Yes
Is this independent research? Yes
Is this research for a course? No
Do you currently intend to use the data for any purpose beyond the fulfillment of the class assignment? No Please explain If so, please explain

If you anticipate additional NCSU-affiliated investigators (other than those listed on the Title tab) may be involved in this research, list them here indicating their name and department.

Will the investigators be collaborating with researchers at any institutions or organizations outside of NC State? No
List collaborating institutions and describe the nature of the collaboration. If researchers from both institutions are doing any of the following activities: recruitment, consent process, data collection or handling of identifiable information/specimens a reliance agreement may be appropriate. For more information, please contact irb-coordinator-admin@ncsu.edu

What is NCSU's role in this research?

Describe funding flow, if any (e.g. subcontractors)

Is this international research? No
Identify the countries involved in this research

An IRB equivalent review for local and cultural context may be necessary for this study. Can you recommend consultants with cultural expertise who may be willing to provide this review? Consultants may not be a part of the research team or have a stake in the research project. Provide email contact information for consultant(s). A local context review may lengthen the time it takes for your approval.

Adults 18 - 64 in the general population? Yes

NCSU students, faculty or staff? No
Adults age 65 and older? No
Minors (under age 18—be sure to include provision for parental consent and/or child assent)? No List ages or age range:

Could any of the children be "Wards of the State" (a child whose welfare is the responsibility of the state or other agency, institution, or entity)? No Please explain:

Prisoners (any individual involuntarily confined or detained in a penal institution -- can be detained pending arraignment, trial or sentencing)? No Pregnant women? No

Are pregnant women the primary population or focus for this research? No

Provide rationale for why they are the focus population and describe the risks associated with their involvement as participants Fetus? No Students? No

Does the research involve normal educational practices? No

Is the research being conducted in an accepted educational setting? No

Are participants in a class taught by the principal investigator? No

Are the research activities part of the required course requirements? No Will course credit be offered to participants? No

Amount of credit? No

If class credit will be given, list the amount and alternative ways to earn the same amount of credit. Note: the time it takes to gain the same amount of credit by the alternate means should be commensurate with the study task(s)

How will permission to conduct research be obtained from the school or district? IRB approval is not permission to conduct the research. You need to access a gatekeeper. If you are implementing a survey with NC State populations, please make sure you follow the NC State survey regulation. Will you utilize private academic records? No

Explain the procedures and document permission for accessing these records. Employees? Yes

Describe where (in the workplace, out of the workplace) activities will be conducted. The primary form of data collected for this research will be 10-12 semi-structured interviews with secondary arts cultural arts teachers at 1- 4A and 1- 3A high school in a southeastern part of North Carolina. These interviews will be conducted at the workplace at each sampled site in a secured location. Also, these interviews will be scheduled according to each participant's availability (per the recruitment letter for participants).

Another form of data collection (secondary data) will be non-participant observations of professional learning communities at each high school site. A total of 4 non-participant
observations will be collected (2 at each high school). These non-participant observations will be conducted at each workplace, at each sampled site. These non-participant observations will be scheduled according to each professional learning community (PLC) meeting held at determined times and dates at each high school.

Another secondary source of data collection will be non-participant observations of arts programming at each high school/sampled site. Depending on the location of these arts programming at each high school site, these research activities may be out of the workplace/sampled high school site. These arts programming/events are open to the public.

From whom and how will permission to conduct research on the employees be obtained?
After the consent is granted through the IRB process, consent will also be provided by the district and building level principals at each high school prior to conducting interviews at the site. In gaining access to each high school, permission will be sought out to build trust amongst participants of this study. Permission will also be obtained from the school districts participants work for.

How will potential participants be approached and informed about the research so as to reduce any perceived coercion to participate? After consent is granted through the IRB process, selected participants will be emailed a blind copy (email) about the purpose of the study. They will also receive an informed consent that explains the study in detail.
Scheduling for the semi-structured interviews will be planned around the teacher's planning period so that minimal disruption would occur. The non-participant observations of the professional learning communities at each high school site will be conducted at their monthly / or weekly scheduled time. Furthermore, in order to minimize risk, informed consent will be explicitly stated to participants prior to each interview and non-participant observation. This will be established through the provided interview protocol and non-participant observation protocol for this research study. The investigator will reiterate and present an option to not participate or withdraw from the study at any time.

In terms of addressing non-participant observations for this study, reflexivity will be gained by conducting pilots of non-participant observations prior to the actual data study. This will also assist in establishing rapport with participants and members at each selected site.

Is the employer involved in the research activities in any way? No

Please explain:

Will the employer receive any results from the research activities (i.e. reports, recommendations, etc.)? No

Please explain. How will employee identities be protected in reports provided to employers?

Impaired decision making capacity/Legally incompetent? No
How will competency be assessed and from whom will you obtain consent?

*Mental/emotional/developmental/psychiatric challenges? No*

*Identify the challenge and explain the unique risks for this population.*

*Describe any special provisions necessary for consent and other study activities (e.g., legal guardian for those unable to consent).*

*People with physical challenges? No*

*Identify the challenge and explain the unique risks for this population.*

*Describe any special provisions necessary for working with this population (e.g., witnesses for the visually impaired).*

*Economically or educationally disadvantaged? No*

*Racial, ethnic, religious and/or other minorities? No*

*Non-English speakers? No*

*Describe the procedures used to overcome any language barrier.*

*Will a translator be used? No*

*Provide information about the translator (who they are, relation to the community, why you have selected them for use, confidentiality measures being utilized).*

*Explain the necessity for the use of the vulnerable populations listed.* Due to the context of this phenomenological study, it is important to understand the experiences that secondary arts educators have with advocacy within their current professional setting. This includes their work within their practice, and efforts that they have made towards promoting the arts.

*State how, where, when, and by whom consent will be obtained from each participant group. Identify the type of consent (e.g., written, verbal, electronic, etc.). Label and submit all consent forms. Consent Form Template for NC State Research -- Adults Parental Permission and Minor Assent* After the IRB process, consent will be provided by the selected district and building level principals at each high school site prior to beginning semi-structured interviews. Secondary arts education teachers in this study will be informed of the selection criteria during the informed consent process by the primary investigator through email.
Participants will be individually contacted through email at least a week in advance upon requesting their participation in this study. The anticipated date for the recruitment email for this study will be August 28th 2017, or as soon as the IRB is approved. Prior to beginning semi-structured interviews with selected participants; they will be provided a written informed consent letter for research. The anticipated date for semi-structured interviews will begin September 11th 2017, or approximately two weeks after IRB approval. Non-participant observations of professional learning communities (PLC’s) will be conducted at each high school dependent on established scheduled time at each site. This will also be included in the recruitment email for the study. Participants will also be provided a copy of the consent form. Minimal risks will result from this study, as it is non-threatening.

If any participants are minors, describe the process for obtaining parental consent and minor’s assent (minor’s agreement to participate). N/A

Are you applying for a waiver of the requirement for consent (no consent information of any kind provided to participants) for any participant group(s) in your study? No

For each participant group that you are requesting a waiver of consent for, please state what method this waiver is needed for, why it is needed and address each of the above 5 criteria to justify why your study qualifies for a waiver of consent.

Are you applying for an alteration (exclusion of one or more of the specific required elements) of consent for any participant group(s) in your study? No

Identify which required elements of consent you are altering, describe the participant group(s) for which this waiver will apply, and justify why this waiver is needed.

Are you applying for a waiver of signed consent (consent information is provided, but participant signatures are not collected)? A waiver of signed consent may be granted only if: The research involves no more than minimal risk The research involves no procedures for which consent is normally required outside of the research context. No

Would a signed consent document be the only document or record linking the participant to the research? No

Is there any deception of the human subjects involved in this study? No

Describe why deception is necessary and describe the debriefing procedures. Does the deception require a waiver or alteration of informed consent information? Describe debriefing and/or disclosure procedures and submit materials for review. Are participants given the option to destroy their data if they do not want to be a part the study after disclosure?
For each participant group please indicate how many individuals from that group will be involved in the research. Estimates or ranges of the numbers of participants are acceptable. Please be aware that participant numbers may affect study risk. If your participation totals differ by 10% from what was originally approved, notify the IRB.

For this phenomenological study, there will be a total of 10 to 12 secondary arts teachers who will be purposefully selected to participate in this study. These teachers will be interviewed from 1-4A & 1-3A high schools in a southeastern district of North Carolina. It is anticipated that there will be a total of 3 to 4 teachers who are members of the cultural arts department at each sampled high school site.

A secondary form of data that will be collected will be non-participant observations of professional learning communities at each selected high school. A total of 4 observations of professional learning communities (2 at each high school) will be conducted during a semester period.

Since the focus of this study will be public school secondary arts educators, the participants in this research will be located within a single district in North Carolina High Schools in the southeastern part of the state. The two high schools chosen for his study will have a comprehensive arts program for a 4A high school and will be purposefully sampled from various locations of the selected district.

How will potential participants be found and selected for inclusion in the study? The participants for this study will be located at the same district in the southeastern part of North Carolina. The schools identified in this district will be purposely selected by a criterion sample. In the selected district there are a total of 3-traditional high schools that have comprehensive cultural arts programs and 1 alternative high school that does not. The participating high schools that will be selected will meet the following criterion: characterized as a 4A & 3A high school, which is comprised/or not comprised of comprehensive arts education program (visual and performing arts). Also, teachers within these schools will actively participate in the same content area professional learning community.

The 2 selected schools for this study will also be located in the northern end of the sampled district. For the purposes of this study, a comprehensive arts program includes visual arts, chorus, theater, dance, band, and orchestra. A non-comprehensive arts education program will be defined as including at least one offering visual arts and one offering of performing arts.

From these certified members, there will be an anticipated total of 10 to 12 secondary arts educators in the sampled site that will be purposefully selected to participate in this study. The arts education teachers will be members of the same content area department (cultural
arts) at each school. Participants in this study will be chosen due to their prior, buildable knowledge regarding arts education curriculum, educational practices, and programming that supports the arts.

For each participant group, how will potential participants be approached about the research and invited to participate? Please upload necessary scripts, templates, talking points, flyers, blurbs, and announcements. Pending IRB approval, permission will be gained by the selected district, and school site principals prior to the beginning of the semi-structured interviews, non-participant observations of PLC meetings and cultural arts programming, and collection of hard copy teacher artifacts for this study.

Participants for this study will be individually contacted by through an email at least a week prior to conducting the semi-structured interviews. The anticipated date for the recruitment email for this study will be August 28th 2017. Prior to beginning semi-structured interviews with selected participants; they will be provided a written informed consent letter for research. The anticipated date for semi-structured interviews will begin September 11th 2017. Non-participant observations will be conducted at each site pending scheduled PLC meetings at high schools. Participants will also be provided a copy of this consent form.

Describe any inclusion and exclusion criteria for your participants and describe why those criteria are necessary (If your study concentrates on a particular population, you do not need to repeat your description of that population here.) Inclusion and exclusion criteria should be reflected in all of your recruitment materials and consent forms. Same particular population.

Is there any relationship between researcher and participants - such as teacher/student; employer/employee? No

What is the justification for using this participant group instead of an unrelated participant group? Please outline the steps taken to mitigate risks to participants from the pre-existing relationship, including power dynamics of this relationship and/or perceived coercion. Describe any risks associated with conducting your research with a related participant group. Describe how this relationship will be managed to reduce risk during the research. How will risks to confidentiality be managed? Address any concerns regarding data quality (e.g. non-candid responses) that could result from this relationship.

In the following questions describe in lay terms all study procedures that will be experienced by each group of participants in this study. For each group of participants in your study, provide a step-by-step description of what they will experience from beginning to end of the study activities. Secondary arts teachers will be informed of the purpose, procedures, and alternatives to participation for this study through a letter of invitation sent by the primary investigator.
Participants in this study will be informed of the selection of criteria during the recruitment process. Secondary art teachers will then be invited to sign an informed consent form before beginning the semi-structured interviews and/or non-participant observations of PLC meetings. The various arts programming opportunities at each school are considered public events, and a follow up email will be sent by the researcher to secondary arts teachers who participate in this study regarding this secondary data source.

Secondary arts teachers will be contacted to set up a time for the interview in light of their assigned planning periods at each high school. Participants will be asked to meet the researcher in the designated and secured area provided for the semi-structured interviews by the school principal.

Before conducting these interviews, each participant will be debriefed regarding the purpose of the interview and given an additional opportunity for consent to participate in this study. The investigator will utilize a detail script before initiating semi-structured interview questions along with an interview protocol. The interviews will be recorded with a digital recorder (Olympus WS-802) and another digital recorder will be on hand for the investigator as a backup.

The primary investigator/ interviewer will ask questions regarding the central phenomena (arts advocacy). The primary investigator will take field notes regarding the participant’s responses to the guiding interview questions. Follow-up questions will be asked by the primary investigator based on the guiding interview questions that tie to arts advocacy, educational practice, and formal/informal contexts of arts advocacy efforts. Interviews will be approximately 20 to 25 minutes each.

A follow up email will be sent to participants thanking them for their participation and if they have any teacher artifacts that they would like to provide that they feel support their work with advocacy for their art program. Participants will be asked to provide hard-copy artifacts. The researcher will collect the artifacts at each selected site. This will also include seeking any opportunities to observe arts programming that supports advocacy. As mentioned previously, this secondary data source is considered a public event that (I) the researcher can attend (to observe) that support various arts programming opportunities at each site. Participants will also be asked in this follow up email if the researcher can follow up with them if needed for further clarification regarding responses or provided artifacts.

The researcher will then follow up with non-participant observations of professional learning communities (PLC's) of secondary arts teachers who are interviewed. The participants of these PLC's will also be provided written informed consent in the primary recruitment letter. Members who were not participants in the primary semi-structured interviews may be present
in this secondary data collection phase.

There will be a total of 4 non-participant observations conducted at each school site. These non-participant observations will be determined by PLC meeting schedule at each high school. A structured observation protocol will be used for each of these observations. The PLC's will be audio taped using 2 WS-802 digital voice recorders. Digital recorders will be placed in accordance to the convenience of the participants set up for their PLC meetings. The researcher will plan to sit in an unobstructed view and within reasonable distance from the PLC meeting in conducting the non-participant observations. The series of non-participant observations will take place in a location of the classrooms at each selected site and will be established by the routines set forth by teacher PLC meetings in each high school settings. The researchers' goal is to at least observe 2 arts functions at each high school site. This will also be included in the recruitment email sent to participants regarding the non-participant observations.

Are you requesting the use of existing information to be used as data for this research project or are you requesting secondary data to be used as data for this research project? 
(Discuss the following: access, transfer, storage, destruction, (re)identifiable nature of the data and if data is subject to FERPA or HIPAA) Same as above. Social/Reputational? No Psychological/Emotional? No Financial/Employability? No Legal? No Physical? No Academic (affect grades, graduation)? No Employment (affect job)? No

Financial (affect financial welfare)? No Medical (harm to treatment)? No

Insurability (harm to eligibility)? No

Legal (reveals unlawful behavior)? No

Private behavior (harm to relationships/reputation)? No

Religious Issues/Beliefs? No

Describe the nature and degree of risk that this study poses. Describe the steps taken to minimize these risks. You CANNOT leave this blank, say 'N/A', none' or 'no risks'. You can say "There is minimal risk associated with this research." For each 'Yes' selected above, describe the probability of the risk occurring and the magnitude of harm should the risk occur. Discuss how you are mitigating those risks through participant selection, study design, and data security. There is minimal risk associated with this research. Participants will be reminded that participation is not mandatory, and that they are not obligated to answer any questions they do not feel comfortable answering.

If you are accessing private records, describe how you are gaining access to these records, what information you need from the records, and how you
will receive/record data. Private records may include: educational, medical, financial, employment. Some of these private records may be subject to laws such as FERPA and HIPAA. Your content here should match what you've discussed on the procedures tab. Private records will not be used in this study.

Are you asking participants to disclose information about other individuals (e.g., friends, family, co-workers, etc.)? No

You have indicated that you will ask participants to disclose information about other individuals (see Populations tab). Describe the data you will collect and discuss how you will protect confidentiality and the privacy of these third-party individuals. If you are collecting information that participants might consider personal or sensitive or that if revealed might cause embarrassment, harm to reputation or could reasonably place the subjects at risk of criminal or civil liability, what measures will you take to protect participants from those risks?

The risk for harm is minimal, as researcher I will employ measures, such as recusing participants from answering uncomfortable questions or even participating in the study at all to protect participants from harm.

If any of the study procedures could be considered risky in and of themselves (e.g. study procedures involving upsetting questions, stressful situations, physical risks, etc.) what measures will you take to protect participants from those risks?

Again, I will ask participants to remove themselves if they are uncomfortable with the study or any questions I ask. I will ask participants to contact me if they feel in any way uncomfortable after discussing their advocacy for the arts. I will follow up with participants who indicate they are uncomfortable. If any are uncomfortable, I will connect them with district counseling resources for teachers.

Describe the anticipated direct benefits to be gained by each group of participants in this study (compensation is not a direct benefit). Anticipated benefits that will be obtaining further information related to how secondary arts teachers promote advocacy in their various programming opportunities at their placements. This knowledge will be published in academic journals, so that data surrounding arts advocacy is available. Another benefit will be understanding how secondary arts educators work in professional learning communities.

If no direct benefit is expected for participants describe any indirect benefits that may be expected, such as to the scientific community or to society. Anticipated benefits that will be obtaining further information related to how secondary arts teachers promote advocacy in their various programming opportunities at their placements. This knowledge will be published in academic journals, so that data surrounding arts advocacy is available. Another benefit will be understanding how secondary arts educators work in professional learning communities.

Will you be receiving already existing data without identifiers for this study? Yes
Will you be receiving already existing data which includes identifiers for this study? Yes

Describe how the benefits balance out the risks of this study.

Will data be collected in a way that would not allow you to link any identifying information to a participant? No Will any identifying information be recorded with the data (ex: name, phone number, IDs, e-mails, etc.)? No Will you use a master list, crosswalk, or other means of linking a participant's identity to the data? Yes

Will it be possible to identify a participant indirectly from the data collected (i.e. indirect identification from demographic information)? No

Audio

recordings? Yes

Video recordings? No

Images? No

Digital/electronic files? Yes

Paper documents (including notes and journals)? Yes

Physiological Responses? No Online survey? No

Restricted Access (who, what, when, where)? Yes

Password Protection (files, folders, drives, workstations)? Yes

Suggestion of anonymous browsing? Yes

Locks (office, desks, cabinets, briefcases)? Yes

VPN (transfer, upload, download, access)? Yes

Encryption (files, folders, drives)? No

Describe all participant identifiers that will be collected from each data collection method (surveys, interviews, focus groups, existing data, background data collected via host site or software). Discuss why it is necessary to record identifiers at all and describe the deidentifying process Participant identifiers include high school sites at the sampled district. These will be labeled HS-1 and HS-2.

Another participant identifier includes secondary arts teachers at each high school. These teachers will be identified by HS # (1, 2) and coded with a letter for each cultural arts areas (i.e. visual arts -V, Theater arts, TA, Vocal Music- VM, Band- B, Dance- D, Orchestra- O). These identifiers are needed in light of coding data sets. A master list will be developed by the researcher.

These same codes will be used for non-participant observations and artifact collection at each
It will be anticipated that work samples from students, personal emails and notes (which may contain identifying information) may be provided to the researcher (as artifacts) during the second phase of the data collection process.

Therefore, any identifying information from collected artifacts from teachers will be removed by the researcher prior to uploading into ATLAS.ti Qualitative Data Analysis Program. Even though the observations of the cultural arts programming/events at each high school are open to the public, the researcher will utilize the same pseudonyms for each site. Hard-copy artifacts will be hand collected by the researcher at each site.

*If recording identifiable information about participants, discuss any links between the data and the participants and why you need to retain them.*

*Discuss destruction of links or removal of identifiers.* The master code book that links to data and participants will be secured and locked in a separate location. The principal investigator will be the only person to have access to the master code book links.

*Discuss if you’ll be working with your departmental IT to create a data management plan and if you’re using NC State managed devices, NC State Google Drive or other NC State non-networked device. If using a personal device, discuss data protection.* The only data that will be collected electronically will be any artifacts that participants provide (as a secondary source) after semi-structured interviews have been conducted at each high school site. This also includes minutes from professional learning communities (PLC’s) if applicable at each sampled high school. This information will contain email addresses from participants and identifiers that apply to specific arts programs at each high school. These identifiers will be removed prior to uploading into ATLAS.ti Qualitative Data Analysis program. This information will be reported to the Principal Investigator.

*Describe any ways that participants themselves or third parties discussed by participants could be identified indirectly from the data collected, and describe measures taken to protect identities. (Data can be reidentified by researcher access, technology employed, researcher expertise, and triangulation of data or other information. Discuss the probability of reidentification and the magnitude of harm to participants should the data be reidentified. Discuss the probability of reidentification occurring and the magnitude of harm should it occur).* In this research, secondary arts teachers who participate in this study may potentially mention third parties that are tied to their work with advocacy in their art programs. Also, information about schools, colleagues, and participants in art programs may be mentioned during interviews, PLC non-participant observations, teacher collected artifacts, and observations at sampled high school sites. Any identifiers that are indirectly associated with the data collection will be removed by the principal investigator. This includes any identifying information mentioned in interviews regarding colleagues within the cultural arts department at each high school site. Furthermore, artifacts that are collected during the 2nd phase of research from teachers, PLC (non-participant observations), and
observations of cultural arts activities at each high school site. This information will be removed prior to uploading into ATLAS.ti Qualitative Data Analysis program.

For all recordings of any type: Describe the type of recording(s) to be made Describe the safe storage of recordings Who will have access to the recordings? Will recordings be used in publications or data reporting? Will images be altered to de-identify? Will recordings be transcribed and by whom? The type of recordings for semi-structured interviews and nonparticipant observations conducted in this research will be digital recordings (audio) using an Olympus WS-802 recorders. An I-pad 2 (Quick Voice App) will be used as a backup. The recordings will be labeled by date and initial assigned identifiers per sampled high school. The recordings will be stored in a locked file in a secured location. The primary investigator and contracted services for transcriptions will have access to audio/digital files.

Audio/digital files will be transcribed by contracted service: Rev.com. Direct quotes will be used for data analysis. The data will be sent by password protected cloud storage- Drop-box account to transcription services.

The transcriptioner will be given specific instructions to redact any identifying information during the transcription of audio files. Recordings will not be used in publications or data reporting for this study.

Describe how data will be reported (aggregate, individual responses, use of direct quotes) and describe how identities will be protected in study reports. Reporting data may sometimes reidentify your participants. If needed, you can adjust how you report your data to protect the identities of your participants. Discuss. The data will be reported by the use of direct quotes as a primary source. Secondary sources will be collected and be used to triangulate with semi-structured interviews (primary source). These secondary sources include: nonparticipant observations of professional learning communities (PLC's), hard copy- collected teacher artifacts, and observations of arts programming at sampled sites. The identities will be protected in the final research report/ dissertation study by using assigned identifiers for participants and high school sites.

Will anyone besides the PI or the research team have access to the data (including completed surveys) from the moment they are collected until they are destroyed? This includes sharing data with sponsors, journals, or using the data for future research endeavors. If you are sharing the data, this should be in your consent form. Yes. Besides the PI, the contracted service Rev.Com will have access to audio/ data files for transcription purposes.

Describe any compensation that participants will be eligible to receive, including what the
compensation is, any eligibility requirements for that compensation, and how that compensation will be delivered. Examples of compensation include: monetary compensation, research credits, raffle/drawing, novel items. Make sure to check with your department regarding issues of tracking payments as your department accounting office may have requirements that affect your human subjects privacy (such as the mandatory tracking of anyone who receives compensation). This tracking may influence the confidentiality/anonymity of your research and must be addressed in this application. There will be no compensation for participation. Explain compensation provisions if the participant withdraws prior to completion of the study. N/A
Appendix F

IRB Approval

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Bass - 9134 - IRB Protocol renewal/amendment approved
4 messages
Fri, Oct 13, 2017 at 10:29 AM
Erin Manuel <ewmanuel@ncsu.edu>
IRB Administrative Office <pins_notifications@ncsu.edu>
Reply-To: debra_paxton@ncsu.edu
To: ewmanuel@ncsu.edu

Dear Erin Manuel:

Date: 10/13/2017

Project Title: A Phenomenological Study of North Carolina Secondary Teacher Experiences with Arts Education.

IRB#: 9134
Pt: Bass, Lisa R

Approval period ends: 10/13/2018

The renewal/amendment request for the project listed above has been approved in accordance with policy under 45 CFR 46. If your application was to amend your study protocol, and your study received expedited or full board review, this letter does NOT change the expiration date for your study. If you applied to renew your expedited or full board protocol, your new expiration date is shown above.

1. This board complies with requirements found in Title 45 part 46 of The Code of Federal Regulations. For NCSU the Assurance Number is: FWA00003429.
2. You must use the approved documents which have the status "approved" in the document viewer in the eIRB for your study.
3. Any changes to the protocol and supporting documents must be submitted and approved by the IRB prior to implementation via amendment request.
4. If any unanticipated problems or adverse events occur, they must be reported to the IRB office within 5 business days by completing and submitting the unanticipated problem form on the IRB website: http://research.ncsu.edu/sparcs/compliance/irb/irb-forms/
5. Any unapproved departure from your approved IRB protocol results in non-compliance. Please find information regarding how to avoid non-compliance here: http://research.ncsu.edu/sparcs-docs/irb/non-compliance_faq_sheet.pdf

Please let us know if you have any questions...

Sincerely,

Deb Paxton
919.515.4514
IRB Administrator
**Expedited Continuing review for Bass 9134**

1 message

To: Lisa Bass <lbass@ncsu.edu>, Erin Manuel <ewmanual@ncsu.edu>

Tue, Aug 28, 2018 at 3:44 PM

Dear Lisa Bass, Erin Manuel,

IRB #: 9134  
Title: A Phenomenological Study of North Carolina Secondary Teacher Experiences with Arts Education.  
Data Approval Expires: 10/13/18

IRB records indicate that approval for your active research protocol expires soon. However, the IRB office has been given permission by the federal government, between now and January 21, 2019, to implement three burden reducing changes that are included in the revised regulations (called the Final Rule) that are set to take effect January 21, 2019.

One of the changes we are able to make includes a change to the continuing review requirement. Under the current regulations (called the Common Rule), all non-exempt research must undergo continuing review no less than once per year. In the past, for all non-exempt research at NCSU, the faculty point of contact would submit a renewal request and update the IRB on the status of the research protocol. The researcher would then receive approval to continue their work on that project for another year.

The requirement for continuing review as related to non-exempt studies undergoing Expedited Review has changed in the Final Rule (see guidance document about Continuing Review under the Final Rule).

During the delay period (between now and January 20, 2019), unless the IRB determines otherwise (in conjunction with the PI), continuing review will NOT be required in the following circumstances:

1. Research eligible for Expedited Review in accordance with 45 CFR 46.110 of Common Rule.
2. Research that has progressed to the point that it involves only one or both of the following, which are part of the IRB-approved study:
   a. Data analysis, including analysis of identifiable private information or identifiable biospecimens
   b. Accessing follow-up clinical data from procedures that subjects would undergo as part of clinical care.

Come January 21, 2019, if your study was approved before January 21, 2019 and has not undergone continuing review between July 19, 2018 and January 20, 2019, you will receive an email from the IRB requesting what you may need to do regarding your approved IRB protocol in order to transition to the regulations of the Final Rule.

1. On January 21, 2019 and after, your study will be subject to the Final Rule Regulations and will be fully transitioned to the regulatory requirements of the Final Rule.
2. These changes will likely include issues related to consent and data security.
3. The IRB office will help you identify the issues in your protocol and will provide templates and guidance as to how to best address the issues so that your approved study meets all new regulatory requirements.

You are receiving this email because your study was approved under Expedited Review before January 21, 2019 and is set to have its approval expire during the delay period.

At this time, we can choose to eliminate continuing review for your study. This means your study approval will no longer have an expiration date and you will not be required to check in annually with the IRB office regarding the status of this study. Note that you still have obligations to report various incidents to the IRB (such as unanticipated problems, adverse events, etc.) and to seek prospective approval from the IRB for amendments to the research.

By choosing to eliminate continuing review, you agree that you will update your study in January 2019 to comply with the Final Rule. Updates to your study will likely include revisions to the consent form and a review of your data security plan. The IRB office will contact you in November-December 2018 with more information and specific guidance about the changes you need to make so that your study complies with the Final Rule. The IRB office strongly encourages you to get out of continuing review and transition your study to the Final Rule in January 2019 as we believe it will diminish administrative burden.
2/19/2020

North Carolina State University Mail - Expedited Continuing review for Bass 9134

In some cases it may be appropriate to continue to enact Continuing Review for a study. If you would like to continue with applying for Continuing Review, please submit a Renewal Request via the eIRB system and provide information as to why it is appropriate for your study to remain approved under the Common Rule come January 2019. Additionally, please justify why you want to proceed with the Renewal Request. However, you should expect that in 1-2 years your study will transition fully to following the Final Rule Regulations.

Please see the attached document as it has more detailed information and guidance about Continuing Review during the delay period and the Final Rule. Please do not hesitate to contact our office with questions.

If you have any questions please contact Mandy Driver at ncsuirboffice@ncsu.edu or Jennie Ofstein at irbdirector@ncsu.edu.

Thanks,
Mandy

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Regulations are changing January 21, 2019: Here's what you need to know

North Carolina State University
Institutional Review Board Office
NCSU's electronic IRB system

IRB Analyst
Mandy Driver (919) 515 7515
Pronouns: she/her/hers
Appendix G

Frequencies of Document Groups for High School 2

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Appendix H

Frequencies of Document Groups for High School 1

**Table H1 High School 1 Frequencies of Document Groups**

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<th>4A-Primary VA-Interviews (Gr=60; GS=2)</th>
<th>4A-Secondary NPO-PLC (Gr=15; GS=2)</th>
<th>4A-Secondary PA-Artifacts (Gr=18; GS=5)</th>
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**Table II Atlas.ti Codebook for Research Study**

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